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Dance as a cultural element in Spain and Spanish America

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Dance as a Cultural Element in
Spain and Spanish America

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Running head: Dance as a Cultural Element

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Dance, a performing and recreational art throughout the world, plays an important role in Spanish and Hispanic culture. The Spanish believe "only the Spanish can dance Spanish" (La Meri, 1948, p. 1), yet Spanish dance has a worldwide appeal. "It appears in recitals in the United States where a young girl with a comb in her hair comes on stage and dances with castanets. In India the Hindus applaud Spanish dance. It is a favorite floor show at nightclubs" (p. 2).

Keali'inohomoku (1979) writes that "'affective culture' [means] those cultural manifestations that implicitly and explicitly reflect the values of a given group of people through consciously devised means that arouse emotional responses and that strongly reinforce group identity" (p. 49). Outsiders identify a culture by its affective traits, the arts and the ceremonies (rites). People not native to a Spanish-speaking country identify Spain, for example, by the traditions which Spaniards consider to be significant.

Two years ago I had the opportunity to live and travel in Spain. Because I participate in and enjoy international dance, I sought to identify the Spanish culture through dance. Throughout my literature review I continued this identification process by looking at the history of Spain, the functions of dance in the society, the regional variations in dance and traditional costume, the dance of the Roman Catholic

Church of Spain, and finally the influence Spain has had on dance in Spanish America.

History

The first races on the Iberian Peninsula were the (theoretical) Iberians from North Africa (probably) and the Celts who crossed the Pyrenees. By 2000 B.C. these tribes formed a people since known as the Celtiberians. The Celtiberians lived in the northern and central parts of Spain. The men danced for military and religious reasons (ritual dance); the women danced for recreation. In the mountains the dances consisted of leaps and bending to the music of flutes and trumpets. In Bastetania (the south), the men and women joined hands and danced in mixed groups.

Around 1600 B.C. new invaders came over the sea from Phoenicia. Although no written history exists from that time, it is supposed that some dances from the east (Mediterranean) coast have descended from the Phoenician influence.

The rise of the Hellenic Empire began around 600 B.C. The Greeks settled along the eastern and southeastern Spanish coastline. They introduced dances that they used for physical training to prepare for war. "According to ethnologists, Greek influences on Spanish dance are seen in arm motions, posture elements (back and head arch), spiral movements, *jaleo*

(spectator clapping), and the dancer playing castanets" (La Meri, 1948, p. 4).

The Roman Empire ruled in Spain between 215 B.C. and 409 A.D. The Romans strongly influenced the language and contributed to building roads and aqueducts. They also introduced bullfighting and a love for the spectacular. During the Roman domination Hebraic people came from the Near East to settle in Spain. The Jews brought dances that they used as part of their worship. "Today Spain is the only European country where dance takes place in the church" (Ivanova, 1970, p. 27).

By 500 A.D., there were new rulers in Spain. The Visigoth tribes crossed the Pyrenees beginning in 476 A.D., conquered the Iberian Peninsula, and made Toledo their capital. The Visigoths knew only one art, the art of warfare. They were Aryan pagans with a preference for what the local tribes considered lewd and vulgar entertainment. During the Visigoth reign, dancing took place at private parties (e.g., weddings, christenings, and funerals). In 600 A.D., under the Visigoth Empire, Roman Catholicism became the official religion in Spain (Ivanova, 1970; La Meri, 1948).

The next major invasion by an outside force began in the early eighth century. The Moorish invasion started around 700 A.D. The Moors received help from Jews who had fled to North

Africa in order to escape persecution by the Visigoths. By 711 A.D. the Moors controlled most of the Iberian Peninsula.

Galicia, Asturias, and parts of Navarra and León, regions in the northwest corner of the peninsula, were the only areas of Spain to escape conquest.

The Moorish conquerors were from three cultures: the Berbers were white, possibly descended of a common ancestor with the Basques; the Almohades were warriors without art or culture; and the Yemenite Arabs had a highly developed culture. The Berbers and Almohades became jealous of the Yemenites, and they overthrew the caliphate around 900 A.D. Thereafter the Yemenites held Sevilla, where they influenced the culture for a long period and still enjoy a certain prestige today.

During the Moslem Empire Jews and Moslems established quarters, or neighborhoods, in many major Spanish cities. There was also religious tolerance at this time (Ivanova, 1970; La Meri, 1948).

