

Euskal jokoa eta jolasa

transmitting the Basque heritage through
games and play



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(Coordinators)

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GOBIERNO VASCO

LEHENDAKARITZA

PRESIDENCIA

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Servicio Central de Publicaciones del Gobierno Vasco

Vitoria-Gasteiz, 2005

Euskal jokia eta jolasa : transmitting a Basque heritage through games and play / Clara Urdangarin Liebaert, Joseba Etxebeste Otegi (coordinators). — 1st ed.
- Vitoria-Gasteiz : Eusko Jaurlaritzaren Argitalpen Zerbitzu Nagusia = Servicio Central de Publicaciones del Gobierno Vasco, 2005

p. ; cm. + 1 CD-ROM

ISBN 84-457-2404-5

1. Juegos populares-Euskal Herria. 2. Deportes-Euskal Herria. I. Urdangarin Liebaert, Clara. II. Etxebeste Otegi, Joseba. III. Euskadi. Lehendakaritza.

394.3(460.15/.16+447.9)

796(460.15/.16+447.9)

Edition: 1st, December, 2005
Print run: 500 copies
© Administration of the Autonomous Community of the Basque Country
Presidency
Coordination: Clara Urdangarin Liebaert, Joseba Etxebeste Otegi
Illustrations: I.G. Holgado (of the cover image: Kukuxumusu + bokart)
Internet: www.euskadi.net
Published by: Eusko Jaurlaritzaren Argitalpen Zerbitzu Nagusia
Servicio Central de Publicaciones del Gobierno Vasco
Basque Government Central Publication Service
Donostia-San Sebastián, 1. 01010 Vitoria-Gasteiz
Printing: RGM, S.A.
Padre Larramendi, 2 - 48012 Bilbao
Traducción: Bitez
ISBN: 84-457-2404-5
National Book
Catalogue Number: BI - 36/06

Presentation

Gaztemundu is a programme that was conceived with two main goals: to make young people of Basque centres aware of the current reality of the Basque Country and to integrate the new generations within the active life of the Basque centres.

The early editions of the programme, which has been running since 1996, were limited to a series of tourist, cultural and institutional visits. However, since the 2002 edition, a series of training courses for the participants selected have been staged so that the visit they make to the land of their forefathers will have an in situ *training element* in different areas of knowledge.

Following the success of the last editions, mainly due to the quality of the monographic courses scheduled hitherto (courses for management training, courses for extending the repertoires of the dance group...), the 2005 edition saw the need to cover a space which had not yet been addressed: working with children.

In a major number of Basque centres, there are free-time groups which work with children, and not always in the dance-related activity, which is the most widespread one. We aim to foster the work of people that work with these groups, realising that the possibilities in this area are limitless.

Thus, and taking the model of the *Udaleku* or *Music Camp*, as our reference, and which is held every year in the United States, organised by the Federation of Basque Centres (NABO) since halfway through the seventies, contact was made with the Basque Institute of Physical Education (IVEF) with a view to affording our approach the highest possible academic level.

This publication contains the materials prepared by the teachers of the IVEF, and will be sent to all the Basque centres in the world, whether or not they have groups of children at the moment, to provide them with tools to guarantee the transmission of the Basque heritage through games and play.

I would like to thank Joseba Etxebeste and Clara Urdangarin for their enthusiasm in coordinating the programme and also this publication which, in view of the number of applications received for attending it, has created a lot of expectation.

JOSU LEGARRETA BILBAO
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Director for Relations with Basque Communities

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Note: this publication consists of a DVD attachment, with the repertoire of dances and songs of Gaztemundu.

Prologue

This year Gaztemundu will focus on disseminating the recreational cultural world of children and young people in the Basque country. Our idea is simply to participate in the education of young generations to develop the values of the Basque culture; values which, as we shall see, build their significance by taking the main house, or *etxea* as reference. We shall see how relationships based on the house impregnate the life of children and are embodied in their games, dances and the stories of their songs.

The programme targets all the members of the *Basque centres* who are particularly interested in promoting and driving the participation of children and young people in the dynamics of their communities. We thus try to build bridges to unite the Basque country and the other Basque communities spread out over the world to generate new ideas, new directions, to increase the empowerment of these young Basque people.

In Gaztemundu 2005, dances, pelota and music, the distinguishing elements of Basque culture, will be accompanied by other no less important and attractive popular manifestations such as the *herri kirolak*, *traineras*, rowing boats, mountain activities or games for children's parties. We shall learn their rules, their characteristics and how to play them. Playing them will allow us to think about what these modalities of *jokoa* and *jolasa* give us or can offer in the communities outside the Basque country.

Our idea is for the programme to be like a training course and a workshop that provide food for thought, and to promote the coexistence of overseas Basques and those who stayed in the Old World. Our wish is that all the participants can enjoy the experience of the contact with the plural reality of the Basque Country, with its peoples, problems, educational system, and its debates between tradition and modernity. Is the future of a nation not built through the actions of the present?

We will be working on three main objectives in Gaztemundu:

- Firstly, we want the participants in this project to be aware of the influence that traditional society has had on the world of games and play, dances and the leisure time of children and young people in modern Basque society.
- Secondly, we want them to know and play games, dance, sing and enjoy other more or less popular activities, not only as a source of resources, but as an experience to be shared by all and to debate their effects both in terms of socialisation and cultural characteristics.
- Finally, and very important, the project aims to be an open forum for reflection where the participants, on the basis of the theory and practice acquired, evaluate the possibilities of action for the organization and practice of activities and children's and juvenile programmes in their own Basque communities, wherever they may be.

The three objectives seek to create lasting links between the different Basque communities in order to open up possibilities and to encourage children to participate and play a leading role in the current euskal etxeas.

The course is organised following the notions of Jokoa and Jolasa, which will be the cornerstone for all the contents presented. These two recreational concepts of Basque culture, closely related to the home, to the household group that lives in it, to the holiday calendar and to material culture, determine two models of behaviour as opposed to those of "outside" —kanpokoak— and to those of "home" —etxeakoak—. We shall illustrate these base ideas using the Basque We shall illustrate these base ideas using the Basque children's recreational culture, an example of the traditional European culture that is very common to Western culture.

We shall also go into greater depth in the jokoa and jolasa in the Basque country at the present. Pelota and herri kirolak will be presented as

illustrative of this recreational jokoa which arouses so much passion and acts as an undisputed symbol of *Euskal Herria*. We have consciously tried to avoid an over-technical approach since our aim is to facilitate the development of these sports practices beyond our borders. This is why the course targets the learning and enjoyment of the jokoa and not strictly speaking sports training.

The contemporary intimate Jolasa will be presented as linked to the environment and the latter's importance in building groups or teams of friends. Excursions on foot, mountain bike or rowing must allow us to reflect upon the educational and social importance of being together as a group, which is comprised of different people with a common objective: to enjoy the pleasure of sharing these experiences.

this link between public and private pleasure is also to be found in other aspects of aesthetic culture, such as dances. We have sought to distinguish between the ritual dances, symbols that identify our culture –such as the Jokoa– and socialising dances, more linked to the idea of the Jolasa. The latter, driven by the pleasure of sharing the typical rhythms of the charangas (brass bands), of the romerías (pilgrimages) and patron saints' holidays have given rise to many couples and families. The contents of the Basque dances thus organised aim to balance the importance between the spectacle and the relationship between those who dance, between the public and private part of every Basque person, between the jokoa and the jolasa as patterns of social action.

The music and the songs which enshroud everything is the final content area of Gaztemundu we have to mention. Every song tells a story about the Basques. They tell of the sorrows, joys and feelings of our land, and explain the discoveries and feats, sometimes concealing, between their lines, fears and the defeats. Collective imagination becomes a song, telling us what we are like or would like to be. The repertoire of songs chosen aims to make it easier to disseminate them. While the basic techniques of songs and organisation of a choir are being learnt they should also permit the musical education of Basques beyond Euskal Herria.

We cannot forget the language that identifies us as Basque speakers. Basque language will have a vivid presence throughout this Gaztemundu. By this we mean that from the outset all the teachers will invite the participants to communicate with each other in Basque language and use its content in the programme to extend their vocabulary directly related to the topic. Basque language, as a constructor of the Basque reality, is indispensable for understanding our world. Who would dare to try and translate the notions of joko and jolasa into another language without betraying their essence?

Gaztemundu is a fusion of Basque cultures which united, reflect upon their future and upon the transmission of their culture to the new generations. In this line, the organization of Gaztemundu aims to lead these debates via workshops promoting these reflections. At no time will we attempt to offer easy solutions to the questions that each community abroad may have on what the programmes for the young generations of these euskal etxeas should be like. We are fully aware that it is not for us to define what Basques in Argentina, Venezuela, the United States or Australia should be like, but rather that each community, including Euskal Herria, should elaborate the meaning of what being a Basque in the world is.

We chose to hold the Gaztemundu 2005 in Vitoria-Gasteiz (Álava) for several reasons: for the excellent opportunities offered to us by the institutions in this city, their vast resources and the marvellous setting offered. More specifically we should mention the collaboration of the Basque Institute of Physical Education (SHEE-IVEF), the Estadio S. D. Foundation, the sports management of City Council of Vitoria-Gasteiz and the Academy of Folklore and the Alaveses Choir Federation.

The management and coordination of such an innovative project has been a great challenge that we have been able to address thanks to the support and the confidence of the General Secretariat for Foreign Action. The merit of this undertaking should be attributed to the participation of this great team of professionals and their untiring enthusiasm. Our heartfelt thanks go out to all of them.

Finally, we would say that the reader is holding the manual we prepared before setting out on this adventure. No matter how hard we have tried to provide all the information, there will always be something missing. What will definitely be missing in this book is the specific interpretation that each Euskal Etxea may make of it. We would dearly love to have your feedback.

Vitoria-Gasteiz, May 12, 2005

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Children's games, basqueness and diaspora

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Laburpena

Euskal emigranteek mundu berrira eraman zuten unibertsoa zen haien herrian zeukatena, hau da, etzekoen eta kanpoken artean banatutako unibertsoa. Etxea ardatz dutela antolatzen dute euskaldunek beren bizitza, eta horixe ikusten dute gazteek, jolasaren eta jokoaren jarduera motorraren bidez. Baina antolamendu hori aldatu izan behar dute atzerrian, izan ere, herri berrietan kultura komunak erreferentzia ezberdinak dauzkalako. Gaur egun, emigratu zuten euskaldun haien ondorengoek badakite zein kultura herentzia duten, eta espazio bat bilatzen dute hartu duten herri honetan euskal kultura garatzeko.

Introduction

The Basques that emigrated to the new world took with them hopes and projects to build a better life than the one offered to them in the old country. Those men and women departed with their dreams, but they also took their culture, traditions and their way of doing things. Although they were brimming over with enthusiasm and energy, the culture of the receiving country was different to the Basque way of thinking; thus, in Boise, Buenos Aires, Montevideo, Mexico, Caracas or Santiago de Chile, the "old" gradually adapted to the demands of the "new" in what was a slow, continuous and to a large extent unconscious road. This is how the culture of the Basque Diaspora or, in other words, Basque culture abroad, was built.

These foreign lands witnessed the birth and the growth of new generations who never stopped playing in the process of growing up. Many of these games in which they whiled away the hours were learnt in their relationships with other children, descendents, like them, of emigrants, although not always of the same ethnic origin. Other games, however, they learnt and played with people of their own origin, and this preserved their links, unknowingly to them, with their *homeland*, in an action some might deem banal and very typical "of children".

Not only did these young people learn a new language and new customs, but also, through games and play, they became integrated in this new society, albeit without losing their familiar cultural identity. We all know that through games and play we learn to accept standards or rules, to interact with others and in general to take on board the values of the culture we are immersed in. And the truth is that games and play form complex units of rules and customs that teach us what is socially suitable, and present culturally accepted models of behaviour. Games are not a mere and gratuitous pastime, but a way of forging ourselves under the watchful eye of the guardians of social values.

The generations born of those who left the Basque country have shared games, studies and training with children and descendents of Spaniards, the Irish, Italians and Asians. Together they have played at

pelota, football, skipping, *American football*, and *basketball* or *dodgeball* in the gardens of their houses and estates, in the streets, in their back yards or on the stairs of their block. They became locals as they gradually abandoned or modified this idea of *jokoa* and *jolasa* of the Basques to embrace the recreational reality constructed according to the society they belonged to.

But this reality, which prevails particularly in the public –political, occupational or educational– sphere of relationships is complemented by another, now very deeply rooted, perspective: the Basque peoples' desire to continue to be a cultural and ethnic community outside the Basque country. The club *Zazpiak Bat* of Reno, the *Toki Eder* of Buenos Aires, or the *Euskal Etxea* of Valparaiso are examples of the associations that have been created in different states to promote Basque dances, music, sports, Basque language and other cultural manifestations that attract numerous Basque families to their facilities.

Whereas the old Basque boarding houses owned by Basques took on the role of providing a semi-familiar environment to those lonely immigrants spread out all over the world, nowadays the clubs have taken over this function, albeit adapted to the new times and to the new needs. Nowadays people do not go so much in search of homemade food, care, help to sort out papers, company or simply the possibility of talking about the everyday concerns that Basques share in their own language. Nowadays Basques meet to maintain and transmit the cultural legacy they originally brought with them. These organisations seek to strengthen the close relationships between Basques and thus the organisational structures of the clubs and contacts between them.

Investigating how children of different countries take on the notions specific to Basqueness, how they are “built” as Basques, means studying what we are and what we want to be. Having a better understanding of how this process of socialisation of the Basque outside *Euskal Herria* takes place would be very useful in promoting and driving new programmes and actions in the Basque communities of the world and above all in fostering relationships between communities and between the latter and *Euskal Herria*.

What we are about to present is a piece of research (Etxebeste, 2001) on the contribution made by sports games in the construction of the traditional Basque reality. It is not intended to be a role model, but rather a document for debate, a point of reference to learn of this common past shared by Basques the world over (this work only takes into account motor games where jumping, throwing, dancing or running is indispensable).

The internal logic of games and play and their cultural interpretation

If games are cultural phenomena, then so are the rules that organise them. Consequently, it may be deduced that the notions of space, time, objects and the relationship between the players defined by the rules are likewise social creations. These notions we have just mentioned form the internal logic of the play and games (Parlebas, 1999), i.e., the "system of the pertinent traits of a motor situation and of the consequences involved in the execution of the corresponding motor action". This internal logic is therefore a cultural construction.

The interpretation of these recreational traits must be made on the basis of the criteria of the host society. This means, for example, that the significance or meaning of the pelota court as an element conforming the spatial reality of the pelota vasca game will be related to the cultural significance and meaning that the town square has in a town or village in the Basque world, as they tend to occupy the same place. In this line of analysis we shall go on to show the most important results of these studies.

Space in children's games

Space is a structural element of all sports games. We may distinguish between two types, following the criterion of the treatment of the information to which the player is submitted: spaces with uncertainty and without uncertainty.

In the former, as in the case of hide and seek or chasing, the player must read the immediate setting, which is undoubtedly a source of information. Questions such as where to step, where to hide, or where to look are basic in this game and the player has to respond to this constantly.

Moreover, in games in spaces without uncertainty, such as yo-yo or the adult stone lifting game, the player does not need to make this reading of

the game space since the information will always be the same; once the player has adapted to it, he may forget it.

In a few words, a space with uncertainty is a risky and uncontrolled space that means that the actor must have the ability to read the setting. This is just the opposite to what occurs in spaces without uncertainty, the control is so strong that it is neither a source of information nor risk.

This spatial characteristic that obliges the player to take decisions is not only linked to the notion of safety-danger, but also to the idea of closeness-farness to/from the main house or *etxea*. In this sense, games played in the proximity of the house will be safer in that the game space is not a source of information. Flat and stable spaces bound in this area of proximity and the players do not need to read them to play. The opposite occurs when we move away or go into the forest or the sea. The space will tend to become more dangerous and require that the player have the ability to take decisions suited to the changing circumstances. In this way, children learn the notions of protection of the main house and how this protection diminishes as we move away from it into this space we call "nature". It should come as no surprise that this risky space be a den to bandits, wild beasts and naturally mythological figures (Basajaun, Mari...). The value of the house as a space of protection is deeply rooted in the rules of Basque games.

But we can go even further, since our analyses (Etxebeste 2001) allow us to quantify the number of games played in both modes. This datum is a way of assessing the importance that each one of the spaces has in recreational culture, either the house or the forest. As may be logically assumed, 82.1% of the games (707) are played in a space without uncertainty and therefore under the protection of the common house. Only 17.9% of the set of games (154) requires a reading of space since they are played in risky areas.

Consequently, games teach the new generations of Basques the value that we attach to the house or home: it is a cornerstone of the activity of adults and children alike and is also a place of protection. In the same way, and by opposition, the forest becomes a rather unsavoury place, with an evident

risk. The spatial idea of *etxea* is the driving criterion of the construction of space in children's games in the Basque Country.

The relationship between the players of the game

Just as in studying recreational space we determined that the treatment of information by the player is essential in the study of the relationships they maintain, we will use the criterion of the existence or not of motor communication. It must be remembered that the rules predefine the relational structure that the players establish with each other and thus become builders of the social relationship models specific to childhood.

If a game does not require a motor communication between the participants, they will play separately. The game of yo-yo is a very good example of this situation. The players, either one next to the other or in turns, can try to make the figures they want with this thingamajig that goes up and down on a string and twirls at the same time. In no case does any player see the motor action of their playmate as a source of communication and information. This game is what is called a *psychomotor game* where the individual capacity of execution is what counts.

On the other hand, a *sociomotor game*, with motor communication, requires the player to take decisions with regard to others, be they cooperative or antagonistic. In the game of pelota nobody can overlook the existence of the others, as they also play. All movements are made considering the relational situation that the individuals establish with each other; the volley of a pelota player leads to a movement by the opponent. These games express the relational value of the group versus the individual.

Basque children's games highlight this value above any other; 76.7% of the games are sociomotor (660) versus 23.3% of psychomotor activities (201). This should come as no surprise to us if we understand that the main Basque house, the *etxea*, is not just a physical space, but a domestic group related to other groups. The house and the set of individuals that live in it are the heart of the Basque world, and this is always more important than the individual. Consequently, the relational values of

children's recreational activities are a mirror of the group nexus of the host society.

Game time in the Basque culture

A calendar is a "time compass" that allows us to coordinate the life of our fellow countrymen by determining the right time for them to do their activities or tasks. To understand the notions of game time we must ask ourselves when a game ends and what mechanisms we have for this.

The rules can determine the end of the game, and when this occurs, the winner is determined. In these cases, all actions target seeking the winner. The tension of the events rises as this end approaches and this success is the result of the sum of partial successes. A clear example of this is to be found in the game of pelota. A singles game ends when one of the players has scored 22 points and this triumph is the result of the successive addition of the points, one by one. Time in games with a final victory is linear and entails an inherent principle of cause-effect. This notion of linear time is also reflected in the calendar of saints' days of the church which governs, by means of popular sayings and expressions, the earthly life of the Christians in the traditional Basque country.

On the other hand, there are games where the end is not determined by the rules; this occurs, for example, in the game of hide and seek. This game restarts time and time again until something outside the actual rules, such as tiredness or a squabble, dissolves the recreational material, usually obtained from the nearby social setting, i.e. the house and the surrounding nature. The object of the game is a continuous switching of sociomotor roles and the events do not add up to a final success. This is why the tone is not dramatic and there is no recreational climax. Tasks are organised by means of a non-linear, cyclic or mythical time, and do not follow the principle of causality of earthly life. Lunar-type fiestas or holidays, such as Easter Sunday or Ash Wednesday are examples of a notion of non-linear time in the Christian existence. These holidays commemorate the life of Christ and organise the spiritual life of Christians.

The quantification of games shows us, by means of a simple distribution of frequencies, the importance of both time notions. Children's games develop a certain quantitative equilibrium between the notion of linear time of games with victory, 43.7% of them overall (376), and the non-linear time of games without victory, with 56.3% (485). This equilibrium, very present in the daily Christian life of the Basques, could be summarised in the form of the legend of the *Ora et Labora monastries*.

By way of summary, we could state that the equilibrium between the earthly life and the spiritual life of the good Christian is also the equilibrium between two ideas of time, both equally represented in the recreational life of Basque children.

Objects for play

The actions that a player may perform with a recreational object, for example marbles, are determined by the rules of the game. If the rules say so, then nobody can kick the marble, be it a *kuratxaba* picked up in the nearby forest, one made with baked clay or cat's eye glass. The recreational contract determines the use players make of the recreational material; material that is usually obtained from the nearby social setting, i.e. from the house and surrounding nature. These objects that make up children's treasures are comprised of calendars, train tickets, seeds, sticks, stones, cards, coins and by a multitude of small elements that follow the economic principles of saving and reuse inherent in the main house. Just like the one-bushel wooden box can be used as a measure of grain or as a cot for a new-born child, thread may be used in games as a mechanism to build a trap for cats, as a fishing line, for a yo-yo or as a tool for making figures with your fingers. No object has one single function and they are reused as the owner sees fit.

If, as have seen the objects of play and instrumental techniques follow the patterns of the house as a centre of civilisation, the quantitative study of the presence or absence of play materials may help us to evaluate the importance of these instruments. Games played with objects accounted for 68.2% of the whole (597), whereas 31.8% of all games (274) did not use

any type of material. Thus, the assertion claiming that our grandparents had nothing to play with is a difficult to believe axiom in view of these data. What can be stated is that only a few objects were purchased for exclusively recreational use. Moreover, we must also remember the significant number of games without objects, practically a third of the total, which points to the importance of the performance of work tasks with the bare hands. Basques use objects to facilitate their work but they must be able to use their hands as indispensable tools at home, both for work and for play.

Definition of *jokoa* and *jolasa*

The study of the characteristics of the relationships between actors, space, time and objects in children's games is highly revealing of the process of socialisation and as a reproducer of the existing social principles. The undoubtedly unusual use of numerical data for the study of games permits an exhaustive use of statistical tests for qualitative values as if it were a classic work on sociology. In this way, besides distributions of frequencies, we can analyse the relationships that these structural variables of rules have with each other and verify them statistically; we might wonder, for example: what are the trends that the relationships between the players, psycho or sociomotor, have with regard to the distance at which these games are played with regard to the main house? We might wonder the same about relationships between the objects, with space or between the latter and the relationships between actors.

For this type of study it is necessary to generate a contingency table formed by crossing two variables, space and time, for example, and obtaining a statistically significant coefficient of reliability —an χ^2 —. It could even be done in more complex fashion by combining at the same time the cross study of the four variables thanks to an analysis of multiple correspondences generating a factorial plan.

For the sake of flexibility, we shall present only the conclusions of these analyses and not how they were obtained and verified, emphasising, first of all, that they are based on precise and pertinent mathematical analyses.

Thus, we may conclude that children's games show a statistically significant tendency to present in two major groups. On the one hand, games with uncertainty in space, sociomotor, without a victory and without an object; and on the other, games without uncertainty, psychomotor, with victory and with an object. The first conclusion is convincing: the reality of children's recreation in the Basque country presents two opposed worlds. But ...what is it about? What two worlds does the first statistical test refer to?

We shall present two characteristic games of each reality to facilitate understanding. Both the games in which the children toss coins against a wall, and the adult game of the toka, or stone-lifting, are of the first type; or in other words: they are games played near the house, alone, in competition—linear time of causal character— and with cultural objects that define a world guided by the "pleasure of winning".

On the other hand, the game of hide and seek or catching freshwater crabs by hand are the second type of games; or in other words: played away from the house, in the forest or by the river, as a group with another human player, or an animal, without competition and without objects, that present a world that emphasises the "pleasure of sharing".

Basque as the Basque language and a mirror of the construction of the cultural reality of the Basque people is a very useful instrument in identifying these recreational realities. Basque uses two terms to define the recreational world: *jokoa* and *jolasa*. In the *Diccionario de Autoridades del Euskara* (Mitxelena, 1997) *jokoa* is described as "game (if it does not have an adjective it refers to a game of chance), competition and recreation", whereas *jolasa* is described as "joke and fiesta/holiday" and, by way of clarification, it defines "*jolastu*", the action of playing, as "having fun, playing (without bets or competition)".

Although linguistic terms are commonly of a polysemic nature, it would not be wrong to interpret the two recreational worlds obtained in the statistical analysis as social realities defined by the aforementioned terms of *jokoa* and *jolasa*. For the linguist, the word "competition" seems to be characteristic and distinctive of these two realities, seen as the fundamental difference between both definitions. This distinction is borne out by our results, and is not a casual one, since it is the only structural

variable that divides children's games into two groups of similar quantities, of a similar weight, as has already been seen. This is because Basque culture balances linear time competitive games and cyclical non-competitive games.

The anthropologist Joseba Zulaika also seems to follow this line when he defines the *jokoa* as "*bata ala bestea*" –one or the other– win or lose, you or me; as a clear antagonistic reality; and *jolasa* as "*bata eta bestea*" –one and the other– win and lose, you and I, a reality full of ambiguity, "a lie full of truth" (Zulaika, 1985). No Basque speaker would criticise us if we said that the game of tossing coins against a wall or the game of the *toka* are *txanpon-jokoa* and *toka-jokoa*, in the same way as we would classify the game of hide and seek as *ezkutaketa-jolasa*. Two recreational realities defined by two linguistic terms that drive two different pleasures of game: that of winning and that of sharing.

Our results seem to be borne out by the previous studies of the ethnographs, anthropologists and the linguists, providing a specific definition to the science of the motor action of the concepts of *jokoa* and *jolasa*. Encouraged by these results we decided to take a further step in the interpretation of the factorial plan of children's games in the Basque Country.


Not all recreational practices fully correspond to the characteristics of the *txanpon-jokoa* or the *ezkutaketa-jolasa*, such as the popular girls' "skipping" games. These games are played in spaces without uncertainty around the house, with an object, as a group and without competition. They cannot be classified as *jokoa* or *jolasa*, since they have two common characteristics of the *txanpon-jokoa* –space and object–, and another two of the *ezkutaketa-jolasa*, –relationships and time.

It is well known that a factorial plan shows only the "tendencies" that data have to group together, which does not mean that there cannot be games with another structural combination. It should be remembered that the *jokoas* of the coin-tossing type are only 13.6% of all games and the hide and seek type *jolasas* only account for 5.2% of the ensemble of recreational practices in the Basque Country. If we interpret the factorial plan broadly we may say that the *jokoa* of the coin-tossing and the *jolasa* of the game

of hide and seek are the two opposing tips of the same iceberg, which may suggest that they are describing a *continuum* between both extremes.

In this way, if we call one extreme "pure jokoa" or *berezko jokoa* and the other one "pure jolasa" or *berezko jolasa*, we may classify all the games according to the number of structural characteristics that they possess of one extreme or the other. In this way, and on the jokoa side, we would then have quasi-jokoa or *ia-jokoa type games*, which will have three characteristics of the jokoa and one of the jolasa. One example is the game of pelota that presents a sociomotor relationship between the players which is inherent to jolasa, but which is played in a medium without uncertainty, in competition and with an object of the jokoa. Moreover, the same will occur in the jolasa aspect. We will see a high number of games with three jolasa characteristics and one jokoa. They will conform the group of the quasi jolasa or *ia-jolasa* and, as examples, we may quote the game of hide and seek or *harrapaketa-jolasa*, which is played in a space without uncertainty specific of the jokoa, but which is sociomotor, without competition and without an object specific to the jolasa.

We can also find games with two characteristics of each vertex, as already shown in the case of the girls' skipping games. The significance of the factorial plan seems to be exhausted due to the presence of this type of games that we shall call, through the addition of properties, *jolasa-jokoa*. This latter group does not correspond to the aforementioned values: pleasure of winning or pleasure of sharing. It refers rather to the pleasure of repetition. These games tend to present rhythmic cadences linked to songs or verses that the players repeat incessantly, as can be seen in "el cocherito leré".



<i>Pure Jokoa</i>	<i>Quasi-jokoa</i>	<i>Jolasa-jokoa</i>	<i>Quasi-jolasa</i>	<i>Pure Jolasa</i>
4 variables of the jokoa	3 variables of the jokoa	2 variables of the jokoa	1 variable of the jokoa	0 variables of the jokoa
0 variables of the jolasa	1 variable of the jolasa	2 variables of the jolasa	3 variables of the jolasa	4 variables of the jolasa

We have thus classified all the sports games of the Basque Country following their own cultural classification criterion, obtained inductively from the data and the analyses of the rules of these games. The 16 possible types of games generated by the binary combinations of four elements –space, relationships, time and objects– have been reduced to five, which in turn can be regrouped into three, since the pure and the quasi jokoa generically form the world of the jokoa, just like the pure jolasa and the quasi jolasa configure the world of the jolasa.

Finally, games and play, as the image of the society and as the creator of social behaviour models, present three modes of action in the Basque Country: jokoa, jolasa and jolasa-jokoa. It may be expected that once the data are enhanced by information pertaining to external logic aspects, i.e. by traits that are not directly linked to the rules of the game –such as the gender of the players, the interpretations of the different spheres of action–, they will become more consistent and comprehensive. For this to occur, it is necessary, as we said previously, to bring in the information pertaining to the game context, of external logic, not included in the rules.

The external logic of the jokoa, jolasa and jolasa-jokoa

The era when children played at *tabas*, the material used to paint the pattern of the *truquemé* on the ground, the use of marbles gifted by the godparents on children's birthdays to play at *guá*, or the group of boys and girls who play at "cops and robbers" are aspects that are not in the rules but refer to uses and customs, to the context in which the games are played. The external logic of a game, defined as all that which is not internal and which therefore is not in the rules, is of major importance to understand more comprehensively the meaning of great importance in understanding the mechanism of recreational practices more comprehensively.

The reader may well imagine that the information with which we can enrich the meaning of the jokoa and the jolasa may be enormous, and even theoretically infinite since each game has multiple specific circumstances. To this end we had to analyse and select what information was usable and could be mainstreamed to the corpus of games that we used for our study, and that which was not. The most relevant information we have analysed refers to the gender of the players, to party games, to bets between players and to games with animals. We shall present the most significant results.

The gender of the players: games for boys and games for girls

The house as the centre of the Basque culture, besides defining the relationships between their members, *etxeakoak*, and those which are not, *kanpokoak*, also distributes the functions between men and women. The distribution of spheres of power by genders in the Basque household is well known. Men mainly represent the house in public —socio-political and economic— affairs that relate the household group to other groups and institutions. Women are responsible for the framework of family relationships and work geared towards the internal welfare of the actual

group. The Basque terms of *etxejaun*, lord of the house, and *etxeakoandre*, lady of the house, represent this reality.

For the Basques, the public behaviour model may be summarised in the concept of *plazagizon*, literally man of the town square, which refers to the man who knows how to behave in public and more particularly in the field in question, is related to bets on sports. The absence of the female term "*plazandre*", "woman of the town square" is of great importance, since it highlights a social area which is not recommended for women.

In any event, this does not place women in a situation of inferiority, but rather separates spheres of action. In this line, the multitude of expressions used in Basque formed by pairs that include the masculine and feminine forms is very significant, such as *senar-emazte* for husband and wife or *neska-mutilak* for boys and girls (Fernández de Larrinoa, 1997). These uses, together with other questions such as access to inheritances, for example, show a certain balance of power between both sexes; with each one maintaining, at the same time, their own sphere of action.

Our idea is to find the mechanism through which children's games reproduce these social roles of gender in Basque culture. The question could be addressed as follows: what are the characteristics of the games played by boys and girls when they play together? And when they play separately? Do they play at the same games? Are the same values transmitted? How do games prepare them for adult life and their functions in the home?

Ethnographic studies (Etniker, 1993) show a certain separation of genders when it comes to playing and a certain scornful social attitude to boys that play girls' games and vice versa, calling the boys *maritxu* or *marichica* and the girls *mari-mutil* or *marichico*. This reality of gender-exclusive games must be complemented by another set of games that are both sexes play, either together or separately. The game of the *esconderite* is an illustrative example of a recreational activity for boys and girls without there being any problems for them to play it together. The distribution of frequencies of games by gender is conclusive: most games can be played by both sexes, 61.9% of the whole set (533), more than half of them. Of the rest, 15.8% (136) are played exclusively by boys and 22.3% by girls.

These data allow us to conclude that:

- There is a majority of mixed games; which means that the cultural values dissemination by the internal logic of these games act in the same way, on both the female and the male personality. Men and women share a major large space and are, to a large extent, socially exchangeable.
- There are more strictly female than male practices —56 more girls' games— which underlines the importance of motor action of women in the Basque culture, generally underestimated in studies on games.
- The existence of a subset of exclusive games for each sex shows that this common socialisation must be complemented by a specific socialisation for each gender.

Once again games are a reflection of the society they stem from. What we had seen for the internal logic is also the case of external logic. It seems to confirm that a woman has the same skills and the same value as a man in the Basque culture, be it to inherit and manage a house or any other role, since their formation is largely similar. This common value as persons involves a specific training for men and women, very probably linked to the roles of *etxejaun* and *etxeakoandre*.

The next step will be to understand the values of each subset of games that are exclusive to each gender. To study the divergences more clearly we will use a methodology of confirmed samples, i.e. our analysis will use only the subsets of games exclusive for boys and girls, eliminating mixed games common to both genders. In this way, and comparing the more disparate samples, the results will illuminate the differences of the variables, controlling the distortions that might be produced by the common elements.

The mathematical test applied —on χ^2 — shows a statistically significant relationship between the gender of the players and the internal logic of the games organised based on the criteria of *jokoa* and *jolasa* already formulated. Thus, we may conclude that:

- Boys show a heavy tendency to play jokoa-type games.
- The jolasa-type games do not have significant tendencies, whereby they may be said to be mixed games.
- The set of games specific to the jolasa-jokoa is characteristic of girls.

The conclusions are overwhelming. Boys will tend to be educated in the values of the jokoa, i.e., enjoying the pleasure of winning or defeating. The plazagizon behaviour model, as a facet of the etxejaun, is that of the defender of the public interests of the house where success is based on the accomplishment of the objectives set, on "winning" out over the interests of the rest, be they economic or socio-political. The jokoa seems to be the behaviour model versus the kanpokoak, those that do not belong to our house.

Moreover, the pleasure of sharing of jolasa is not discriminatory, but quite the opposite. Knowing who is the best is not important, as it is in the jokoa, as all the participants of the jolasa will never be measured according to how successful they may be. In the world of the jolasa, sharing means accepting the other as different in order to form a compact group; all distinctions of gender, age or condition are welcome. A behaviour model of the Basques in private, for those of the home, for the etxeakoak, is shown. It is a space of integration.

It seems clear that the behavioural models of the jokoa and the jolasa are presented as being different to two universes that situate the Basque home —etxea— at the centre of the division of the world of the Basques. A house and a domestic group at the epicentre of the Basque "reality", dividing it in two, according to whether or not they belong to it, with each sphere governed by a different sex.

The interpretation of the sphere of the jolasa-jokoa seems to be made clear, at least partially, with the inclusion of the external logic as a strictly female space that breaks the dichotomy between the jokoa and the jolasa, between kanpokoak and etxeakoak. Let us go a little deeper into this intermediate area of the jolasa-jokoa to understand its significance or meaning better.

In fact, the pleasure of the repetition of the jolasa-jokoa is generated by rhythmic cadences within a cooperative-type sociomotor structure devoid of competition (characteristics of the jolasa), and carried out in the proximity of the house, in a space without uncertainty, with a cultural object provided by the adults (characteristics of the jokoa). Children play at skipping to the rhythm of a little song cooperating all the time so that the skipper will not miss, even although such a mistake would mean it would be their turn to skip. The girls, who play and change position constantly, also bring the younger members of the family into the game, as they have been asked to look after them by their mothers. By looking after the toddlers and letting them join in these rhythmic games, basically skipping and singing, are seen to the girls share the responsibility of upbringing with the adult women of the house; and at the same time, the younger children are first brought into these games under the control of the sisters, cousins or neighbours. Through these cooperative games girls learn to take on their responsibilities as mothers or, in another word, as *etxekoandre*. This work will be repeated daily, in an endless time cycle, as a rhythmic cadence for the good of the whole household group, managing any differences and conflicts that may arise.

Boys learn the pleasure of winning, the girls repetition, and all together they learn how to share so as to promote coexistence. They are values transmitted by the games that are passed down from one generation to another.

The structuring of thought in traditional Basque culture

Children's sports games in the Basque Country promote the acceptance of the values of the Basque culture by the players, since they are part, product and condition thereof. The hypothesis that states that games and play are the mirror and image of society seems to be borne out in the elements of the internal and external logic in games of the Basque country. The game as the child's main activity, although not the only one, favours the construction of a mental diagram as the child develops. This psychic diagram is constructed on the basis of current social criteria, which are transmitted by games and create what Sigmund Freud called a "super-ego" in the individual, a cultural filter of the instinctive urges.

In Basque culture these "pleasures" seem to take three forms: that of winning the jokoa, sharing the jolasa and repeating the jolasa-jokoa; which become, as we have seen, three behavioural models. These models, which make the house the central axis, divide the world into three "realities". The first: public –socio-economic– relationships with those from without, kanpokoak; the second: intimate relationships with those from the house, etxeokoak be they animals or persons; and finally the third: The management of the etxeokoak by the lady of the house or etxeokoandre.

Socialisation is the process whereby a new individual becomes a member of a society and therefore a "social being" in the words of Émile Durkheim (Durkheim, 1922). It is the process through which boys and girls learn to be adults; the process that a Basque boy or girl goes through to become an adult Basque.

We would not like to finish this article without underlining the options that open up to us as of this moment in the world of physical education to which we fully belong. This educational intervention, as an important part of the current process of socialisation, has three options from the Basque cultural standpoint: education can be provided in the jokoa of the kanpokoak, in the jolasa of the etxeokoak or in the jolasa-jokoa of the etxeokoandre. We may educate on the basis of the models of cultural behaviour of our society, also an example of the European tradition.

Questions on the transmission of the Basque culture beyond the Basque Country

The study of the contribution of the traditional games in the process of socialisation may be useful when thinking about the education of Basques inside and outside the Basque Country. Nevertheless, no matter how interesting the world of the Basque house may seem, we cannot deceive ourselves: The reality of Basqueness in the world is multifaceted. The Basques in Montevideo, in Boise, in Gernika or in Buenos Aires understand the "Basque person in the world" in a different way that the inhabitants of the Basque Country do: the surrounding cultural context is different.

The case of traditional Basqueness is a point of departure for understanding our own position as Basques better. It is a source of questions, rather than a decalogue of answers. These questions must be answered by each and every one of the members of this transnational community since there is no "right" way of being Basque.

By way of guidance we shall now present to you, dear reader, some questions which following the model developed for the traditional Basque recreational culture we feel may be of use to you when addressing the future of the euskal etxeas in your community. Namely:

- Space. What places do you identify as Basque in your city, region or country? On the other hand which ones would you define as "non-Basque"? In what way are they different? What is the relationship with space of the activities that are being carried out? Are they safe or risky?
- Relationships. Who make up the Basque community and who do not? What traits identify these people? What makes a person a member of the community? What activities are carried out among Basque people? What characteristics do they have?
- Time. Is one born a Basque or made a Basque? Championship is being Basque something that can be measured? Are there different levels of Basqueness? What is the importance of the mus (card game) or pelota?