The Moors brought their own dancing girls to Spain. The dancing girls were popular in Christian courts as well as in Moslem courts. Traditional Celtiberian, Phoenician, and Greek folk dances remained intact in rural and northern areas where there was the least Moorish influence (Ivanova, 1970).

The Caliphate of Córdoba (912-961 A.D.) was a patron of music and dance, and there were performances nearly every

night. Some of the popular dances of the time were the *Zarabanda*, the *Sorongo*, and the *Zambra*, a couple dance. There are accounts describing the *Zarabanda* as an obscene dance of Near East origin. The Spanish government banned the *Zarabanda* in 1583 A.D., but by 1613 A.D. it had been transformed into a dance adopted in the formal court of the Inquisition.

After the coronation and accession of the Catholic Monarches, Isabella and Ferdinand, dance became a protected art. As the Catholic Monarches, King Ferdinand and Queen Isabella united the regions of Spain, and they fought the pope for state control of the ecclesiastical community. Ferdinand and Isabella gained special taxation privileges and control of the Inquisition court. (Brooks, 1988)

Spain had a tendency to claim that her dances evolved without outside influences, but through royal marriages and political alliances Spain had connections with the English and the French Courts which brought new dances into the Spanish Court. Spanish dance was well-known elsewhere, too. (Ivanova, 1970) "Dancers from Cadiz were the most sought after by the upper class and in the Courts throughout Europe" (La Meri, 1948, p. 7).

Sevilla continued to be the Moors' cultural and political capital until 1248 A.D. Under the dominion of the Moors,

Moslems, Jews, and Christians coexisted in peace. After the reconquest Sevilla became the favorite city of the Spanish monarches because of its beauty and its strategic location.

The year 1492 A.D. marked a turning point in the history of Sevilla. In that year Cristobal Colon (Christopher Columbus) discovered the New World, Granada fell to the Christian forces, and Spain expelled the Moors and Jews living within her country. The expulsion of the Moors and Jews led to the decline of Sevilla's importance since they worked in the occupations of banker, scholar, doctor, laborer, and artisan (Brooks, 1988).

In addition the Guadalquivir River, Sevilla's lifeline to the Atlantic Ocean and its monopoly on trade with the New World, silted in and the coastal city of Cadiz became the major port. The Crown and the city of Sevilla fell on hard economic times. The Church still held considerable wealth though, and it continued to build beautiful cathedrals (Brooks, 1988).

After years of increasing repression from papal and other clerical edicts during Spain's *Siglo de Oro* (Golden Age--its equivalent to the Renaissance), liturgical dance flourished in Southern Spain, to include dancers receiving monetary support from the church, especially at the Cathedral of Sevilla. Brooks (1988) says, "Religious dance was viewed . . . [as an] exemplary mode of Christian celebration" (p. 5).

The development of dance in Spain went slowly until the 14th century. Between the 14th and 16th centuries dance developed very rapidly. In the 16th century additional musical rhythms and tempi were added and clothing became lighter. Spanish dance received strong outside influences (Ivanova, 1970, p. 69).

Between the 16th and 19th centuries school and theatrical dance flourished in Spain. The best recorded dance of the period took place in the courts or in outdoor theaters. The aristocracy had the best seating for these shows, but commoners attended as well, either sitting on benches or standing. At first dancing took place after the theater, then it became part of the production in a musical comedy form called the *Zarzuela* which included song, dance, and dialogue, and usually ended with an unrelated dance piece. Finally, dance was popularized in the courts (Ivanova, 1970). "At Escorial, the Court in Madrid, the ladies donned *mantillas* and danced the *Fandango* and *Bolero*" (La Meri, 1948, p. 9).

Spain and England were enemies during the seventeenth century, but they did exchange dances. During the period of unrest between Spain and England the *Contradanzas* went to Spain, and *Morisca* (Morris) dances went to England (Assunção, 1968, p.116).

During the 18th and 19th centuries the dance master focused on writing techniques and forms for Spanish ballet. They stifled spontaneity, and the *Zarzuela* became a one-act *Zarzelita*. The *Tonadilla* developed as a set of songs accompanied by guitar. The *Seguidillas Manchegas* evolved into the popular *Sevillanas* in Andalusia (La Meri, 1948).

In the early 20th century the popularity of dance was waning in Spain; its spontaneity was gone. The advent of television and the wars in Spain--the Civil War (1936-1939) and World War I also deflected attention from the arts until the *Flamenco* appeared. Professional dancers brought it out of the Gypsy caves, taught it, and popularized the *Flamenco* (La Meri, 1948).

The *Zarzuela* has been revived and is again a popular dance form today. It survived, in part, because performers danced the *Zarzuela* in courts and theaters throughout Europe. The middle and upper classes support ballet and theater while the poor and rural populations support the folk festivals (Wade & Pescatello, 1979).

Purpose of Dance

Ritual dances developed during the earliest years of history on the Iberian Peninsula. The people danced for favors

from or to give thanks to their gods. In many ways the ritual dance played the role of religious celebration.

Ritual dances originated in quiet places, such as at the caves of Altamira, where the dancers could ask the gods for good hunting, fertile fields, rain for crops, or reprieve from other natural oppression without interruption (Armstrong, 1985). In Cantabria, a mountainous province, the *Piscayos* performed ritual dances in churches, cathedrals, and sanctuaries to the Virgin Mary. "Ritual dances of the Aragonese are reminiscent of Morris dancing, but they usually have eight dancers to the English's six" (Armstrong, 1985, p. 94; La Meri, 1948, p. 43). The Spaniards also use two sticks or swords instead of one. The women accompanied the dancing with tambourines and singing.

On the Central Spanish *Meseta* (Plateau) male ritual dancers entirely dressed in all white wore many petticoats and skirts. They represented androgynous beings (male/female). To keep in contact with the spirits and make the soil fertile these dancers hit the soil with sticks and touched the soil with their fingers in a sweeping arm gesture while down on one knee (Armstrong, 1985, p. 39).

The *corrida de toros* (bullfight), which continues to occur frequently today, is a ceremony that might be classified as a ritual dance for men. Bullfighting has remnants of the worship

rites and dances for the bull. Ancient peoples deified the bull because they depended on its herds for survival. Poor communities used mellow old bulls called *vaquillas* (heifers), and the people tied fireworks to the bulls' horns to anger them. "In Spain the bullfight is a community activity involving many people, lots of excitement, and a degree of danger" (Armstrong, 1985, p. 26).

In Guadalajara, León, a ritual tradition from the ancient Persians continues. A man dresses as a *vaquilla* (hobby cow) with a bull mask and parades around town followed by young men in sheepskins with bells around their waists. The followers pretend to kill the *vaquilla* and drink its blood (wine) (Armstrong, 1985).

"The horse held a sacred status in ancient times since it was man's first locomotion other than his own feet" (Armstrong, 1985, p.27). Even in Mexico, in cities such as La Quebrada de Humahuaca, Puna Jujena, Abrapampas, Casabindo, Ronconada, and Santa Catalina, one found horses and bulls in the festivals. In San Juan at the mid-summer festival, the Indians danced for favors, and bull and horse heads were carried for the fertility of the ground, most likely a tradition brought from Spain with the horse (Armstrong, 1985).

Ancient people believed the eagle was the sun bird because it flew highest. In Berga, a city on the Mediterranean

coast north of Barcelona, a man dressed as an eagle scratched the ground and spun rapidly in place as a young man made certain that he did not stumble or fall. Other dances to the eagle have been found throughout the province of Cataluña and on the island of Mallorca in the Balearic Islands (Armstrong, 1985).

Statues of the Virgin Mary reside in special sanctuaries. These statues are dressed in tight necked dresses with wide hems. The Virgin Mary may have represented Mother Earth, whose symbol is the triangle, to ancient people who lived in Spain at the time Roman Catholicism became the official religion (Armstrong, 1985).

Recent Dance Styles

Three dance forms evolved in Spain during later years. The aristocracy learned social dances in schools or at court where dance masters taught using dance techniques written in the 18th century (Lawson, 1953). The Roman Catholic Church sponsored several types of dance for teaching and processional purposes. In the villages the people danced folk dances with dignified simplicity or spontaneous gaiety.

Danzas de cuenta or *bailes palaciegos* referred to the aristocratic or school dances that the upper classes danced inside (in palaces). The teaching of dance was a serious

profession. Dance teachers had their own *cofradía* (guild), and to join the *cofradía* a dance teacher had to pass a test on technique. Bringing dance indoors was a new innovation (Ivanova, 1970).

School dances might have a grave and dignified manner or be very bright and lively. One set of *bailes palaciegos*, called the *Pavane*, was accompanied by singing and playing the lute or harp. The *Pavane* dances were done in couples. The *Galliard* dances developed for the gentlemen to show off acrobatically (Ivanova, 1970).