- Objects. What objects make us Basque? What characteristics do they have? What are they used for? What makes them different from non-Basque objects? How do we use them?
- Jokoa-jolasa. Identify activities that are carried out in your Euskal Etxea that seek the pleasure of winning. And the pleasure of sharing? And that of repetition? What is the aim of each one of these activities? Are there important differences between the different pleasures? How do men and women participate in each one of them? And the boys and girls?

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Games for sharing, repeating and competing

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Laburpena

Bilduma honetan proposatutako jolasak eta jokoak tradizionalak dira. Haurrak ehunka urtetan asmakizun liluragarri horietan jostatu dira, belaunaldiz belaunaldi. Arrazoi horregatik bakarrik bada ere, begirunez zaindu behar ditugu.

Antzina, irakaskuntzarik edo heziketa fisikorik ez zegoen garai haietan, haurrek jolas eta jokoen bitartez gizarteratzeko oinarrizko zutabeak eraikitzen zituzten.

Horrez gain, jolasak eta jokoak jaso dugun ondare ludikoaren arrastoak dira. Gehien-gehienak dira tradizio europarrekoak. Ondorioz, ohore eta erantzukizun handia da gurea, arbasoen kultura ondorengoei uztea eta zubi-lana egin behar izatea, alegia. Izan ere, aritzen garen jolasak eta beste herrialdeetakoak ikusita, ezberdinak garela esan dezakegu, baina baita berdinak ere. Jakina, kulturalki ez gara inor baino hobeak, ezta txarragoak ere. Euskal Herrian egiten diren tradiziozko haur-jolasak inguruko beste herrialdeetako parekoak dira, gure kultura ere mendebaldekoa baita. Ezberdintasunak ikusten dira jolasteko eran, jolasen eta jokoen esanahian, abestietan, bertsoetan, adinean, generoetan edo hitzetan. Laburbilduz, testuinguru geografikoek, kulturelek eta sozialek jolasei eta jokoei berezitasuna ematen diete, hau da, mundu ludikoaren ortzadarrean berezko kolorea izatea.

Introduction

The games dealt with here are traditional, most of them are hundreds of years old and for that reason alone we should respect them for the generations and generations that have played thanks to these marvellous inventions. Times when the educational institution did not yet exist and even less so the physical education and in which children, through play and games, acquired the basic pillars for their subsequent social adaptation.

They are part of the recreational cultural heritage that has been passed on to us. Most of them are European tradition games. We are honoured and obliged to pass on the baton of our ancestors. Games make us feel both different and like other peoples. We are neither more nor less than other cultures. Children's traditional games in the Basque Country¹ are no different from those of other peoples of their surrounds, as naturally the Basque culture is part of the Western culture. The differences lie in the way we play, in the significance or meaning attached to the different games, songs, verses, ages, genders or languages. In a few words, other geographic, cultural and social contexts that afford games another chromatic value within the recreational world.

In these times of constant technological change, appealing to tradition may strike us as being somewhat outmoded. Nothing could be further from the truth in the case of these games. In modern society children find it difficult to play in groups. Similarly, we are immersed in a process of globalisation which has the negative consequence of standardising our lives. In our sphere, sports fulfil this role of bringing people together, children in China and the Basque country play the same sports, with the same rules, with the same competitive pressure, and with the same nuances. In such a situation, playing and games have a soothing effect, which means that games are needed more than ever nowadays. Furthermore, games are more than a means to an end. There is a reason for playing games.

¹ *Juegos infantiles en Vasconia* is the title of a marvellous book by the Etniker ethnographic research groups led by the aita Barandiaran and Ander Manterola. It was published in Bilbao by the Basque Government, Government of Navarra and Etniker Euskalerrria in 1993.

Characteristics of internal logic

The universe of games and play is rich and varied. Every game is unique and obliges the participant to behave differently. We have chosen for games that are significant, special in the way they unfold and which are valid for use with children of the Basque homes of the diaspora. Some are psychomotor games, others sociomotor. Some are played without an object and others with one; in a place with or without uncertainty; and where the winner may or may not be acknowledged. To understand and play them with all their intensity we need to know their rules, their structure, their internal logic (Parlebas, 2001: 302-307). Thus, for this edition of *Gaztemundu 2005* we have made a selection of different games played in the Basque country and analysed them following the criteria of their internal logic.

Relationship between the players

- *Psychomotor Games*: no other people are needed to play them. They are played alone, without any interaction with other playmates or opponents. We have selected three here: the Tirabike (catapult), Tabatan (jackstones) and Zibaka (spinning top).
- Sociomotor games: other people are needed to play and consequently, the actions of the other players condition the performance of each player. We can distinguish between three types of sociomotor games:
 - Sociomotor *Games* of collaboration: all the participants collaborate to complete the game. For example: Sokasaltoan (skipping).
 - Sociomotor games of opposition: at least two players play against each other. For example: symmetric duels with the same number of players (one against one), or disymmetric with a different number of players per team, or different playing conditions: such as Pi Jolasa (Hide and seek) or the Gerrikoa (Ribbon).
 - Sociomotor games of collaboration-opposition: the participants cooperate with their playmates and compete against opponents. The

games chosen are: Arima (Soul), Lapurretan (Steal stones) and Marroka (Catching game) as symmetric duels; Hartza eta zaindaria (the bear and its keeper), Mailuka (Chambot), Maite zaitut (I love you) and Txorro-morroka as disymmetric duels; and Azeriak, oiloak eta sugedorriak (Foxes, hens and snakes), Gorabehera (stones) and Kantoi-kantoika (the four corners) as paradoxical games in which we do not know if the person in front of us will act as a teammate or opponent, since the decision is up to each one.

TABLE 1. Psychomotor and sociomotor games

<i>Psychomotor games</i>	<i>Sociomotor games</i>		
	<i>Collaboration</i>	<i>Opposition</i>	<i>Collaboration and opposition</i>
<ul style="list-style-type: none"> • Tabatan • Tirabike • Zibaka 	<ul style="list-style-type: none"> • Sokasaltoan 	<ul style="list-style-type: none"> • Gerrikoa • Pi jolasa 	<ul style="list-style-type: none"> • Arima • Azeriak, oiloak eta sugedorriak • Gorabehera • Hartza eta zaindaria • Kantoi-kantoika • Lapurretan • Mailuka • Maite zaitut • Marroka • Txorro-morroka

Relationship with space

- *Games with uncertainty*: the player observes the configuration of the space seeking for clues, hiding places, off-levels, uneven terrain... three games have been chosen: in the first one (Gerrikoa) the aim is to find a hidden object in the space, the second is a game of hide and seek (Pi Jolasa),

whereas in the third (Mailuka) the unevenness of the terrain must be used to convey a ball to its destination.

- *Games without uncertainty*: in the other games chosen, the player does not need to read space, since the space is the same during the game. They are humanised spaces: school playgrounds, sports courts or fields, the town square, court walls...

Relationship with the objects

- *Games where no material is needed*: their advantage is that no objects are required, which makes it easier to have a more autonomous organisation of the children.
- *Games where material is needed*: one object, or several, determine the relationship between the players. The material is of different kinds: a belt (Gerrikoa), some stones and a tin or can (Gorabehera), handkerchieves or zapiak (Hartza eta zaindaria), balls or stones (Lapurretan), a mallet or stick and a pelota (Mailuka), a rope (Sokasaltoan), a catapult and stones (Tirabike), jackstones and a little ball (Tabatan) or a spinning top with its rope or string (Zibaka).

TABLE 2. Games with and without object

<i>Games without object</i>	<i>Games with object</i>
<ul style="list-style-type: none"> • Arima • Azeriak, oiloak eta sugedorriak • Kantoï-kantoïka • Maite zaitut • Marroka • Pi jolasa • Txorro-morroka 	<ul style="list-style-type: none"> • Gerrikoa • Gorabehera • Hartza eta zaindaria • Lapurretan • Mailuka • Sokasaltoan • Tabatan • Tirabike • Zibaka

Relationship with time

- Games without a specific end: There is no rule that says when the game should end and therefore there is no specific winner. Hits and misses are not counted, there is no record of the results. Most of the games chosen are of this kind where the end result does not matter, there are no winners or losers (see table 3).
- Games with an end: There is a rule that sets the end. So there will be a winner at the end. For example: Arima, Lapurretan, Mailuka and Marroka.

TABLE 3. Games with and without victory

<i>Games without victory</i>	<i>Games with victory</i>
<ul style="list-style-type: none">• Azeriak, oiloak eta sugedorriak• Gerrikoa• Gorabehera• Hartza eta zaindaria• Kantoi-kantoika• Maite zaitut• Pi jolasa• Sokasaltoan• Tabatan• Txorro-morroka• Zibaka	<ul style="list-style-type: none">• Arima• Lapurretan• Mailuka• Marroka• Tirabike

The jolasa, jokoa-jolasa, jokoa continuum

The antagonistic terms jolasa and jokoa in Basque culture were explained at length in the previous chapter and constitute two different normative and social realities.

In the organisation of the games chosen we followed the jolasa, jolasa-jokoa and jokoa continuum trying to ensure a balance in terms of the presence of the three areas (see table 4).

TABLE 4. Continuum of jolasa, jolasa-jokoa and jokoa

<i>Jolasa</i>	<i>Jolasa-jokoa</i>	<i>Jokoa</i>
<ul style="list-style-type: none"> • Azeriak, oiloak eta sugedorriak • Gerrikoa • Kantoi-kantoika • Maite zaitut • Pi jolasa • Txorro-morroka 	<ul style="list-style-type: none"> • Arima • Gorabehera • Hartza eta zaindaria • Mailuka • Marroka • Sokasaltoan 	<ul style="list-style-type: none"> • Lapurretan • Tabatan • Tirabike • Zibaka

Jolasa

In the sphere of jolasa we can define (see table 5):

- The pure jolasa (*berezko jolasa*) whose traits of internal logic are: sociomotor game, without an object or victory and with uncertainty. We have chosen the Pi jolasa game (Hide and seek).

TABLE 5. The sphere of the jolasa

JOLASA				
<i>Pure Jolasa</i>	<i>Quasi jolasa</i>			
	Psychomotor Jolasa	Jolasa with object	Jolasa without uncertainty	Jolasa with victory
<ul style="list-style-type: none"> • Pi Jolasa 		<ul style="list-style-type: none"> • Gerrikoa 	<ul style="list-style-type: none"> • Azeriak, oiloak eta sugedorriak • Kantoi-kantoika • Maite zaitut • Txorro-morroka 	

- The quasi jolasa is comprised of four families of games that present three characteristics of the jolasa and one of the jokoa. Amongst them, the Gerrikoa game, which is a jolasa with object and the jolasak without uncertainty, in the case of Azeriak, oiloak eta sugedorriak, Kantoi-kantoika, Maite zaitut and Txorro-morroka.

The significance or meaning of the sphere of the jolasa can be basically summarised by saying that it is played for the pleasure of sharing in a family setting with relatives and friends.

Jolasa-jokoa

It is undefined space that mixes all the traits of the internal logic without a clear unity. This sphere includes games that have two characteristics specific to the jolasa and two of the jokoa (see table 4). The most significant is the game of Sokasaltoan (skipping) which is sociomotor and without victory (traits of the jolasa), and is played in a space without uncertainty and with an object, the rope (traits of the jokoa).

The significance or meaning of the jolasa-jokoa sphere can be summarised tersely in that it is played for the pleasure of repeating the game over and over again.

Jokoa

In the sphere of jokoa we can define:

- The pure Jokoa (berezko jokoa) whose traits of internal logic are: psychomotor game, with object, without uncertainty and with victory. We have chosen the game of jackstones (Tabatan) and Tirabike.
- The quasi jokoa is comprised of four families of games that present three characteristics of the jokoa and one of the jolasa. For example the Lapurretan game is a sociomotor jokoa and Zibaka a jokoa without victory.

The significance or meaning of the sphere of the jokoa, very concisely, is that it is played for the pleasure of competing, against people from outside, in a public space (town/village square) to see who is best.

TABLE 6. Sphere of the jokoa

JOKOA				
<i>Pure Jokoa</i>	<i>Quasi jokoa</i>			
	Sociomotor Jokoa	Jokoa without object	Jokoa with uncertainty	Jokoa without victory
<ul style="list-style-type: none"> • Tabatan • Tirabike 	<ul style="list-style-type: none"> • Lapurretan 			<ul style="list-style-type: none"> • Zibaka

Notes:

Before going on to explain the actual games we must say that the games are very long, and at least half an hour is recommended for each one.

Furthermore, we will try to use the masculine singular form (player, players) when explaining the games to make for easier reading, or else the masculine singular form.

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Repertoire of traditional games: jokoa, jolasa and jolasa-jokoa

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Gorabehera jolasa

Characteristics of the game

General description

The players can send or release their playmates from prison simply by tossing a stone into a wooden cylinder. However, a word of warning whenever someone beats the toka run away or the guardian might catch us and make us change places with him.

Space

A space without uncertainty about twenty metres long and twelve wide is needed.

Number of participants

The ideal number is eight players, although it is also possible to play with a minimum of six and a maximum of twenty.



Age

As of the age of ten.

Material

A wooden cylinder or a soft drink or preserves can with a wide base so that it will not be blown away by the wind, which is called the *toka*. Similarly, each player needs a stone or a disk.

Structure

It is a paradoxical game where the players strike up and break alliances as they see fit.

How to play

Start

The tossing or throwing area is marked by a line at one end of the terrain. A circle is drawn five metres away from it where the cylinder is placed. Finally, an area to be used for the prison is drawn at the opposite end to the throwing area.

The person who is "it" is chosen from amongst the participants in eeny-meeny-miny-mo fashion. This player is called *toka zaindaria* and he places his stone on the cylinder and then stands near the cylinder.

The rest of the players, after they decide the order of participation, form a row behind the throwing line. Each one waits their turn, stone in hand.

Development

The objective of the thrower is to hit the *toka* with the stone, since by doing so he will send a team-mate to prison or free him, and also avoid being caught by the *toka zaindaria*.

Before throwing their stone the players decide the destiny of some of their playmates. They must choose a team-mate by one different ways:

- a) By saying the name of the person and the word *behera* (down), if they want to send him to prison.
- b) By saying the name of the person and the word *gora* (up), if they want to free him from prison.

So, if for example they say "Mirari behera!" ("Mirari down!") it means that if the player knocks the *toka* down, Mirari must go to prison.

If Mirari were in prison and the throwers aid "Mirari gora!" ("Mirari up!") then Mirari would leave prison.

If a player throws and forgets to name a player they go straight to prison.

When the thrower misses, they must stand next to where their stone landed. If nobody knocks down the *toka*, the player whose stone is furthest from the cylinder becomes the *toka zaindaria*.

Whenever somebody knocks down the *toka*, the *toka zaindaria* has to put it back upright with their stone on top of it and then try to catch any player that missed or else the person freed from prison. The players pick up their stones quickly and speed back to the throwing area. Similarly, the player who has just been released from prison tries to get to the throwing line before the *toka zaindari* catches him. If this is the case the players change roles.

End

The game can go on as it has no ending rule. The pleasure of playing without a winner drives this game.

Pedagogical aspects

It is a game in which the thrower decides the fate of another player, since they may send them to prison or free them from it if they do not miss. This decision is free and individual, which means that the same player may be friend or foe of another at different times. Long moments of tranquillity are combined with intense chasing movements. But this calm is only apparent, since an intense social and affective relationship is being constantly triggered.

Pi jolasa

Characteristics of the game

General description

It is a game of hide and seek. The person who is "it" closes their eyes and counts out loud from fifteen to zero, saying the word *pi* before each number. So: "Pi, hamabost; pi, hamalau... pi, zero". The rest hide while the seeker counts. The player who is "it" opens their eyes and tries to catch sight of the others to eliminate them. If they fail to do so they start the countdown again but this time from the next number down, in this case fourteen: "Pi, hamalau; pi, hamahiru... pi, zero". So, as the game goes on three have a better chance of seeing the rest of the players as the time gets gradually shorter. During this interval, the players have to come out of their hiding place, touch the person who is "it" and hide again. The game ends when all the players have been eliminated.



Space

The play area must have places to hide. In other words, it is a game of hide and seek. It is good for excursions to the countryside, *picnics* or at the summer camp in the heart of nature, since a lot of hiding places will be available in a small space: bushes, trees, hillocks or hedges are a good help. It can also be played anywhere else: The town or village square, the proximity of a house or portico of a church, even in the city (parks, schools...); provided that the players interpret the space and hide in the best place outside the field of vision of the person who is "it". Therefore, the terrain is a source of uncertainty, the player who hides must take motor decisions that match the reality of the surround.

Duration

The children can play the same game over and over again without getting tired of it, which means that they will easily spend half an hour having fun. Although the person seen last could be regarded as the winner, there is no record of results of the game, there is no scoring system. There are no winners or losers. Although the person seen last will be "it" the next time the game is played.

Number of participants

As of eight players, although it can also be played with a few more or less. It is not a good idea to have too many participants, since the person caught first will have to wait for a long time until the last person is caught.

Age

As of the age of nine.

Material

No material needed.

Structure

The person who is "it" has to catch sight of the rest. This person therefore plays against everyone else. It is a one-against-all structure similar to catching or hunting games.

How to play

Start

The person who is "it" is using a formula like: "eeny-meeny-miny-mo, catch a tiger by the toe".

The person chosen closes their eyes and crosses their arms in the form of a cross. They start to count: "Pi hamabost, pi hamalau, pi hamairu, pi hamabi, pi hamaika, pi hamar, pi bederatz, pi zortzi, pi zazpi, pi sei, pi bost, pi lau, pi hiru, pi bi, pi bat, pi zero". In other words, in descending order from fifteen to zero. Meanwhile the other players must touch the arm of the person who is "it" and then hide for this period of time.

Development

When the person who is "it" has finished counting they open their eyes and exclaim "¡Pi jolasa!". As of this moment they try to catch sight of any player that has failed to hide. If they see someone, they name the person in question, for example: "¡Pi, Estibaliz!". Estibaliz is automatically eliminated. On the other hand, if the person counting does not see anyone they may move three steps at most and try, by changing position or from a different viewpoint, to catch sight of other hidden players. After this the person who is "it" has to start again: by closing their eyes, crossing their arms and counting. This time they will have the advantage of counting from one number less than the last time. Or in other words, instead of starting from fifteen the count starts from fourteen. Just then the players come out from their hiding places, touch the arm of the person who is "it" and start to look for another hiding place. Consequently, the person who is "it" will find it increasingly easier to see the rest since they have less time to hide.

End

The hiding time gets shorter all the time. The person who is "it" gradually discovers the rest of the players. The game ends when all the players have been seen and eliminated. The person seen last will be "it" the next time the game is played.

Dominant actions

The player that hides: interprets the space, seeks hiding places, runs, hides by crouching down, is on the lookout all the time, remembers what the space is like and prepares a new hiding place for the next time.

The person who is "it": reads the space to search for the hiding places of the rest. Jumps up and down to catch sight of the terrain and have a better view.

Pedagogical aspects

This game obliges the player to find a good hiding place in a very short space of time: they must come out of the hiding place, touch the person who is "it", find another good hiding place quickly since the time they have to find one gets shorter all the time. It is a game of hide and seek that can be played in a relatively small place and consequently it is easy to keep an eye on the group.

Gerrikoa jolasa

Characteristics of the game

General description

It is a sociomotor game of opposition. Someone hides a *gerriko* (ribbon) and the rest go to look for it. Logically they have to go through all the possible hiding places, they have to read the space. The person who finds it starts to hit the others with the ribbons until they pass a line that will have been set beforehand. This player will hide the ribbon in the next game.

Space

It is more fun in a park or in the country, although it can also be played indoors provided that there are places for hiding the *gerriko*. Children have a surprising capacity to hide or camouflage the *gerriko* in the most unexpected places and then find it: at the bottom of a tree trunk, tangled on a low branch, on the leg of a bench, half-hidden among the moss, in a mole hole...



Number of participants

Ten, although it can also be played with five players at least and fifteen at most. Logically, the pre-established space will vary proportionately to the number of players.

Age

As of the age of ten, although if it is played with children of different ages the term *little white horse* can be applied to younger children, to spare them from being 'whipped' by the ribbon or handkerchief.

Material

A gerriko or handkerchief with the two ends tied together.

Structure

All against one. The fun of the game is based on not knowing who will find the gerriko which means that the players cannot trust each other, which gives rise to comical situations.

How to play

Start

The area is defined and the person who is to hide the gerriko first is chosen. The game space consists of different parts: a place where to hide the handkerchief, a start line and a save line. All the players go to the start line with their backs to the play area where the gerriko is to be hidden and with their eyes closed. The person who is "it" hides the gerriko, although they are not allowed to hide it totally, as a small part must always be visible.

Development

When the player has hidden the handkerchief they move strategically away from it and shout: "*Aurrera!*" (Come on!). The other players run to find it. They all spread out and look in the possible hiding places. During the search, the player keeps one eye on the corners being explored, and the other on the other players in case they find it and start hitting him/her with the handkerchief.

The person that finds the gerriko decides what to do: either take off and start striking out with the handkerchief; or to pretend that they have not found it until there are more players next to them that will be caught unawares. The other players, once they know who the gerriko bearer is, run as fast as they can to the safe line, where they cannot be touched by the handkerchief bearer.

End

The game can be replayed over and over again, with the person who found the gerriko in the last game hiding it in the next.

Other ways of playing the game

The person who hid the handkerchief can answer three questions by the players as to how close or far he is to the handkerchief. The following answers may be given: *hotz, epela, bero, erretzen!* (cold, warm, hot, or red hot!) to give the participants an idea as to where to look for the gerriko. It can be played like this with younger children.

Dominant actions

Observe, hide, look for, pretend, chase, run, dodge, escape... actions which reveal children's motor intelligence.

Uses and customs

Children used to play this game with their trouser belts, which is indicative of the corporal violence of those times, although they never used the buckle end. When they used a handkerchief, they rolled it up very tightly from one end and made a knot in the centre to stop it from coming undone and as a sort of whip.

Kantoi-kantoika jolasa

Characteristics of the game

General description

Four people stand on the four corners of a square like the columns of a town square. Another player takes up position in the centre and tries to reach a corner as the rest swap places. It is a paradoxical game with scope for betrayal and the children have to learn to live with this type of special relationships.

Space

Flat and even. A square with sides of six to eight metres is defined. It could be a town square or the four columns of a church portico or a park with four trees used as the corners. In a pedestrian area of a village or city the intersection of four streets may be used. In any case, you can always draw



circles with chalk in the yard or in the street or use the numerous lines drawn out in sports centres, rooms, gyms and courts.

Duration

The approximate duration is fifteen minutes, although sometimes children can play for as long as half an hour without even realising.

Number of participants

Five participants. Four in the corners and one in the centre.

Age

The age of ten is ideal because children begin to have the guile this game requires. Nevertheless, it can be played with children aged six.

Material

No material needed.

Structure

Paradox game built on an all against one structure. In paradoxical communications players can choose freely between collaboration or opposition. Recreational betrayal is a source of jokes, irony and fun. A player does not really know if the person in the other corner will act as friend or foe and the trust between them is the basis of the argument of the game.

How to play

Start

Four players stand on the four corners of a square whilst the fifth stands in the centre.

Development

The objective of the game is for the player in the middle to make a free corner and abandon the centre, while the "corner" players swap places to prevent the player in the centre from occupying their place.

The players in the corners change places with those next to them and can even try diagonals. Sometimes a corner player pretends to make a sign to a playmate: a wink, a small nod of the head, fake a run towards him or her... the other player interprets that they might try a change, swallows the bait and is left without a home because the other player has tricked him and does not budge. It is a betrayal, but is accepted as part of a game where alliances and counter-alliances are made and broken all the time. The game continues and the next time, with the same player, the player who was betrayed and finds himself in the same situation: will he take revenge, collaborate or will he be betrayed again?

End

When the person in the centre occupies a corner, the player without a corner becomes the player in the centre and will have to make it to one of the corners now occupied by the rest. The game restarts over and over again since there is no ending rule.

Other ways of playing the game

- If the players are very conservative and do not try to switch corners the player in the centre can shout an obligatory change order, by saying "*Bat, bi eta hiru!*". However the constant use of this option destroys the sensitive equilibrium of this paradoxical game.
- It may be played as a combination of the catching or chasing game. The player in the centre has to catch a corner player outside the latter's corner to switch positions. A player in a corner cannot be touched by the catcher.

Dominant actions

Observe, run, change corner, pre-empt, make agreements, deceive, betray, risk, be on the lookout, fake, go back, dodge...

Maite zaitut jolasa

Characteristics of the game

General description

It is a chasing game where there are multiple roles changes and situations between the participants. The person who is "it" tries to catch the other player to change positions. When a player feels stalked by "the person who is "it" he or she can get out of being caught by stopping, arms out in a circle, and exclaiming: "*Maite zaitut!*". Then any player can release the player if they run between the arms of the paralysed player and gives him/her a kiss.

Space

It is played on a flat terrain, lacking in uncertainty, a domesticated area. It may be a yard, a town square, a court... provided that the children can run about free, without any obstacles.



Duration

The most appropriate duration varies between twenty and thirty minutes.

Number of participants

It is determined by how successful the game is. If there are a lot of participants it is easy to free other players and sometimes it is not even clear who is "it". The ideal number is fifteen players, although it is also possible to play with ten and a maximum of twenty.

Age

As of the age of seven.

Material

No material needed.

Structure

Disymmetric duel. The person who is "it" is against the rest, who act as a team freeing each other, and he must touch one of them to switch roles.

How to play

Start

The person who is "it" is chosen with the formula (for example) of: "Don, don, kikilikon/ saltsa pika, tortolika,/ aitona martzelon,/kixki eta mixki eta/kaxkamelon".

Development

The person who is "it" starts to chase and try to catch the others. If he manages to catch one they switch roles. If at any tme a player being

chased is in a delicate position, they can seek protection by stopping, legs open, arms out and hands joined together, saying: "Maite zaitut!". These magic words, plus stopping, make the person invulnerable, although they cannot move. The player is freed when another player runs in between their arms and gives them a kiss on the cheek. This breaks the spell and frees the player.

End

The game ends when the players decide to stop or for some other reason, as there is no ending rule.

Other ways of playing the game

"Stop!"

It is played in the same way although when a person feels that he or she is about to be captured they stand still on shouting: "Stop!" with arms crossed and legs open. The free players can run under their legs to players who have stopped to free them. If the chaser approaches them at this moment, the person who was about to free the friend can remain between the other's legs until the danger disappears, since he cannot be caught as long as he stays in this position.

"Cuba libre!"

The development of the game is similar except that two players are needed to free the playmate to complete the sentence "Cuba libre!" In other words, the first player, who feels that he is about to be caught, shouts out the syllable: "¡Cu!", and remains in the waiting position momentarily. The second player helps to release the prisoner by shanking the latter's hand while shouting the syllable: "¡Ba!". The two join their arms to form an arch and wait for a third player to run through it shouting: "Libre!". And they are all freed.

Dominant actions

The player who is "it": chases the rest, defends those that have stopped and changes role with the person caught.

The rest: flee, dodge the chaser, check to see if a playmate needs help, and free them when the coast is clear.

Pedagogical aspects

The players should interpret the actions of the rest and act consequently. At some points there may even be a group strategy to free players waiting to be released.

If there are a lot of players or one player finds it very hard to trap others more than one catcher may be used.

Txorro-morroka jolasa

Characteristics of the game

General description

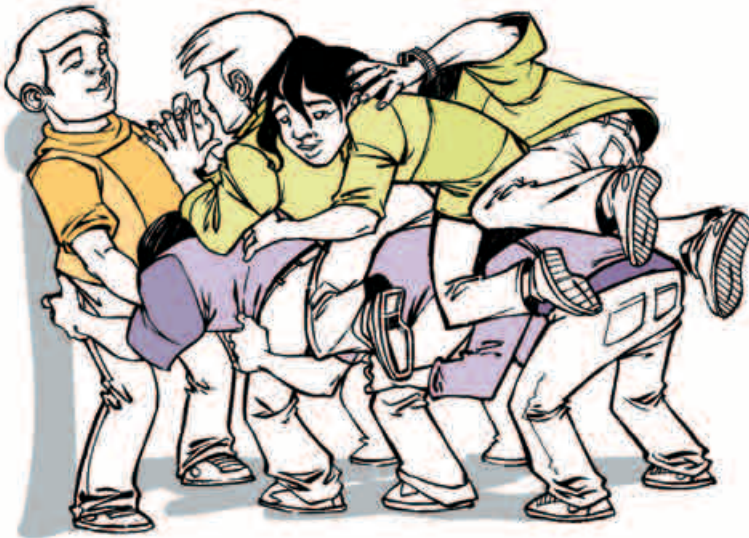
It is a sociomotor game of opposition and collaboration. There are two teams carrying out different functions during the game. Some act as donkeys while the rest leap over them under the watchful eye of a referee, called the "*ama*" (mother) who acts as such. The goal of the game is to be a leaper for as long as possible during the game.

Space

It requires a flat space, five metres wide and ten metres long. A wall or tree is needed for the *ama* to lean against.

Duration

Forty-five minutes are enough to enjoy this game.



Number of participants

Two symmetrical teams of five players and a referee, who is the *ama*. The minimum number are two teams of three players, and at most two teams of seven.

Age

As of the age of ten.

Material

No material needed.

Structure

It is a disymmetric duel of teams and this type of structure does not usually have a scoring system that determines the winner. It is a sociomotor game and consequently the action of one player conditions that of other players, such as: if a player makes a wrong jump or wraps his legs round the donkey to avoid falling off, the roles are changed, or if the donkey collapses under the weight then the donkey team does not change.

How to play

Start

Two teams with the same number of members are chosen. The actual children make sure that there are no weight and height differences. The usual system is used to see which team will be the donkeys or *astoa*, and which will be the knights, or *zalduna*. The judge is called the *ama* or mother and leans against a wall or a tree, standing up, with their legs opened. The donkey team then takes up position. They will already have chosen who will stand near the *ama*, generally the smallest and the weakest; and those who stand furthest away will bear the brunt of the weight. The first donkey grips the hips of the *ama* firmly and rests their head in the *ama*'s cupped hand,

resting on the abdomen. The second donkey takes up position behind the first one with their head between the former's legs and gripping them with the hands. The other donkeys take up the same position to form a row. The row of donkeys must be compact, whereby they must grip each other firmly, in very close contact. The donkeys are now ready to take the load and cannot move during the leaps.

The members of the other group, *zaldunak* or knights, take up position ten metres away from the row of donkeys and organise the order they will act in. They observe how the donkeys are organised and decide on their strategy.

Development

The objective of the game is for the team of the *zaldunas* to leap onto the row of donkeys and cause them to collapse, whereas the team of *astoa*s must do their utmost to remain standing. Before jumping the knights must warn the donkeys by shouting: "*Banoa!*" (I'm on my way!) Then they run towards the row of donkeys and leap on them one after the other.

As they jump, if the donkeys give way or move intentionally each team goes back to its role of *astoa* or *zalduna*. However, a change of roles will take place in the following eventualities:

- if a jumper forgets to shout "*Banoa!*".
- If the jumper talks or laughs when he is astride the donkey.
- If the jumper moves to make room for the rest when he is astride the donkey. He must stay still. The donkeys should shout: "*Mugitu da!*" (He moved!).
- If when he is astride the donkey the jumper locks his legs around the donkey so as not to lose his balance. The donkeys should shout: "*Lotu da!*" (Leg-Lock!).
- If the jumper "flops on", i.e., he does not break the impact with his hands.
- If when he is astride the donkey the jumper loses his balance and touches the ground.

- If the jumper falls off.
- If there is no room left for all the jumpers.

Each team decides their strategies in each move. To do so, while the zaldunas decide whether to make long or short jumps, the astoas choose where to place the strongest players. For example, the jumper may choose a long jump to leave as much space as possible for the rest. This first jumper is usually the most agile one. But if the team sees that a weak donkey is at the end of the row they will probably try to overload him so that he will give way. In this case, the first jumper, who is heavy, makes a short jump. If the weak player can withstand the weight, the second will try to leap onto the same donkey to make him give way.

End

When all the jumpers have jumped onto the donkeys, if the donkeys are still standing luck will decide whether or not they change roles. This process will be carried out without anyone getting off the donkey. Then the person acting as ama puts out their hand and the first jumper chooses a finger. Or the player can also choose one of his own fingers with the other hand. The fingers thumb, index, middle, ring and pinkie correspond to the words txorro, morro, piko, taio and ke.

The ama will then ask the first donkey: "Txorro, morro, piko, taio and ke?"

This is the key moment of the game since for a change of roles to take place the first donkey must guess which finger of the ama was chosen by the first jumper, and only has a twenty per cent probability of being right. They may even take their time to answer the question to see if one of the jumpers loses their balance and falls off the donkey in the meantime. The ama will then check the result. If the answer is right the roles are swapped, otherwise they start again in the same positions. The game has no ending rule whereby it will end when they are all tired or for some other reason.

Other ways of playing the game

Arranged in the same way, the knights should jump onto the last donkey and move up until each knight is astride a donkey. This is physically less strenuous, and may be used for smaller or new players.

Dominant actions

- Jumpers: run and jump (take off, fly, land), remain still and quiet.
- Donkeys: crouch, hold on to their mates and withstand the weight of the load.
- Ama: check that what the first donkey says matches the finger chosen by the first jumper. Act as referee or "fair person".

Pedagogical aspects

- If it is believed that the probability of guessing the finger in the luck phase is very small for the astoa, there are another three other options in the Basque tradition to make things easier. A simpler solution is to limit the number of fingers to three.
- It is necessary to make sure that the strategic solutions of the knights do not overload a player to stop him or her from collapsing constantly.

Uses and customs

This centenary game, which has provided fun for many generations, is one of the most dearly-loved games of our childhood which is disappearing from our playgrounds and town squares. It is a living example of what Norbert Elias called "the process of western civilisation" and the dulcification of our body relationships.

Azeriak, oiloak eta sugedorriak jolasa

Characteristics of the game

General description

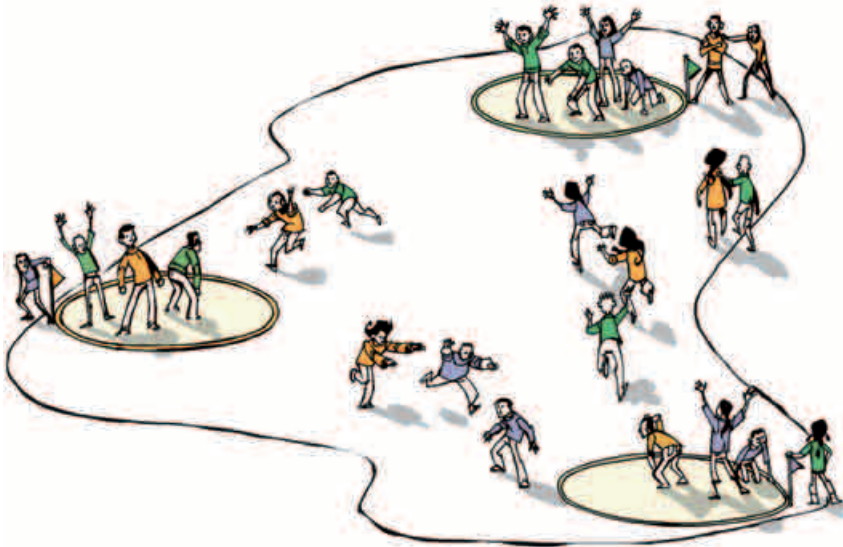
There are three teams of animals: the foxes, which logically chase the hens; the latter chase the snakes and the latter chase the foxes. It is a paradoxical game in which the greater the number of opposing players caught during the game the greater the chances of losing will be.

Space

The game should be played in flat areas with a lot of room.

Number of participants

It is possible to play with three teams of fifteen players and even more, although on the other hand it is less suitable with smaller teams.



Material

No material is needed, but the teams must wear different bibs, scarves or gerrikos to tell them apart.

Structure

The game entails a certain paradox, whereby this game may be said to be an ambivalent one. The paradox lies in the relationship of dependence between the opponents. For example, the foxes catch the hens, although in turn the latter protect them from their enemies, the snakes, since they catch them. This game is a metaphor of ecological equilibrium.

How to play

Start

There are three dens, or houses, each one five metres square, one for each team, and quite well separated from each other. These are the dens of each group of animals: the hen run, (*oil oak*), the foxes' lair (*azeriak*), and the snakes' nest (*sugegorriak*). The distance between the dens is the same, so they will form an equilateral triangle.

All the team members start the game in their den.

Development

The braver players leave their den to try to catch their prey and not be caught by their predators. The game starts up timidly.

Suddenly, after a lukewarm start, the game is transformed, it starts to boil. All the participants move frenetically, running, stopping, swerving constantly...

When a player has caught an opponent they lead it to their den by the hand. On the way to the den nobody can catch them, but neither can they catch anyone else. The players who have been caught form a chain and wait to be freed by a playmate. For this to happen any player of their team need only touch a player on the chain. The chain must remain united to be able to free all the prisoners. The freed players return to their den, and can neither catch nor be caught on the way. Once back in their den they recover their status. Throughout the game, players in their den are invulnerable and cannot be caught. They are at home (*etxean*).

End

There comes a time when the players realise that there is something funny about the game: whenever they trap a player they exclude a player who is in charge of protecting them. When they understand this they adapt their behaviour to this new reality. The game flows between alliances and counter-alliances as a kind of limbo where the only thing that matters is to keep things moving. Having reached this point, being the winner at the end of the game is meaningless. When this occurs, whenever one team catches the other, the game restarts.

Dominant actions

The game confronts individual and collective strategies. The players must observe, free, dodge, catch, catch sight of, act, stop, take prisoner, flee, escape, strike up alliances with an opponent... this action of striking up alliances with an opponent requires mutual trust between rivals.

Pedagogical aspects

It is a paradoxical game where nothing is what it seems. Children need to be exposed to these situations that sports do not foster. They are an unending source of the pleasure of sharing, of humour and irony.

It is important to enforce the rule that players can neither catch nor be caught on the way back to their den. In this way, the first players in the chain do not become eternal prisoners in it, as it is very easy to catch them right away.

Hartza eta zaindaria (jolasa-jokoa)

Characteristics of the game

General description

One person "is the bear". The bear is hibernating, kneeling down, and a guardian watches over its sleep. The rest of the players, each one armed with a handkerchief, try to wake it by whipping it with their handkerchiefs. If the guardian catches any of them, the player caught takes the bear's place.

Space

Flat and clear, comfortable for kneeling.

Duration

Thirty minutes fly by.



Number of participants

Eight players is a good number: one is the bear, another is the guardian and the rest are hunters, although it can also be played with a minimum of six players and a maximum of twelve.