Social dances, usually the repertoire taught in the schools or at Court, included dances from several European countries. Dances such as the *Pavane*, *Saltarelo*, *Alemana*, *Pie de gibao*, *Torneo*, *Morisca*, *Furioso*, *Españoleta*, *Contrapás*, *Canario*, *Bran de Inglaterra*, and *Las Folias* came from other courts.

In the central and southern regions of Spain Italy had the greatest influence on social dance. In the eastern region of Cataluña France was the predominant influence. Spanish dances that the upper classes popularized included *El hacha*, *La dama*, *El caballero*, *La zambra*, *Minuetas*, and *Contradanza*¹ (Brooks, 1988, p. 32).

¹Spanish writing style dictates that only the first word of any title or phrase is capitalized unless it is the name of a person or important place.

The Church sponsored religion plays with dancing and singing to God that taught the illiterate populous stories about God. Slow and solemn *bailes de cofradia* (brotherhood dances) took place as holy relics were transported between shrines. In the 1400s the Church banned processional dance because of its immoral character, but dance reappeared in "*Autos de fé*" (public execution of sentences passed by the Inquisition Court) in the 1500s.

Theatrical and burlesque *Mojigangas* were seen in Christmas, Easter, and Corpus Christi processions. For *Mojigangas* dancers would disguise themselves as animals or giants. In Corpus Christi *Fandangos* people disguised themselves as the Holy Spirit and the Virgin Mary (Ivanova, 1970).

Finally the peasant class had folk dances. "The folk dances held a triple value 1) they reflected the psychology of the people, 2) they displayed the habits and customs of the people, and 3) they demonstrated the technique and spirit of art in folk dance" (La Meri, 1948, p. 33). The upper classes referred to folk dances as *bailes de plaza* because the peasants danced outside. Armstrong (1985) notes that "people usually danced in the village street or square since the halls were not large enough [to accommodate the entire village]" (p. 87).

The peasants danced on social occasions, on festival days, and for recreation. The costumes that the peasants wore limited what they could do while dancing, and what, as a result, became part of a dance. In turn, the local climates determined the costumes that the people wore. Different dress styles, dances, and songs abound in the various regions of Spain.

Community dances were intended as opportunity for young people in a community to get to know one another. They changed partners frequently so that the young people met many others and had a chance to get over being shy. "Courting dances allowed young people to have the same partner for an entire dance" (Armstrong, 1985, p. 18).

In northern Spain a matriarchal society dominated for many centuries, and the young men showed off in many dances to demonstrate their preparedness and ability to be good husbands. During social dances, the men act ceremoniously toward the women to prove their worthiness for a spouse. On the other hand, in southern Spain a patriarchal society had different expectations. The young women had to show off their dexterity and ability to charm the young men (Armstrong, 1985, p. 49).

A few popular, or folk, dances were called by the name *Danzas de cascabeles*. Popular dances included *Baile del*

villano, La rosca, Habas verdes, La villanesca, El zapateado, Las gambetas, El polvillo, Las seguidillas, and La zarabanda (Brooks, 1988).

Influence on Costumes and Dance

Geographic and climatic differences impact the style of dance found in each region. In the mountainous regions the climate demands activity, but there is not much room for dancing. Thus, in the mountains, the dances include many jumping, skipping, leaping, hopping, and kicking steps. In hot regions walking steps are most common since quiet themes are desired (Armstrong, 1985).

Eastern and southern provinces have received most of the external influences from developed Western civilizations. Cadiz (once Gadir) was a center of art and culture. Invading peoples have left their marks on costume and dance styles. Spanish dance mixes Western and Oriental influences. From the West it draws open, outward, physical, spiritual, and expressive qualities. "From the Orient it draws serious, introverted, calm, and a-climatic qualities" (La Meri, 1948, p. 3). Elements of the Greeks, the Phoenicians, the Iberians, the Celts, the Moors and the Persians can be found in dances from different provinces. Some regions feature dances that combine steps from various other regions (Armstrong, 1985).

In Roach and Eicher (1979) I found an explanation of costume purpose.

Personal adornment is a means of individualism of expression that creates moods. In performance setting clothing and jewelry tell about a person's mood and/or feelings. Ceremonial dress enhances mood to be present in an atmosphere. Personal adornment is used to differentiate oneself by economic status, group association, and trends. Adornment is communicative of subtleties in social relationships. Social worth is valued by what one wears. High classes had exclusive privileges to certain forms or styles and avoided those for other classes. (pp. 8-10)

A woman's costume says much about her personal and her family's wealth. When she swings a leg or flicks a foot her petticoat will show. A wealthy girl will have one or more petticoats decorated with ribbons or embroidery. If a girl's family is poor the petticoats will be plain (Armstrong, 1985).