Age

As of the age of eight.

Material

Each player has a handkerchief or *zapia* that can be rolled up to give it more body and so it can be handled with skill. Avoid knots or material that could hurt the players.

Structure

It is a disymmetric duel of teams. On the one hand, the bear and its guardian and on the other the hunters. It is interesting to note the change of roles where there is a switch of three players: the bear becomes the guardian, the guardian a hunter and the trapped hunter becomes the bear. These changes lead the violence in the game, more symbolic than physical, to be experienced as something transitory to which all the players are exposed.

How to play

Start

Each player has a rolled-up handkerchief gripped at the ends. The player playing the bear holds out his to the guardian and each one of them grab one end of it. The bear kneels down and huddles up to protect its face with its hands. The hunters surround the bear and its guardian. The game begins when the guardian lifts his handkerchief and shouts "Aurrera!". If a player gets carried away by the excitement of it all and hits the bear before the shout he automatically becomes the bear, taking the latter's place.

Development

The guardian pulls out all the stops to make sure that nobody wakes the slumbering bear. In other words, the hunters try to hit the bear with their handkerchiefs while trying to avoid the blows of the guardian. He moves about from right to left, back and forth, scaring off the rest of the players armed with the handkerchiefs, without letting go the handkerchief that links him to the bear. While the guardian is keeping off the hunters on one side the rest make the most of the chance to attack the bear on the other side. The bear and the guardian have to keep hold of their common handkerchief, since if they let it go the guardian is unable to defend the bear until they get hold of it again. When the guardian finally manages to strike one of the hunters with the handkerchief he raises his arm and shouts "Emanda!" (Caught!) and the game stops.

End

Once the game has stopped the players change roles: the bear becomes the guardian; the latter hunter, and the latter a hunter that was caught becomes the bear.

If a hunter strikes the bear after the guardian has shouted "Emanda!" the roles are switched: the hunter becomes the bear and vice versa.

Some characteristics of the game

Before starting it is important to clarify that the bear can only be hit between the two orders uttered by the guardian: "Aurrera!" and "Emanda!".

Other ways of playing the game

Tie a rope to a tree, wall bars or the leg of a bench. The guardian grabs the end of it. In this way he cannot move freely, since the rope limits his movements, like a dog on a chain. Even so he still has a certain autonomy as the rope is about six metres long. The person acting as the bear sits down next to him. The rope must be tied to make sure that the guardian does not rub against or harm the bear when he moves.

Uses and customs

This game is represented on the Roman frescoes in the Museum of Naples, from Pompeii and Herculaneum from the 1st Century. Jacques Stella, court painter to the king of France, and sponsored by Richelieu, painted this game for it to be played by the dauphin and the aristocracy. On the other hand, Sebastián de Covarrubias in his *Tesoro de la lengua castellana o española* in 1611, cited by Julio Caro Baroja, describes this game as "common", for girls, played at Carnival time. The social appreciation of games varies over time.

Marroka (jolasa-jokoa)

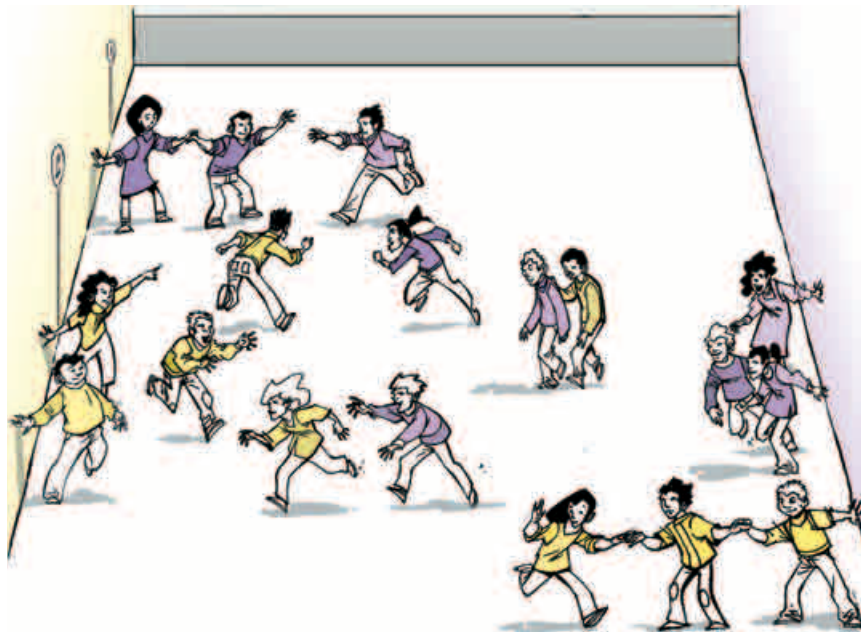
Characteristics of the game

General description

It is a sociomotor game of collaboration and opposition. It features two teams with the same number of members. The aim of this game is to catch opponents and free your teammates. The team that manages to catch all the players of the other team wins.

Space

It requires a rectangular playing area twenty five metres long and twelve metres wide. A square with two walls that can be used as a back, or "marro", a small court, or a ballroom are very good places for the game of the Marroka. If the space is greater or there are no walls, the back lines can be marked on the ground and be used as the wall.



Duration

Half an hour will fly by without the players realising, so absorbed will they be in the game.

Number of participants

The ideal number is fourteen participants in two teams of seven, although it can be played between five players and twelve members per team for the space defined.

Age

As of the age of ten.

Material

No material needed.

Structure

It is a symmetric team duel. This recreational structure involving the confrontation between two teams of the same number of members is very popular in contemporary sports. The main characteristic of this game is the peculiar notion of time related to being able to catch the opponents.

How to play

Start

The players of each team take up position in contact with their wall or base line. The teams stand opposite each other. It is a moment of tense calm.

Development

The game consists of catching the opposing team, and the team that manages to do so is the winner. Suddenly, a player of one of the teams, the

bravest, comes off the baseline shouting "Marro!" He approaches the opponent's line and tries to provoke the other team. Any of the opponents can catch him, since each player can only catch a player from the outside that has started out before him, which is the case here. But it is only a decoy.

The opposing players will either try to catch him or wait till he gets a bit closer. They are lying in wait. The most nervous one will shout "Marro" and will run straight at the provoker. He can catch him, as he has preference over him. However, the opponent, on seeing that he is being chased, turns round and heads for the baseline. He has accomplished his goal because at that very same moment a team-mate shouts "Marro!" and rushes to help him. So the chaser has to turn round and wait for some help from a team-mate, since the other player now has capture preference over him. And the players move about and face off like this.

Depending on the strategy of each team, this situation will go on for more or less time, as the players leave and return to their baseline constantly. However, this dynamic is broken when a player makes a mistake and is caught. Remember that while a player has a prisoner he cannot be caught.

In this way the players that get caught are taken prisoner on the baseline and form a chain facing their teammates. They almost beg to be freed. As of this moment, each player decides what is most important: defending prisoners or freeing his teammates. Individual strategy is related to group strategy. Nevertheless, we should remember that this is all down to leaving the baseline later than the members of the opposing team to have preference over them. Therefore, sometimes the players return to the baseline to recover preference over the opponent. It is like recharging your batteries.

End

In the end the different mistakes of either team will lead to one team catching all the players of the opposing team and winning the game.

Some characteristics of the game

The time criterion of the starting order is fundamental in understanding the game. The child must clearly understand that for the purpose of catching, the player of the opposing team that leaves the baseline later has preference over him.

There is a collective strategy with players that act as defenders, looking after the opponents that have been taken prisoner, and others attacking while trying to free their teammates.

Other ways of playing the game

Tokatorreka, Tocatorre or opposing Tower: Generally speaking it is like the marro game. On the other hand in this game, the main goal of the players of each team is to reach or touch the wall of the opposing team, also called the *tower*. In other words, if one of them makes it, his team makes it and the game is automatically over.

Dominant actions

This marvellous game has multiple and varied actions. They are demonstrative of the high level of motor intelligence required. To perform these actions the players must observe, decide what to do and act in the most suitable way in thousandths of a second. The most significant actions are: advance, challenge, trick, go back, stop, dodge, flee, defend, attack, observe, help, catch, take to prison, wait, free...

Uses and customs

The chroniclers say that Josephine, wife of the emperor of France, caught out her husband, the great strategist Napoleon, in a game of marro. Similarly, it was also used in training soldiers at the end of the 19th Century. The example shows how the social value of the game varies in the different epochs.

Sokasaltoan (jolasa-jokoa)

Characteristics of the game

General description

Two people are on the rope. The rest, one by one, enter from one end, jump and exit the other end, behind the person moving the rope, wait their turn again in the queue and start again at the other end. All of them, those on the rope and skipping, sing a song to the rhythm of the rope as it hits the ground. This round of jumps is broken when someone makes a mistake when skipping or enters at the wrong time. The person that makes the mistake takes up the rope.

Space

A flat space lacking uncertainty is needed. It can be the *larrain* or the farmyard, the portico of the church, a school playground, a street or town square, or under the arches of the town square when it rains.



Number of participants

Eight players, two on the rope and six skipping, is an ideal number for this game, although it is uncomfortable to play with less than six and more than twelve players.

Material

A fine but strong rope about five or six metres long.

Structure

It is a cooperative game. All the participants are part of the same big team. This structure is characterised in that all the participants know exactly what their playmates are going to do, so that the repetition of the rhythmic cadences of the jumps can be accompanied by songs or verses.

How to play

Start

Those who are to "be on the rope" are chosen by heads or tails or a similar procedure and then stand about three to five metres away from each other, depending on the length of the rope. They take the rope at the ends and turn it. The skippers form a group next to one of the persons on the rope. They must enter at the side the rope moves downwards. The first player in the queue waits for a few seconds until the pace of the rope is even. If the rhythm is not right or the arc of the rope is not suitable, the jumpers who are awaiting their turn chide the ones on the rope. The latter roll up the rope in their hands or move closer together or further away from each other until they get it right. The rope must touch or rub the ground and go over the head of the skippers. Only then can the game start. Now all that is needed is the song: "Gure Euskal Herriak / zortzi

herrialde dauzka:/ Araba,/ Bizkaia,/ Gipuzkoa,/ Nafarroa,/ Lapurdi,/ Behenafarroa,/ Xuberoa/ eta Di-as-po-ra".

Development

The objective of the game is that all the players skip when it is their turn, one jump each time, without losing the rhythm or skipping, continuously following the cadence of the rope and the accompanying song. The players enter from the side, *sartu* where the rope moves downwards. In this way, when the rope touches the ground is the time they should move in to the centre, since they have one full turn to reach this point and jump. The point where the rope touches the ground is the easiest place to jump because it is the lowest point of the arc formed by the rope. After skipping they must move following the upwards path of the rope, which is called "skipping out" or "*atera*". Thus, when a player goes in to skip another is on the way out, while they sing the song chosen that follows the rhythm of the rope as it beats against the ground. All the jumpers form a figure of eight around those moving the rope, like a toy train. By way of summary: they come in at one end, skip and exit the other, run behind the player that is holding the rope, wait their turn and start again at the other end.

"Missing your turn" means that a jumper, either because their attention wandered, or because they were afraid of getting hid by the rope or because they were not following the rhythm of the jumps, needs two or more turns of the rope to jump in, thus breaking the regular skipping sequence. In this case the person that misses their turn or gets caught in the rope has made a mistake. They take over from the player who has been on the rope longest. The latter goes to the end of the queue of players and waits their turn to skip.

End

This round of skipping goes on and on until the players get tired. There is no end rule.

Other ways of playing the game

- It is possible to play with more than one skip per player: two, three or four, which slows down the overall movement of the players. For example: in the song *Bat eta bi* each player skips twice: "Bat eta bi,/ sorgina etorri,/ soka kendu,/ zulora eraman,/ afaldu gabe/ ohera joan". (Literally: "one two, here comes the witch, she steals our rope, throws it in a hole, and we are left without supper and sent to bed).
- Another possibility is having one player skip through the whole song. For example, the song *Aita, ama*: "Aita,/ ama,/ zenbat urte(re)kin/ ezkonduko naiz?/ Txikia naiz/ eta ez dakit.../ Bat,/ bi,/ hiru,/ lau,/ bost,/ sei..." (Literal translation: "Aita, ama how old will I be when I get married? I am small and I don't know. At the age of one, two, three...").
- Those that step up the pace at a given moment "Catch the thief": Al/ cho- /-ri-/-zo/zo/zo/zo... In Basque the song goes *Suge gorria*: "Suge gorria dugu:/ sugea ez ukitu/, ukituz gero,/ izorratu,/ izorratu,/ izorratu..." (Literal translation: "We have a snake, don't touch it, if you do, just wait and see, wait and see...").

Artaziak

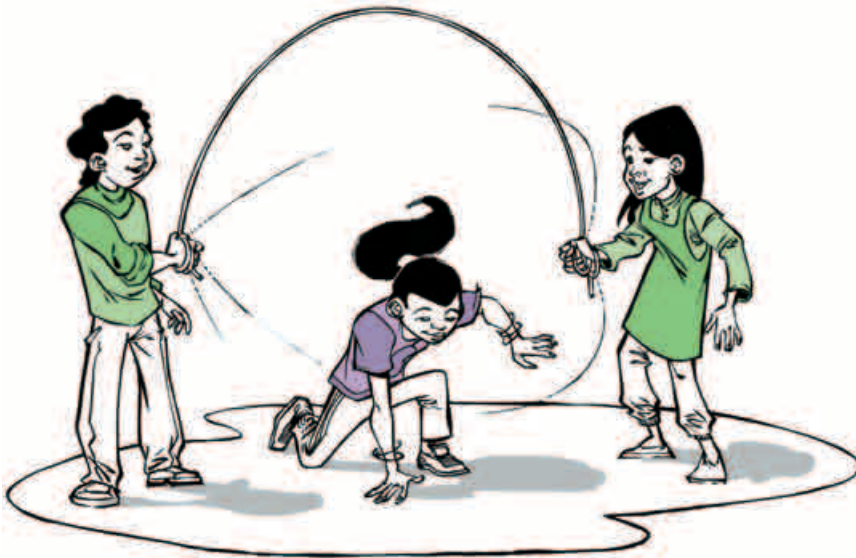
How to play

Start

When everything is ready to start the game, the first player skips in and sings the song that goes: "Artaziak/ irekiak/ itxiak/ zerua ukitu/ lurra ukitu/ belaunez jarri/ eta kanpora" ("My scissors/ open and close/ I touch the sky/ I touch the ground/ I kneel down / and out I go").

Development

The objective of the game is for all the players to skip without making a mistake, performing the movements the song suggests and following the cadence of the rope and the accompanying song. The player may enter from the side, *sartu*, at the side the rope moves downwards, or get into position at the point where the rope is going to touch the ground before the rope holders start turning the rope. Younger players prefer the latter system



since they find it easier to enter that way. The song starts when the jumper moves in to jump. The song must mark the rhythm of the jump and the following figures at all times: 1) *irekiak*: open your legs, 2) *itxiak*: close your legs, 3) *zerua ukitu*: lift your arm, 4) *lurra ukitu*: touch the ground with your hand, 5) *belanez jarri*: touch the ground with your knee, 6) *kanpora*: and exit.

The jumper that manages to do all the jumps and figures at the right time in the song goes back to the row to await their turn. If on the other hand they make a mistake or do not do the right figure at the right time it is their turn to move the rope. They take over from the player who has been on the rope longest.

End

This round of skipping goes on and on until the players get tired as there are no ending rules.

Uses and customs

Jumping and skipping games are driven by the pleasure of repeating, traditionally part of the female world. In the traditional world these games, along with the ring or circle-type games, allowed the girls to look after their younger brothers and sisters. Games of songs and rhythmic sequences have permitted the incorporation of younger children into children's groups as a first step in autonomous child socialisation.

Now boys and girls alike play this game.

The words of the accompanying songs change as times change: about historic or religious events, daily life, love, fun and jokes, didactic and even advertising or cartoon characters.

Arima (jolasa-jokoa)

Characteristics of the game

General description

Two teams to the same number of members are chosen. The objective of the game is to reach the opposing team's tree and touch it with the hand. This can only be done by the player who has the soul (*arima, gemo*). However, having the soul is short-lived, because any player of the opposing team, simply by touching the soul-bearer takes possession of it. Thus, possession of the soul changes hands constantly until a player of one of the teams manages to touch the opposing team's tree with the soul in their power. The team of the player that accomplished the objective is the winner. This game, apparently simple, requires a well thought-out team strategy.

Space

It should be rectangular, with a tree, post, lamp-post or mark on the wall at each end of the field.



Number of participants

Two teams of six participants. It can also be played with two teams of four participants. On the other hand, if there are eight or more players it is difficult to see who the arima or soul-bearer is. Consequently, they end up with more than one soul-bearer and the players get mixed up.

Material

No material is needed, but the teams should wear different-coloured bibs to tell them apart.

Structure

It is a symmetric duel of teams. It has the same structure as the world's most deeply-rooted team sports: football, basketball, rugby, handball, volleyball... but in this case there is no ball as a mediator of the confrontation.

How to play

Start

The team that is going to have the arima is chosen. The arima is neither material, instrumental nor tangible; It is the soul of the game. The teams take up position opposite each other in contact with their house, tree or lamp-post. The game starts when one of the members of the team that has the arima shouts: "¡Arima!" and rushes towards the other team. Each team may decide their strategy in advance, i.e. assigning a more attacking or defensive function to each player.

Development

The objective of the game is for the arima-bearer to touch the opposing team's tree and avoid being caught by the opponents. His teammates accompany him passively, since at no time can they block the action of their

opponents. Suddenly, a player of the opposing team touches the player with the arima, and says "Arima!" In other words, he has stolen the soul from the first player. He continues with the aim of reaching the opposing team's tree, but in turn another opponent touches him and steals the arima. In a word, any player that touches another player of the opposing team bearing the arima takes possession of it. The action is very intense because the players of both teams are attacking and defending all the time.

End

The possession of the arima fluctuates between both teams until a player manages to touch the opposing team's tree. This team is the winner, and the game can begin again with another round.

Dominant actions

Observe, wait, advance, go back, defend, attack, help, touch, dodge, escape, intercept...

Some pedagogical considerations

The characteristics of this game oblige the players to focus not on the person who has the arima but rather on the player that will have it next. This requires a great capacity of decentration, pre-empting what will occur. This game structure, rather uncommon in sports games nowadays, obliges the players to let themselves be captured if it is a good strategic option. This is what is called a relationship of cooperation relief, i.e., if a player wants another team-mate to have the arima he will have to get it to him via an opponent. That is why the different sets of the game may be shorter at the beginning and not like a team game, but be patient, the richness of this game is worth the wait!

The initial deployment of the team may facilitate the development of an increasingly more complex team game.

Mailuka (jolasa-jokoa)

Characteristics of the game

General description

It is a sociomotor game of opposition, a duel in which the conditions of the game are agreed to beforehand. The most important thing is to know how to negotiate the conditions of the bet well, which determine the development of the game. Generally speaking, a player tries to push a ball close to a given place using a stick or mallet, whereas his opponent does the opposite.

Space

It must be played in a space with room, with an uneven game terrain. Consequently, the players are obliged to read the space to find a way of getting the ball close to the chosen spot or, on the other hand, move it away from it.



Duration

The duration of a game depends on the number of rounds agreed to in the betting and naturally on the unevenness of the terrain. The game setting is so pleasant that an hour will easily fly by.

Number of participants

Normally there are two pairs, although other combinations are also possible. The maximum team size should be three.

Age

As of the age of ten or twelve. The participants should be able to calculate their possibilities, since otherwise the game loses its interest.

Material

One stick and one ball per game is the minimum requirement.

Structure

Disymmetric duel of teams. The players of the different teams perform opposing actions and have different rights and obligations. It is a structure that has been abandoned by modern sports that tend to use symmetric duels.

How to play

Start

Once the teams have been picked, the first step is to decide the objective of the game, i.e., the place where the ball is to be sent to. It may be a tree,

a park, a tin... located at different distances. The conditions of the bet are then defined. Each participant negotiates the conditions that they see fit, as occurs in Basque rural sport. The opponents have to decide who attacks and who defends. To do so they have to define the number of rounds or series needed to get the ball to the chosen spot. Each series consists of three shots by the attacking team for one by the defenders. In other words, the attackers have three consecutive options to get the ball close to the objective and the defending team has one shot in each leg or heat to prevent this.

To define who attacks and who defends, the players calculate the number of legs needed to get the ball to the spot and then one of the team members issues the challenge: "We can do it in five legs". Which means they have five three-shot legs whereas the defender will have four shots, one after each three-shot leg. The team being challenged might think that five legs is too much and that they will be unable to defend it. In this case they can improve the betting by offering to do it in fewer legs, for example, four. If they cannot do it, the opposing team will try it in five legs. In this way, the teams improve the betting until one of them lets the opponent attack. The teams are now ready attack or defend according to the forecast of the possibilities of victory they may have in either situation. Once the objective of the game and which team will attack and which one will defend has been decided, the game starts.

Development

One of the attacking players puts the ball on the ground and used the *stick* to hit it as straight as possible towards the target. When the ball stops, they strike it again until the leg of three shots has been completed. Then it is the player of the defending team's turn. He strikes the ball, trying to place it in the worst position for the attacking team. The team members and the teams take it in turns until all the legs agreed to have been completed or the objective of the game has been achieved.

End

If the attacking team hits the objective of the game before finishing the number of legs agreed to they win the game and can negotiate another bet. Otherwise the defending team wins. In the next game the loser has the right to propose the number of legs of the bet first, although in any case the objective to be struck is always decided by mutual agreement.

Dominant actions

Observe the position of the ball, decide where to send it, hit it properly with the stick, reserve the best shots... Each player tries to apply their best strategy.

Pedagogical aspects

This game implements mechanisms of reading and adapting to space, which is the main source of information in this game. This forecast about the game terrain is also conditioned by the action of the opponent. When the attacking player makes his third shot, and the defender, they must estimate the alternatives their opponents will have according to the decisions they take as to their shots. The betting negotiation obliges the players to forecast and calculate distances and possibilities of success in each role.

Uses and customs

Mailuka jolasa-jokoa is very popular in the north of France and south of Belgium. It takes its name from the instrument used to play it, *chambot*, a kind of mallet. The writer Émile Zola describes it in *Germinal* (1885) as a popular game between miners at the end of the 19th Century.

It is an example of game in which game conditions must be agreed to, as occurs with betting. In Basque language there are some expressions that say the real effort must be made when you agree on the conditions that will govern the betting, and not in the actual bet: "Apustua txamarra erantzita egin behar da, eta txamarra erantzi gabe irabazi"¹; "Probintzikoek, apustua egin baino lehenago ateratzen dik izerdia!"². Similarly, when Basque children have some kind of dispute the issue is closed with the following expression: "I bet you anything that..." or with the following question: "How much would you bet?". This is when the challenge starts.

¹ You have to negotiate the betting with your jacket off and win without taking it off.

² The people of Navarre from Sakana say that those of Guipuzkoa, their neighbours, sweat when negotiating optimal betting conditions.

Lapurretan jokoa

Characteristics of the game

General description

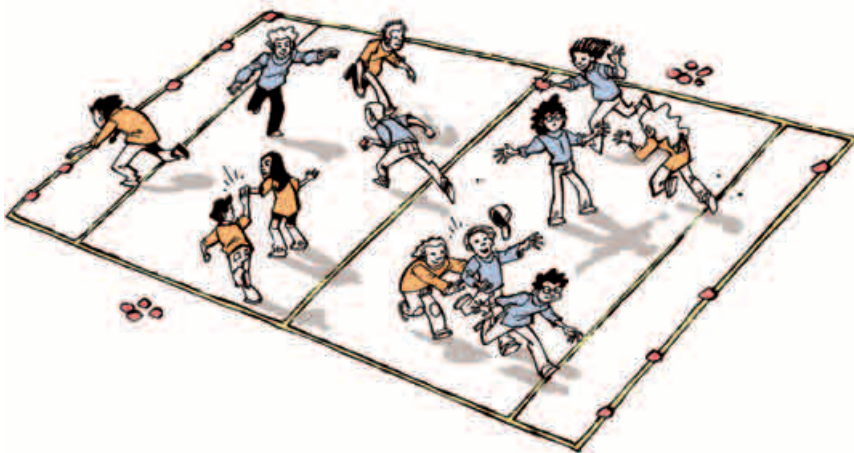
It is a sociomotor game of opposition and collaboration. It is a symmetric duel of teams. The objective of the game is to steal the stones protected by the opposing team and defend your own ones. A player who is not in his own part of the field of play can be captured simply by touching him. The captured player has to wait to be freed by his teammates.

Space

The field of play is divided into two symmetric sides. It can be played in a park, the town square or on a court. A field of forty by twenty metres is required.

Number of participants

Two teams of eight players at least and twelve at most.



Age

As of the age of ten.

Material

Sixteen stones, balls or handkerchiefs are necessary. The teams should wear different-coloured bibs to tell them apart, although it is not strictly necessary, since the separation of spaces organises the teams. Optionally, two boxes, a treasure chest in each half, to place the stolen stones, or it is also possible to mark a space, a circle on the ground, to store them.

Structure

It is a symmetric duel between two teams, since the two teams have the same number of participants and the same sociomotor roles.

How to play

Start

The field of play is divided by different lines that define different areas: a line in the centre that divides the field in two, one for each team, is the border line; and two baselines that mark the two areas where the stones are placed, one per team and diametrically opposed. The eight stones are distributed behind the baseline two metres away from it and placed equidistant to each other. The treasure chest where the stones collected by each team are stored is placed on one side of each field. The players take up position in their half.

Development

The objective of the game is to empty the stones in the other half and the first team to do so wins. Any player that moves into the opponent's half can

be caught and cannot move from the place where he was caught. He is a prisoner and will continue to be so until a team-mate frees him by touching him.

On the other hand, any player that manages to cross the border without getting caught will run quickly to the stones area and pick up one only. No opponent can capture him in this area. But the most difficult part lies ahead of him: getting back to his half of the field to put the stone in his team's box. If he makes it his team is closer to victory. On the other hand, if he is intercepted on the way back he must give the stone back to the opposing team. Then he returns to his own half of the field by running along the outside of his opponents' half.

End

The winning team is the one that robs all the opponents' stones, and the game finishes there.

Other ways of playing the game

- The box is not used. Player steal and leave them in their own half. In this way, the team that takes all the stones into their half wins. The number of stones must be reduced to make the game workable.
- Any player who is touched when in possession of a stone has to give it up and must stay still until a team-mate frees him.
- The stone area may be circular so the teams can play behind it.

Dominant actions

Observe, advance, cross the border, attack, go back, guard, defend, capture, escape, dodge, free a team-mate, wait, go back to your own half, steal a stone...

Zibaka joko

Characteristics of the game

General description

The spinning top is a conical toy made of solid wood with an iron tip embedded in its vertex; on the other end it has a little block of the same wood called the *crown*. One hand is used to attach the rope to the crown and the other is used to wind it to the area before the tip. They are then rolled together like coils to halfway up the spinning top. A piece should be left over for rolling onto the player's hand. The player tosses the top keeping hold of the end of the rope so that the top spins in the air and then onto the ground on its tip. This is called "making the top dance".

Space

Flat, so that the top will dance without stopping. Any polished area such as the portico of the church, the slabs of a town square or the kitchen in the house... Wooden floors are not advisable as it leaves marks.



Duration

Thirty minutes.

Number of participants

Individual.

Age

As of the age of seven.

Material

A spinning top with its rope. In Basque: *ziba* and *soka*.

Structure

Psychomotor game. It is the skill of the player alone which is crucial in this type of structure.

How to play

Start

For the game to start you have to roll the rope correctly onto the top. Place the crown in the palm of your left hand (right for the left-handed) and grip it firmly with your fingers. Place one of the ends on the crown and hold it down with one finger of your left hand letting the rest of the rope fall. Pull the rope with your left hand and roll it onto the top tightly beginning at the iron tip, winding it round the body of the top. The rope must be rolled on tightly and the end should not jut out, otherwise it will not spin. Hold the end of the rope with the index and middle fingers and with a know, use a coin with a hole or any other mechanism. Throw the top towards the

ground without letting go of the rope. If the movement is correct the device will spin round and round, supported by the tip on the ground.

Development

The players try to make their tops spin in different ways.

- *Hankape* or "under leg": When it is tossed under the leg.
- *Torero moduan*: with the arm against the side.
- *Mutilen moduan* or "boy style": it is thrown from top to bottom.
- *Nesken moduan* or "girl style": when it is thrown forward horizontally.
- *Besagain* or "over-arm toss": over the shoulder, from back to front.

The spinning top may land on its tip or on its "bottom" depending on whether it is the steel tip or the other side, on the wooden block. Sometimes people hammer a nail onto this side.

The child watches how the spinning top rotates on and on and on. if it looks as if it has stopped, even although it is spinning on its axis, they say that *lotan dago*, "it is asleep".

End

The players throw the top or ziba over and over again, which, after sleeping, "wakes up" and eventually stops. The more skilful children try to pick it up in the palm of their hand without it stopping; or spin it on the rope rolled in two parts.

Other ways of playing the game

Although we have presented it as a psychomotor game, there are numerous ways of playing in sociomotor mode, i.e., played collectively with or without betting between the players.

- *Eurak* or "the same": when the signal is given, toss the top and see whose top spins longest.
- Make it spin within a circle drawn on the ground.
- Place a spinning top in a circle and try to knock it out of the circle using another spinning top. For the throw to be valid the top must spin.
- Throw the spinning top against the opponent's spinning top in order to make marks or notices in it.

Uses and customs

Children used to make bets, from which it takes its name *eurak*, since they bet the actual spinning tops. This game was already known in the Greek and Roman cultures. This is also borne out by Rodrigo Caro in his *Días geniales o lúdicos* (1627). Nowadays the traditional wooden spinning tops coexist with sophisticated tops that even have a light tops that comes on when they spin.

Tabatan joko (Tortoloxetan, Kurkuluxetan)

Characteristics of the game

General description

The game consists of throwing a marble in the air and picking up the jackstones on the ground before it bounces. The jackstones are picked one by one, then in twos and so on.

Space

Anywhere the players can sit down: in the yard, the church entrance or the country house, on a street pavement. All you need is a flat surface: table or stone.



Duration

Games last from half an hour to an hour.

Number of participants

From two to five players.

Age

As of the age of ten.

Material

The jackstone is actually the ankle bone of the leg of small animals (lamb, ram or goat). Each jackstone has the following sides:

- Concave side: first, hollow (*lehenengoa*).
- Convex side: second, meat (*bigarrena*).
- Smooth side: third, smooth (*hirugarrena*).
- "S" shaped side: fourth, perches (*laugarrena*). It is the most difficult move.

A marble is needed, oak apple (*kurruketa*), a plastic ball, or else another jackstone. The jackstones and the marble are kept in a cloth bag.

Structure

The players play alone, i.e., it is a psychomotor activity. Individual skill is the main skill developed in this game. In any event, it is done in comotor fashion, i.e. the participants play as a group alongside their friends. This type of game tends to define the prestige of players with regard to the group. So the skill and speed of each one is demonstrated versus the rest.

How to play

Start

The players sit down on the ground. Each player has five jackstones. A position is defined to establish the order of intervention, for example: "A smooth!". The players take it in turns to pick up all the jackstones in both hands and throw them on the ground, and the player who gets the highest number of jackstones in the position chosen (smooth) starts. The rest wait their turn, which they take up anti-clockwise.

Development

The first player takes all the jackstones with both hands and throws them on the ground. The objective consists of throwing the marble into the air, picking up one jackstone only from the ground and catching the marble before it hits the ground. If he manages it, he sets the jackstone to one side and tries again with the next one until he has done it with them all. This means that he has passed the first level, which consists of picking up the stones one by one (*banaka*).

The second level means picking up jackstones in twos (*binaka*) with the odd one out (*bana*), since there are five jackstones.

If he makes it he goes on to the next level, picking up three jackstones at once (*hirunaka*) and the other two (*binaka*).

In the fourth level he must pick up four at once (*launaka*), and the other one (*bana*). The game ends if he manages to pick up five at once (*bosnaka*).

If a player misses, it is the turn of the next participant, but the previous player maintains the previous level. In other words, if he in the fourth level (*launaka*) he restarts at this level.

End

The player that reaches the last level (*bosnaka*) first wins the game.

Other ways of playing the game

- Girls starting to play this game play by allowing the marble, which is made of rubber, to bounce before grabbing it, which makes it easier.
- There are numerous variations combining the different sides of the jackstones and player movements which, due to questions of format, we cannot show here.

Dominant actions

Make very fast and coordinated hand movements: throw and catch the marble while picking up the jackstone. This must all be done in tenths of a second.

Uses and customs

It used to be a girls-only game, who got the bones or jackstones from the small animals in the village or local butchers or slaughterhouses. Then they were cleaned, boiled, dried and finally painted in colours with aniline. Nowadays, however, it is increasingly more difficult to find livestock in our villages, whereby the jackstones are now bought in shops; but they are plastic replicas. Children used to play for the sake of honour or else betting their own jackstones. They are known to have been used in ancient Greece in the Homeric epoch.

Tirabike joko

Characteristics of the game

General description

One player armed with a *tirabike* (catapult) tests their aim by throwing stones at a target (tins, church bells...) either alone or to show off their skills to their friends. The player that knocks down the object most is the winner.

Space

Without uncertainty.

Number of participants

Three people per tirabike is a good proportion to maintain proper concentration and intensity.



Material

The tirabike is an object formed by a Y-shaped kind of fork with a rubber band attached to the two ends of the Y with a piece of leather where the projectile is placed, equidistant from the two vertices. Projectiles are also needed (pebbles, stones or the like), as well as some tins or cans as targets.

Structure

It is a psychomotor game.

How to play

Start

Place the tin, the objective to be hit, on a pile of earth or on a stone and draw a circle on the ground five metres away from it, this will be the throwing area. Once the order of participation has been set, the first player, *tirabike* in hand, with five projectiles, takes up position in the shooting circle.

Development

The objective of the game consists of knocking down as many tins as possible by shooting the projectiles with the catapult. The player places the projectile inside the piece of leather and holds the catapult with the grip, right-handed people with the left hand. Pull on the rubber with the right hand and hold the projectile firmly in place. The elastic bands should be placed perpendicular to the fork for the projectile to acquire the required path. After taking aim, he releases the leather piece to launch the projectile. When the player has launched the five projectiles in succession the number of hits are counted. It is now the other player's turn.

End

All the players have taken their turn. The game ends and the player who has knocked down the target most wins.

Uses and customs

- The children make the tirabike with their own hands using material they find around them: fork-shaped branches, useless bicycle tyre tubes and a rectangular piece of leather from an animal or an old boot.
- The wood chosen to make the tirabike is hard and sturdy, elm, oak, ash, boxwood, hazel or beech. Once they have cut it they remove the bark and dry it. Nowadays you can buy catapults made of iron or hard wire.
- The catapult was the classic child's weapon and was used for making different types of mischief, including hunting, in the fights between gangs or for breaking glasses.

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Euskal pilota: The teaching of pelota vasca

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Laburpena

Gaztemundu 2005 proiektuaren barnean, testu honetan, euskal pilotaren zio nagusiak aztertu nahi ditugu. Alde batetik, kirol honen jatorria, bilakaera historikoa eta gaur egungo egituraren ezaugarriak adieraziko ditugu. Lehenengo pausu honen bidez, euskal pilotaren oinarriak barneratu ahal izango dituzue. Bestetik, euskal pilotako edozein jokamoldetan jarduteko, hastapeneko pilotarientzako irakaskuntza-ikaskuntza prozesuaren irizpide nagusiak deskribatzen saiatuko gara. Bigarren pausu honetan, adin ezberdinetako haur eta gazteei pilotan jokatzeko irakasteko prozesu bat aurkezteaz gain, euskal pilotako joko-ekintzaren eduki ezberdinak lantzeko jarduerak proposatuko dizkizuegu. Hein handi batean, kirol alorraren eta kultur ondarearen ezaugarriak elkar nahasten saiatu gara. Izenburuan ageri den moduan, "Euskal Pilota: plaza eta festa" leloari jarraiki, kirol honen barne egitura eta kanpoko alderdien arteko erlazioa ezagutzera eman nahi dugu.

The structure of pelota vasca

Pelota vasca is a multidisciplinary sport where two opposing sides, individuals or teams, interact via a ball. Each modality has different structural traits that distinguish them from the other disciplines, although all the modalities of pelota vasca have certain similarities that characterise this sport (see table 1). These characteristics bring together all the modalities in a single sport, pelota vasca.

Moreover, each modality of pelota vasca is different from others in certain traits of the relationship with the pelotari/s, space, time, ball or the scoring system (see table 2). Traditionally, the strongest modalities have been the direct or long modalities (*joko zuzenak edo luzeak*). These modalities involve two teams and they can exchange shots without the ball having to bounce against a wall. In other words, the pelotaris are facing their opponents.

These ancestral modalities have lost followers as other types of games were brought in, such as the indirect or al blé mode (*zeharkako jokamoldeak edo plekakoak*). These modalities include individual and team participation, but when a pelotari from one side hits the ball it must bounce against the main wall (the frontis) before the opponent can strike it. This structural characteristic varies the orientation (facing the frontis) and the way the pelotaris play.

At the moment, the indirect modalities account for the majorities of pelota vasca players (see table 3). This change may be due to the evolution of Basque society. The indirect modalities are played mainly in smaller, indoor and standardised installations. In general, the al blé modalities feature fewer players than the direct ones, have vertical limits in the game space and use a unit scoring system. The great fiesta was created around the traditional and non-standardised direct modalities, nowadays it has become a standardised sporting event.

TABLE 1. Similarities of the internal logic of pelota vasca

<i>Similarities of the modalities of pelota vasca</i>
Relationship with regard to the interaction with the pelotaris
<ul style="list-style-type: none"> • They are symmetric duels, the number of pelotaris on each side is the same. • There is a relationship of counter-communication. • The relationship between pelotaris is exclusive and stable. • The interaction of mark is based on opposition, an antagonistic relationship.
Relationship with space
<ul style="list-style-type: none"> • There is no uncertainty of the medium. • The game space is comprised of different kinds of subspaces: effective spaces and prohibited spaces. • The effective space will be the objective or the target for the pelotaris (way of marking or exercising opposition). • The bounce of the ball past the line is regarded as an outside space. • In service, there is a concrete and invariable subspace.
Relationship with time
<ul style="list-style-type: none"> • During the game, the ball must be hit in turns, this is restricted simultaneity.
Relationship with the ball
<ul style="list-style-type: none"> • The ball is the indispensable element of the game. • The characteristics of the ball are known by the pelotaris before the game starts. • The relationships with the ball are known and invariable for the pelotaris.
Relationship with the final scoring system
<ul style="list-style-type: none"> • The limit scoring system will be used. • The final number of points is set beforehand. • There can be no draw, there will be a winner and a loser.