Northern Provinces

In Galicia and Asturias, the women's costumes are red skirts with black velvet bodices and caplets covered with jet and sequins.²

²I could not find information on men's costumes in Galicia and Asturias during my literature review. Similar situations arise later on also.

Gallego dance has a Celtic flavor. The dance form is similar to Scottish dance forms. The arms are held out in front at shoulder height, to represent bull horns. The steps are done mainly on the ball of the foot. Four or eight dancers work together at a time.

In Galicia the bagpipe, the castanets, and the drum are traditional accompaniment instruments. Ivanova (1970) recalls the following story: "The history of the bagpipes says that the Spanish got their bagpipes from Scottish fishermen, who got theirs from the English" (p. 174). Dances reflect poetry or superstition, and pantomime and round dances portray the beauty of nature and love. Most commonly Gallegos dance in long way sets or in circles. Men and women do the same footwork made up of hops and jumps. In ritual dances, however, the women either have different footwork or do not participate.

Ritual dances include fishermen's dances, for successful catches, and *Muinheira*, the Miller's Wife's Dance, for fertility (Armstrong, 1985). La Meri (1948) describes a common courtship dance called *Muñeira Gallega*, of Visigoth, Greek, or Celtic origin, which may be the same as *Muinheira*. (The spelling difference results from transcribing the word from

the Portuguese-influenced Gallego-Spanish dialect to *castellano*³ or standard Spanish.)

Muñeira Gallega begins with a single man displaying his acrobatic agility while a woman dances modestly beside him with downcast eyes. Other couples may join in this part of the dance. Next the women and men separate into circles or lines. In circles the women are on the inside facing the men on the outside; in lines the men and women are facing. At this point the men compete with each other using their showiest footwork. Finally the couples rejoin to finish the dance.

In Asturias, a hilly province to the east of Galicia, the bagpipe and drum dominate the instrument choices. Hops, jumps, and side kicks dominate the dance steps. The *Danza Prima*, of Greek origin and claimed to be the oldest dance in Spain, is very common and done for the pleasure of the dancer. The *Danza Prima* is done in a hand-linked circle, and the dancers swing their arms and take walking steps. Men and women alternate around the circle. The leader calls and the rest respond. *Danza Prima* is similar to Hebraic choral dances as described in the Bible. (Armstrong, 1985; La Meri, 1948)

Cori-Cori, a Celtic-originated fertility rite, is danced by six girls and one boy who trace or form different figures with

³The names of languages are not capitalized in Spanish.

simple steps (Ivanova, 1970). "A more recent dance from Asturias is the *Xirenguelo*. It derives from the *Fandango*. In *Xirenguelo*, men and women form facing lines, across from their partner. It is accompanied with castanets" (La Meri, p. 35).

Vaqueros (cowboys) from Asturias have dances unrelated to the *asturiano*-Spanish⁴ genre. They feature athletic male solos with castanets and *panadero* (drum) accompaniment.

País Vasco

The *Euskari* or *Vascos*, Basque people, found on both sides of the Pyrenees mountains in France and Spain, are the oldest people in Europe, but their origins can only be supposed. According to Professor Marr (La Meri, 1948) "the race can trace its purity back 8,000 years, and its language may identify with the Japhetic peoples--Phrygians, Philistines, Etruscans, Pelasgians" (p. 39). Another theory indicates that the Basques are descended from the original Iberians to populate the peninsula. The men have prominent and dramatic dances. Because they live in the mountains, they use many high jumps in their dances (Lawson, 1953). They also dance with shields and swords.

⁴The names of ethnic groups are not capitalized in Spanish writing. When I use ethnic names in a Spanish context I will not capitalize them, but when they describe an English term they will be capitalized according to English rules.

In País Vasco, the male dancers wear a waist-length red jacket decorated with gold, leather knickers, white stockings and woven grass or wood sandals, and a red *boina* (fedora) on their head. The women wear red wool skirts with black bands, white blouses, and red flannel bodices. A white kerchief covers the head and is knotted at the nape of the neck. The Basque people have the simplest costumes.

Basque dance steps have been incorporated into classical ballet. A Basque dance master went to Paris to teach ballet. Both Basque dance and language have been venerated in history. Elements of Basque dance are found in other cultures as well. Similarities to Basque dances exist in Soviet Georgia and among the Vlach shepherds in Hungary.

Basque dances are of a performance nature. The Basque dance with uniquely expressionless faces, and like the Scottish they hold their arms down at their sides (Ivanova, 1970). The Basques dance from the waist on down.

The Basques enjoy dancing very much, and even the priests dance. All social classes participate in dancing at some time. They dance in processions and churches, before kings, and in the streets, bars, theaters, and cemeteries. The Basques dance for the pleasure it gives them, even though their dances require great physical strength and endurance, especially to jump. "The Basque women do not take part in

men's dancing. If a dance requires a female figure, a man disguises himself as a woman" (Jorda, 1978, p.83).

Role of women in dance. Even though the Basques say that women do not take part in dancing, in areas such as Bulgaria and Hungary women's singing circle dances are not described as dances either. They are recreational activities for the women's diversion using walking steps, and men do not participate in them (K. Kerr, Personal communication, November 1990). Historians have noted that Basque women danced for Carlos IX of France in 1564 when he visited Bilbao. Izutueta (Jorda, 1978) mentions two dances among 36 that are feminine: *Eche andre-danzta* (dance of the housewife) and *Naxcachen esku-danzta* (dance of the girls' hands).

The Dance of the Housewife takes place at the end of a festival day when the married women take their husband by the hand and dance in the plaza. The married women do not want to upset their husbands or foreign women by showing off their dance ability before strangers.

The Dance of the Girls' Hands begins after a girl persuades the drummer to play the *Esku-danzta* music. When he begins to play she walks around the plaza inviting the other girls to join her. The girls take a hand hold and form a circle while the girl who bribed the drummer dances in the middle as long as the drummer plays. Before the drummer changes the

music no man should join in the dancing or approach the girl in the middle. If a man does approach her the girl must not give him her hand until the end of the music.

In Bilbao there is another women's dance for the women who are dock-loaders. After their work the women take a front basket hold and dance home to the sound of the drum. Women's circle dances move counterclockwise without looking at each other. Even though today there are few Basque women's dances in existence there were many more in previous centuries (Jorda, 1978).

Ritual men's dances. Basque dances tend to be associated with occupations or religious festivals. Many dances commemorate rituals through the forms of mummer's plays and death and resurrection dances. Basque dancers often perform with swords which many take on a variety of symbolic meanings. Basque miner's dances are done in dark places and use swords. Agricultural dances done by groups of 5, 6, or 8, considered sacred numbers whereas war dances with sticks or swords involve all eligible young men in the community (Armstrong, 1985).

Morisca dances, similar to English Morris dances, recall the Christian and Moorish battles. They almost always are sword dances. Usually they take place associated with religious activities during spring, summer, or fall festivals.

Sword dances are especially popular at the Corpus Christi festival held in the summer (Jorda, 1968, p. 85).

On February 2nd and 3rd the festival of *San Blas* is celebrated. In the town of Almonacid del Marquesado, Cuenca, dancers dress as devils with huge cowbells on their waists. In the morning they wear the *gorra de la Virgen* (virgin's hat) for new life, and in the afternoon they wear the *gorra de San Blas* (San Blas' hat) for omnipotence. The dancers walk through the streets of the village and their noise drives the evil spirits away. They do a sword dance with a second group calls the *endiablados* (possessed). Other dances done during the festival of *San Blas* may include the maypole or sticks (Armstrong, 1985).

The dance *Aurresku* is started by a leader who shows off for his partner. Next, for the men's *Atzescu*, the men take a hand or handkerchief hold and show off their steps. Then, in the *Zortico*, four men stand in a circle holding blunt brazeos (short swords or thick knives) and move in a circle with simple steps. The leader under the knives continues to show off with a blank face. Finally there is a grand right and left and a challenge (La Meri, 1948).

Makil-danzta is the most popular and best preserved dance in Viscaya and Guipúzcoa. "*Makil-danzta* dancer salute

the flag, do pirouettes, leap into the air, and finish with a stick or sword dance" (Jorda, 1978, p. 85).

Throughout the Basque region they jump, especially in *muxikoak* or *mutil-dantzak*. The music has 2/4 or occasionally 6/8 rhythms. For each of the 18 *mutil* (jumps) they have a name, from an animal or as a description. As many as 100 men may dance at a time. *Irri-dantzak* are comical dances with simple and silly elements. The *Irri-dantzak* contrast greatly with the *Mutil-dantzak* that solemn and serious.