TABLE 2. Differences of the internal logic of the modalities of pelota vasca

<i>Differences of the modalities of pelota vasca</i>
Relationship with regard to the interaction with the pelotaris
<ul style="list-style-type: none"> • There are individual and collective duels (2x2, 3x3, 4x4 and 5x5). • In the collective duels, the opponents relate to each other by means of counter-communication and the teammates communicate with each other. • The server of the next point will be the winner of the previous point in the alblé modalities and in the direct modalities.
Relationship with space
<ul style="list-style-type: none"> • There are different installations or game spaces. • The dimensions and locations of the subspaces are different. • In the line modalities, some subspaces are mobile and are fixed in the rest. • In the <i>pasaka</i> the ball is not bounced in the service, but in the others it is. • In some modalities you cannot serve off two walls, and in others you cannot volley serve (without bouncing). • The values of the individual interaction space (IIS) and the individual space of interaction space in alternance (IISA) are different. • Barring the line modalities, the others have vertical limits. • If the ball bounces on a line it may be a fault, half fault or "line". • The confrontation distance between the pelotaris is different. • The utilisation of space is different in the direct and in the indirect games. • The pelotaris can participate in a common or separate space. • In some modalities there are subspaces where a direct point can be obtained.
Relationship with time
<ul style="list-style-type: none"> • The duration of the matches, points and the shot sequences is different.
Relationship with the ball
<ul style="list-style-type: none"> • The dimensions and the material of the balls is different. • The ways of relating to the ball are different. • Some tools can be used in both hands, others cannot. • In some modalities the <i>atxiki</i> is allowed (in some situations), in others it is not.
Relationship with the final scoring system
<ul style="list-style-type: none"> • The final scoring systems and subsystems are different (unit systems and <i>kintzes systems</i> and games). • The number of points or games for finishing the match is different.

Taking into account the differences in the structural traits of pelota vasca at present, and taking the rules of the Pelota Vasca Federation of the Basque Country into account, there are the following modalities:

TABLE 3. Diagram of all the modalities of pelota vasca based on the installation and type of modality (direct or indirect)

<i>Installations</i>	<i>Direct games</i>	<i>Indirect games</i>
<i>One-walled court</i>	<ul style="list-style-type: none"> • Laxoa • Rebound • Luzea bounce 	<ul style="list-style-type: none"> • Ball in hand • Rubber bat • Leather bat • Short bat • Wide bat • Cesta punta • Joko garbi
<i>Short court</i>		<ul style="list-style-type: none"> • Singles and doubles handball* • Rubber bat • Leather bat • Short bat • Joko garbi
<i>Long court</i>		<ul style="list-style-type: none"> • Singles and doubles bat • Singles and pair cesta punta • Individual remonte and in pairs
<i>Trinquete</i>	<ul style="list-style-type: none"> • Pasaka 	<ul style="list-style-type: none"> • Singles and doubles handball • Rubber bat • Wide bat • Leather bat • Sare

* Single hand pelota on the short court is played in two different ways: hand to hand on the whole court and 4^{1/2}.

Teaching-learning process of pelota vasca

Introduction

The evolution of teaching-learning in sports has been important over the last few decades. Pelota vasca has also joined this progress that takes into account the structural characteristics of the sport and consequently the motor behaviours of the participants. Taking into account the structure of pelota vasca, the process of teaching-learning that are expounded below will take the common characteristics of the structure of pelota vasca as its point of departure, i.e., it may be validly applied to any modality. However, when teaching a sports discipline, the distinguishing characteristics of the modality must be taken into account.

The process of teaching-learning we address consists of four phases. Each phase is differentiated on the basis of the level of play, characteristics of the game, of the pelotaris. Therefore, you need to assess your pupils before starting to teach pelota. The four following aspects must be taken into account in each phase:

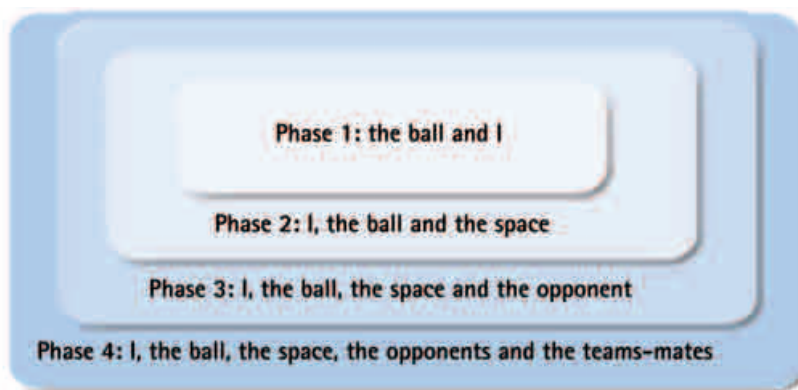
- 1) The characteristics of the game action of the pelotaris.
- 2) The main objectives.
- 3) The main contents.
- 4) The exercises that can be addressed with these pelotaris.

As for the characteristics of the game, we will describe the relationships maintained by the pelotaris, the game space and its utilisation, time, the ball and the scoring system. These interactions indicate the possibilities we have when addressing exercises.

As can be seen in graphic 1, the denomination of each phase shows the terms that refer to the main characteristics of the game action of the pelotari in the stage. As the level of game increases the pelotaris improve their performance, but do not control all the aspects of the game of the previous phases.

The pelotari that is beginning this sport gets to know the ball first and foremost. As they gradually master this aspect they begin to pay more attention to the spatial environment. Once they have a minimum mastery of space, both when interacting with the ball and while waiting, they may start to observe the behaviour of the opponent. In the last phase, the pelotari starts to cooperate with their team-mate/s to beat the opposing team.

Graphic 1. General approach and name of the four phases of the process of teaching-learning pelota vasca



As can be seen in the diagram of the teaching-learning process, the higher phases encompass the previous stages and consequently the pelotari that fulfils the characteristics of the second phase must work on the contents of the first and second phase. In other words, the pelotaris who are in the higher phases do not master all the aspects of the game action of the preceding phases. We must remember that the most important concepts of each phase are the following: The ball (phase 1), the space (phase 2), the opponent (phase 3) and the opponents and the team-mate/s (phase 4). You must focus on the main contents of each phase.

Phase 1: the ball and I

The pelotari of the first phase focuses exclusively on the relationship with the ball and this prevents him from noticing the other elements of the game. The following table presents the characteristics, objectives and basic contents of this phase:

TABLE 4. Characteristics, objectives and contents of the first phase

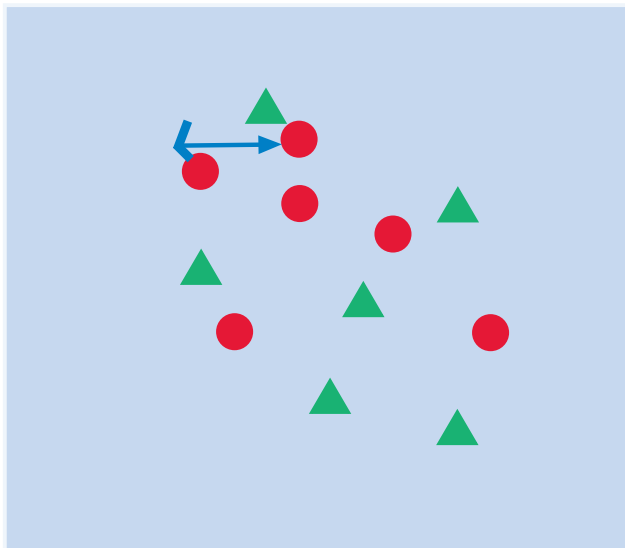
Characteristics	
Relationship with the pelotaris	<ul style="list-style-type: none"> • Do not know their functions nor those of the other pelotaris. • Do not distinguish between collaboration and opposition.
Relationship with space-time	<ul style="list-style-type: none"> • Do not know how to use space by means of the ball and do not master their spatial situation. • Need more time to prepare shots.
Relationship with the ball	<ul style="list-style-type: none"> • Cannot strike the ball, focus exclusively on the ball. • Do not perceive the path of the ball.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Do not know the basic rules of the game such as alternating shots, the influence of the lines, etc. • Do not know how to participate in a match.
Objectives	
Relationship with the pelotaris	<ul style="list-style-type: none"> • Be able to distinguish between their functions and those of the rest • Be able to distinguish between collaboration and opposition.
Relationship with space-time	<ul style="list-style-type: none"> • Know the possibilities of using space. • Control the preparation of the shot.
Relationship with the ball	<ul style="list-style-type: none"> • Be able to strike the ball. • Know the different paths of the ball.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Know the basic rules of pelota vasca. • Know the different forms of the game.
Contents	
Relationship with the pelotaris	<ul style="list-style-type: none"> • Relationships between the pelotaris. • Modified exercises.
Relationship with space-time	<ul style="list-style-type: none"> • Objectives and spatial locations. • Preparation of the shot.
Relationship with the ball	<ul style="list-style-type: none"> • Types of shot. • Paths taken by the ball.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Games with a structure similar to pelota vasca. • Exercises for getting acquainted with the facility and the material.

Phase 1 exercises

1.st exercise

- *Objective:* to know the main characteristics of pelota vasca.
- *Content:* game with a structure similar to pelota vasca (hunting ball).
- *Description:* two groups of the same number of participants. The team that has the ball must eliminate the members of the team without the ball, passing to each other and touching the players of the other side. When the team without the ball has been eliminated it will become the team with the ball, and they will change roles.

Graphic representation

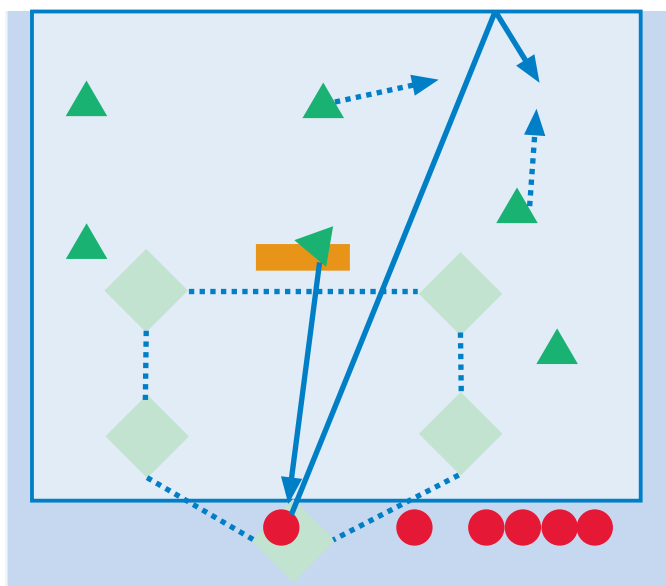


- *Variants:*
 - Limited duration, number of eliminated players.
 - Elimination on being hit by the ball.

2nd exercise

- *Objective:* to know the main characteristics of pelota vasca (baseball-pelota).
- *Content:* game with a structure similar to pelota vasca.
- *Description:* two teams with the same number of participants. Based on the rules of baseball, the batter does so with the hand and has to throw it against a wall of the court. If the other team receives out of the air the roles will not change. The thrower may eliminate players that are not in a zone. The runs made by the strikers will be counted and when they finish it will be the throwers' turn.

Graphic representation

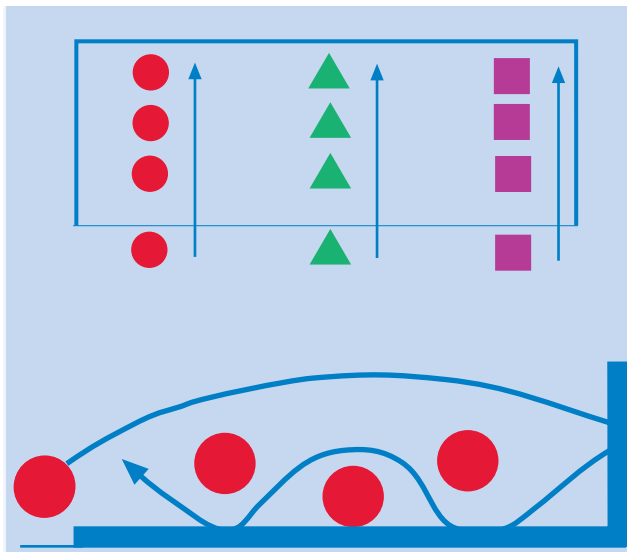


- *Variants:*
 - Define the type of shot.
 - Increase throwing distance.

3rd exercise

- *Objective:* to know the path of the ball and prepare the shot.
- *Content:* paths taken by the ball.
- *Description:* make teams of four. One of the team will be the thrower and the other the acrobats. The first player will throw the ball towards the main wall and before it passes the baseline the acrobats must perform different figures around the ball (jump over the ball, go under the ball...). The team that performs the most figures in each choreography wins.

Graphic representation

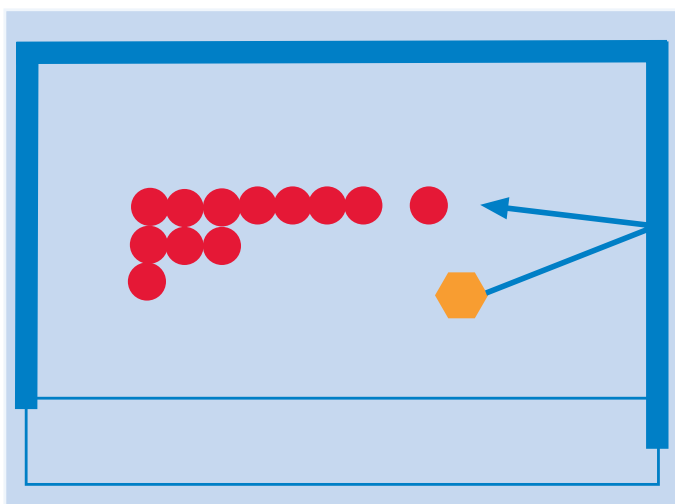


- *Variants:*
 - Define the minimum number of figures.
 - Vary the distance and form of throw.

4th exercise

- *Objective:* be able to strike the ball.
- *Content:* hitting the ball.
- *Description:* All the pelotaris in a row. The teacher will throw a ball to the main wall for each pelotari to strike. The teacher must specify the type of shot (bounce or volley and down, from the side or from the top). The pelotaris must try to hit the ball and, if they can, send it towards the main wall.

Graphic representation



- *Variants:*
 - Catch the ball, make it bounce and strike.
 - Increase the distance with regard to the main wall.

Phase 2: I , the ball and the space

The pelotari in the second phase can strike the ball and consequently may focus on the use of space. Even so he cannot identify the opponent's game. The following table shows the characteristics, objectives and basic contents of this phase:

TABLE 5. Characteristics, objectives and contents of the second phase

<i>Characteristics</i>	
Relationship with the pelotaris	<ul style="list-style-type: none">• Distinguish their functions and those of the other pelotaris.• Can collaborate with teammates.
Relationship with space-time	<ul style="list-style-type: none">• Do not control the utilisation of space by means of the ball and begin to find their position in the game space.• Need more time to prepare volley shots.
Relationship with the ball	<ul style="list-style-type: none">• Can strike the ball, do not know many types of shot.• Can divert the attention of the ball to the space.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none">• Know the basic rules of the game, but cannot apply them in opposition.• Cannot structure the game in opposition.

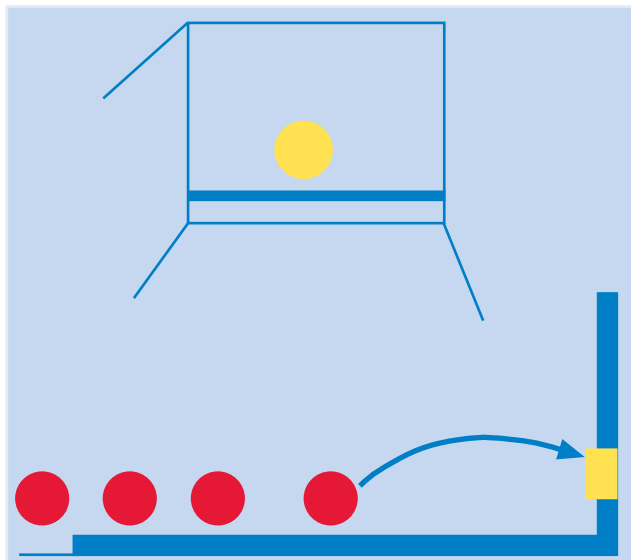
Objectives	
Relationship with the pelotaris	<ul style="list-style-type: none"> • Be able to use space by means of the collaboration relationship. • Work on opposition by means of other structures that facilitate shots.
Relationship with space-time	<ul style="list-style-type: none"> • Be able to use 1st and 2nd objective spaces. • Reduce shot preparation time.
Relationship with the ball	<ul style="list-style-type: none"> • Consolidate the different types of shot. • Seek correct body orientation in the shot.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Learn the basic rules as of the game. • Know and be able to implement the different forms of play of different modalities.
Contents	
Relationship with the pelotaris	<ul style="list-style-type: none"> • Collaboration relationships. • Modified games of opposition.
Relationship with space-time	<ul style="list-style-type: none"> • Practising your aim and spatial role. • 1st and 2nd objective spaces. • Services and returns
Relationship with the ball	<ul style="list-style-type: none"> • Types of shot based on spatial location. • Effects of the ball.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Modified sport (mini pelota vasca). • Exercises for knowing the different roles.

Phase 2 exercises

1st exercise

- *Objective:* be able to send the ball to different areas of the main wall.
- *Content:* 1st objective space.
- *Description:* two groups with the same number of participants. Each group will do the same exercise. All the pelotari will stand in a row facing the left wall. The objective of each pelotari will be to hit the ring located on the main wall when it is their turn. Those who hit it are awarded 1 point. The rest must run and follow a circuit. The one who comes in last loses a point.

Graphic representation

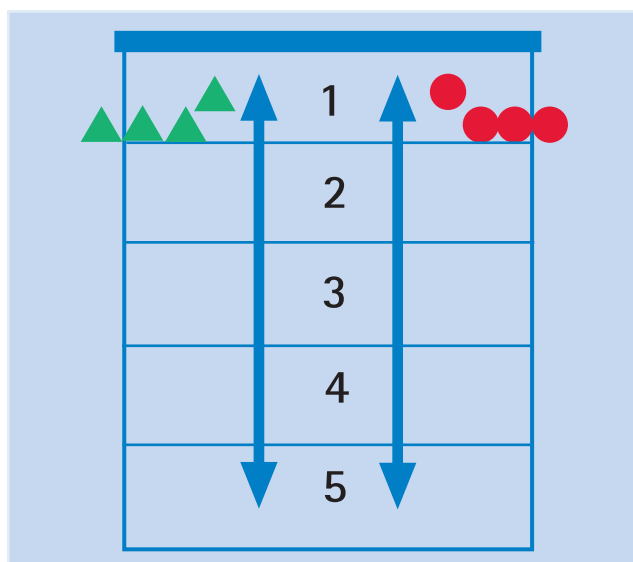


- *Variants:*
 - Use two rings.
 - Increase shot distance.

2nd exercise

- *Objective:* be able to send the ball to different areas of the court.
- *Content:* 2nd objective space.
- *Description:* three groups of four pelotaris. We will divide the court lengthwise into five areas. Each team must make 4 shots in each area. First in zone 1, then in 2 and so on to zone 5 (and then back towards zone 1 via each zone). The team that gets furthest in 2 minutes wins. Whenever they make a mistake in a zone they have to begin again.

Graphic representation

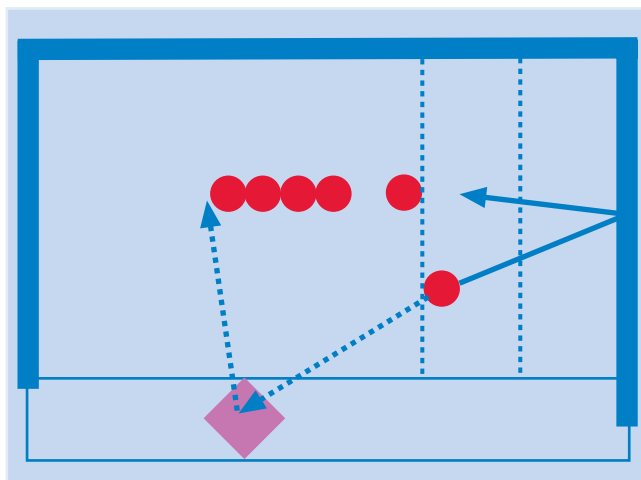


- *Variants:*
 - Change the locations of the areas.
 - Define the type of shot.

3rd exercise

- *Objective:* know where they are in the game space when they are not striking the ball.
- *Content:* spatial role.
- *Description:* the pelotaris are split into two groups. The pelotaris get in line and after striking the ball and hitting it towards a predetermined zone on the court they must do a circuit. Failure to get the ball into the zone means elimination. The number of pelotaris will decrease and they will have to do the circuit more quickly. The pelotari that wins each game gets one point and the first to 5 points wins.

Graphic representation

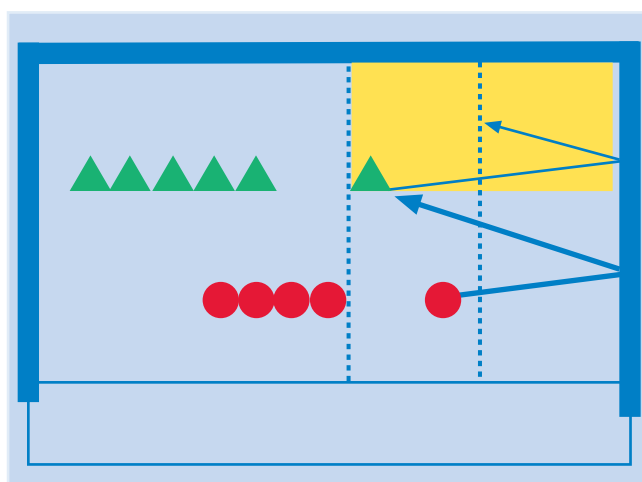


- *Variants:*
 - Change zone dimensions.
 - Increase the length of the circuit the pelotaris have to do.

4th exercise

- *Objective:* be able to serve and return serve to different areas of the game space.
- *Content:* services and returns.
- *Description:* the pelotaris are put in two rows. Those on the right make five services alternately and must get the ball into the service area. Those on the left must make five service returns alternately and get the ball into left side of the court. Once the services and returns have been completed each pelotari counts up their hits and misses and swaps roles.

Graphic representation



- *Variants:*
 - Change the service area dimensions.
 - Change the service return area.

Phase 3: I, the ball, the space and the opponent

The pelotari of the third phase can hit the ball, he knows the game space and begins to notice the opponent's strategic behaviours. He starts to structure his game to provide opposition. The following table shows the characteristics, objectives and basic contents of this phase:

TABLE 6. Characteristics, objectives and contents of the third phase

<i>Characteristics</i>	
Relation with pelotaris	<ul style="list-style-type: none">• Know the relationship of opposition but not how to apply it in practice.• Do not control the processes of coding and decoding.
Relationship with space-time	<ul style="list-style-type: none">• Do not know the 3rd objective space.• Cannot speed up or slow down the pace of the game.
Relationship with the ball	<ul style="list-style-type: none">• In situations of opposition have not mastered the relationship with the ball.• In collaboration, level of precision is very high.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none">• Have mastered the basic rules of the game.• Perform a more structured game, when they play in teams they lose the place.

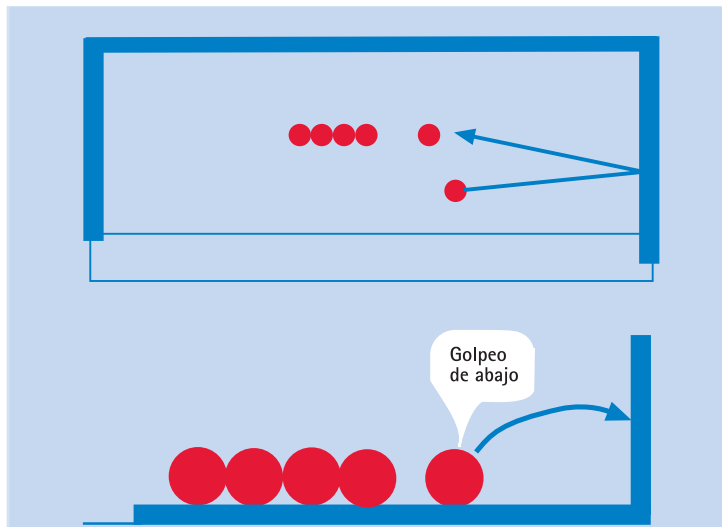
<i>Objectives</i>	
Relationship with pelotaris	<ul style="list-style-type: none"> • Be able to apply counter communication. • Know and apply the processes of coding and decoding.
Relationship with space-time	<ul style="list-style-type: none"> • Be able to use the 3rd objective space. • Adapt their spatial location according to that of the opponent.
Relationship with the ball	<ul style="list-style-type: none"> • Be able to encode their shot. • Decode the interaction of the opponent with the ball.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Know the different forms of play of the modality. • Be able to apply the different strategies for an singles match.
<i>Contents</i>	
Relation with pelotaris	<ul style="list-style-type: none"> • Activities of opposition. • Process of coding and decoding.
Relationship with space-time	<ul style="list-style-type: none"> • 3rd objective space and combination of the 1st and 2nd objective spaces. • Services and returns in opposition.
Relationship with the ball	<ul style="list-style-type: none"> • Types of relationships with the ball in situations of opposition. • Modified situations (relationship with the ball).
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Real play (singles). • Types of strategy. • Exercises for learning the different roles in opposition.

Phase 3 exercises

1st exercise

- *Objective:* be able to provide opposition by means of the shot.
- *Content:* singles.
- *Description:* two groups of six pelotaris. Each group will do the same exercise. All the pelotaris will stand in a row facing the left wall. The objective of each pelotari is to hit from below and score a point against the next person in the row. All the pelotaris must use the type of shot. If a pelotari does not hit the ball or uses another type of shot, he will lose the point and the pelotari who hit the last shot wins a point. The match will be to 7 points.

Graphic representation

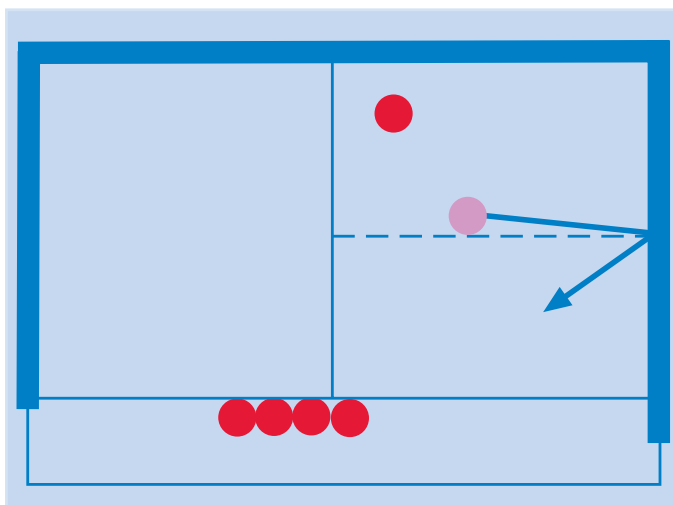


- *Variants:*
 - Change the type of shot.
 - The player that wins the point will have to hit in a specific way.

2nd exercise

- *Objective:* be able to send the ball to the free spaces.
- *Content:* 3rd objective space.
- *Description:* two groups of six pelotaris. They will play to the best of 7 points. The pelotari that wins a point in the next point must get the point in the area where the other pelotari is not located. If he fails to do so he loses the point. The pelotari that enters will serve and can win the point anywhere.

Graphic representation

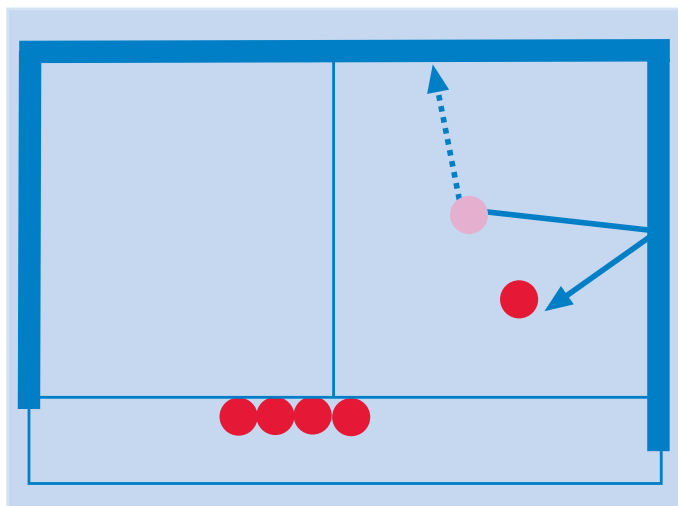


- *Variants:*
 - The two pelotaris have the same limitations.
 - Higher score in the free space.

3rd exercise

- *Objective:* be able to play in opposition in a situation of spatial disequilibrium.
- *Contents:* modified situation.
- *Description:* two groups of six pelotaris. They will play to the best of 7 points. The pelotari that wins a point, in the next point must hit the left wall every time he plays the ball. If he fails to do so he loses the point. The pelotari that wins a point must hit the left wall in the next point every time he plays the ball.

Graphic representation

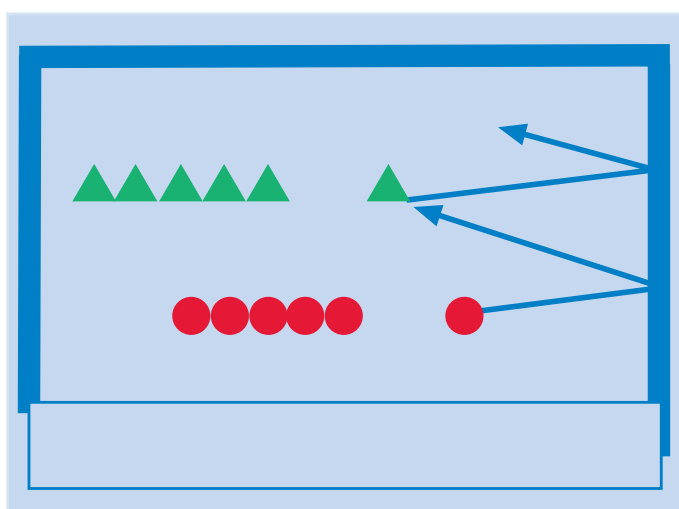


- *Variants:*
 - The player that enters decides the area the winner has to hit.
 - The two pelotaris must touch the predetermined area.

4th exercise

- *Objective:* be able to make the point with a volley.
- *Contents:* volley in singles situation.
- *Description:* two groups of six pelotaris. They play a point individually against an opponent from the other team. Volley points are worth 2 points and if opponent fails to touch the ball before it has bounced twice they are worth 3 points. Otherwise each point is worth 1 point. Each member will play three points and all the points won are added up.

Graphic representation



- *Variants:*
 - Define the type of volley.
 - Use the less skilled arm.

Phase 4: I, the ball, space, opponents and team-mate/s

The pelotari of the third phase can hit the ball, he knows the game space and the individual game but has not yet mastered team games. In other words, he does not know how to structure the game collaborating with teammates to play against another team. The following table shows the characteristics, objectives and basic contents of this phase:

TABLE 7. Characteristics, objectives and contents of the fourth phase

<i>Characteristics</i>	
Relationship with pelotaris	<ul style="list-style-type: none">• In team games he finds it difficult to oppose and cooperate.
Relationship with space-time	<ul style="list-style-type: none">• In team games he does not identify the 3rd objective space.• The team members do not use the game space logically.
Relationship with the ball	<ul style="list-style-type: none">• In singles games he has a better mastery of the relationship with the ball.• Indecision when choosing the person that will make the shot throws the pelotaris off balance.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none">• He does not know the possibilities of teamplay.• He plays a more structured game but finds it difficult to code and decode that of the opponents.

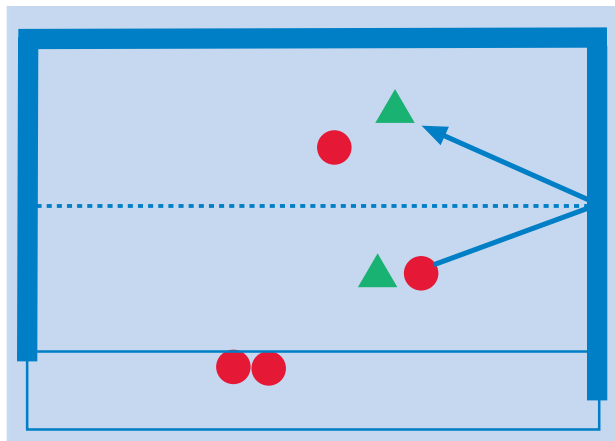
<i>Objectives</i>	
Relationship with pelotaris	<ul style="list-style-type: none"> • Be able to play in situations of collaboration-opposition.
Relationship with space-time	<ul style="list-style-type: none"> • Be able to use the 3rd objective space in team games. • Adapt their spatial location according to that of the opponent and of their team-mate/s.
Relationship with the ball	<ul style="list-style-type: none"> • Be able to hit shots in situations of equilibrium and disequilibrium.
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Know the different forms of teamplay. • Be able to play in the different specific positions of a modality.
<i>Contents</i>	
Relationship with pelotaris	<ul style="list-style-type: none"> • Activities of opposition. • Process of coding and decoding.
Relationship with space-time	<ul style="list-style-type: none"> • 3rd objective space and combination of the 1st and 2nd objective spaces. • Services and returns in opposition.
Relationship with the ball	<ul style="list-style-type: none"> • Types of relationships with the ball in situations of opposition. • Modified situations (relationship with the ball).
Relationship with the rules of the game and the action of the game	<ul style="list-style-type: none"> • Real play (singles). • Types of strategy. • Exercises for learning roles in opposition-collaboration.

Phase 4 exercises

1st exercise

- *Objective:* be able to manage the utilisation of game space in the team.
- *Contents:* utilisation of space.
- *Description:* two groups of six pelotaris (three pairs in each group). Each group will do the same exercise. Divide the court into two equal parts, one on the left and the other on the right. They will play to 3 points. Each member of the pair takes up position in a zone of the game space and can only hit the ball when it bounces in this subspace. Volleys may be made in any area. The winning team gets one point and will then play against the next team up.

Graphic representation

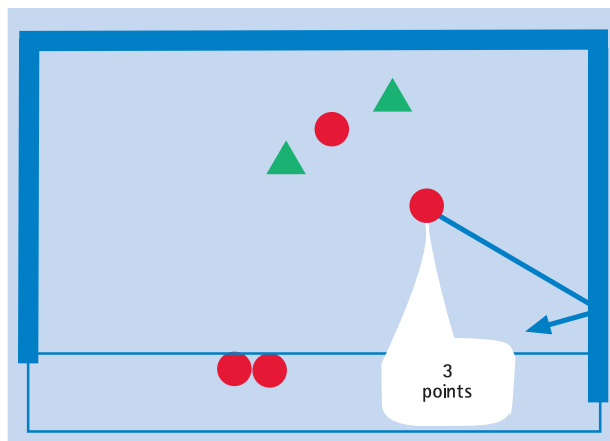


- *Variants:*
 - Change the spatial division.
 - Determine type of shot or arm used in each area.

2nd exercise

- *Objective:* be able to send the ball to the free spaces.
- *Contents:* 3rd objective space.
- *Description:* two groups of six pelotaris. They will play in pairs to the best of 7 points. If the opponent fails to touch the ball before it has bounced twice the pair that wins the point gets 3 points. Otherwise points are worth 1 point.

Graphic representation

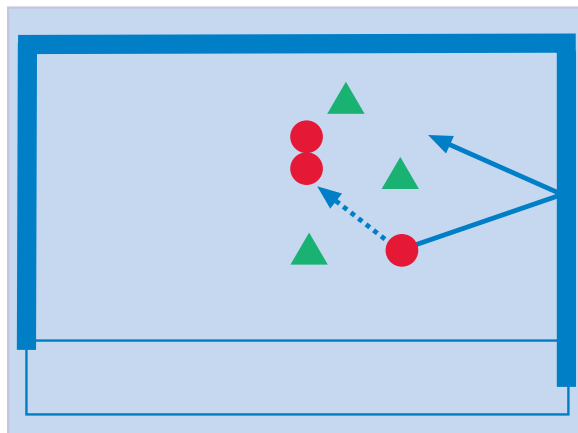


- *Variants:*
 - Increase the number of points for using other walls.
 - Restrict the action of the winners.

3rd exercise

- *Objective:* be able to play in opposition in a situation of spatial disequilibrium.
- *Contents:* spatial role.
- *Description:* two groups of six pelotaris. They will play in trios to the best of 7 points. Whenever one of the team members hits the ball the three must shake hands. If they fail to do so they lose the point. The teammates must take it in turns to hit the ball. In other words, if pelotari "1" hits the ball the next shot must be made by pelotari 2 or 3.

Graphic representation

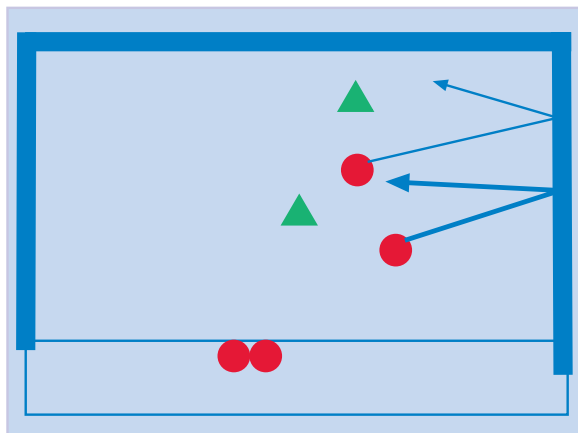


- *Variants:*
 - Games in pairs.
 - One pelotari has to jump on top of the other.

4th exercise

- *Objective:* be able to use space in a favourable situation.
- *Contents:* modified situation.
- *Description:* two groups of six pelotaris. They will play in pairs. Each pair has to play two successive shots, a preparatory shot for the team-mate and the other to win the point. If they finish with a volley they get 2 points. The opponents must wait until the other pair has made its two shots. If they fail to do so they lose the point.

Graphic representation



- *Variants:*
 - Define the type of shot depending on the area.
 - The pair that win will only have one shot.

Putxe jolasa-jokoa

Characteristics of the game

General description

Putxe is a ball game involving a considerable group of pelotaris that hit the ball towards the frontis (main wall). In this game there is no order of shots and any pelotari can play at any time.

Space

It is a game that can be played in any game space with a wall and flat ground. The pelota court is a good place, although other spaces may be used. There must be a wall to hit the ball against and a plate or a painted line more or less one metre from the ground.



Number of participants

From five to a maximum of fifteen or twenty pelotaris. The ideal number for this game is ten participants so that they all have enough room to strike and receive the ball.

Material

A ball for playing with the hand.

Structure

In this game the structure is everyone against everyone. The pelotaris play against the other players since they try to score against the others and prevent the players in the putxe from catching their ball.

How to play

Start

All the pelotaris take up position in the court area and one of them gets ready to serve. The serving distances must be defined before the game starts. Between the main wall and the "one" square a space is defined for players who do not 'get it right' or are touched by the ball and are therefore momentarily eliminated. It is an area that serves as a prison and is called the *putxe*.

Development

The objective of the game is to have a *bizitza* (life) that is only won by the last surviving player who has managed to sent the rest of the players in the putxe. Once the ball is in play the pelotaris hit the ball in the following way:

- The ball cannot be struck once it has bounced more than once nor consecutively.

- The path of the ball goes straight to the main wall without touching the ground, and cannot bounce below the line, above the cushion or into the net on the right.
- The first bounce of the ball must always be within the court.

Any pelotari who misses a shot goes to the area of the main wall, to the putxe. His objective will be to recover his position on the court. To do so he must try to catch the ball straight out of the air before it hits the main wall or bounces. If he manages to catch it he changes place with the player who had made the shot.

If during the game it is not clear who is supposed to go to jail, then it will be:

- The player closest to and in the best position of the bounce of the ball.
- The person who had gone to hit the ball.
- If several players are at the same distance and none of them had attempted to play the ball they will be "*elkarrekin*", together, and their fate will be decided by the pelotari who had hit the ball. This player may "want them" or not:
 - If he "wants them", in the next move the players involved (normally two) must act as one against the player who "wanted them". It is a duel, and if one of the opponents makes a mistake both are sent to the putxe. On the other hand, if the one who "wanted them" makes the mistake then he goes to the putxe.
 - If he "doesn't want them" the game proceeds and everyone participates in the next move as if nothing had happened.

End

The set ends when all the pelotaris except one are in the putxe, in the area of the main wall. The last player on court wins a life and in the next game the first time he makes a mistake he will not be sent to jail. A player may accumulate as many lives (*bizitzas*) as he can. In this way the game is restarted over and over again.

Other ways of playing the game

Although the main rules do not vary, there are other ways of playing Putxe which are summarised below:

- *Kaleketan, txokotan* (elimination). In this variant the pelotari who makes the mistake does not go to the main wall area but is eliminated. He has to wait until all the players but one, the winner, have been eliminated. This game is suited to the modalities that use tools.
- *Tximista* (cramp). Following the rules of the Putxe, the pelotaris located in the main wall area can be freed in groups provided that they have all touched each other shouting "tximista!".
- *Eskua, burua eta oina* (hand, head and foot). The dynamic is the same as for the putxe, but it is played with a large ball. The players have three shots at most to get the ball "right": one with the hand, another with the head and the last one with the foot. These three shots can be made in any order.

Pedagogical aspects to be considered

- Putxe is very popular among the young pelotaris of the Basque Country. It is a very entertaining and creative way of playing with a ball inside and outside sports schools. To participate in this game it is important that the pelotaris can hit the ball and target it towards the main wall and the court.
- It is good for pelotaris that know how to hit the ball and use the game space, i.e., as of the second phase (phases 3 and 4). As for age, Putxe is suitable starting from the age of 9–10 years, provided that the players fulfil the aforementioned characteristics.
- The distances of the service may vary within the same game according to the skill of the players, so that the not so skilful can also enjoy the game.

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**Herri kirolak: sports activities which specifically
contribute to the promotion and enjoyment
of the emotion of sports**

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Laburpena

Izen ezberberdinak izan dituzte herri kirolek orain artekoan eta sarritan hainbat aurreiritzi eta irudi desegokiak egin eta eman izan dira kirol praktika hauei buruz. Ia gehienetan indar fisikoaren azalpen eta nekazal gizarte baten islada hutsak bihurtuz.

Guzti honek, jarduera hauek duten benetako balioa ez ikustea bideratu du. Asko dira jarduera hauek bultzatu nahian beraien antzinetasunean, sustraian eta bertakotasunean oinarritu direnak. Nire ustetan, honek kirol jarduera hauek duten benetako funtzioa eta aberastasuna albo batera utzi arazi dute. Herri kirolak gaur eguneko hainbat bizitza estiloan txertaturik aurkitzen dira eta kirol emozioa sortarazten dute hainbat kirolari eta kirolzale artean.

Lehenik herri kirolen gaur egungo egoera aztertuko dut. Honako puntu hauek aipatuz: zein motatako jarduerak diren, zenbatek praktikatzen duten eta geografikoki non kokatzen diren. Bigarrenik, kirol jarduera hauetan sozializatzeko prozesuan familiak duen garrantzia aipatuko dut, gizarte eragile nagusia bai da herri kirolean familia. Ondoren kirol jarduera horietan sozializazioa zein era ezberdinean ematen den ikusiko da. Hirugarrenik adieraziko dira zein aldagai edo elementuek eragin dezaketen kirol kultura bereganatzeko unean. Azkenik herri kirolak indar berritzeko hartu diren zenbait neurri eta ekimen ikusiko dira.

Introduction

The terms *herri kirolak*, Basque rural sports and Basque autochthonous sports refer to a small number of games and sports played in the Basque country.

An image and a social representation has been created around these practices which in many cases is inexact, full of prejudices and false truths. Very often they have been identified and reduced to the manifestation of the pure exaltation of physical strength and in turn to the useless and idle expression of the rural world (agriculture and cattle). In my opinion these practices must be studied outside reductionist and ahistorical visions. They must be addressed as sports practices that have developed and been related to other sports practices and have taken on a sports personality of their own.

Therefore, attempting to determine which sports are Basque, i.e., autochthonous, and which are not, on the basis of whether or not they originated in the Basque country is a dangerous and invalid task in the study of these sports games. Like J.I. Ruiz de Olabuénaga,¹ I would take autochthonous to mean that which regardless of whether or not it originates from a place, is outstanding in its relative social implementation, its relative absence in the immediate environment and its idiosyncratisation which imbues it with the cultural modes and values of the social group that practices it.

So let us forget some of the stereotypes that are closely linked to the *herri kirolak*, such as those created and played here exclusively, and therefore different from the sports played by any other social group, those from our remote past whose origin is regarded as unknown, and finally rural sports, seeking to relate the authentically Basque ethos to the rural setting.

In a few words, the study and the social interest of the *herri kirolak* should not be measured by their numerical dissemination nor by their degree of

¹ Study by Ruiz de Olabuénaga with the title "Deportes Vascos: Atletismo o fuerza brutal". Unpublished.

oldness (ancestral), nor by their degree of "indigenusness" (wether or not they were "born" in the Basque society), but by their specific form of contributing to the promotion and enjoyment of sporting emotion.

I do not conceive the herri kirolak as anachronistic prolongations but as valuable cultural objects, to the extent that they continue to fulfil a function in modern Basque society.

One of the factors that might have a negative impact on the cultural nature of the herri kirolak is "folklorisation". It is quite a complex question, because apparently, there are cases where local traditions and tourist attractions can coexist. However, there is a tendency to create artificial "worlds" where this type of manifestations are reproduced and the herri kirolak may become or be transformed into "relics" or mere "demonstrations" that are only kept alive artificially.

We must consider them as singular practices of a particular social context. Nevertheless, the practices or forms of games and play and the social context are interrelated continuously and undergo changes, and constant readaptations and reinterpretations take place. An example of this is that many of these sports, even if they are not conceived in principle for success in the catholic medium of the television, have realised the potential they have for this adaptation and have managed to break into the television medium successfully.

My objective is to try to show that there is a deep-rooted sports-related lifestyle in the Basque society, that of the herri kirolak; which are present, among other reasons, because they have managed to become part of the everyday lifestyles of Basque society and through the emotion they arouse in competitors and spectators alike. Firstly, I will make provide a brief snapshot of some of the sports modalities framed within the world of the herri kirolak and go on to explain the importance of the family as a socialising agent of the sports culture in the case of these practices.



Exhibition of bundle lifting, modality included in the so-called games of *Iparralde*. A summer day on the coast of Biscay, during the holidays of the local patron saint. A very common image in many corners of *the Basque Country* (Alfredo López de Sosoaga)

Current situation

When we talk about herri kirolak we are referring mainly to the following sports modalities: *aizkora* (log cutting), *harri-jasotzea* (stone lifting), *sokatira*, *trontza*, *stone dragging*: animals and men, *mowing* (grass-cutting), *txingas*, *corncocks*, *Iparralde´s games*: anvil, throwing and lifting of bundles, wagon lifting ...All of them constitute, since 1986, the Basque Federation of Basque Games and Sports, a federation comprised of the territorial federations of Araba, Gipuzkoa, Bizkaia, Nafarroa and Iparralde.

Thus, we may say that in Iparralde (Lapurdi), in the Ezpeleta area, mainly the modality of sokatira is practiced.

In Nafarroa, in the north area (Lesaka, Bera, Leiza, Irurtzun, Doneztebe, Elizondo) and in the capital (Iruña) the modalities of sokatira, aizkora and harri-sasoketa are played.

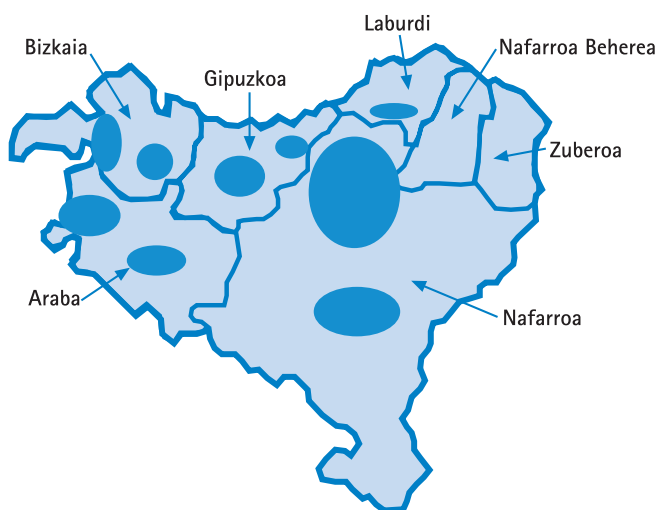
In Gipuzkoa, in the area of Azpeitia, Errezil, Aia, Usurbil and Oiartzun, these three modalities are also practiced.

In Bizkaia, in the area of Lea-Artibai, Duranguesado and Erandio, mainly the modality of sokatira and stone dragging is practiced.

And finally, in Álava, in the area of Laudio, Amurrio and in the capital (Vitoria-Gasteiz) the modality of sokatira is practiced.

The practice of the modalities of herri kirolak outside the Federation is virtually non-existent. All sportspeople that participate in official exhibitions, challenges and competitions are federated. Therefore, there is no major group that engages in these practices regularly outside the federation.

I will focus mainly on the study of three sports modalities: sokatira, aizkora and harri-jasoketa. These modalities are the best known ones and bring together the greatest number of sportspeople. I analyse these modalities, apart from the aforementioned reasons, by virtue of their



The map indicates the areas where the *herri kirolak* enjoy an important presence among sportspeople and sports clubs... Competitions, exhibitions and challenges are staged all over *the* Basque Country. Many towns and villages and provincial capitals stage herri kirolak weekends or days in their local patron saint holidays, which include official competitions.

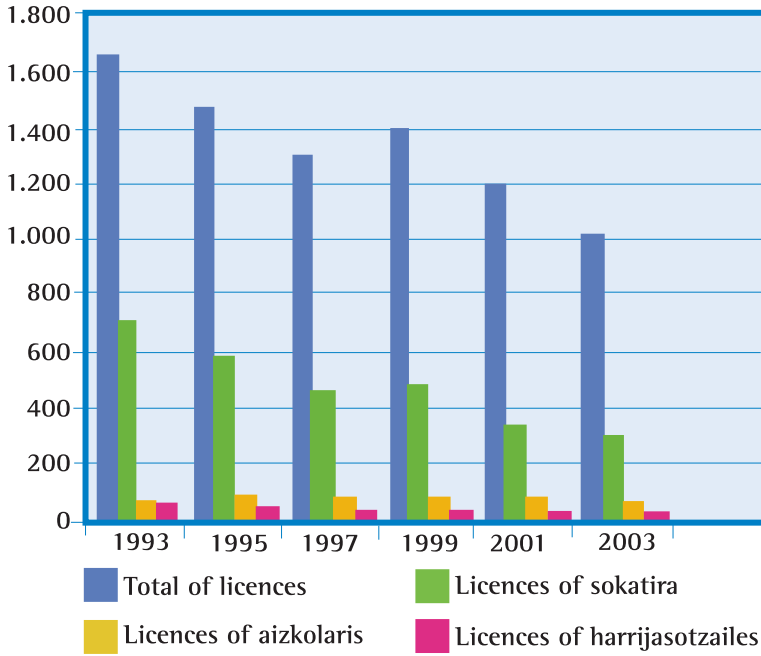
degree of implementation as a sport, the smaller or greater level of participation of women and their level of internationalisation, among other reasons.

If we analyse the evolution of the number of federation licences in recent years we may refer to the following points:

- The number of total licences is falling regularly. We have gone from 1,653 licences in 1993 to 1,015 in 2003.
- If we analyse the three modalities, we observe the following: this falling tendency occurs in the three; with sokatira moving the greatest number of sportspeople of the three sports modalities.

It must be said that the number of federative licences conceals a reality that should be mentioned. An important part of the number of these licences corresponds to the *akuilariak* of the stone dragging tests by cattle

(*idi-demak*). We may add that one third of the total licences may include the group of haulers and owners of animals. While aware of the numerical importance of this group, I am not going to study it, since the main protagonist in this modality is not the sportsperson.



Own data taking into account the data furnished by the Basque Federation of Games and Basque Sports.

The family as a socialising agent in the sports culture of the herri kirolak

The social space in which each person performs the different social roles is that which defines, to a certain extent, the lifestyle according to which we carry out different social arrangements, i.e., the patterns of social relationship in which we feel comfortable and integrated. These patterns of behaviour mark our social integration and similarly the ways in which we are different from others. The family is the main agent that transmits these patterns of behaviour, in our case, of the sports culture. The family passes on, to its new members, a system of arrangements and perceptions which overall will constitute a lifestyle. Lifestyles that will bring a choice of practices, including sports practices, that will constitute a clear signal of social distinction and socialisation.

The herri kirolak are a prime example that the most solid processes of sport socialisation take place it is in the bosom of the family, thus being different, to a certain extent, from other sports practices where other social agents, such as schools, sports clubs, the media can take on greater importance in this socialisation.

But we shall now see that this does not occur to the same extent in the different sports modalities.

Sokatira, aizkora and harri-jasoketa: comparative analysis

To conduct a comparative analysis between the different modalities I have taken into account the variables or parameters which I see as being most relevant in sports socialisation. It is evident that other variables would need to be address to study the topic in greater depth.

Sokatira

- *Mobility*: High mobility with regard to the other sports modalities. It is the one with the greatest number of drop-outs and new-starts of those analysed.

- *Influence of the family environment:*
 - Sokatira on the ground:
 - High degree of intervention
 - High degree of sportspeople with family links (brothers, cousins, children).
 - Example: Nuarbe team.
 - Sokatira on rubber:
 - Less degree of intervention
 - The number of sportspeople with family ties falls.



Sokatira on the ground (Alfredo López de Sosoaga)



Sokatira on rubber. Women (Alfredo López de Sosoaga)

Doing both modalities (rubber and ground) means training, preparation all year round and this leads clubs to choose only one. In sokatira in ground the family tie is very high, as is the idea of belonging.

- *Social environment:*

- Sokatira on the ground: Mainly villages.
- Sokatira on rubber: Towns and cities.

- *Starting out:*

Mainly as of the age of 17-18 years.

- *Gender:*

In this modality the participation of women is important. In the last decade, women have got into herri kirolak through sokatira on rubber.

- *How it is played and made apparent in social reality:*
 - Competitive:
 - Through the competitions organised by the Basque Federation. *Euskal Herriko Txapelketa* (rubber-ground).
 - Through the international competitions organised by the International Federation of Sokatira (rubber-ground).
 - Meetings:

Some meetings held with other sokatira clubs from other countries. By way of exhibition, promotion of the modality and of the Basque Country.

Aizkora

- *Mobility:*

Very low. Many years of practice. Many of the *aizkolaris* that participated in the championship of *The Basque Country* in 1993 also participated in the 2003 championship. Thus, the mean age of those who participate in the top category is above the age of 43.
- Influence of the family environment:

Very high. The family generations have so much relevance that sportspeople who have no relative related to the world of the aizkora are seen as untypical or anecdotic. The major promises in the world of the aizkora are the children or grandchildren of the major figures.
- Social environment:
 - Town/village. Town/village square. Country house.
 - Profession: Baserritarra, professions linked to the world of timber.
- Starting-out:

Very early age (6-7 years).

- *Gender:*

The participation of women is very low. Only two or three women have participated in exhibitions, and not regularly, in the last decade. All of them with brothers or fathers that engage in the same modality.

- *How it is played and made apparent in social reality:*

- Competitive:

- Participation in the official competitions organised by the Federation.
- Participation in competitions organised by a private company: Urrezko Haizkora.



Ugaitz and Aratz Mugerza with their father, Fausto Mugerza, in the *Aste Nagusia* de Bilbao, in the centre, opposite the Teatro Arriaga, performing a demonstration (Alfredo López de Sosoaga)

– Exhibitions-demonstrations:

Many aizkolaris, in the summer and holiday period, perform a great number of exhibitions. Doing even two exhibitions in two different places in the Basque geography on the same day is possible.

– Challenges-bets:

They have been reduced considerably in recent years (not more than four a year).

Exhibitions and betting give rise to two very different types of audience. In the demonstrations on patron saint's days or local holidays of the towns/villages and cities the audience is more varied. We might say that it is a family audience. On the other hand, in the bets, the audience is comprised of "knowledgeable" people, who are conversant with the characteristics of the wood, of the aizkolaris. Mainly older men.

Harri-jasoketa

- Mobility:

Low: the practice period is lower than that of the aizkolaris.

- Influence of the family environment:

Very high. As in the case of the modality of aizkora, the family sagas are Very important. Learning is through a close relative: the father, brother or uncle.

- Social environment:

Town/village. Town/village square. Country house.

- Starting out:

At very early age.

- Gender:

Played by men.

- Form of carrying out and how it is manifested in the social reality:

It is practically the same as the aizkora modality.

- Competition:

Participation in the official competitions organised by the different federations. This is complemented by the attempt at the record (started by Iñaki Perurena), which has led this modality to take on a new dimension and attract a large group of harrijasotzailes in pursuit of new records.

- Exhibitions:

Usually, in any fiesta where the herri kirolak participate, the harri-jasoketa modality, together with the aizkora, is present.



Father and son: Inaxio and Iñaki Perurena, in the town square of the Fueros de Vitoria-Gasteiz. The father helps and gives advice when the time comes to lift the stone (Alfredo López de Sosoaga)

– Challenges-bets:

It has fallen off in recent times. The actual sportspeople are more in favour of or actively pursue new records and participate in competitions and exhibitions, so this practice takes a back seat.

Conclusions

Below are some of the reasons that may help to understand the importance of the family and its different levels of influence in the practice of the modalities studied.

- Specific characteristics of the modality.
- Degree of difficulty of learning and performance.
- Individual-collective nature.
- Material necessary and place available.
- Economic cost of practicing the sport.
- Social roots of the practice in the place where the sportsperson lives.

We may conclude by saying that the most solid processes of sports socialisation in herri kirolak take place in the family environment; and that the degree of importance of the family varies according to the sports modality.

At the moment, new social agents are taking on importance in the dissemination and maintenance of these practices, as is the case of the educational community, which recently added herri kirolak to its curricular content. At the same time, private initiative, such as the KULKI company, provides certain teaching centres with the possibility of practicing the herri kirolak and traditional games occasionally.

In turn, there are new initiatives addressing the knowledge, dissemination and maintenance of the herri kirolak through participation in them, driven more by a spirit of participation and recreation, well removed from competition. These Initiatives should be appraised after a certain time has elapsed.

We should not think that the "passing away" of the herri kirolak is nigh. At the moment, things look complicated and difficult; but to a large extent the

problems they have are not that different from those of other federated sports modalities.

Let us thus hope that the herri kirolak do not become dead "languages" that are no longer used and are only to be seen in a sports museum somewhere. That the arrival of new social partners in sports socialisation will help these modalities to continue to contribute to the enjoyment of the excitement of sport and the capacity to form a part of the everyday lifestyles of Basque society; acting as a sign of cultural identity, a medium of expression and unification of the group identity of those that practice these sports.

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Modalities of herri kirolak for the new generations

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Laburpena

Lan honetan herri kirolen aurkezpen teoriko praktiko bat egiten da, ikasleei beraien herrialdeetan kirol horien sustapen eta garapenerako baliagarriak izango zaizkien ezagupenak helarazteko helburuarekin. Jakina da joka molde askok osatzen dutela herri kirolak, guztiak ere Euskadiko Herri Kirol Federazioak antolatu, garatu eta arautzen dituelarik. Lau dira lan honen garapenerako aukeratu ditugun joka moldeak, hala nola orga-joko, ingude, lokotxak eta zaku lasterketa. Aukeratzeko orduan lan honen helburu nagusia oinarritzat hartu da, ondorioz jarraitu diren irizpideak jokamoldeen garapenerako beharrezkoa den denbora, materiala egiteko erraztasuna eta bere aplikazioa, arrisku maila eta oso ohizkoak ez izatea izan dira. Bestalde joka molde bakoitzean garatu diren edukiak, bakoitzaren funtsa, jatorriari buruzko hipotesiak, oinarritzko araudia, materialaren ezaugarriak, oinarri teknikoak eta horiek irakasteko metodologi didaktikoak izan dira.

Introduction

Herri kirolak is a term that refers to different sports modalities traditionally practiced in the Basque country and which belong to the Basque Federation of Herri Kirolak. These practices have been conserved despite the passing of time and no few difficulties, so that people can know and spread them.

In recent years, thanks to the work of volunteers and professionals, different projects have been started up and running to promote the normalisation of the herri kirolak. This becomes very clear when we see that increasingly more educational centres include them in physical education and school sports. Plans such as that of the Federation of Ikastolas help schools to develop teaching units by training professionals and adapting material. The Basque Institute of Physical Education, which teaches the herri kirolak as part of its curriculum, collaborates in the training of professionals to promote the herri kirolak.

We shall now develop the contents we shall be giving in this course in Gaztemundu. We believe that this experience may be useful in disseminating part of our culture, by facilitating and promoting the practice of the herri kirolak in the different clubs and *Basque Centres*.

How to organise herri kirolak

General objective

Our intention is to provide the pupils with the necessary knowledge of the modalities of herri kirolak for their future development in the places they come from.

Specific objectives

- To know the basic models for each modality and how to use them.
- Practical experience in the modalities chosen.
- Learn to perform the models correctly.
- Acquire the basic knowledge of the methodology of teaching the modalities of herri kirolak chosen.
- Learn to design learning progressions.
- Know and understand the basic rules of the different modalities.
- Know the material and the possibility of adapting it.

Contents

Taking into account the basic characteristics of the different modalities, we feel that the following classification is a good one:

- *Modalities of lifting and carrying weight:*
 - Without the participation of animals:
 - stone lifting,
 - *txinga erute,*
 - *ontzi eramatea,*
 - *orga joko,*

- *gizon proba,*
 - *lasto botatzea.*
- With the participation of animals:
 - *idi-dema,*
 - *zaldi-asto probak.*
- *Cutting modalities:*
 - *aizkolaritza,*
 - *trontza,*
 - *Cutting*
- *Racing modalities:*
 - *lokotxak,*
 - *zaku lasterketa.*
- *Rope modalities:*
 - *sokatira,*
 - *fardo jasotzea.*

We fully realise that it is very difficult to make didactic units of all the sports modalities mentioned above in four two-hour sessions. This is why we chose four, even realising that there are many modalities that will not be dealt with, including those which are highly complex and risky to do. But we believe that quality must take precedence over quantity, so that the pupils can learn enough about the four modalities chosen to subsequently apply them.

The modalities chosen are:

- Lokotxak (corncoobs).
- Zaku lasterketa (sack races).
- Orga joko (wagon lifting).
- Anvil (*ingude*).

There are many different reasons for choosing these modalities. Firstly, the time needed to develop them was taken into account, since some modalities need a lot of practice time to learn the basics; this is the case of trunk cutting with the hatchet, bundle lifting, etc. The modalities chosen do not require such a long learning period. Secondly, the ease of constructing and adapting the material for this sport to be played by the pupils was also taken into account. Finally, we thought that they are less common modalities in the town squares in comparison with others, and even less so outside the Basque Country. This is why we thought that teaching them would be interesting.



Lokotxak

Description of the modalities

Lokotx lasterketa (corncobs)

Basics of the modality

The game consists of collecting a specific number of corncobs in a basket as quickly as possible. The competition takes place simultaneously between several participants. The person who puts all the corncobs into the basket first wins.

Origin

Just like the majority of the modalities of herri kirolak, the origin of this game is related to farmwork, more specifically with harvesting. However, other hypotheses hold that this sport was born of a children's game.

Its name, *corncobs*, is due to the fact seedless corncobs were used initially. However, nowadays wooden sticks are used.

Material

- One basket per participant. All the baskets must be the same.
- Corncobs or equivalent material with a length of 14-20 cm. If they are square, each side should be 2.5-3 cm and if they are round they should have a diameter of 2.5-3 cm.

Basic rules

- The corncobs are placed in a line so that the first one is 1.25 m away from the basket. The rest will be separated by the same distance.
- In the official competitions women have to gather 25 corncobs and men 50.

- If the game consists of gathering 50 corncobs two will be placed on each mark. In exhibitions, if the game is 75 corncobs, three are placed on each mark, and four if it is 100.
- The participants must gather and put the corncobs in the basket one by one.
- One corncob cannot be gathered if the previous one is not yet in the basket.
- If by mistake a participant puts a corncob in the basket before the previous one, the judge will penalise the participant by placing the corncob that was omitted 1.25 metres further away from the original position.
- The participants can gather the corncobs in any order.



Lokotx lasterketa

Zaku lasterketa (Sack race)

Basics of the modality

The game consists of running as quickly as possible with a sack on your back. The sack race can be run individually or in groups of 3. The person/s that finishes first wins.

Origin

There are two hypotheses on the origin of this modality. The first relates the sack race with the appearance of the cities, and more specifically industrial centres. In these places goods had to be conveyed from one place to another. This gave rise to the sports modality (carrier boys).

The second hypothesis relates it to smuggling. Years ago, in times of need, smuggling was very common in the Basque Country. This smuggling went on with the neighbouring provinces and between them. This was a way of dodging border duties. They brought things in sacks after switching them.

Material

- 40 kg sacks for women and 80 kg for men, +/- 1 kg.
- The sacks are filled with wheat, barely, corn or a similar cereal. Synthetic and lighter materials such as paper, fabrics, sawdust may also be used, etc. In any event, and whatever the weight of the sack is, the latter must be full so that the packing does not move about inside.
- The sacks have a double lining. The inside is synthetic (raffia) to stop the cereal from leaking out, and the outside is jute. Nowadays some sacks are made of cotton.
- Four grips are placed on the four corners of the sack, and the ends are tied with string or rope.

Basic rules

- You have to run a straight line of 120 m with the sack on your back. For the sake of organisation the distance can be divided into 2 x 60 m or 4 x 30 m.
- You can be helped to heave the sack onto your back.
- In the team modality the change of sack is done behind the start line.
- If the sack falls to the ground in the individual competition the athlete must heave the sack onto their back unaided. In the teams modality the team-mates can help the carrier.
- To finish the game both athlete and sack must pass the finish line.
- If the sack bursts when on the athlete's back the team in question will be allowed to repeat the task from the beginning. If the sack bursts as a result of a fall the team is disqualified.
- The lanes are marked and you cannot enter your opponents' lane.

Technique

There are three different phases:

- *Lifting the sack:*

Before starting the athletes are helped to get the sack onto their back. The athlete takes the sack by the grips on the longer side and a team-mate grips the other ones. A sort of rocking movement is made with the sack so that the person takes the sack on his back and turns round with the help of his team-mate to place it on his shoulders.

If the sack falls to the ground during the race in the individual modality the athlete takes hold of the grips on the longer side of the sack and sweeps it upwards onto his back. In the team modality the sack is lifted onto the athlete's back in the same way as before the race begins.



Zaku lasterketa

- *Running with the sack:*

It is important to keep the sack on the shoulders and that it does not slip down, for which purpose the athlete holds it firmly with the arms that are holding the grips.

You should try to run naturally, although inevitably the weight of the sack changes the running technique.

- *Technique for changing the sack:*
 - From behind: This is the easiest way. The person carrying the sack passes the start line. His team-mate stands with his back to him, grabbing the sack by the free grips and pulls the sack up onto his back.
 - From the front: This change is faster although it is more difficult. The person about to take the sack grabs it using the same grips that his team-mate is holding and moves towards the sack from the side and then turns and heaves it onto his back.

Orga joko (Wagon lifting)

Basics of the modality

The game consists of lifting a wagon from the back and turning it round as many times as possible without the wheels touching the ground. The person who does the most turns and/or fractions thereof is the winner.

Origin

Like most of the herri kirolak modalities the origin of this game is related to work. More specifically, with having to extricate carts from the mud when transporting hay.

Material

Basically the material is a cart and rubber-foam protectors for the arms:

- The structure of the cart must be wood.
- The cart will measure 4.5 m from the front support point (pivot) to the point that supports the arms of the athlete.

- The cart will have a height of 0.95 m, measured from the highest part of the back to the ground.
- The rod rests on a pivot located in the centre of a 70 x 70 cm plate.
- The cart should weigh 200 kg.

Basic rules

- The athlete takes the cart by the grips and may rest it on his arms or chest, never on the shoulder.
- The grips are mobile and he will adapt each one as he sees fit.
- The athletes can protect their arms and chest, provided that this protection does not support the fall of the cart.
- The hands cannot be protected and must be clean.
- The direction of rotation may be chosen by the athlete.
- Two consecutive attempts may be made. For an attempt to be valid the participant must move at least a quarter of the circumference.
- There is no time limit.
- In the event of breakage, if the cart cannot be repaired within 15 minutes the test is cancelled.
- If at the time of the breakage the athlete was competing he may keep the mark he had made. Otherwise the judge will give him time to rest and then begin from the beginning.
- The athlete may have an assistant.
- At no time may the assistant touch the cart or the athlete.
- The distance moved is measured from the centre of the back of the cart. Measurement is by turns, half turns, quarter turns and by the metre.
- One or two people may be placed on the pivot platform.



Orga joko

Technique

- In this modality gripping the handles firmly is very important. They can be moved to adapt them to the characteristics of the athlete.
- The athlete places his hands under the cart, palms facing downwards, with the protectors fitted on the forearms.
- When he is ready he nods to the judge, lifts the cart with the force of his legs, and starts to turn it when the whistle is blown.
- The athlete moves by taking crossed sidesteps.

Ingudea (anvil)

Basics of the modality

The event consists of lifting an anvil from the base to a given height as many times as possible. The winner is the person who makes the highest number of valid contacts.



Ingude proba

Origin

Like most of the herri kirolak modalities the origin of this game is related to work. More specifically to the work of forges and blacksmiths, who used a large anvil as the base for forming hot iron. Sometimes, for more intricate work, they used a smaller, and therefore less heavy anvil, inside a hole in the large anvil. This modality arose from lifting this lighter anvil that they used as the base.

Material

Basically, the material comprises are an anvil, a base and a visor:

- The weight of the anvil is 10 kg in female category and 18 kg in the masculine category.
- The base is an iron receptacle 50 cm long, 20 cm wide and 20 cm high.
- The visor is also an iron or sheet metal rectangle.



Ingudeak

Basic rules

- The event lasts 1.30 minutes.
- For a lift to be counted the anvil must strike the base and the upper plate or visor.
- The base and the visor:
 - They have to be parallel.
 - The visor is placed 30 cm from the head of the athlete.
 - The athlete's hands must be clean.
 - The athlete may have an assistant if he wants.
 - If necessary the assistant can hold the visor and the base, but will always do what the referee says.
 - Every athlete will be monitored by a referee.
 - The order of participation is established by a draw.
 - In the event of a draw the person who participated first wins.

Technique

- The athlete takes up position with the base between the legs and the visor above the head.
- He grasps the anvil with both hands. There are two ways of grasping it:
 - *Symmetric grip of the ingude:*
 - Placing one hand on each side of the anvil symmetrically, with front grip, as if it were the handlebars of a bicycle, so that the anvil is parallel to the line of the shoulders.



Symmetric grip of the ingude

– *Asymmetric grip of the ingude:*

- Grasping the anvil asymmetrically, with the thumb gripping in the distal position, perpendicular to the line of the shoulders.
- The competitor must strike the base and the visor with the tip of the anvil. On making this movement it is very important to keep the back straight, to which end the legs should be bent.
- When the anvil comes down towards the base, it is important to make the most of the force of gravity to accelerate the movement of anvil to get a better bounce on the base. In this way it will be easier to raise the anvil, since the rebound means that the athlete lifts the anvil from a higher position.

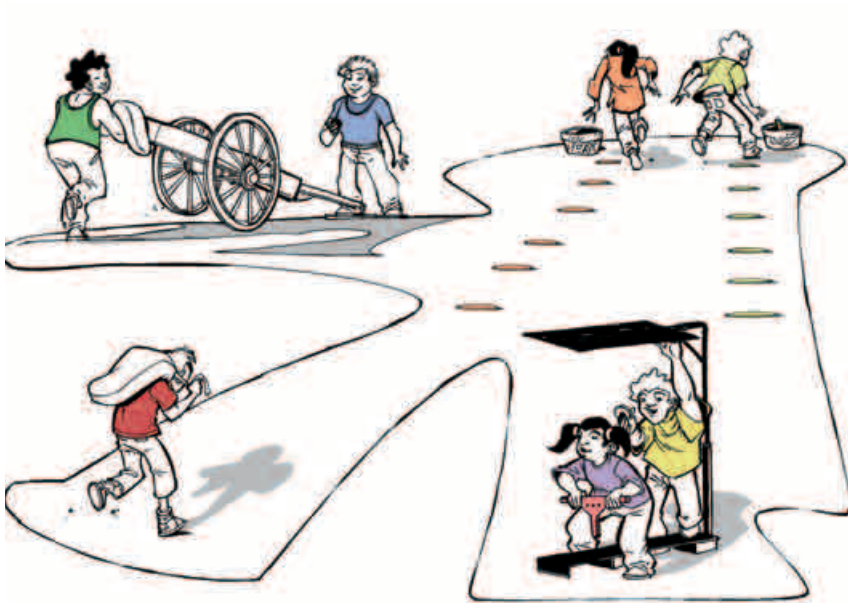


Asymmetric grip of the ingude

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Children's celebrations as a process of socialisation for learning and transmitting the Basque popular culture

Contributions from pedagogical and didactic actions

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Laburpena

Hezkuntza arloan, euskal kultura ezagutzeko eta bizirik mantendu arazteko herri-jaiak edo jai tradizionalak baliabide egiokiak izan litezke. Jai horietan, besteak beste, honako ezaugarriak aurki ditzakegu: gizarte-adierazpena, izaera baten aldarrikapena, izaera partizipatiboa... Hori dela-eta, jai tradizionalak haur eta gazteen sozializazio prozesuan duen eragina aztertu dezakegu.

Lan honen helburua Euskal Herrian hezkuntza eremuan hedatutago eta txertatutago dauden jaiak tradizionalak analizatzen dira (Olentzeroa, Agate Deuna, Inauteriak eta San Joan Gaua). Lan honen ikuspuntuak ez du antropologikoa edo etnografikoa izan nahi, nahiz eta lehendabiziko berrikuspen dokumentala hortik bideratuta egon. Jaien analisi pedagogikoa eta didaktikoa egitea da helburua. Horregatik beste atal batean, kultura tradizionala suspertzeko zer baliabide didaktiko prestatzen ari diren ere aztertzen dugu. Bi proiektu bereziki: *Subil* eta *Urte sasoiak*.

Eskola, erakunde bezala, gure kulturaren berreskuratze lanean konprometitzen ari da gero eta gehiago. Aldi berean aspektu ludikoaz gain aspektu hezigarriaz arduratzen ari da. Hau da, herri-kulturaren garrantziaz jabetzen ari da, eta aldi berean, ematen den hezkuntza testuinguru jakin batean kokatu behar dela eta honetan implikatuta dauden gizarte agente guztiek parte hartu behar dutela ohartzen ari da. Jaiak tradizionalak, eskolako espazioan txertatzea, bai aldi arautuan bai ez arautuan, gizartearen eskakizunak eta hezkuntzak eskaintzen duenaren arteko erlazioak sendatzeko baliagarriak izan daitezke.

Concept of fiesta and its justification in the framework of this work: basics and conceptualisation

A review of the documentary sources on traditional or popular fiestas allows us to understand better the concept of celebration or fiesta from the anthropological, ethnographic or ethnological standpoint. This work does not purport to be an exhaustive analysis of all the studies that have been conducted in this realm, although despite its partiality it can provide a point of departure to focus better on the subject matter, children's celebrations as a process of socialisation for learning and transmitting popular Basque culture. The characteristics associated with festive rituals are, among others: social event or manifestation, the notion of community, collective identity or shared identity, the assertion of the existence of a human group vis-à-vis oneself and the world, participative nature, performative ritual and non-temporality nature.

Homobono Martínez (2004) defines the fiesta as a social event that is situated in opposition to ordinary time and everyday life. In the same line, Martínez Montoya (2004) states that the fiesta is the cultural manifestation of a human group that shares a territory and celebrates their dependence and belonging to a territory, renovating the permanence of a cyclic system. Delgado Ruiz (2004) associates the fiesta to the notion of community, since those who participate in it maintain a type of concealed communion, while also suggesting the idea of a return to brotherhood. The sense of identity is also related to this idea. For Homobono Martínez (1990) the feeling of belonging to the community, its collective identity, is refreshed or re-embodied by means of community festive rituals. In the opinion of Martínez Montoya (2004), the community feeling increases since it respects and reinforces the characteristics that give it meaning: social cohesion (dependence), the awareness of identity (belonging) and the strength of tradition (permanence). It is a source and a tool charged with the power to transform and perform. From this standpoint the fiesta would have three dimensions: initiation rite, identity rite (the fiesta is the expression of the group identity), and performance rite (the fiesta is a rite that refreshes the collective memory, forms of social cohesion and patterns or models of

cultural behaviour). In another work, this author, Martínez Montoya (2001), emphasises the shared identity aspect, in the sense that the fiesta is a time and a space for holding events and gatherings of peoples and groups to manifest this shared identity:

[...] The fiesta is therefore the celebration of identities, i.e., the fact that we exist, live, work, feel and believe together. [...] This celebration and congregation is achieved by breaking away from ordinary time, entering a special time and space where the rules of everyday life are broken. [...] In the fiesta, we renew our belonging, we rebuild our identity, we reformulate our image, cyclically, repetitively and collectively.