Itsas-danzta (dance of the brooms) is a follow the leader dance. Each dancer holds onto the belt of the one in front of him and does what the leader does. The leader hits anyone who makes a mistake with his broom. *Korra-danzta* (whip dance) is the same as the broom dance except that the leader used the whip instead of the broom. *Gerrika-danzta* (belt dance) is one in which dancers jump and crisscross their legs over three chairs. *Xan-petrike-danzta* (Small John's dance) is a succession of difficult rounds in which the participants touch their feet, fingers, shoulders, elbows, and hips to the ground before finishing with a back flip (Jorda, 1978, p. 92).

The *Almude-danzta* from Navarra is done on top of an *almud* and local authorities must be present. The *Mainganeko* from Viscaya is the same dance without the required presence

of the authorities. "On feast days or the night before the men will get together and dance" (Jorda, 1978, p. 93).

In Navarra, also of Basque origin, jumps, leaps, and high kicks abound. Young maidens must look down while they dance and be shy. The men execute sword dances at various times, but a notable one is done before the shrine of *Nuestra Señora de Muskilda*, Our Lady of the Dew, (Armstrong, 1985). Navarra links País Vasco and Aragón, and the "Navarros dance a version of the *Jota Aragonesa* that is slower and heavier called the *Chun-Chun*" (La Meri, 1948, p. 39).

The Santander region of País Vasco is considered choreographically poor and receives little mention from dance ethnologists. *Las paiegas*, a dignified dance in which men and women face each other in lines, was the only regional dance described. The dancers move forward and backward and swing. The men, as in many dances of Northern Spain, show off with leaps or kicks. (La Meri, 1948)

Instruments and musicians. The Basque and Navarra people accompany their dances with singing (that does not call the dance figures), *txistu* (a straight flute with a raised *embocadura* (embouchure) and three holes that plays 2 octaves), *txirula* (a smaller flute pitched a fifth higher than the *txistu* that is common in la Soule), *soinua* (primitive harp plucked with a stick), *txiribika* (violin), *tamboril* (drum),

atabal (bass drum), accordion, clarinet, and *cornetín* (little cornet). *Txistularis* (musicians) and *atabaleros* (drummers) provide the music for dancing (Armstrong, 1985; Jorda, 1978).

Father Donastia said, "*Sin cantos y sin bailes moriría el euskaldun.*" (Without singing and dancing the Basque would die.) (Jorda, 1978, p. 95)

The Church considered the drummer to be an evil person, refused him absolution of sins, and banned him from Communion. (Myths held that the *atabalero* (drummer) received supernatural powers from the devil that enabled him to play the bass drum whose deep voice calls the spirits. The priests did not object to dancing to the *panadero*, a flat drum hit with a stick, (Jorda, 1978).

The Mediterranean Provinces

Coastal provinces. In Cataluña, on the Mediterranean coast just south of the Pyrenees Mountains, the Catalan women wear plain, pale damask skirts, black satin bodices, black lace aprons, fichus, headbag, and mittens.

In Valencia, to the south of Cataluña, the people wear very elegant costumes. Women wear dresses made of pale, silk damask embroidered in flower designs with white lace aprons decorated in gold sequins, embroidery, and pearls. Over their shoulders the women place white lace shawls. In their hair Catalan women put tall metal combs of copper, silver or gold,

side combs, and silver hair pins. The men wear suits of satin (Armstrong , 1985).

The *Sardana* and the *Contrapás* are the best known dances from Cataluña and Valencia. The *Sardana* is a provincial dance, a hymn, a song, and an anthem. It was first mentioned in the 1500s. There are two versions of the *Sardana*, *Ampurdanes* starting to the left and *Selvata* starting to the right. The dance proceeds with long and short steps to the right and left. They are done in varying multiples in a single or in interlocking circles. The *Contrapás* is a twin of the *Sardana*. They show the dominant Greek and aristocratic influences in the area.

The *Sardana* originated for the women and is done to high-pitched pipes and percussion instruments. The *Contrapás* originated among the monks and is done with skipping steps in a circle formed by linking hands. Later the men and women compromised so that they all can do both dances.

The Catalans and Valencianos even have local competitions for these dances. Dancers wear white clothing and rope sandals. The dances have two parts--slow and fast. During the slow part, the dancers join hands at shoulder level and move with slow, solemn steps. During the fast part, the dancers join hands above shoulder level and move with solemn and springy steps.