In his opinion, one of its most defining characteristics is the search for identity. That which is extolled is a project for the construction of the community, and above all "reidentification" is celebrated. Medina Duque (2004) also emphasises this idea, identification. He points out that the fiesta identifies the members of the social group and places them, in space and in time, as a distinguished group, thus reinforcing and recreating the group identity. He also nuances that this identification has two directions, outwards and inwards, since it permits both the construction and recreation of the collective identity while also permitting the outwards projection of "we-as-a-group":

[...] showing others, non-Basques, who we are, according to that which is ours, our origin, our roots. That which on the one hand binds us as a group, but which also represents us and in this same sense and by being ours also distinguishes us from the rest, making us unique, conferring our identity upon us.

Delgado Ruiz (2004) also agrees with this idea. In his opinion fiestas are cultural resources that a human group has to proclaim and exhibit its existence before itself and the world, and do so not as a mere congregation of individuals, but as a coexistential, ideological, affective or any other type of unit. Similarly, festive celebrations are related by different authors who focus their analysis on the participative nature. In the words of Medina Duque (2004) one noteworthy aspect regarding the fiesta is its group and participative nature. The fiesta needs social participation to act as such.

Finally, another idea that is related to the concept of fiesta is anti-temporality. Delgado Ruiz (2004) highlights this characteristic by analysing its spatial dimension:

Fiestas are a kind of sacred space in time, the equivalent to the temple or the monument in the spatial dimension, a refuge or a turbulence where human beings stage the ultimate meaning of their existence as a social being, the conditions that make it possible and which, besides being exhibited as models of and for collective life, are safeguarded from the erosion of the passing of time and the action of humans. This entails a manipulation of time, annulling it, in the sense that it makes it reversible, it hollows and holes it, it suspends it. In this regard the appreciation that Victor Turner applies to ritual and festive practices as expressions of anti-temporality is suitable.

We could hardly finish this introduction without referring to the change in the spatial location of the fiesta. Since whereas in the past fiestas were fundamentally rural, nowadays many of these events have become urban, thus transforming and changing their original meaning and significance. In this sense, Martínez Montoya (2001) states:

[...] In the past, the fiesta was a symbolic reproduction of the cosmological cycle, i.e. an accompaniment of the cycle of the plant. This rhythm is not that of current fiestas. Now we have a week-end rhythm, one of work-rest, vacation-study, that has instigated a new cyclicity. In actual fact we are witnessing what we could term a search for identity. In the past fiestas were the expression of community life, of its rhythms, changes and needs for recycling, and above all of the celebration of being alive, producing and being joyful of the events of everyday life. Nowadays fiestas are not exactly the celebration of people who share the same vital spaces and times. Their defining nature is the search for identity.

Pedagogical justification

Popular traditional fiestas in the school context

Nowadays children's celebrations take place in two main areas, the family, including recreation (local holidays, pilgrimages, culture, associations, leisure time clubs...) and school. This work will address this second space, the school, in greater detail. An analysis of all the fiestas and children's celebrations in the Basque Country would call for another more detailed type of approach. Furthermore, with this objective, we already have the work conducted by anthropologists and folklore scholars that describe and study this topic in depth. For example, K. Fernández de Larrinoa, Satrustegui, Garmendia, J. Larrinaga, E.X. Dueñas, J.A. Quijera...¹

This document will show the importance and meaning of the insertion of traditional or popular fiestas in education, both formal and informal. As J. Larrinaga so rightly says, the fact that both parents go out to work, and compulsory schooling, means that the educational system has to face up to more hours and a greater educational responsibility.² Similarly, in general it may be seen that in the early years of the school system (preschool and primary) there is a major presence of traditional fiestas, although this falls as one goes through the different stages, and is almost non-existent in secondary education.³ Furthermore, barring exceptions, contents related to traditional or popular culture are barely addressed in

¹ For example, J. Larrinaga (1994) studies the role of children's fiestas (dances, games music, collections...) in the ensemble of traditional culture and the probability of their practical suitability. He tries to clarify the role, type of participation of the children and the socialising implications of traditional festive and recreational acts. To this end he follows a general vision of children's function in different festive events in the Basque Country. Underlining the importance of the school as a dynamising axis of a community and reflecting upon the consequences of the application of this rich heritage in the field of education and the socio-cultural animation.

² J. Larrinaga (2001).

³ J.A. Quijera (2001).

the official syllabus, and are relegated to complementary education at school (out-of-school courses: dance, traditional music...). Although it is true that there are differences according to the type of educational centre and particularly according to the educational-linguistic model pupils are educated in. Thus, whereas initially the ikastolas were in charge of driving all topics related to Basque culture, nowadays almost all public or semi-public schools that use the D or B model of education (in the Autonomous Community), and even in the A model (in Navarre) cover these contents. This article will attempt to expound the most widespread children's celebrations in Basque education centres. Nevertheless, this will not be an exhaustive analysis of all children's celebrations outside the educational sphere, since, as I have already mentioned, such work falls to anthropologists, ethnographers and ethnologists and there are already studies that address this topic. This document is driven by a pedagogical and didactic perspective with a view to analysing the common or most widespread children's celebrations among Basque school children.

Going into the common aspects should not be construed as a defence of a homogenised Basque culture, and we should not overlook the local or specific celebrations of one area at the expense of standardising all contents, as addressed by J. Larrinaga (2000), a contribution must be made to recovering the specific aspects of the area where the school is, contextualising education and seeking direct relationships with the relevant social and cultural milieu. "[...] it is not a question of standardising, omitting diversity, but rather of using cultural specificity to enrich the common heritage of a community".⁴ While I agree with this idea, I still think that we should not corner the work done in schools to recover aspects of popular Basque culture in topics such as Olentzero, Santa Águeda, Carnival and San Juan, since I do not think that dealing with these fiestas goes against working for the recovery of cultural diversity, since there is room for working on both common topics, although in some cases they may be more artificial than others, as well as the more particular and inherent topics of part of the Basque population.

⁴ J. Larrinaga (2000).

Reflections from the pedagogical standpoint

The school as the main educational institution is committed to the recovery of collective culture and opens up to active participation in the popular fiestas. The meaning of this participation, while basically recreational, is also educational, as it promotes the following ends, amongst others: Participating in popular culture considering its importance in the socialising function of pupils in the socio-cultural setting where they live. Taking as a point of departure, in any educational intervention, the context in which the manifestations of popular culture were generated and in which it is currently developed, as a medium for the recovery or revitalisation of traditional culture. Taking into consideration the need for joint action by all the agents that support or may support education, be they parents or public or private as associations...

In this same sense Cuenca (2000) analyses the meaning of children's celebrations in the school setting by pointing out that from the pedagogical and didactic standpoint, the celebration of a traditional fiesta in the school must go beyond the pure social festive experience, leading the school community to go deeper into the meaning of the tradition and its historic and cultural import. Thus, the traditional fiestas are channels of communication between the school community and the environment because they promoter the development of common traditions, experiences and values. Furthermore, he indicates that pedagogy focused on the transversal topics or on education in values has repeatedly used the so-called cultural community model, according to the which the school must share all type of cultural experiences and activities that appear in society:

[..] As occurs with out-of-school activities, school fiestas are a need in the life of centres tat strive for the integral education of their pupils. They provide for curricular and extracurricular training, they develop capacity of expression and offer opportunities for socialisation and group awareness.⁵

⁵ Cuenca (2000).

Main popular celebrations in school

Traditional fiestas: Olentzero, Santa Águeda, Carnival, Saint John

On the one hand we have a series of cyclical popular celebrations that are repeated every year in the same period and which are a reassertion of Basque collective identity. Among these children's celebrations are the more emblematic and widespread ones of Olentzero, Santa Águeda, Carnival and Saint John. Moreover, each village or town hold and prepare other patron saints' fiestas such as San Prudencio (Álava), San Sebastián (Donostia), and holidays based on agricultural fairs such as Santo Tomás, San Blas, San Martín...

Olentzero

The Auñamendi encyclopaedia provides us with the following information on the Olentzero: "Pre-Christian character that seems to represent the end of the annual cycle or the winter solstice. According to the historian, Isasti, of Lezo, the name of Oientzaro was given to Christmas Eve in the 17th Century and he says that this word means 'the time of good people'. R.M. Azkue attributes the same significance or meaning to it. Other interpretations point to a certain epoch of the Antiphonies of the O –epoch of Oleries– (Caro Baroja) or to the epoch of Noel- (Severo Altube). Satrustegui sees a more autochthonous echo in the word. However, there is a final possibility that makes it possible to unravel the evolution of this word, without having to resort to strange sources. Oles is a very well known and deep-rooted term in Basque traditions. It is the symbol of ring-a-ring-a-roses songs and means charity collection. Even to this day in some towns and villages of Biscay (Olaeta, Ochandiano, etc.) the expression olez-olez ibili is used to refer to charity collections by children. There is reliable proof that this meaning was also known in Navarre. [...] It would seem undoubted, despite the diverse characterisations, that Olentzero somehow represents the year end. The most common of these representations is that of a somewhat grotesque man who makes his appearance on Christmas Eve. [...] In Oiartzun he comes to the kitchen when the family has gone to bed, and the fire of the Olentzero embor (log of Olentzero) is heated and burns that night in the home.

The practices pertaining to Olentzero –epoch, character, Christmas Eve log and bonfires– are like those of Saint John or the summer solstice and reproduce the forms, somewhat Christianised, of several symbolic or magical rites and ceremonies that are very common in the Indo-European religions. This character passed into semi-oblivion in the post-war period, and his exhumation, similar to that of other folkloric topics, began in the 60s. In the 70s his arrival was compared to that of Santa Klaus or Father Christmas on Christmas Eve, an arrival greatly expected by children, as it comes with presents and mysterious elements thitherto attributed to the Magi. This novelty was introduced specially through the world of the ikastola.⁶

In the opinion of J. Garmendia Larrañaga⁷ the log of Olentzero is more ancient than the character and was better known. "Formerly, the log of Olentzero was lit in the evening and when the family went to bed these logs were covered with ashes and a spade and tongs were placed over them to scare away witches. [...]. Although nowadays Olentzero is paraded through the streets, he used to come down the chimney. In certain areas a place was set at the table for Olentzero with a plate and cutlery. Another encyclopaedia contains the following information: Olentzero has generally been perceived as a country person, often a coal worker, who would come down from the mountains a few days before Christmas, and used to steal into houses announcing the good news. That is why each town or village makes a straw doll around Christmas and dresses it up as a coal worker. This figure is generally paraded through the streets by a group of young people singing songs and collecting money (Nowadays in the Basque capitals a person dresses up as Olentzero takes part in the procession alongside the musicians and others). The most popular and best-known song comes from the valley of Oiarzun. It says: 'Olentzaro juantzaigu / mendira lanera / intentziyuarekin / ikatz egitera. /Aditu duenian / Jesus jayo dela / lasterka etorri da / parte ematera. Translated into English it says: Olentzero has gone / to the mountain to work / to / make coal. When he heard / that Jesus was born / he came quickly / to bring the news'. The most used forms are Olentzero and Olentzaro. Other expressions are Orentzaro, in Zarauz, Oentzaro, in Andoain, Orantzaro, in Berastegui, all of them towns and

⁶ Estornés Lasa, Bernardo: *Enciclopedia Auñamendi*: Euskomedia Fundazioa, Cultura Vasca on-line. In: <[http:// www. Euskomedia.org](http://www.Euskomedia.org)>.

⁷ Agirre, M. (1998).



villages in Gipuzkoa. The word Orantzaro has also been documented in Larraun, in Navarra. Other names are linked to it, such as Xubilaro, Arakil (Navarre); Suilaro, Sara (Lapurdi); Xiularo, Uhhart-Mixe (Low Navarre); Suklaro, Valley of Salazar (Navarre); Galerre, Salvatierra and Alegria (Álava); Kalerre, Ullibarri-Gamboa (Álava) and Gutierre, Amarita (Álava).⁸

Form of celebration in the schools

The most widespread form is that teachers and pupils make a straw doll that is decorated with the characteristic attributes of the legendary coal maker, and when the time comes it is paraded in a procession through the school, while related songs are sung. When it reaches the younger classes sweets are normally distributed. Finally the doll is set on fire in one of the yards, in the midst of children's songs and looks of jubilation and surprise.⁹

⁸ "Mitos, Leyendas y Costumbres", *Nosotros los Vascos* (tome III), Bilbao: Editorial Lur, 1990.

⁹ Agirre, M. (1998).

A teacher, now retired, of a public school in Bilbao in the infants stage tells us how this fiesta is celebrated in their school:

We started to prepare the fiesta a week before it fell. We rehearsed the song of Olentzero with the children. Each one of us also wrote him a letter (in the beginning the youngsters copied what they wanted him to bring them from the board; as time went by, this was replaced by drawings or cuttings from magazines showing the toys or things they wanted), we told stories about the topic, we did drawings..., and in recent years we had a video about Olentzero. On the day of the fiesta they all came dressed up as villagers. Mid morning Olentzero arrived with a sackful of presents, he visited each class where he called them one by one (The teacher gave him a list with the names of the children) and gave one to each child. The gifts were bought with money from the parents' association, they were cheap gifts wrapped up by the teachers. The children delivered their letter to Olentzero and he would chat to them and ask them if they had been good, etc. Finally there was a class get-together and they all sang the songs thee had prepared over the week to Olentzero. The fiesta



ended with an elevenes for everyone, basically hot chocolate and cakes. The fiesta ended at lunchtime and they all used to go home, there was no class in the afternoon because it was the beginning of the Christmas holidays.

An infant teacher from another school in Pamplona tells us how the Olentzero is celebrated in their school:¹⁰

We start to prepare it two weeks in advance. We use stories to motivate the children, for example: from the "Haurtxo Bilduma" collection, the story "Olentzeroren Okerreko Bidea" or "Olentzeroren oparia". Then we do different activities related to this topic. For example, as handicrafts we make a mobile of Olentzero (to hang from the ceiling), each boy and girl make their own one, we also write a letter to Olentzero (the children copy some words and he/she helps them to write what they want). We learn the song of Olentzero, some short poems ("Kanpoan hotz barruan bero, hemen dago gure Olentzero"). Olentzero visits us on the last day of class before the Christmas holidays. We welcome him in a large room after the break, Olentzero makes a brief presentation and speech and then distributes the gifts to each group. They are usually presents for the class: teaching material, balls, dolls... And that is all there is, no hot chocolate, no sweets, the fiesta ends at noon and we all go home.

Santa Águeda

Santa Águeda was a Sicilian woman from the 3rd Century who died a martyr to defend her Christian faith. Although nobody knows how she became a part of Basque heritage, on the eve of her name day hundreds of Basques, dressed as villagers or fishermen, form numerous choirs and sing to the saint while striking the ground with their *makilas*. It is said that they strike the ground to wake up the earth from its winter lethargy¹¹. The Auñamendi encyclopaedia describes the meaning and role of the Choirs of Santa Águeda. Thus, it tells how on the eve of Santa Águeda (February 5), at night, groups of young people, with accordions, guitars or *txistu*, parade through the towns and villages, singing at the front doors of the houses. They tend to collect spices and money for a afternoon tea or snack or for

¹⁰ Specialist teacher in Basque language, model A.

¹¹ Cuenca (2000).

charity. Very different songs and tunes can be heard. Aguirre Sorondo (2000)¹² informs us that in the past only young boys under 14 could participate in these choirs. However, nowadays they are mixed choirs, with members of all ages. These choirs survive as a popular manifestation in many Basque villages, towns and cities. He also states that the popularity of this saint in *the Basque Country* has been very great, as is shown by the existence of many chapels dedicated to her, and where until not long ago in many villages, and to this day in some, on the eve of this fiesta the bells peeled long and loud, more than in any other festive period. Similarly, he explains that until the decade of the sixties, with the advent of women, her popularity increased considerably. The result of the collection was then put, amongst other ends, to the ikastolas, and in other cases for their own recreation or to charity (homes, old people's homes, etc.).

The encyclopaedia of the Lur¹³ publishers indicates that in the past this fiesta seemed to be very popular among young people. The collection of money and food, then put to a meal, was the main ingredient of the fiesta.



¹² Aguirre Sorondo, A. (2000).

¹³ Enciclopedia *Nosotros los Vascos* (1990).



In modern times the following lyrics are the most popular: "Aintzaildu daigun Agate Deuna / Bihar da ba Deun Agate. Etxe onetan zorio untza / betiko euko aldabe" which, besides alluding to the fiesta, wishes happiness to the dwellers.

Form of celebration in the schools

This tradition has been introduced into schools. Many public and private centres celebrate the fiesta of Santa Águeda, and diligently rehearse their well-know choir song and also parade in the school, the neighbourhood and the village/town (or city). Although the fiesta is traditionally held on the eve of the day, in the afternoon, there are schools that choose to walk out on the actual saint's day during school hours. Besides the members of the choir and the musicians that play the txistu and tamboril (small drum), one pupil bears a lamp and others bags to carry the money collected at the end of each performance. Traditionally young people collected food and donations for a dinner, but now the money collected by the school children is put to charity.¹⁴

¹⁴ Cuenca (2000).

In the public school of Bilbao mentioned above the teacher tells us that the celebration of this fiesta began a little after that of Olentzero, although not much later, a couple of years. The system they have for preparing it is similar to that of the fiesta of Olentzero. They start to rehearse the song of Santa Águeda a few weeks in advance, first of all without sticks, setting the rhythm by stamping their feet and two days before the fiesta the children take the sticks to rehearse.

In the beginning they were ordinary sticks, but some children started to decorate them, covering them with pleated bows in green, red and white... on the eve of Santa Águeda they went outside the school to sing. The infants in one group, the primary children up to fourth year in another and then the older children in another group. The youngest children went for a walk near the school and its surrounds, singing and asking for money. Only some children were allowed to carry the bags where they collected the money thrown through the windows, the shops, ... the children loved that. (not all of them were allowed to collect money because they might have kept it). The money we collected was put to an afternoon snack the next day, which was normally carnival. We formed a choir to sing, the children's parents and relatives came with us... We went back to the school and the Parents' Association laid on a lunch (sausage, omelette...). School



was over at lunchtime and we all went home, as there was no school that afternoon. We always did it on the eve of Santa Águeda, if the fiesta fell on a weekend we held it on the Friday.

The teacher from the school in Pamplona told us that they prepared for it in the same way as for the Olentzero:

The preparation starts a week in advance to get the children in the mood. They use stories, such as *Mikel Baserritarra*, and rehearse the song of Santa Águeda. Another activity is to adorn the stick they will carry on the day of Santa Águeda to sing, they decorate it with striking and happy colours. The stick is also used towards the end to rehearse the song, as it may be dangerous for the youngsters. The fiesta is held on the eve of Santa Águeda. The older pupils (from 6th year of primary) walk round the school singing and the rest listen and sing along with them. This is done in the morning. In the afternoon the sixth year pupils go the Old People's Home to sing and there is a snack for everyone.

Inauteriak y haratuzteak (the Basque carnival)

Nowadays there are two types of Carnival in the Basque Country, the urban ones and the rural ones. The differences between them are notable. Whereas the rural carnival retains its rites, characters, songs and clothes..., the urban carnival seeks spectacularness, colour, mass pulling power. Contrary to what the Carnival appears to seek, namely confusion of the established order, the Urban Carnival has timetables, circuits, a start and an end of the festivities. There is no communion between the participants and spectators based on a main ritual or character, with everything limited to the more or less brilliant floats, the costumes or the dances. Normally the members of the floats or groups are more or less concerned about showing off their garb and making sure that their dance routines go off well.¹⁵

J.A. Urbeltz talks about the names he thinks we should use in Basque for the carnivals. He points out that there are many variants, but draws attention to two: Inauteri and Haratuzte. He proposes an agricultural

¹⁵ Sada, J. (1999).

justification for these terms. Thus, Inauteri is related to the term *Inausi* which means to prune, pruning time. The word Haratuzte also corresponds to this idea, as *Haraztu* in Biscay means to plant pruned trees. So both terms would be related. In his opinion, carnival occurs in a period of the year when nature is dormant. All the insects lie dormant in the fruit trees, in the plants and are waiting for spring to blossom to eat the titbits they find in the softer parts of the trees. Therefore, the trees must be pruned to get rid of all the larva. Society casts this great spell in carnival, by dressing up. Thus, in Basque, the words *zomorro* (insect) and *mozorro* (fancy dress/costume) are related. Carnivals in the Basque country and throughout Europe are a major drama related to the evil that can exist in nature, calling for a happy ending to this situation. Carnival related to pruning time may be 4000-4500 years old. "[...] the important part in the process for the recovery of carnival is ritualisation. Carnival in rural societies is subject to certain dramatic elements including trails and the burning of effigies".

The encyclopaedia of Lur¹⁶ deliberates on the origin of carnival. Thus, they point out that although its existence may seem meaningless, as we know it today, it is related to Christianity, since it was the actual church that



¹⁶ Enciclopedia: *Nosotros los Vascos* (1990).



regulated carnival celebrations, counterpoising them to Lent, which they lead into. The conclusion of carnival is always Ash Wednesday and the beginning of Lent. "[...] in the Basque carnival the masks are known as: *nañarro*, *kukumarro*, *txan-txo*, *mamu* and *xarrabaldo*, mainly. Basically, they consist of painting your face with soot and grease. Moreover, the clothing or costumes tend to be crumpled, old, dirty and ragged, except for the musicians and dancers. The costumes also tend to allude to evil animals and spirits, and are used during the pantomimes that parody the occult forces of nature. The best example of the Basque carnival is the Masque or Masques of Zuberoa. It is a representation or farce developed according to pre-established canons. Nowadays they have become famous thanks to the communications media. Other relevant manifestations of the Basque carnival are to be found particularly in small towns and villages, generally humble in terms of the design of their representations. In many Basque towns and villages, besides the mask and costumes, they stage a pantomime, while a symbolic effigy is normally burnt at the end of the celebration. Thus, amongst others, mention may be made of the carnival of Lanz, whose main characters are Miel-Otxin, Ziripot, Zaldiko, together with the *mozorrotuak* or *txatxoak*. The *zanpan-tzar* in Ituren and Zubieta, whose

main characters are called *zanpatzar* or *ihoadunak*. In Zaldueño (Álava) is *Marquitos*, a doll that will be burnt after it is paraded through the village. The *lñauterik* de Tolosa, bringing together ancient and modern elements, both rural and urban".

Form of celebration in the schools

The school fiesta par excellence of the second term is carnival. In this case there is unanimity as to the interpretation of what the fiesta actually is, although the ways it is celebrated vary. There is always a common link with the world of the costume and in many cases processions. Some schools try to avoid excessive outlays and stipulate the material to be used, whereas others look for the same costumes for each class, which means that there will be no differences. Apart from their pagan origin or the explosion of joy and permissiveness that precedes Lent after the appearance of the Christian culture, the school carnival is marked by learning and didactic learning. In some schools it is the only occasion when a joint project can be implemented. Generally, it consists of making costumes, planning processions and organising a closing fiesta. The costumes and songs are prepared in the handicrafts and music classes. In general, creativity is promoted and the use of material is simple, while the use of the expensive costumes offered by the shops is discouraged. After the costume processions, of which there are multiple varieties, an afternoon snack is normally prepared. Many centres lay on hot chocolate. This fiesta is normally held during the afternoon of the Tuesday of carnival or sometimes for the whole day. In recent years some schools give their children a holiday and hold the fiesta on the previous Friday.¹⁷ The process is as follows in the school in Bilbao: The teachers meet, talk and decide the costume that is to be worn on carnival day in the school. They also rehearse songs for singing and dancing in the procession in the neighbourhood.

Normally the costume is made with coloured garbage bags. All the young children's classes had the same colour of bag. The children cooperated in what was to be done on the bag (they painted it, cut it up, stuck it together again...).

¹⁷ Cuenca (2000).



The children put on their costumes in the morning, we painted their face in the class helped by some mothers that came in to give us a hand (they were groups of more than 30 children). Then we went out into the street for the procession, and not just in the proximity of the school, we took them a little further. There was a procession in the neighbourhood, the smaller children followed a shorter route than the older ones. We did not lose money. Then we brought them all together at the end, and the years when there was money in the school we hired a *trikitria* and went into the neighbourhood with her. Finally we made a *hamaiketako* with the money (often with the money we made for *santa Águeda*), we ate *txistorra*, chocolate, cakes... and then we went home. The fiesta was only held in the morning.

Carnival is organised in the following way in the school in Pamplona:

First of all the teachers choose the topic for the costumes. Then they prepare it with the help of the families. One part is made in the school and the other part is made by the family at home. The teachers also dress up. The fiesta is usually in the afternoon. The whole school is assembled in the



yard. There is a procession with music. Furthermore, the primary children perform dances and choreographies that they have prepared with the physical education teachers. At the end we all congregate around "Miel-otxin" and burn it. Before the actual day the Basque language teacher (Model A) motivates the children with stories such as *Ziripotz eta Miel-Otxin*, he shows them videos (Kukulbitxo taldea) [...]. On that day the APIMA (parents' association) prepares a hot chocolate party with cakes and croissants for everyone.

Saint John

In Agirre Sorondo's opinion¹⁸ the primitive meaning of the fiesta of Saint John is related to the performance of a series of rites pertaining to the weather, hunting or the divinities who were honoured as defenders of the harvests, families and the prosperity of the communities. Thus, the ceremonies became increasingly more colourful with music, dances, recitals... The Christian culture adopted the pagan traditions and created its

¹⁸ Agirre Sorondo, A. (1999).

own holidays that coincided with the solstitial calendar. Thus, they established the fiesta of Saint John alongside the summer solstice harvest regeneration fiesta. The main element of this fiesta is fire, the bonfire; it has protective and regenerative virtues. Formerly, the night of 23-24 June had a mysterious and magical significance, but this feeling is now giving way to a festive celebration based on entertainment and pure show. It used to be the ideal night for falling in love, for seeking good omens in the elements of nature, for making magic or miracle cures.

How it is celebrated in schools

The fiesta of Saint John, with its bonfires, spells, games and hot chocolate, has a long tradition in the Basque country. This is not the same in the school setting, possibly because it is celebrated late in the school year. "[...] The icing on the cake is when a huge bonfire is lit, and which is located in one of the schoolyards, someone plays the txistu and traditional dances are staged. This fiesta is not celebrated in all the schools because some are already on holiday or are about to be. Some schools do celebrate it and light a small bonfire in the playground and the children skip and sing around it". Before this day, on the eve of Saint John, they learn and rehearse a song about the day to sing it in the fiesta.



Other more specific children's celebrations: Tamborradas and fairs

The tamborradas, popular celebrations with drums, such as that of San Sebastián, which is held in areas of Gipuzkoa, or that of San Prudencio which is held in Álava (Vitoria-Gasteiz) are also present in the schools of these places. Thus, in the weeks before these celebrations the children learn and practice the songs and rhythms that go with the drum and/or barrels. Then, on these saints' days the children parade through the streets all dressed perfectly and as one in their children's tamborradas. In Vitoria they tend to parade in the schools on the eve of the holiday, dressed in blue, apron and white hat on the school premises, and their families are allowed to come to the centre to cheer them on and take photos. Other celebrations in the form of agricultural fairs, such as San Martín, Santo Tomás and San Blas, have a minor impact on the schools, some participate in the raffles, shows... but the presence of schools is more disperse and heterogeneous. The expansion is not as great as the aforementioned holidays.





Holidays related to Basque culture and language: korrika txiki, euskal kultur astea (Basque cultural week), euskararen astea edo hamabostaldia (Basque language week or Basque language fortnight)

Other children's celebrations organised outside the annual cyclic calendar are the holidays around Basque culture and language. Thus, almost all the schools have a widespread custom of holding a Basque language or Basque culture week or fortnight. By way of example, a school teacher from a school in Bilbao tells us about how they have been holding the Basque cultural week for approximately 15 years:

Each class made a mural and the walls inside the school and the playground were also used for the purpose of exhibition. Each one had a topic, but the common denominator was that it was all done in Basque. Each level chose their own topic. For example, the young children took the topic of transport. One class took the plane, another the boat or train, the photos of the children were attached to the windows. A competition was organised, the older children voted and awarded a prize, normally school material, books, stories, paints, to the best mural. Similarly, each class (the youngest) prepared a song, a dance or a play

(the older children). The smaller children went round the classes. Then activities were staged all over the class (a calendar was made). This is what we did at the beginning when they started to hold them, then a meeting room was built where the performances were given. Films were also shown. Students came from other schools to see what the older children had done and they also went to visit other schools. There was an exchange of shows between the schools, so that the Basque cultural or language week was held in almost all the schools. The dates did not always match because it was not always held on the same date, and each school held it when they could fit it into the school agenda. Years later a story-teller came to the school.

In recent years the City Council music band came in, explained the function of each instrument to the children and then gave a concert. Everything was done in Basque, the stories, songs, play... this week reinforced the Basque language (Models B and D). A cooking contest was also held in the afternoons. The older pupils, with the help of the teachers, made different Basque-style dishes (pil-pil cod...). The smallest made what they could, a fruit cocktail. Then they all ate it together. Oh yes, and there were clowns at the end.



In some municipalities, the schools organised joint activities, such as in the city of Vitoria-Gasteiz, where the state schools get together to celebrate the Basque language fortnight (euskararen hamabostaldia). In 2004-2005 it was held between the 18 and the 29 of October. The main topic was: "Euskara Araban" (Basque language in Álava). They organised activities to work in schools: they prepared a story and a comic based on this topic, whose characters were Lautadoxa, Menditxo, Errioxita... They also made murals and drawings to decorate the school with, they prepared table games and poems and dances adapted to the different educational levels. To complete the fortnight, outside the schools, on the 29th they organised a large fiesta in a park in the centre, la Florida, with inflatables, games, an aerostatic balloon, a theatre group (kroketa sopa) to promote the use of Basque language among school children. The families collaborate in this final fiesta as they accompany their children to it and participate with them. Furthermore, each school bears the handkerchief of their centre which all have a different colour and anagram for the purpose of identification. Another celebration with a good tradition in schools is the Korrika Txiki, which is organised by the pro-Basque literacy organisation AEK. It is held every two years. It is organised at the same time as the Korrika,¹⁹ but with a different route, and on a different day to that which it goes through the population. The city schools get together to organise it. They prepare a route through the city, the sections of the route are shared out among the schools, each one buys a kilometre and traverses it. At the same time money is collected through vouchers, stickers, donations... the livelier ones can do a longer route, they can travel more kilometres. At the end, the younger children get together to do the kilometre together, each school bears the handkerchief of the centre and a number on their back with the inscription korrika txiki. Afterwards there is a fiesta with music, dances, distribution of sweets, stories, etc. It is usually held at noon and culminates with the fiesta at the end of the afternoon.

¹⁹ Cuenca (2000). The Korrika is a long relay-type race or walk in which the symbolic baton of Basque language is handed over throughout the territory of the Basque Country, it is organised by AEK (Basque language and literacy coordinator for adults) in spring. It is held every two years.

Teaching resources, guides on learning and transmitting Basque popular culture

Analysis of two current examples: Subil y Urte sasoiak

Increasingly more didactic material for working with the Basque traditional or popular celebrations in the school curriculum is now emerging. Amongst others, mention must be made of the material that is appearing thanks to the work of the ikastolas, groundbreakers in this type of work, and other associations or organisations related to Basque culture. I would like to draw attention, from amongst these two examples, to the "Subil" programme for primary education, prepared by the Federation of Ikastolas of Biscay and the "Urte Sasoiak" programme, the result of the collaboration between the Federation of Ikastolas of the Basque Country and the Instituto Labayru.

We shall begin with the first one "Subil". The Federation of Ikastolas of Biscay was the driving force and manager of this programme in 1991. Initially, their objective was to disseminate Basque cultural traditions. To



this end they started to prepare didactic material systematically for the primary education stage. It is designed to act as a complement for the teachers that work on these topics, giving them information, proposing a sequencing of contents and suggesting classroom activities. The contents are divided into four blocks: Olentzero, Santa Ágeda, Carnival and Saint John. The material comprises workbooks for pupils, including guidance and programming for the teachers. They also publish posters as material to help the teachers, plus complementary games: games of pairs, puzzles, jigsaws and painting books.

"Urte Sasoiak" is the name of the second programme. This project targets collecting and disseminating the numerous cultural expressions pertaining to the typical holidays and celebrations of each season of the year, such as Christmas, Santa Ágeda, Saint John... this work is conducted by the Federation of Ikastolas of the Basque Country and the Instituto Labayru; they began in 1997 and finished in 2000. The objective is to find an attractive way to bring children and young people close to tradition. This collection brings together popular traditions from all parts of the Basque Country (songs, dances, rites, beliefs, customs, etc.) related to each one of the seasons of the year: winter, spring, summer and autumn. This is why it is comprised of four parts, each one with three types of different media (book, CD and video):

- *Oles ta oles*: dedicated to the winter cycle, and focusing on the Christmas period: Olentzero...
- *Hou pitxu hou!*: also dedicated to the winter cycle and to post-Christmas celebrations: San Blas, Santa Ageda, carnival...
- *Txulufрина eta arrosa*: the third part addresses the celebrations of spring and summer: May, Saint John, Saint Peter, pastoral...
- *Pinpirin eta Florian*: dedicated to autumn. There are celebrations such as Saint Michael, Domusanturu (All Saints), Arimen Eguna (All Souls), Saint Martin...

These programmes gave rise to original material, created by the educational schools, based on individual ideas or work groups, some of which can be found in the *Berritzegunes* (pedagogical resources and orientation schools)

of Biscay, Gipuzkoa and Álava; and in the CAP (pedagogical aid schools) of Navarre, and others that are unknown outside these centres. The aim is not to attempt to carry out a descriptive study of all the materials that exist to work on the topic of traditional children's celebrations, since it would require a more detailed analysis.

I would not like to finish without mentioning other projects related with this question. Some are broader, such as the courses of Children's Folklore organised by the Bizkaiko Dantzarien Taldea with the objective of promoting the integration of folklore in the field of education and sociocultural animation. Courses which have been operating since 1997 in Biscay, offering the different socialising agents that work with children and young people,²⁰ teachers, leisure time monitors, etc. training in contents related to folklore and traditional culture (dances, music, literature, games...)²¹

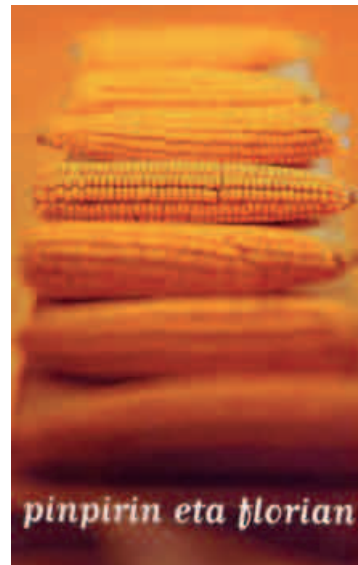
Mention must also be made of the work of the small service companies for leisure time such as KULKI, formed by two graduates in physical education, whose aim is to maintain Basque culture by recovering and promoting traditional games, which offer their services for popular holidays, cultural weeks, end-of-course holidays, pilgrimages, etc. The main objective is to know, practice and appreciate the recreational aspect of Basque culture through the traditional games and rural sports. To this end they conduct research into the recovery of games, they analyse their structure, the place and time they are played and naturally the significance attached to it by the town where they are located. To the question of why having traditional games in holidays they answer the following:

The fiesta is an extraordinary moment for meetings in the community. People demonstrate their collective passions: music, dance, food, drink, conversation, laughter, games... traditional games create a space for everyone, where the common and local recreational heritage is transmitted. And the most essential point is the participation in the activities inherent in the community.²²

²⁰ Emilio X. Dueñas, Estibaliz Pertika, Andoni Luzuriaga, Joseba Martínez, Ángel Pérez and Josu Larrinaga.

²¹ Larrinaga, J. (2001).

²² Asier Lafuente and Luisfer Etxeberria: <[http:// www.kulki.org](http://www.kulki.org)>.



They offer the following activities, always led by two monitors for two hours. They contribute and organise the material:

- *Fiesta of country games and rural sport*: they take the country house and daily work as a point of departure. The children play with normal tools of the house so that the participants, besides having fun, get to know, practice and appreciate aspects of the farmhouse and its surrounds.
- *Fiesta of fishing and rowing games*: the fisherman's return to port is the point of departure. The children play with tools of the fishing environment. The objective of this type of games is for the participants, besides having fun, to get to know, practice and assess aspects of fishing life.
- *Fiestas of shepherds' games and rural sports*: their reference is the work of the shepherd and the games that they played when resting. The objective is that the participants, besides having fun, can get to know, practice and appreciate aspects of shepherd culture.
- *Rural sport competition*: the point of departure are the public challenges. Working as a team one group competes against the other. The objective is for the pupils, besides having fun, to get to know, practice and appreciate rural sports. This type of games are offered in the institutes for over-twelves.

Final reflexion

Current lifestyles mean changes in the processes of socialisation of younger children. This is why the more human forms, such as participation and shared identity, are losing ground against processes that tend to globalise and standardise everything. Parallel to this, the educational system is the closest reference for many children and young people. This is why from the standpoint of cultural survival, if we wish to maintain a culture we need to reflect upon the function we want it to fulfil. From the pedagogical standpoint, the school space, both in the formal and non-formal dimension, is one of the best media for strengthening and recovering cultural wealth and diversity. On the one hand, society demands a greater contextualisation of education and a greater insertion in the socio-cultural context where it is located. Similarly, the school requires greater participation from society and involvement in the education of the young. In this sense the recovery or reinforcement of the traditional or popular fiestas, as a centre of interest in the school curriculum, may serve as a bridge between what is taught and what is learnt, and between social needs, which including the desire to have a more humanised and less uniform society.

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Traditional rowing: a good option for leisure time

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Laburpena

Euskalerrian kirol eta joko zaharretako askok lanean eta ogibideetan dute bere jatorria eta oinarria, bi eremu oso desberdinetan hau da itsasoan batetik eta baserrian bestetik.

Guztien barruan segur aski estropadak izango dira arrakasta gehien lortu dutenak, telebistan igandero ikus ditzakegu uda aldean traineru estropadak, eta beste txalupak ere oso errotuak daude kirol egutegietan. Bestalde nabigazio zaharra berreskuratzen ari dira eta antzinako txalupak ere berreraikitzen.

Gaur egunean kirol araudi batek bideratzen ditu estropada desberdinak, arau hauek urte luzeetan zehar aldatuz joan dira; hala ere badira aldatu ez diren arau finkoak, esate baterako, traineruen luzera hamabi metrokoa da. Alderantziz gertatu da pisuari dagokionez, antzina zortziehun kiloko txalupak ziren arrantzan ibiltzen zirenak eta haiexekin jokatzeko ziren estropadak, gaur egun berriz berrehun kilotan dute jarria gutxieneko pisua.

Arraun teknikak ere izan du bere garapena, batez ere gorputzaren mugimendua askoz ere nabarmenagoa da arraunkadan, besoek bukaeran lana eta indarra eginez palada bakoitzean. Txalupa berriak arraunlarien neurri eta beharretara egokitzen dira hau da, tostak, arraunek eta toletek neurri aldakorrak dituzte.

Introduction

Anthropologists and sociologists repeatedly point out that the way in which a community approaches its games and sports is a very representative element of their characteristic traits, peculiarities and idiosyncrasy. Once again we have found that in this area too the Basque people has developed a rich and own culture around how they see, appreciate and enjoy their games and sports. Events which far from being limited strictly to sports competition have had a broader impact, with deep roots in the social identity of the different villages teams or they represented, linked to the working and everyday activities of the man in the street, making them a fiesta that is representative of the spirit of excellence and the industrious nature so typical of the people of this Land.

We shall now refer to one of these activities: rowing or *arrauna*. An activity of major import for the Basque people who, on both sides of the Bidasoa, between the Ebro and Atturi rivers, bathed by the waters of the Bay of Biscay, has always looked towards the sea. A people that has lived with evolution from the ancient solid beech wood oars to the current and innovative carbon fibre ones, and that has always adapted to the forward-looking trends without ever losing sight of its roots and essence. Yet another example of success in bringing in universal culture to its own, enriching it, but never ignoring or burying it. We trust that the following pages will serve to rekindle our interest in knowing this, our sport, better.

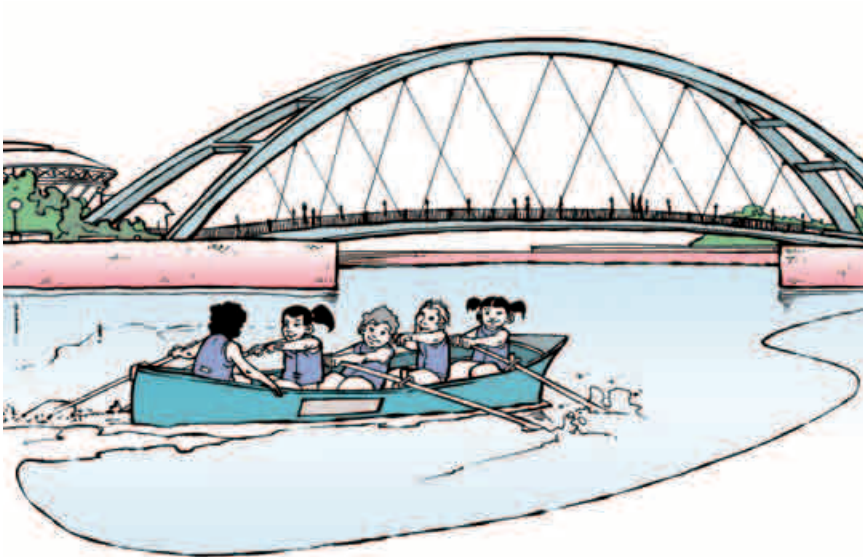
The game consists of negotiating a distance in the shortest possible time in the water in *tosta* or fixed seat boats, propelling them using oars and demonstrating skill and expertise in the three curves that the regattas usually have. The regattas in the Concha Donostiarra have only one bend, i.e., two long and one short, and time trials and river shooting without bends are not uncommon. Sailing was eliminated from the competitions, and the boats were used only for fishing, although nowadays traditional sailing has re-emerged for recreation purposes.

The scenario is almost always the sea but smaller vessels also participate on the rivers, such as the skiffs of Tolosa, Andoain or the *traineras* in Hernani.

Also worth mentioning are the skiff regattas of Pasai Donibane where women compete in traditional skiffs (three rowers and the skipper), and which are one of the main attractions of the holidays of the local patron saint.

Iparralde, and more specifically Sokoa, has seen the rebirth of the modality they call *battleku* (three-crew skiff: two oarsmen on the starboard side and the skipper who rows in skipper's tholepin to compensate for drift). It is regarded as a recreational modality, and the prime example is to be found in the *raid* of Plerce-Sokoa held in the first week of August, part of which is over a distance and the other part is timed.

It is also interesting to recall the regattas of the *txaneles* (auxiliary flat-bottomed and triangular vessels), where in the fiestas of the Carmen children from the Donostiarra harbour held regattas to see who was the strongest, with one of the common game elements in the summer: the txanel (only found nowadays in museums).



Synthesis of the background

It is well known that the rural, traditional or autochthonous sports of the Basque country owe their genesis or formation to the working activities carried out by the civil population of the time. The spirit of self-improvement, rising to challenges and betting led to the birth of sport from everyday work. This gave rise to the slogan which centuries later would be popularised by the Baron of Couvertin: "faster, higher, stronger", depending on the materials and tools used, although in our case the *harrijasotzailles* (stone lifters), *aizkolaris* (log cutters), *segalaris* (grass cutters), *gizon-proba* (stone dragging)... had been born, and naturally: the *arraunlaris* (rowers) in their *estropadak* or regattas.

Since the days of old, in ports throughout *the Basque Country* the different teams or crews took to the high seas before dawn in search of the much sought-after anchovy, sardine or other fish to feed their families. The price they got for the coveted food would depend on how quickly they returned to port and how many ships had made it back before them. These struggles and competition would give rise to the subsequent challenges and betting on which boat was faster than the rest. The need to feed the family became a sport, a fiesta; a rather unusual metamorphosis.

However, coastal fishing will not be the only key to the origin of this sports activity. The numerous watchtowers, whose relics and vestiges are still conserved on many mountains along the coast (particularly in place names), are the legacy of an era when sighting a whale on the horizon of the coast was a great source of joy to everyone. Joy brought by the relief it meant for several months (food, oil and other raw material) following the catching of a large cetacean. Logically, the *trainera* that reached the whale first and harpooned it would later derive the logical benefit when share-out time came.

A third function may be found in towing and cabotage. Just like tugs do nowadays, the large vessels needed the help of small rowing boats to moor in the port (with their sails-taken in). Thus, the boatwomen of the port of Pasajes were famous, since when they caught sight of a large boat on the horizon they pulled out all the stops to reach it before their competitors, as their livelihood depended on it.

There are documents that substantiate the use of the *trainera* in our coasts in the 14th Century. Although it is known that regattas between different rowing boats have long been held, the oldest known and documented case dates back to 1719. In it the towns of Bermeo and Mundaka raced for the ownership of the island of Izaro. The winner of the race would be the legitimate owner of the aforementioned terrain.

Numerous wagers are known to have been crossed halfway through the 19th Century between towns and villages on the coasts of Biscay and Gipuzkoa. They were truly long regattas: Ondarru-Getaria, Hondarribia-Donostia... the current regattas of La Concha (Donostia) began in 1879.

As for records or numbers of victories, it should be mentioned that most of the coastal towns and villages have notched up a victory in the regatta, symbolised by the award of the flag: Orio, Pasaia (Saint John and Saint Peter), Hondarribia (Fuenterrabía), Donostia (San Sebastián), Getaria, Zumaia, Ondarru, Sestao, Santurtzi... amongst others.

Over time the composition of the crews has evolved substantially. At one time there were the *arrantzales* or fishermen of the different fishing teams that manned the rowing boats that participated in the different challenges; teams were then made to represent each one of the ports to compete with those of the neighbouring or nearby towns and villages; this choice later spread to the basin of the towns and villages that lie on the estuary of this valley. Finally, and nowadays, each club has its own rowers, and some places even have more than one rowing club.

Over the first two decades of the 20th Century steam vessels took over from rowing boats. In this way, the rowing boats hitherto built for fishing fell into disuse. Thus, in 1916 the first *trainera* was built specifically for regattas: "La Golondrina de Getaria" weighing in at 400 kg, half the weight of its predecessors (and twice the weight of modern *traineras*). These 12-metre long vessels are made of wood although fibre has been used over the last decade. The oars were made of solid beech wood (thus needing lead counterweights), followed by hollow wood, and finally fibre.

Participation rates have fluctuated over the years. In the days when the fishermen used oars, any number of teams that was necessary to hold a

race would get together. However, when the strength of our oarsmen was replaced by engines, rowers for sports activities became fewer and further between. In the opinion of some, the inclusion of Olympic rowing or moving seat rowing helped to maintain this sports activity which so characterises us.

Some authors say that halfway through the 20th Century this modality almost disappeared. However, in the 70s it made its re-emergence, and the number of sports licences and participants increased substantially.

At the moment, the ACT, the Trainera Club Association, has been created, which includes representatives from Spain (Galicia and Cantabria). The idea is to attract advertising companies and to improve the technical level of this competition, providing economic compensation to the best 8 traineras of the whole Bay of Biscay, excluding many Basques. Time will tell whether it was a good decision, as it means that the competitions between many of the ports and towns and villages of our land are obliged to take a back seat.

Some notes on the rules

As has already been said, the game consists of negotiating a distance in the shortest possible time in the water in *tosta* or fixed seat boats, propelling them using oars and demonstrating skill and expertise in the three curves that the regattas usually have:

- *Racing areas*: They can take place on the open sea, estuaries, lakes or dams/reservoirs, provided that the site is wide enough to hold three vessels side by side in the same round.

Distances

<i>Vessel</i>	<i>Partial</i>	<i>Total</i>
<i>Skiffs</i>	4 lengths and 3 bends	4 x 500 m = 2,000 m
<i>Trainerillas</i>	4 lengths and 3 bends	4 x 875 m = 3,500 m
<i>Traineras</i>	4 lengths and 3 bends	4 x 1,389 m = 5,556 m

- *Start*: The judge asks the skippers if they are ready, raises the flag and then drops it shouting "go!" In the meantime, the skippers, astern, hold the rope that secures the *trainera* to the corresponding beacon or buoy. A valid start is after the first 20 seconds. If any material is broken over this time the race must be restarted.
- *Bend*: The boats must go round the corresponding buoy or beacon (each one in their respective lane) entering from the starboard side (180° turn). In this manoeuvre the rower closest to the prow usually avails himself of the *espaldín* or short oar to help the skipper to turn the *trainera* faster.
- *Finish*: The moment when the prow of the *trainera* crosses the imaginary line that joints the four inside buoys.
- *Route*: Each vessel must stay in its own lane which is assigned by draw, barring the last lengths, where provided that they do not hamper the

opponent (due to the distance that separates them) they can finish in any lane they want. During the regatta the sea umpire follows the rowing boats closely (from behind), cautioning any boat that enters the opponent's lane. If they fail to pay attention to the warnings they will be disqualified.

Vessels

	<i>Skiff</i>	<i>Trainerilla</i>	<i>Trainera</i>
<i>Length</i>	7 m	9.5 m	12 m
<i>Minimum weight</i>	70 kg	100 kg	200 kg
<i>Crew</i>	4 + skipper	6 + skipper	13 + skipper



Technique in fixed seat or traditional rowing

Rowing is the cyclic sequence of movements made by the rower with the oar in the water, to propel the vessel and move it over the sea or river water. This cyclic movement is comprised of two main phases (the support phase and the recovery phase) linked together by elements of transition (when the oar leaves and enters the water).

The support phase

This phase is to move the vessel. It starts when the oar is completely immersed in the water until it is completely outside the water (take off or removal).

This phase is characterised by:

- pushing the legs with a slight movement of extension,
- an opening of the angle of movement of the trunk,
- traction of the arms.

The efficacy of this phase depends on:

- The strength used,
- The amplitude of action,
- The speed of execution,
- The acceleration of the movement.



Realisation:

- The oars are submerged correctly,
- The two legs push at the same time,
- The trunk flexed,
- The arms and forearms aligned and almost horizontal,
- Slight extension of the legs, secured to the thwart,
- Regular extension of the trunk,
- The arms intervene when the hands reach the height of the thighs,
- The oar grips have a horizontal trajectory,
- Legs in extension,
- The trunk lying almost horizontally,
- The oars remain submerged,
- The trunk is sustained.

Specific requirements:

- The legs work symmetrically on the vertical plane,
- The trunk is displaced along its axis,
- The shoulders are at the same height,
- The grip is held firmly,
- The oars vertical and submerged.

The pull-out

This delicate action is the transition between the support phase and the recovery phase. The pull-out consists of removing the oar from the water without affecting balance or braking the vessel.

Realisation:

- The oars are removed from the water by bringing down the oar grips,
- The oars exit the water vertically,

- The trunk is sustained,
- The oars are placed almost horizontal.

Specific requirements:

- The legs in extension,
- The trunk lying almost horizontally,
- The oars are placed almost horizontal, limited by the wrist movement.

The recovery phase

This phase starts when the oars exit the water and ends when the oars are submerged again. The rower moves from the backwards position to the forward position. Its aim is to prepare an effective support, limiting the loss of speed of the hull and aiding the recovery of the rower.

This phase is characterised by:

- An extension of the arms,
- A flexion of the trunk with regard to the thighs,
- A slight relative flexion of the legs.

The efficacy of this phase depends on:

- The coordination of the placement of the different segments.
- Gesture control.

Realisation:

- The body is placed progressively after the arms are in position,
- The legs control the action with a slight flexion,
- The body reaches its optimal position before the recovery ends,
- The oars move horizontally and close to the water,
- The oars take up a vertical position before the end of the recovery.

Specific requirements:

- The trunk continues in the axis,
- The hands move continually,
- The oar grips move horizontally,
- The different situations are linked together in fluent and controlled fashion, aiding relaxation during recovery.

The attack

It is the transition between the recovery phase and the support phase. The attack consists of submerging the oar without affecting equilibrium or marking pauses. The quality of realisation is determined by continuity.

Realisation:

- The hands should not pass the feet, the trunk flexed with regard to the thighs and arms extended,
- The oars are submerged by raising the hands.

Specific requirements:

- There must be no pauses,
- The rower's gaze is fixed and horizontal.



Vocabulary

Port (ababor): Looking from stern to prow it is the left (red).

Seat (tosta): Seat or table where the rower sits.

Waterguard (palka): Part placed on the prow when the sea is choppy to prevent waves from getting in.

Loom: narrow and low part of the oar between the blade and the *tiborta*.

Ciar (ziatu): backdown/go astern. At the bends some row backwards and some row forwards to turn the boat.

Starboard (istribor): Looking from prow to stern it is the right (green).

Sling (estropu): Rope ring that joins the oar to the tholepin.

Blade: wide part of the oar that is submerged in the water for resistance.

Skipper (patroia): person that stands astern, setting course, pace and developing the turn.

Stern (txopa): back of the vessel.

Prow (branka): front of the vessel.

Feathering (errepaleatu): To rotate the oar seeking the next paddle stroke (so as not to check the movement of the boat).

Tholepin(toleta): Upright wooden support on the side of the vessel where the oar rests to transmit impulse.

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Mountain bike routes: reinventing the pleasure of sharing

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Laburpena

Mendi bizikleta, ingurune naturalean egiten diren jarduera fisikoen artean, ezagunenetakoa da eta jolasak, partekatzeako plazerrak, hartu duen itxura berriaren adibide garrantzitsua da.

Mendi bizikletan inguruneak ematen du ziurgabetasuna. part-hartzaileak ingurunean aurkitzen dituen zeinuak irakurri eta esanahi bat emango die, horren arabera jokabide motor bat eginez. Ingurunea beti desberdin aurkituko dugu eta partehartzaileak adaptabilitatea landu beharko du. Gure zeharkaldian ingurune ezberdinetatik pasako gara; biderik gehiena pistaz egingo dugu, baina asfaltozko bideak eta bidezidorrak ere pasatuko ditugu.

Bizikletako zeharkaldiak ez dira lasterketak, ez dago irabazlerik. Denbora ez da neurtzen, amaigabea da; ez dago araurik denborari buruz eta zeharkaldia jardueraz kanpoko aldagaien batek amaitzen du: eguraldia, nekea, lana... Denbora era zikliko batean antolatzen da eta zikloak egunero errepikatzen dira. Gure zeharkaldiak, Gaztemundun, lau ordu iraungo ditu.

Zeharkaldietan taldeak hartzen du garrantzia. Bakoitzaren portaera ez da ulergarria taldetik kanpo; taldean kooperazio dago. Kooperazio hau komunikazio motorraren bidez agertzen da, eta hau irudipenezko soka baten bidez antolatzen du taldeak. Soka hausteko muga ikusmenak ezartzen du eta distantzia ezberdinetara erregulatzen da. Ingurunean arriskua eta zeinuen irakurketa zailagoa egiten diren heinean distantzia txikiagoa izango da. Gu, Gaztemundun, 10 - 12 lagun izango gara talde bakoitzean.

Aipatzekoa da teknologiak jarduera hauengan izan duen eragina. Bizikletaren osagaietan eta jarduera hauek egiteko arropa berezietan antzeman daiteke.

Aurrez aipatutako ezaugarri hauek Euskal Herriko kulturaren jolasarenak dira eta ez jokoarenak. Jolasak eta partekatzeako plazerrak itxura berri bat hartu dute naturan egiten diren jarduera hauekin.

A bike trip to Gaztemundu?

Mountain bike is one of the most popular activities that are practiced in the natural medium. It fits in perfectly with the new image of the *jolasa* and with the main value entailed in this activity: the pleasure of sharing.

The inclusion of a bike excursion in the Gaztemundu programme arises from the need to think about modern-day sports practices and on the use made of them. It is patent that nobody would attempt to present the mountain bike as an activity that is part of the identity of the Basque culture, but this does not mean that the Basque society cannot use it in this post-modern world. The activities that characterise the *jolasa*, such as the "four corners" game, the "hide and seek" or activities in nature, do not act so much as social symbols, but rather as elements that facilitate relationships between citizens. This culture of the *etxeokak*, of those of the house, seeks to form a *team*; i.e. *have friends* with whom they share the small pleasures of life. Was it not the links of friendship between Basques that built the *euskal etxeas* in the world? Do we not continue to need these bonds if we wish to continue to be a community?

Gasteiz – Santuario de Estibaliz –Gasteiz: Analysis of an activity

Mountain bike excursions are practiced in a medium with uncertainty, where there are no winners or losers; cooperation between the participants is necessary and the material needed is the bicycle, and which, the more specific it is the safer it will be and the greater will be the degree of protection offered in the course of our activity.

Enjoying nature

Mountain bike is a practice with uncertainty. Nature is always different, a dry track is not the same as one full of mud. In nature, developing motor automatisms will not suffice for participants. In these situations adaptability to the environment is what counts. The cyclist reads the signs

around him and gives them a meaning, which will be linked to his motor behaviour. Thus, the cyclist, when he reaches a steep and muddy hill interprets that the bicycle will lose its grip; and in such a situation will have to pedal faster. By increasing speed he may make it up the muddy hill.

In nature the risk factor comes into play; the participants are out in the forest, countryside, outside their *etxea*. We must remember, before we begin the outing, that we are in charge of a group of people, who have put their trust in us. Making sure that nobody gets hurt must be kept in mind at all times.

At the same time, the excursion must ensure that the participants enjoy nature as well as their own company. Adapting the level of difficulty and the effort required to the characteristics of the participants is the key to success. The first few outings should never be risky nor over-strenuous.

The best way to prepare it is for those in charge to actually go on the outing themselves first. The Gasteiz - Santuario de Estibaliz - Gasteiz excursion that we have prepared for Gaztemundu is very well known to us and one that we have often done with our pupils, family or friends. We have done it in all kinds of weather, so we know what to expect.

Characteristics of the excursion

It takes us through fields of crops, mainly wheat, fields and holm oak and gall-oak forests. It is a very different reality to the typical image of the *Basque Country*: landscapes with meadows, beech groves and lush coniferous forests. However, it is an equally autochthonous environment; it is the dry land of Álava.

We set out from the facility of the IVEF (Basque Institute of Physical Education). It is the zero kilometre; We will move on through Mendiola to Monasterioguren, about 6.5 kilometres. Then we go through a forest, then skirting some fields of crops, to Ullibarri de los Olleros, which takes us up to

the 10.7 kilometre mark. Here we head for Aberasturi, which we reach after 16 kilometres. At Aberasturi we take the old Basque-Navarre railway line as far as Andollu; here we cross the Vitoria-Estella road and then climb up to the Sanctuary of our Lady of Estíbaliz, 21 kilometres away from our point of departure. We return along the old Basque railway line as far as Otazu, and then on to Vitoria and finally the installations of the IVEF, which makes a total of 33 kilometres.

Characteristics

<i>Length</i>	33 kilometres.
<i>Cyclable</i>	100%. Practically the whole route can be done on the bike.
<i>Track</i>	24 kilometres; most of the tracks are good. A few kilometres are part of the old Basque-Navarre railway.
<i>Asphalt</i>	9 kilometres; of these 8 kilometres are <i>bidegorris</i> (or bicycle lane) and roads with very little traffic. There is only 1 kilometre on a local road with traffic.
<i>Path</i>	200 metres; a small section to enrich the bike experience.

It is not a race, it is an excursion, an outing

Mountain bike outings are not races, there are no winners, there is no score. The objective is the pleasure of the activity, the experience. In the course of the outing the participants never increase their speed to the sprint stage, to the finish; each moment is a specific or private experience. Time is not measured, nobody is timed, and the outing ends when the group decides, if something not related to the activity occurs: rain, fatigue, the need to do other things such as work, etc.

At Gaztemundu, the beginning, duration and end of the excursion are all decided taking into account the following types of factors: being able to

visit a site of interest, level of difficulty of the ride, the general programme of activities...

The outing will last 4 hours: from 9 am to 1 pm. These four hours will be distributed as follows:

- Theoretical explanations will be given on how to use the gears properly and on saddle height;
- Stops will be made along the route;
- There will be a longer stop in Estíbaliz to see the sanctuary and talk about the outing so far.

The pleasure of travelling together

In these outings the group is what matters. Group cooperation is an inherent value in activities in nature and a source of common pleasure. This cooperation appears on two levels: the first lies in the negotiation among the group on stops and the possible routes.

The second level of cooperation is in the actual activity, through motor communication, in the fact that we are travelling over the mountains together. The group is organised as if united by means of an imaginary "rope". It is the vision of the cyclists that builds group cohesion. The rope will be broken when the relationship between the members disappears. The more difficult it is to adapt to the terrain the smaller the distance will be between the participants. It is the same principle that unites mothers and children: when danger increases the distance between them decreases. As the relationship with nature becomes more difficult and there is greater risk, the greater will be the cooperation through motor communication. For the safety of the group everyone should stick together and all members should be able to see each other at all times. The guides should head the group to be able to lead it and control speed and there should be someone bringing up the rear, so that nobody will get left behind or be left unattended. Similarly, the guides must communicate to maintain the right pace, to cross roads and stop the group in the event of mishaps.

The mechanics of the mountain bike

In recent decades, technological development is having a major impact on all aspects of society. The bicycle is no exception. Both bicycles and the materials used to build them have undergone a major evolution. In fact, the birth of the mountain bike is linked to this process. Thus we have bikes with special alloy frames, tubeless tyres, pneumatic and hydraulic shock-absorbers, synthetic fibre garments...

The mountain bike must be in a good state of repair. Only then can we avoid breakages that might render it necessary to give up. The small faults or breakdowns that may occur must be foreseen, such as punctures, chain breakages... So we must carry the necessary tools to get round the problem: spare tubes, chain cutters, puncture kits... Moreover, to make sure that the participants make proper use of the bicycle, it is a good idea to go back over the basics on how to change gears, as well as the need to adjust saddle height.

At Gaztemundu the bicycles and helmets (obligatory) of the IVEF will be used. Similarly, the use of suitable garments for this type of excursions will be recommended: sun glasses, cycling shorts or bike trousers, cycling or thermal shirt, *trekking shoes* or with a hard sole.

Field notes on the excursion: Gasteiz – Santuario de Estibaliz –Gasteiz

This mountain bike excursion is in the proximity of Vitoria - Gasteiz. There are several advantages to doing this near the capital of Alava. On the one hand, we need no transport to get to where the bikes are, and doing so from the Basque Institute of Physical Education will give us a base infrastructure.

Moreover, the area around Vitoria-Gasteiz provides a natural environment that is greatly suited to this practice. This environment has the different characteristics we can find in this type of outing: tarmac, tracks, paths, forests, streams...



The Sanctuary of our Lady of Estibaliz

The possibility of cycling to the Sanctuary of Our lady of Estibaliz is another reason for choosing this outing: the Sanctuary is dedicated to the patron saint of Álava, and is a key regional Romanesque monument.

Taking notes on the route will be highly interesting in preparing the excursion. It allows you to take your bearings en route as to the different possible paths to take and also enables the participants to do this route again with help of the notes. These are the ones we took for Gaztemundu, illustrated with some photographs:

We leave the IVEF and take a bidegorri towards Mendiola. We follow the bidegorri for two kilometres and then, at a crossing, go right along an asphalted surface with little traffic. This section will include some optional ways such as going down steps or path.

After this little section we hit a track with a good surface, and then, after a steep hill, we will reach Mendiola.

We go through Mendiola and then take a concrete track that begins steeply. We then take another trail, this one longer and with a final descent, that takes us to the asphalted toad to Monasterioguren. In Monasterioguren we take a track into the forest. It is a beautiful and very pleasant section.



Bidegorri in Vitoria - Gasteiz

This track will take us to another track with a better surface, which we follow to another tarmac section and on to Ullivarri de los Olleros. At this village we take the track towards Aberasturi.



Track with Mendiola in the background



Through the forest towards Ullivarri de los Olleros

We pass a well and reach Aberasturi, where we take the old railway line of the Basque-Navarre train towards Andollu.



Down to Aberasturi



Basque Navarre

Once in Andollu, we cross the Vitoria-Estella road take a good track to start to climb to Estibaliz. It is the longest ascent of the outing.

In Estibaliz we stop to see the Sanctuary. We return to Vitoria - Gasteiz along the Basque-Navarre road to Otazu, where we take the country road as far as the entrance to Vitoria. We take a trail to a *bidegorri*. We then take different bidegorris to the IVEF where the outing ends.

Food for thought

- Do you think this type of excursion can be organised in your community?
- What benefits would it have for the group? What difficulties would you encounter?
- What other sports practices or themed excursions could you propose to the leaders of the euskal etxeas?
- How would you take care of the nature-related risks?

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Web sites of interest

- <www.mtbr.com; mountain bike, product reviews discussion>.
- <www.imba.com; International Mountain Bicycling Association>.
- <www.mtv.live.com; the internet mountain bike park>.

Excursions to the summit

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Laburpena

Euskal Herriaren jatorritik, mendizaletasuna errotze sozial handia duen jarduera fisikoa da. Gaur egun partehartzerik handienetakoa duen jarduera da, handitze prozesu bat bizi duelarik; hau argitalpen, elkarteen berpizte eta praktikatzeko aldaera ezberdinetan antzematen da, besteak beste.

Jarduera etengabe aldatzen ari den inguru batean egiten denez, ezagutza batzuk beharrezkoak dira partehartzailearen segurtasuna bermatzeko. Era berean, mendi irteera bat egiteko, antolakuntza, ingurune, giza baliabide eta materialen arloan faktore ezberdinak kontutan hartu behar dira eta honek ongi egindako planifikazio bat eskatzen du, arlo horietako gertakizun ezberdinak aurre ikusteko.

Urkiolako natur parkeak eta inguruan dauden tontorrak Euskal mendizaletasunaren ingurune ospetsu bat osatzen dute eta proposatutako zeharkaldirako historia, geografia eta paisaia idealaren uztartzea osatzen dute.

Partehartzaileak, Otxandio eta Arabako auzoa den Olaeta lotzen dituen errepidearen amaieran hasiko dira oinez ibiltzen eta Leziagako lepo ezkutura igotzen den bidea jarraituz, Urkiolako basoetan barrena ibiliko dira. Kareharrizko gailur lerroetatik ibiliz, Zabalandi eta Asuntzeko lepoetatik pasako dira, Urkiolagirreko tontorrera igo ondoren Urkiolako mendatean zeharkaldia amaitzeko.

Mountaineering

Nature has been an inherent element in the Basque people since its origins. Sea and mountain have imbued the idiosyncrasy of the Basque people with indelible traits. Fishing, hunting, grazing, agriculture, coal and then trade and mining were the basic medium of life of our ancestors.

In modern times the relationship with nature is mainly with recreational objectives in which physical and sports activity holds a major place.

Despite its great sea-faring tradition, nautical activities have not achieved a great number of followers (sailing, rowing, fishing...) although they attract a lot of spectators, particularly in rowing regattas. In recent years the so-called California sports have spread to the beaches of our area with young people sporting all kinds of technological devices to use the wind or the waves to glide over the surface of the water, with surfing being particularly popular.

Lovers of physical activity in nature in the Basque Country have opted for the mountain, or more traditionally two activities: mountaineering and hunting.

Mountaineering as it is conceived today has its origin in the Alps in the second half of the 18th Century. Its forerunner was Saussure, who offered a prize to anyone who reached the summit of Mont-Blanc. Such a feat was accomplished in 1786 by Paccard and Balmat who beat Saussure himself by one year, also accompanied by Balmat, this time as a guide.

In our land, and foregoing purely anecdotic and sporadic cases, no relevant organised activity was set up until 1914 under the leadership of the Bilbao Sports Club. It was quickly joined by climbers and clubs, and the Federación Vasco Navarra de Alpinismo was set up in 1924 with sixty-four societies, promoters of an age-old love of the mountain. The Spanish Civil War (1936-39) heralded a major break in any form of sports and social initiative.

In the post-war period the clubs timidly renewed their work. Similarly, parish groups and scouts saw that the mountain was the ideal environment for the moral education of children and young people, and promoted excursions.

Either organised, or with the family, friends, couples or even individually, mountaineering has been and is one of the most popular sports activities, with a considerable and regular presence in the media, even although it is not, in its most popular format, a competitive practice.

Mountaineering activity in the Basque Country, besides its sporting nature, and due to the unique roots on which it feeds, has marked cultural characteristics. The mendigoizale, besides climbing the summits of its undulating geography, is a regular pilgrim to the places of our nature that have some type of cultural, religious, festive, mythological, etc. connotation.

Nowadays, and as occurs with other sports manifestations, the multiple forms have been created based on the basis of a traditional activity, in this case mountaineering: mountain marathons, raids, sports climbing, boulder, hill walking, trekking, etc. depending on the tastes and interests of each one.



Gorbea seen from Urkiolagirre. It is a *muga* between Araba and Biscay, besides being the highest and most popular summit of the two territories

Planning a mountain excursion

Generally speaking, mountaineering is moving over the mountain on foot. Initially with a view to exploring and reaching summits, and nowadays with different objectives and senses.

Initiation to this activity, apparently quite simple, requires specific techniques depending on the type of practice and/or the time of the year, and which are different to those of high-mountain climbing and for hill-walking. In any event there are fundamental aspects to be taken into account in climbing. Namely:

- Orientation. Map, compass, signs.
- Safety. Prevention, self-protection, securing.
- Progression over different terrains. Grass, rock, snow.
- Equipment. Clothes, material
- First aid. Food.
- Environmental protection. Meteorology.

Aspects to be taken into account when planning the activity

Factors that intervene in mountaineering: human and environmental

- *Human factors:*
 - *Age.* Walking is monotonous for young people; it should be complemented by games. Interests are different at each age and therefore the structure of the excursion will also be different.
 - *Physical and technical capacity.* Different ages tend to have different physical conditions (not to mention physical problems), and some people may or may not be used to walking over rocks, snow...



South wall of the Alluitz

- *Equipment.* In open groups the degree of equipment is different, and there may be people without boots, warm clothing, back packs...
- *Number.* A very large group is slow and more difficult to control, visual contact may be lost easily.

These circumstances, as well as environmental factors, should be taken into account, when choosing the route.

- *Environmental:*

- *Season.* It conditions the hours of light, temperature, humidity, conditions of the terrain, water, equipment, food...
- *Altitude.* It conditions temperature and type of terrain.
- *Terrain.* The speed of progression is closely linked to the type of terrain: whether it is path or track, abrupt or comfortable, with off-levels...
- *Meteorology.* Besides always knowing what the weather forecast is and having an alternative route ready, its effect in terms of sun, heat, cold, wind and rain should be taken into account...

Objective of the activity

The objective pursued will condition the activity, the area, the route, the type of hike. To accomplish this objective or objectives we must consider an activity that will largely allow us to get close to it.

Information needed

- *General documentation on the area:*

Maps, magazines, guide books, bibliography, audiovisuals, we will "swot" up on conditions of the terrain, vegetation, water, shelters, emergencies, telephone nos., radio frequencies, danger or hazard points, timetables, public transport, off-levels, altitude, anthropological, geomorphologic, zoological, botanical interest ... In a word the description of the setting in all regards to acquire the best possible knowledge of the excursion.



Representation of an old coalmine near the pass of Urkiola

- *Legal standards:*

Another important point to take into account are the legal standards or laws regarding areas of restricted use, camping, sports activities, fire or others.

- *Economic budget:*

Information on food, transport, accommodation prices...

- *Analysis of the information available:*

This phase of the planning entails assessing the information collected and choosing a route that adapts to our purposes and circumstances.



Baseri in the valley

Elaboration of the plan

Specific objectives

The main objective of the activity is complemented by other cognitive, affective and motor objectives depending on the characteristics of the participants and the characteristics of the area. These specific or operational objectives require a minimum set of activities.

Individual equipment

A list of the equipment required is made, taking into account their functionality and weight, both fundamental aspects. The basic equipment should consist of:

- Boots.
- Socks.
- Long and/or short trouser.
- Tee-shirt, fleece or sweatshirt.
- Raincoat or cape.
- Hat and or/headscarf.
- Gloves.
- Backpack.
- Walking sticks.
- Sun glasses.
- Leggings.
- Whistle.
- Multipurpose knife.
- Plastic bags.
- Canteen or plastic bottle.
- Telephone.

Collective material

The person in charge of the excursion will carry the basic material required for the safety of the group:

- Map, compass, altimeter.
- First-aid kit.
- Telephone or radio.
- Repair material.
- Torch.
- Blanket or bivouac.

Food

Food is a fundamental aspect in outings lasting several days or in as in daytime outing with tough weather conditions. The two basic aspects are calorie intake and hydration on the one hand and weight on the other. A hearty breakfast is a must, while food (and drink) should be taken in small amounts and at regular intervals. Carbohydrates are the most important component. There are specific food preparations for this activity such as energy bars and drinks, freeze-dried food...

Depending on the level of the participants, it might be a good idea to give them a list of recommendable equipment and food, as well as the documentation selected, i.e. articles, books, maps...



Valle de Oleta, beginning of the route. Reservoirs of Legutiano

Implementation

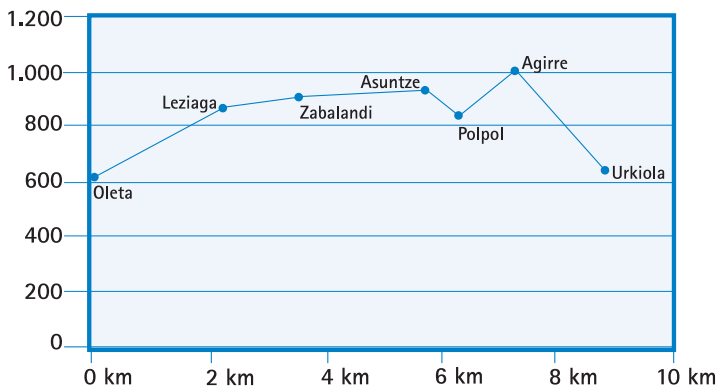
This activity, apart from getting to the actual area of activity, will consist of the balanced development of the plan. This is why drawing up the profile of the excursion is helpful, allowing us to set the approximate pace, timetable, rests, have a good overview of the whole route...

In any case, at the beginning, or before you set out, a schematic exposition of the day's programme should be made: scheduled plan, possible hazards, precautions, how to behave in eventualities such as mistakes, getting lost, falls, fog, storms, or in a word recommendations to prevent problems; although if any arise we should know how to deal with them.

The profile

The profile is embodied on a graphic of coordinates. The x-axis will contain the distance in kilometres and the y-axis will have the height in metres. We choose significant points on the route, marked on the map: departure, fountain, refuge, junction, hillocks, summit, arrival... We establish the distance between consecutive points and their corresponding altitude and

Profile of the route



join them with a line. We repeat the operation until it is finished, obtaining the graphic profile of the stage.

The path

Once we have obtained the profile we establish the timetable. To do so we need to know speed of movement, our pace. In this regard we normally give general guidelines that are absolutely variable and subjective according to the human and environmental factors.

On a route with mild off-levels and an easy terrain, speed may oscillate between 3 and 5 km/hour. On major off-levels we normally get 300 metres/hour climbing and 500 metres/hour descending, approximately. The duration and frequency of the rests is more random, as the case may be, and must be added to the schedule.

The pace must be adapted to the least experienced person so that he or she can move comfortably (without gasping).

Finally, enough time should be given, avoiding last-minute rushes that would leave a very bad impression. Complementary activities may be scheduled in case we arrive ahead of time, such as stretching, photos, map checking...

Evaluation

- The participants are given a simple questionnaire about the different aspects of the activity.
- The degree of accomplishment of the scheduled objectives should be assessed, as well as any deviations.

The Natural Park of Urkiola

Virtually all of the route is in the Natural Park of Urkiola, one of the most important protected natural spaces of the Basque Country, located next to the dividing line of Álava, Biscay and Gipuzkoa, the three territories that make



Sanctuary of Santos Antonios in the pass of Urkiola

up the Autonomous Community of the Basque Country. The karstic relief of the summits of the Duranguesado is one of the most characteristic elements of a wild landscape, the scenario to different myths headed by Mari la Dama del Amboto, the most classic legend of the country.

Urkiola comes from *urkia*, which means birch; some call it the tree of knowledge, because some teachers used their flexible branches to whip their pupils.

Despite its scant demographics this space has been highly transformed by grazing and forestry use. The few human settlements are located in the *baserri* or farmhouses, the basic element, which in the valley are grouped around a church or school, forming small nuclei, *auzoa*.

Outliving mythology, and coexisting with it, nowadays Urkiola, its Sanctuary, is an important religious enclave, dating back to the 7th or 9th Centuries, now dedicated to two Saint Anthonies (Abad and of Padua), and a site of pilgrimage for the *baserritarras* to pray for their cattle and harvests.

The alto de Urkiola is an ancestral passing-through place between the coasts and the inland; the roofs of the Sanctuary symbolise this, dividing its waters into two seas: the Bay of Biscay and the Mediterranean.



Crags and valley of the Duranguesado



Unzillaitz

Description of the route and of the complementary activities

<i>Description</i>		<i>Complementary activity</i>
End of the Otxandio-Oleta Auzoa road.		Preparation for the excursion: Check clothes and tools, recommendations for the route, safety measures. General information. Handling the compass and the map.
0'	Pass the fence. Log bridge over the Oleta river. Take the main forest track after the road.	
2'	Crossing, go right. Through a mixed forest.	Knowledge of the vegetation oaks (<i>haritza</i>), beeches (<i>pagoa</i>), pines (<i>pinua</i>), holly trees (<i>gorostia</i>). Collect and compare leaves.
6'	Look at some holly samples (<i>gorostia</i>).	
10'	Crossing, go right main track.	
11'	Crossing, streams and paths, take secondary track on the right.	
21'	Water control building.	
30'	Cross a stream next to a beech tree and remains of coalmines. Follow the track parallel to the bed of the stream, steep uphill climb begins, leaving the secondary tracks.	Observe and explain the coalmines and coppiced beech grove. Reforestation. The tradition of Olen-tzero.
38'	Beginning pine grove.	
43'	Small hut.	
46'	The track from Zabalandi towards Leziaga appears on the left.	
48'	Leave the track on the right. We leave another track behind on the right that comes from the Orisol.	

52'	Small hut. Hillock and then treeless land of Leziaga. Look towards the NW of the treeless ground for the path painted red and white that starts next to a cattle enclosure. Go through the beech grove under the Izpizte crag, through an opening, with care. Back on the coppiced beech grove trasmocho on a wide track as far as the grazing lands of Zabalandi under the Amboto rock mass.	Description of the landscape: the valley of Aramaiona, el baserri. Legend of the Aramaio Hen. Orientation exercise.
1h 30'	Sign post, refuge, crossing of tracks, go left.	Explanation on mountain huts. The limestone crests, the Amboto, legend of Mari la Dama del Amboto. Orientation exercise.
1h 35'	Jai Leku hut. Fountain. Leave the path that goes straight up the Amboto (SE).	
1h 50'	Post. Crossing. Leave the track you are on and take the path going up on the right.	
2h 00'	Asuntze treeless land. Normal path up to the (SW).	
2h 15'	Marble mine huts. Pol-pol ferruginous fountain.	Comment on the mines. The pastures.
2h 18'	We leave the main track (SW), just before the building used as a shelter, taking the path up to Urkiolaguirre on the right (O).	
2h 30'	Urkiolaguirre summit. Start the descent towards Urkiola. Antzarpozueta Regatta.	Description of the landscape. The mountains of Euskalherria. El Duranguesado. The Atxarte quarries. Orientation exercise. Account of the tradition of Antzarpozueta.
2h 50'	Sanctuary and pass of Urkiola.	Explanation of the story of the Sanctuary of the Santos Antonios and the port of Urkiola.

The musical expressions of jokoá and jolasa

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Dances and dancing: The search for harmony

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Laburpena

Artikulu honen helburua Vitoria-Gasteizko Udalaren Folklore Akademiako irakasleek Gaztemundu 2005 programaren barruan emango duten ikastaroa aurkeztea da.

Hasteko, musika eta dantza tradizionalari buruzko zenbait kontzepturen aurkezpena egin da, kontzeptuok Folklorean bildu eta aztergai hartuta.

Aurrerago, azaletik deskribatu dira Euskal Herriko musika eta dantza tradizionala aztertu dituzten musikologo garrantzitsuek aztertutako zenbait kontzeptu erritmiko. Horretan, zortziko eta ezpatadantza erritmoak nabarmendu dira, erritmo horien berezitasuna kontuan hartuta.

Labur-labur aipatu dira gure inguruan XX. mendearen erdialdera arte gure inguruan dantza garatu duten eredu sozialak eta gure eskolak burutzen duen proposamena.

Lana bukatzeko, zenbait iruzkin eta aipamen egin dira ikastaroan landuko diren bi dantza familia nagusiei buruz; rri-dantzei eta Soka-dantzei buruz, alegia.

Introduction

This article is an introduction to the course to be given by the teachers of the Academy of Folklore of the City Council of Vitoria-Gasteiz in the Gaztemundu 2005 programme.

An introduction to concepts pertaining to the music and traditional dance comprised within Folklore as a subject for study is provided.

Subsequently, a brief description of rhythmic concepts studied by some of the most important musicologists that have addressed the traditional music and dance of the Basque country is provided. Special emphasis is placed on the rhythms of *zortziko* and *ezpatadantza* by virtue of their uniqueness.

A very terse reference is made to the social models in which dance has developed in our environment until the mid-20th Century and of our proposal as a school and which we, as an organisation, implement.

The work ends with commentaries and references to two of the main families of traditional dances that will be worked on in the course, such as the group of *Irri-dantzak* and *Soka-dantzak*.

Folklore: Traditional music and dance

The prestigious musicologist Lévi-Strauss said that oral traditions, rather than mirroring useless curiosities about the past, really reflect contemporary values of a given society, since the repertoire of traditions that do not interest people disappear over time.

The systematic interest in what we now call folklore was born halfway through the 19th Century, precisely when it was seen to be on the verge of disappearing, but is worthy of being preserved. This interest in the knowledge of folklore coincides with the development of urban and industrial society and the progressive replacement of the previous social model, where traditional music had had its main magma as an experience. Thus, William J. Thoms, on the basis of the English root *Folk* (people) and *Lore* (knowledge), first coined the term Folklore.

Nowadays folklore is normally defined as the set of live cultural forms, conserved as beliefs, and practiced according to popular traditions taken on by a population, people, community or nation.

It is the music that is transmitted by oral tradition, i.e., it has no written notation, and is learned by ear. It has been mainly composed by people who remain anonymous or whose name is not remembered.

The study of folklore, like other sciences, has been characterised by its changing approach according to the ideological paradigm existing in each epoch.

Three phases may be distinguished:

- *Romantic phase*; the manifestations of culture popular were interpreted as a result of an assumed ethnic spirit. (Azkue-Gaskue).

- *Positivist phase*; positivism coined the concept of the natural versus the civilised, as well as the systematic studies geared towards rebuilding the cultures of the past, dominated by nature as opposed to civilisation.
- *Demythologizing phase*; its authors denied the popular origin of the folklore, the people did not create, but rather merely received and reformed classical music.

Nowadays there is an autonomous existence of popular wisdom, music, etc. although the interrelationships between popular and classic music are acknowledged. Folklore studies the part of culture that evolves in parallel to the so-called classic output, although in actual fact the frontiers between both are never clear.

Folkloric cultural contents by thematic groups

- Artistic-ergological: crafts, tools, suits, cloths, embroidery, ceramic, popular architecture...
- Narrative-literary: popular orally-transmitted literature, myths, legends, stories, riddles, poetry songs...
- Festive-ceremonial: annual rites, celebrations, spring, Christmas, Easter, carnival, weddings, births, death...
- Gastronomic.
- Popular Medicine.
- Games and play.
- Religion, beliefs and ideology.

Analysis of the fundamental of rhythms of traditional dance

Rhythm is one of the fundamental elements of musical art. without rhythm (metric or free) there is no music. To some, this element is even more important than actual melody, and with regard to the popular song "it is a more persistent element than the melodic forms and its roots reach the depths of the national feeling". It is also a notable and essential trait of the Basque song.

There are two classes of rhythm:

- *Isochronal or metric Rhythm.* examples: heart beats, steps, breathing, day and night. Many deny the mortifying tyranny of these metric successions of strong and weak tempos. They hold, as did Meillet: "The more elemental the music for an audience lacking in musical instruction, the more brutally accentuated will be the rhythm".
- *Free rhythm.* Examples: the flight of the birds, the undulations of harvest time, the murmur of the brooks.

Basque music has examples of both classes of rhythm, be it in archaic models of free rhythm and amalgamated and beats or modern creations subject to the standards of musical mensuration.

The further man moves away from nature, the more rigid free rhythm becomes; Musical technique has detracted from the freedom and spontaneity of our original melodies and rhythms. It is a tribute to our standardised civilisation.

Of the old melodies here we shall address those of free rhythm, of Gregorian connection. There is no doubt that plain song has left a deep impression in the Basque song, both in rhythm and tonality. Christianity in the Basque country heralded a change of religious mentality, but also a musical unification imposed by the liturgy and Gregorian music.

Many of the songs that arose under the Gregorian rhythmic freedom have retained to our days their aroma of pure plain song. Examples: *Belatsa*, *Arranoa bortietan* and the melody picked up by Gallop in Mugaire (Navarre) and which is used as part of the Oratory *Illeta* of the Maestro Escudero.

Others have lost their original free rhythm and gradually given way to the canons of isochronism, conserving their Gregorian modal stamp to this day for some time. Examples: the dance *Kuarentako erregela* which Iztueta brought into its collection, was initially free rhythm.

Several religious songs also have their origin in the Gregorian free forms cited by the Donostia Father: *Zato Izpiritua*, *Agur Iziarko*, *Ama dirade mandamenduak*.

Most of the songs now known are presented in metric form because most of them had to submit to our musical standards to be added to our song repertoire. Although nevertheless, the Basque song is unwilling to be bullied into hastily conceived rhythms. This rebelliousness of popular airs to a preconceived beat has been overcome over time, either by forcing the songs on transcribing them or by educating the centres that transmit popular music in the modern laws of tonality and metric.

Zortziko

The zortziko is, and above all has largely been regarded as one of the most emblematic traits of Basque music. From the work of Iparraguirre to *Maitetxu mía*, few people, either from our land or not, will fail to distinguish its characteristic Basqueness.

However, the label of zortziko is applied to realities which are very different to the five by eight rhythm: thus, we have zortzikos in six by eight, *zortziko txikiak* in two by four, and even certain dances of Navarre: zortziko by Lanz, by Baztan, Alsasua or *Belauntzikoak* of the different *ingurutxos*... realities so different to each other that it is really difficult to find a definition that encompasses them all.

The zortziko has been the cause of the bitterest controversies on traditional music that our country has seen. At the beginning of the 20th Century, the publications *Revista Musical de Bilbao* and *Euskalerraren Alde* of San Sebastián gave rise to discussions, sometimes inflamed, by Francisco Gascue, Juan Carlos Gortazar (under the alias of Ignacio de Zubialde), Telesforo de Aranzadi, Severo de Altube and the more literary interventions of Arturo Campi3n and Angel de Allende Salazar about the origin, oldness and essence of the zortziko.

Gascue essentially defended that the beat of the zortziko was neither as old nor as frequent in Basque music as was claimed. The poison of the question lay, however, in that it was entangled in another, larger one: none other than the existence or not of a Basque music popular, since Gascue chose to regard it as being of Celtic origin. This is what accounts for the amount of letters he received refuting this. The question had been addressed some years before by the musicologist Azkue in his conference in 1901 titled "Música Popular Bascongada"; but he had done so without seeking to be controversial, making a statement which he himself would later correct: the zortziko is an exclusively Basque beat. This statement closed a line of opinion hitherto followed, but which was rapidly changed in the aforementioned studies and discussions.

In the second half of the 19th Century and the first of the 20th Century there was a generalisation of the five by eight beat as a base for songs, almost always in amorous or patriotic content, the most salient examples being the compositions of Jos3 Maria Iparraguirre. In this historic period (Carlism, foralism, prenatalism, nationalism) in the search for signs of identity of the Basque Country, the zortziko became one of them. This overabundance of zortzikos brough confusion; it was even said that most Basque songs were written in a five by eight beat. But of the thousand and one songs published by Azkue, only 55 presented the five by eight beat (21 in Gipuzkoa, 14 in Biscay, 15 in Navarre, 2 in Benabarra and 2 in Lapurdi and Zuberoa). Also, Father Donostia¹ confirmed that the zortziko that presents

¹ Father Donostia discovered two zortzikos in 5/8, whose publication may be established as in 1813, composed by the Count of Peñafiorida and Madame de Mazarredo, respectively. The Papeles de la Collectanea lingüística of Humbold, dated 1802, contain three 5/8 zortzikos.

legitimate characters of Basque ascendance is relatively scarce. A scarcity also observed in the sing book of Bordes. This did away with the myth that our most peculiar and ethnically own music was designed according to the zortziko.

Another myth had to be laid to rest: that this rhythm was exclusively ours. It sufficed for our musicologists to take a look at foreign folklores to find the quinary rhythm among peoples such as the Greeks, Finns or the Lapps. The Bretons also had broken beats such as the 5/4, 7/4 and 15/8. There are also examples of these beats in the songs from Castile and Salamanca transcribed in the songbooks of Olmeda and Ledesma, and the quinary melodies of the Galician songbook of Casto Sampedro of 1909.

The conclusion to the controversy around the aforementioned zortziko came partly as a result of the death of Gascue, but also in view of the real impossibility to reach the bottom of the question with the media available, at a time when both research in folklore and musicology in our country were still in their infancy. These works were followed by years of silence except for some articles by Rodrigo A. de Santiago,² the studies of Gaizka de Barandiarán in the 60s based on the work of Iztueta. More recently Urbeltz published the work *Música Militar en el País Vasco: el problema del zortziko* (1989), which poses an utterly new vision of the question, as shall be seen later. This book has been patently and bluntly contested by José Ignacio Ansorena. Both Ansorena and Carlos Sánchez Equiza rightly address the question of the zortziko from a historical standpoint and with knowledge of the tradition of the tamborileros.

Ezpatadantza

The French writer Francisque Michel³ stated that "The airs that have a well-characterised national physiognomy are those written in 2/4". But in our

² Rodrigo A. de Santiago defends 8/8 writing for committing the rhythm of the zortziko to paper. Beat used in a Trio composed by Ravel in 1914.

³ Francisque Michel: *Le Pays Basque. Sa population, sa langue, ses moeurs, sa littérature et sa musique*, Paris: 1877 [The Basque country. Its population, language, customs, literature and music].

popular music it is difficult to find a whole song written with a single rhythm, in a single beat. If there is the short beats appear more abundantly: 2/4, 3/4, 6/8... but the normal thing would be that when transcribing a popular melody we should use different alternating beats, most often forming groupings or amalgams of periodically repeated beats. Perhaps the most significant tone is the combination of the 6/8 and 3/4. Far from the simplism of Michel we find the following combinations in our songbook: 6/8 with 3/4; 2/4 with 3/4; 5/8 with 2/4; 6/8 with 9/8; 5/8 with 6/8; 3/8 with 2/8 with 3/8 = 8/8; without forgetting the variety of broken beats, such as 5/8, 7/4, etc. Naturally there are similar amalgams in the songbooks of other countries.

We now understand the rhythm of *ezpatadantza* as an amalgam rhythm resulting from the combination and alternance of the 6/8 and 3/4 beats. But as occurred with the *zortziko* name for *ezpatadantza*, *ezpata dantza* or *ezpata-dantza* also and mainly referring to a "sabre dance"⁴ regardless of the fact that it is transcribed in 6/8 and 3/4 or in another beat.

The Cancionero Popular Vasco de Resurrección María de Azkuela contains seven songs included in the section of wordless dances, under the title of *Ezpatadantza*, of which four are written in 6/8 and 3/4 (numbers 277, 279, 284 and 339), and three in 5/8 (numbers 280, 297 and 313).

⁴ Gaizka de Barandiaran (1963) in his work *Danzas de Euskalerra* says, in this regard: "Nowadays, when *Ezpata Dantza* is uttered, it does not tend to refer to the Basque-Guipuzcoan *Ezpata Dantza* of Iztueta, but to the *Ezpata Dantza* of Biscay. The Basque-Biscay is more universally known by dance groups than the Basque-Guipuzcoan. And is also performed more often. Looking at the contents, the *Ezpata Dantza* of Biscay comprises a suite of very different evolutions, which include both the energetic evolutions of the *Banako*, *Biñako*, etc., and the game of swords and sticks. On the contrary, the Basque-Guipuzcoan is restricted to a single dance, and not precisely of swords clashing symbolically, but which link to form triumphal arches. [...] The Biscay form has been performed more frequently in the performances of all types of fiestas, whereas the Guipuzcoan form has been relegated to a few groups in Gipuzkoa, and is danced either on Corpus or Santa Isabel, on July 2, in the chapel of Zumárraga, or else as a sporadic show performance".

In the *Cancionero Vasco* of Father Donostia there is no melody with the title of ezpatadantza, although there are *espatadantza* subtitles (in the dance section), there being 22 melodies from a book of dances titled Espotadantza, including 12 dances from Biscay and 12 from Gipuzkoa. It should be mentioned that the Songbook of Donostia has no transcription in 6/8 and 3/4, which we shall address later.

There is no doubt that the concept of ezpatadantza, well understood as 6/8 and 3/4 transcription or "sabre dance", is linked to the world of dance and naturally to txistu music or that of the tamborileros.⁵ If we take another look at the songbook of Azkue, the songs transcribed in 6/8 and 3/4 that are not dances are exceptional. Thus, we only see, in the section of love songs, number 75 and 75 bis, as examples of this amalgam outside the dance section.

As for the origin of what we now regard as the 6/8 and 3/4 ezpatadantza rhythm, there are diverse opinions, which, as in the case of the zortziko, are not definitive. Furthermore this amalgam has not generated as much literature and research as the zortziko.

Azkue sought to find "kinship" with the Greeks for it:

Besides the zortziko, there is another periodical amalgam common to Greek art and to our popular music, an amalgam with an allegro tempo of 3/4 and allegro moderato of 6/8. naturally, when I say allegro and allegro moderato I am referring to our amalgam; since there is no mortal who has an idea of the movement of the Greek one [...].

The amalgam referred to by Azkue comes from a papyrus of the Archduke Rainier and was deciphered by the philologist Wesely in 1892. This composition is attributed to Euripides, born in the year 480 BC. and is called *Katlophyromai* (the first word of the tragic song). The transcription by Gevaert is as follows:

⁵ Ansorena, in his article "De nuevo el zortziko", states: "The two rhythmic formulations, zortziko and ezpata dantza, that have served as the most important characteristics in Basque music in the last two centuries were born in the music of txistu". This opinion is shared by composers of the ilk of Jesús Guridi and Father Donostia.



Father Francisco of Madina also observes "the coincidence with Greek archaic metric" but is also aware that although we know the metric used by the Greeks, we cannot know the air they gave it and, as Madina says "[...] the powerful suggestive virtue of this amalgam lies in the vigorous air of our dantzaris".

For Carlos Sánchez Equiza and José Inazio Ansorena (both are *txistularis*), as was mentioned previously, the ezpatadantza beat is born in the music of txistu and tamboril, relating the beat of zortziko and ezpatadantza in their genesis. Ansorena observes in the beginning of the ezpatadantza this first rhythmic idea of syncopated double accent that is also in the zortziko. The beginning of both beats, zortziko and ezpatadantza, has the same rhythmic figuration which was apparently general among the txistularis. This parallelism may be expressed thus:



Sánchez Equiza finds a close relationship between the rhythms of the "wild" zortziko⁶ and the ezpatadantza. According to Sánchez Equiza the

⁶ The expression "wild" zortziko, mentioned in the section on the zortziko, comes from Ansorena to refer to the zortzikos that can hardly be transcribed exactly in 5/8 or in 6/8 as the rhythm is rather intermediate, related directly to the rhythm used to this day to accompany some dances.

olden-day tamborileros used for their processions, parades, aubades, etc., 5/8 "singing" zortzikos and the rhythm was very different for the dance.⁷ He cites, for example, what occurs with the dance of the *Kaixarranka* de Lekeitio where the dantzari, when strolling (not dancing) likes the 5/8, but when dancing prefers it faster, which we normally transcribe as an alternance of 6/8 and 3/4. Barandiaran in *Danzas de Euskalerra* also expounds that according to the criterion of Severo Altube and José Uruñuela, the mixing of the 6/8 and 3/4 beats comes from a primitive 5/8 beat without punctilios that was the rhythm of the primitive Basque-Biscay Ezpata Dantza, where the dantzaris hardly jumped. But later, when the dantzaris took to "virtuosity", on doing jumps and scissors kicks, they required more time, hence the 6/8 and 3/4 rhythm.

⁷ Sánchez Equiza's assertion is based on papers (scores) that Gascue received from one of the txistularis of Gernika, where with the "Bordes" annotation they distinguished the zortzikos to be played in the streets from those played for dancing.

Social Models

It is evident that the sphere of experiences of folklore and therefore of traditional music and dance, at least in *the Basque Country*, has been developed in an eminently rural medium or way of life.

At the moment, the way of life of its inhabitants, as well as the way they live, has undergone an almost breakneck speed adaptation to urban society and forms of existence. Urban society, urban lifestyle, fundamentally with regard to the development of the information and communication media, has led the rural forms to disappear.

Therefore musical and choreographic traditions must be adapted to the new situation.

Several attempts have been made to transform or perhaps adapt this situation. None of them will be definitive, although some of them will contribute to proposing a new model.

Our centre, the Academia de Folklore of the City Council of Vitoria-Gasteiz, has been proposing *Dantza Plazan* as a model to experience some of the traditional dances in the urban space.

One of the problems of traditional music and dance is precisely, and paradoxically, their implementation. *Dantza Plazan* is a proposal for the recovery of the folklore experience as a practical model of the knowledge that pupils learn in our classrooms and is then transmitted to society.

The objectives include the recovery of the recreational meaning of dance and music in a natural, unforced way, without the need for special costumes or choreography. It is open to all the citizens.

Irri dantzak

There are certain magnificent, spectacular dances, such as the Ezpatadantza of Biscay or the *Makil-dantza* of Guipuzkoa. Similarly, in the valley of Baztán they have the noble dance of the *Mutildantza* or the *Ingurutxo* of Leiza... all these dances still remain in the category of first-order dances.

But the popular repertoire contains other choreographic manifestations that are also very interesting because they portray the lively spirit of the Basque baserritarra. Educators or pedagogues say that you get to know a child through play and games. Something similar could be said of the Basques. Since Basques had no other forms of entertainment, such as the cinema, theatre... the only distraction they had were their family parties, weddings, baptisms, local holidays ... in a word, dancing.

Thus, the traditional recreational activity of young people linked to rhythm and music has bequeathed us countless dancing games, popular diversions of skill, elegance and dexterity based on music and generally by means of a simple and determined dance step. At the same time, the txistularis were arsenals of songs, helping guests to enjoy themselves by playing these dances, called irri-dantzak, or dances for making you laugh.

Here, the dancers did not set out to show their skill, but simply enjoy themselves and entertain others.

Soka dantzak

The *soka-dantzak* or *aurreku* were the popular dances par excellence in the 18th Century, as can be seen in the Archives of the City Council of Rentería. It is curious that such a common and popular dance par excellence eventually became a ceremonial dance, as it did in the 18th Century.

The main dances include *Gizon dantza* commonly known as *aurreku*. The prevalent name of *aurreku* comes from Biscay where it is known as *Aurreku de Villa* or *Aurreku de Anteiglesia* (*pre-church*) (as apparently this was the scenario for the traditional exhibition after the High Mass, and coinciding with the *Batzarak* or meetings which the councillors of the region held there), although Iztueta always calls them *Gizon dantza*. Another name is the *Dantza Soka* limited to some areas of Gipuzkoa, as well as the name of *Soka Dantza*, limited to the Valley of the Baztán. Similar *agizon dantza* are the *Etxe Andre Dantza* (the Dance of the Ladies of the house), *Gaszte Dantza* (the Dance of the young), *Esku Dantza Galayena* (Beaux' Hand Dance), *Esku Dantza Neskatxena* (Girls' hand dance). Other similar ones, due to their rules and ceremonies, are *Ingurutxo* of Leiza, *Mutil Dantza* of the Valle del Baztán, *Tun Tun Dantza* of Uztarrotz (Navarre).

The so-called *Aurreku de Villa* comprises the following danceable parts:

- Challenge or *Oillar-Auzka*.
- *Pasamano* or *Esku-aldatzekoa*.
- *Contrapás*.
- *Zortziko final*.

Besides two *orripeko*, a *biribilketa* and a *arin-arin* or *porru-salda*.

The *Aurreku de Anteiglesia* or *Erregelak* comprises the following parts:

- *Asiera*.
- *Erregelak*.

- *Kontrapasa*.
- *Zortzikoa*.
- *Biribilketa* which includes the *orripekoa*, *arin-arina* and the actual *biribilketa*.

The title by which the Gizon-dantza is usually known is the *Auresku*, due to the name given to the first dancer, although in Iztueta the first dancer is called *Aurrendari*.

In the province of Biscay Mr. Resurrección M^a de Azkue calls it, in his songbook, *Auresku*. It has also been called *Soka-dantza* related to the way the dancers are placed on the rope or chain.

In the Merindad de Durango it is called *Erregelak*, The rules, a word that defines how a dance is governed by a norm. It has also been called *Dantza-luze*, assuming that there was a *dantza-motz* at some time.

In Álava, the town of Larrea conserves the *auresku* of El Barte, whose choreographic form is similar to the *auresku* of other areas of the country.

In Navarre, in the valley of Roncal, it is known as *Ttun-ttun*, an onomatopoeia for dance, and also referring to the rope drum of the Pyrenees. In the centre, in Auritze (Burguete) and throughout the valley of Aietzkoa (Aezkoa), *Pañuelo-dantzak*, the handkerchief dance. In the valley of Baztán it is called *Sokadantza* (rope dance) and *zortziko* in Bidasoa. In Doneztebe (Santesteban) it is called *Trapatán* and *Dantza-luze* in Ituren. In Areso, Leitza, the valley of Araitz, the valley of Arakil, the valley of Larraun, etc., they call it *Ingurutxo*, and *Inguruko* in the valley of Ultzama. In Urdiain it is known as *Giza-dantza*, in Altsatsu and Huarte-Arakil, *Zortziko*, in Etxarri-Aranaz *Zortziko* and *Dantzaki*. In val de Goñi, Ergoyena, Torrano, etc., *Ingurutxo*, in Lizarra (Estella) it has taken the locative name of Baile de las Eras (*Larrain dantza*).

The *Soka-dantza* preceding the *Ingurutxo*, has disappeared in most villages. Only a substrate is maintained through the *Billantziko*, replaced in some parts, the valley of Arakil, for example, by the *Fandango* and the *Porrusalda* or *Bizkaiko*. In other towns and villages the remnants of the *Soka-dantza* seems to be linked to an eight-point *zortziko*, *Betelu* and *Huitzi*.

In Lapurdi and Benafarroa it is called *Dantza-luze* and *Soka-dantza*. In a notebook of P. Laharrague it is called *Dantza-Korda* just as it is in the valley of Roncal.

In Zuberoa it is known as *Branlia* (Branle), dances similar to those that remain in Bearn are known, there is a *Branlia* conserved in Zuberoa which is usually danced in the carnival masques.

The most outstanding characteristics of the *soka dantza* are:

- Evolutions in an open ring.
- Anti-clockwise. This circumstance is always related to dances whose origin or influence pertains to the stars.
- Expansive attitude in the man and closed attitude in the woman.
- Different specific weight of the first and last dancers.

The character of the music of the *soka dantzak* is as varied as the lyrics it comes from. In general the lyrics are about love, and many *soka-dantzak* appear in the Azkue classification among the *love songs*, although there are also warlike, tragic and comic lyrics.

One general consideration common to all these dances is that they are:

- Showy dances.
- Dances of communion in that they express the solidarity of all citizens in their common ideas and feelings with regard to the purpose pursued by people by dancing them in public.

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Songs and music, encompassing everything

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Laburpena

Herri- musika edozein kultura ezagutzeko ispilurik egokiena da. Herri baten kontakizun zahar, ohitura, eguneroko istoriotxo eta sentimendu denak musikak bildu ditu bere baitan.

Kurso hau musikaren bitartez euskaldunon izaeran eta kulturaren sakontzean datza. Horretarako, abestea bezain zaharra den korua ezagutuko dugu: zer da, nola antolatzen da, zein da koruko zuzendariaren papera etab. Kasu honetan, gure instrumentua ahotsa dugunez, bere ezaugarriak ikusiko ditugu, nola zaindu dezakegun eta zer nolako ariketak egin lantzeko. Eta jakina, kantatu ere egingo dugu: betiko kantak eta dagoeneko klasikoak direnak, baita haien jatorria deskubritu ere.

Introduction

Popular music is the best mirror of any culture. Besides being an artistic and cultural expression it is a medium of communication that helps to understand the essence of a people. Songs tell of the small stories, great feats, customs and feelings of generations that have built what we are. Over time, songs learnt orally have been completed and handed down from parents to children.

The objective of this course is to use music and more particularly song to get to know the Basque identity a little better. In the classes we shall see what a choir is, how to work with our voice and the popular and festive repertoire of our music.

What is a choir?

A choir is a group of people that sing a song with the same criteria. Choirs can range from a small group of six people to choirs of thousands of people singing the same piece. There are different classes of choirs according to the members:

- Choirs of equal voices:
 - Children's choirs.
 - Women's Choirs.
 - Men's Choirs.
- Mixed Choirs (women and men).

The choir can be divided into different voices (groups of people sing different melodies). In a choir songs can be sung as a single voice (singing only one melody) or as several voices (There are other melodies besides the main one). One or the other will be sung depending on how high or deep the voice of the person is. Women may be divided into the following voices:

- Soprano (The highest of the choir).
- Mezzosoprano.
- Alto (The deepest woman's voice).

The division of men's voices:

- Tenor (The highest male voice).
- Baritone.
- Bass (The deepest male voice).

Not all voices need exist in a choir.

How do we form a choir?

To form a choir the important thing is not that there are a lot of people or that the number of men and women is well balanced. Anyone can sing in a

choir. The important thing in working with music is the desire to learn, to have a receptive attitude, to listen and be constant. To coordinate all this someone must take charge of leading the choir. This person is the director.

The choir director

The choir director decides the musical and organisational criteria. The main function is to define how the song will be performed: the given nature of the song, whether it will be sung fast, slow, loud or quiet, repeating lyrics or lines, etc. (We shall see the possibilities below). Once all this has been decided it remains only to teach the choir the song and how to perform it.

The work of the director is very important, because otherwise each member will sing differently, and one of the characteristics of the choir is that it should convey a joint idea, as if one person were talking or singing. Just imagine the chaos in a choir of 35 people if a director did not say when to start and finish the song, and every singer did as they saw fit!

We cannot overlook an essential idea: music is a medium of expression and communication. With each song we must think about the story we want to tell and how we want to tell it. The music must match what the lyrics say, there must be a clear intention. A love song and a local holiday song must be performed differently.

To this end the director must study the song and its possibilities so as to choose how the choir will interpret it. Thus, so by the time they start to rehearse the director will have a clear idea to convey to the choir on how he or she wants them to perform the song. These guidelines will make everybody's work much easier because each member of the group will know what they have to do.

The voice: our instrument

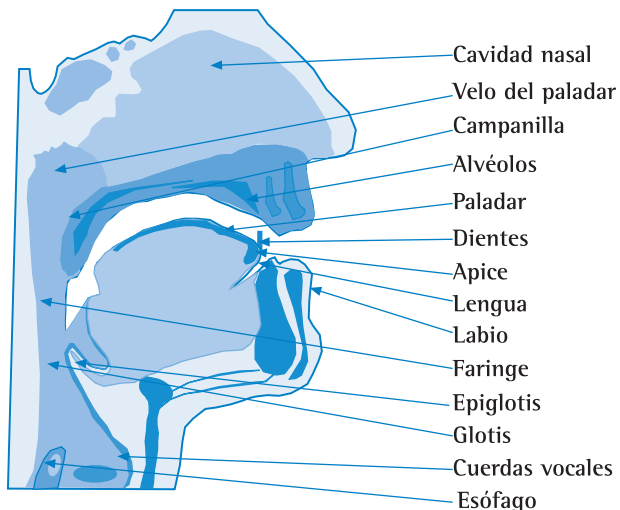
Our instrument is the voice and it is part of our body. So we shall now take a look at the basic aspects of the voice's mechanism for speaking or singing, in this case, properly.

The voice is an instrument we all have and which we rarely pay attention to. The correct use of the voice means learning several things.

How is sound produced?

Sound starts as soon as we take in air and it approaches the vocal cords, which start to vibrate. The sound produced by the vocal cords is a "raw" sound: it is no different to the sound made by animals. This "noise", on reaching the mouth, is modified to be turned into sound. This modification is known as articulation.

Articulation is the position adopted by the organs of the mouth when we produce a sound.



Articulating organs

- Active: lips, tongue, bottom teeth, soft palate¹.
- Passive: upper teeth, upper alveoli², palate³.

Emitting the voice well

To emit the voice well, the following points are very important:

- Keep the body relaxed to ensure natural respiration.
- Avoiding tightening or pressing the teeth, jaw or tongue during the emission of the voice.
 - The incorrect use of these muscles may cause tension in the larynx and therefore affect good vibration of the vocal cords.
- To emit sound well you need good articulation, giving proper form to each vowel and consonant.

Exercises for working on the voice mechanism

Exercises are needed to work on this mechanism:

- Stretching the whole body, particularly the neck and the trunk.
- Respiration. Spend a few minutes on respiration, because it is very important in this process.
- Vocalisation. Vocalising means projecting sounds outwards. Vocalisation exercises help to get the roundest and most compact sound possible.

¹ The soft palate is a hanging and soft tissue located at the back of the palate. It ends in a tip called the uvula.

² The alveoli are the teeth sockets; normally this word refers only to the upper gums on the inside. In other words, the area where the tongue rests on pronouncing *n*.

³ The palate is the hard dome that forms the ceiling of the mouth.

Voice care

- Avoid clearing your throat and coughing frequently.
- Yawn to relax your throat.
- Drink water often and swallow slowly.
- Avoid shouting, screaming or trying to make yourself heard over noise.
- Avoid stress, fatigue and tension that may affect the voice.
- Avoid tightening the muscles of the face, neck, shoulders and throat.
- Keep your throat relaxed when you start to talk.
- Learn relaxation exercises.
- Breathe properly.
- Use good postures.
- Avoid very cold drinks, dry fruits and nuts and chocolate before singing.

The best way for your voice to recover is by sleeping!

Organization and infrastructure of the choir

The organisation and infrastructure of a choir depends on the type of the choir and its needs. We shall address some basic questions:

- **Rehearsals**

Rehearsals must be held regularly: once or twice a week, once a fortnight, but always maintaining frequency. A habit must be created in the choir; as has already been said, we must be constant. It makes no sense to rehearse two days in a row and then do nothing for two weeks.

- **Duration of rehearsals**

The rehearsals can last as long as you want. Each director has their own way of doing things. However, if the session is going to be a long one, rests should be given to avoid tiring the voice. Things are very different from morning to afternoon. For example, in a morning rehearsal everyone is fresher and the session can last an hour and a half or two hours. But people are more tired in the afternoon, and it is a good idea to keep rehearsals shorter.

- **Group motivation**

Although the director coordinates the group and decides the musical criterion, I believe the members of the choir should be actively engaged in the organisation of the choir. Here, motivation as a driving force behind the activity is very important. Promoting motivation is basic for a choir to work well at all levels. Greater perceived participation will accentuate engagement in and by the group, with better musical and personal results.

Organisational functions

Besides the director's function, defined above, the non-musical work can also be distributed into different practical tasks that arise in the day-to-day

activity: treasurer, the person who looks after the money involved; a person to liaise with the centre where the choir rehearses; someone to make sure that everyone has all the material used in the choir, etc. This point can be linked to the previous one as it is part of the same idea of group involvement.

A good infrastructure is needed for a choir to work well:

- *A roomy place to rehearse.* We take up position in a semi-circle, or in rows, if it is a large group.
- *Chairs.* If possible they should not be chairs in meeting rooms or cinemas/theatres, as this hampers the rehearsal dynamic (the group is very far away); moreover, these armchairs do not facilitate a good singing posture.
- *Keyboard and or music device* if the director needs it.

How to teach a song: the rehearsal

The rehearsal is the time the director has to teach the songs. The director must have a clear idea of how he wants the song to sound and what he is going to ask of the choir to optimise the rehearsal.

The rehearsal must be dynamic. It is pointless to keep slaving away at a bit that we have not yet got right. We get tired and the choir will get bored. Things never work out perfectly first time round. We must be patient, it is like a long-distance race, the results of which are not always immediately tangible. That is why it is a good idea to change songs when we get "bogged down" in a section that is not quite working out as we want, and go back to the problem later.

To make the most of our rehearsal time the director must come with a rehearsal plan. For example: first we will do some voice warm-up exercises, then we will work on the lyrics and finally we will learn the first part of a new song. Have all the details planned to leverage the time.

Since the director has already studied the score he or she is aware of the more challenging passages, which song might be hardest to sing, etc. In other words, the director must pre-empt these possible complications and think about solutions in advance. Thus, if such a problem comes up in the rehearsal (sometimes we underestimate the capacity of our singers and we get some very pleasant surprises. They don't always find it difficult to do what we directors see as being difficult!), we can solve the problem quickly and easily without the choir feeling tired. I repeat, the more the director does their homework the easier and more satisfactory will be the learning.

Teaching a song

Now we have to teach them a song: Where do we begin? There is neither just one way of doing things nor one best way of teaching a piece. The work options are only as limited as our imagination.

Examples of two ways of teaching a song

Here we will look at two ways of teaching a score:

- *Example 1:*

No matter how we may be working, we must always know the lyrics and what they mean or say to us; In other words how we interpret them. We must give meaning and sense to the music we sing:

- We can begin by working on the lyrics: the meaning and the pronunciation. An interesting exercise is to recite them several times to take them in, as we do not always sing in a language we understand.
- We can then read the lyrics to the rhythm of the song.
- Finally, we learn the music of each line.
- After this step we have the song "assembled", but this does not mean that our work is over. Once the choir knows the song the really beautiful bit begins: making music. In other words, giving the song meaning, giving it our own point of view.

When we reach this point we have to seek nuances, provide the most important brushstrokes: sing it with a certain personality, at one speed rather than another, etc. For example: we have to sing *Xarmangarria zira* ("You are charming), a song that is a declaration of love, and we have to decide how we want to sing it. How we want to utter/sing this declaration of love. We shall see how the subject matter conditions the way we perform the song.

Options, take your pick. But we have to choose one that is our interpretation: energetic, fast and strong; mysterious, rapid and very piano (musical term in Italian that means gently); gently, slow and piano; The first line loud and the second piano...

Let us see different nuances:

- Pace: fast, slow...
- Character: dramatic, sweet, energetic, romantic, sad...
- Volume: loud, piano...
- Intensity: this is not the same as volume. You can sing very piano but very intensely, for example.
- Repetitions of lyrics or letters: decide how many verses will be sung.

- *Example 2:*

After seeing what the meaning of the song is, we shall see the process that is the opposite of example one. We begin by teaching the music:

- We sing sentence by sentence, without the lyrics, using a syllable such "na" or "pa" we will learn the music.
- The next step consists of replacing the syllables with the lyrics of the music. As in example one, it is possible to learn the lyrics first rhythmically and then insert them into music or learn the text directly with the melody.
- Finally, nuance the song.

All these steps will be carried out in the course of different rehearsals depending on the difficulty of the song. Not everything can be done in one day. Remember that patience is the name of the game.

Summarising...

There is no one way of teaching music, as we have shown. The steps outlined here can also be combined with each other. For example, learning part of a song with "na" but then learning the following verse with the actual lyrics, etc.

Each director develops their own way of working that will also vary depending on the group being taught. If we have a group where most people can read music we can use this resource. It is important to be receptive to the needs of the group and know how to determine the best way of working.

Characteristics for a good rehearsal:

- Study the song first to decide how to perform it.
- Ascertain possible complications and find solutions.
- Rehearsal Plan: exercises to be done, how much time is to be allotted to each task...
- Make sure that the rehearsal is dynamic and entertaining for everyone, and try not to "get bogged down" in a difficult part of the song.
- Boost group motivation. But more than anything else, have fun with the music!

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