The Catalans and Valencianos are serious people with serious dances, but they never refuse anyone permission to join the circle of the *Sardana*. They have a friendly attitude, and they appreciate that others want to learn their dance. Someone outside the circle can see the various ability levels in the different *Sardana* circles that might form in the plaza of a Cathedral, such as in Barcelona (Ivanova, 1970).

Other dances in Cataluña are "*Hereu Riere* for a solo man and *Morisca* for a solo couple" (Armstrong, 1985, p. 90.) The *Hereu Riere* and the *Morisca* belong to an later period of dance evolution than the *Sardana* and *Contrapás*, and show the influence of France. Dancers would perform them on festival days or as courting dances.

The *Islas Baleares* province. In the Balearic Islands, off the Mediterranean coast of Spain, dance has its own steps, although Catalan grace and language affect the style of the dance and how its described. Typical instruments of the area are the guitar, shawn (flute), drum, and castanets (Armstrong, 1985, p. 96).

The Central Plateau Provinces

Costumes in the provinces of the Central Plateau are colorful, ornate, and decorated with lots of embroidery (Armstrong, 1985). The women's costume in Castilla, León, and Salamanca consists of a skirt, apron, bodice, caplet,

shawl, veil, and jewelry. The red or black wool skirt is shaped like a half-moon with two wide bands covering the open back. The apron as well as the skirt and bands are embroidered in gold and silver thread. The apron is made of satin with a frill around the sides and bottom.

The bodice is made of dark velvet with long sleeves, and the velvet caplet is decorated with jet, sequins, and embroidery goes over it. The shawl, veil, and stockings are knitted of white lace. The veil is worn over an ornate hairstyle to hold the hair in place. The hair covers the ears, and filigree pins hold its shape. Jewelry includes eight to ten necklaces of silver or gold balls or filigree beads. Amulets and crosses are also worn (Armstrong, 1985).

In Castilla the *Bolero* is the most popular dance. It was once acclaimed as a national dance. It may have evolved from a combination of the *Chacona* and the *Zarabanda*. It is a school dance (La Meri, 1948, p. 50).

Seguidillas Manchegas come from La Mancha, Castilla, and Extremadura. Their origin predates the writings of Cervantes. *Seguidillas* are foremost a song accompanied by guitar and castanets, and people may dance during the verses. They have smooth footwork and arm movements. *Sevillanas*, the mother of Spanish dance, are the version of *Seguidillas*

best known abroad. Each *copla* (verse) becomes faster than the previous *copla* (Ivanova, 1970, p. 168).

Extremadura, a cold and mountainous area, has been greatly influenced by Andalucía. Extremadura experienced a long period of Moslem domination resulting in a culture that has borrowed freely from its neighbors and resembles both the *castellanos*⁵ of Castilla to the east and the *andaluces* of Andalucía to the south. The people wear thick and heavy costumes, and their dances include hops, jumps, leaps, and tricky steps.

Many dances in Extremadura are for couples, and common formations are facing lines or circles. Among the dances that have been "borrowed" from other provinces one finds the *Chacona* (Basques), the *Jota extremeña* (Aragón), and the *Baile de las manzanas* (Toledo) (Armstrong, 1985; La Meri, 1948).

In Aragón the costume resembles that of the *castellanos* and *extremeños*. The Aragón people are much better known for the *Jota*, considered the father of Spanish dance, than anything else. Its origins are rather obscure, but some theorize that it may be Greek or Arab. The *Jota*, a northern dance from Aragón and Navarra, appeared around 1200 A.D. It was once done as a curative dance, but today it is danced at village gatherings and

⁵See note 4 on the capitalization of ethnic names.

festivals. The *Jota* spread from the mountains of Aragón all over the country (Lawson, 1953).

In the North, the *Jota* is a lively dance of intricate skips, jumps, and leg crosses in 3/4 or 3/8 meter. In the south it is simpler and lower to the ground. The cold, mountainous climate requires that the dancers move, and the jota suits since it might be called an endurance test.

The men join hands at shoulder height with elbows bent. The women's handhold is slightly lower (Armstrong, 1985; La Meri, 1948). The *Jota* is done barefoot or in heel-less slippers on the ball of the foot. It requires technical skill and strength. The tambourine, mandoline, guitar, other plucked instruments, the voice, and castanets may accompany the *Jota* (Ivanova, 1970).

The Southern Region

Andalucia. In Andalucia the women wear pale silk dresses with full circle skirts sporting ten to twelve flounces in a contrasting color. Sometimes the dresses will have trains that the dancer must "flick" out of the way in order to turn. A silk shawl is worn over the shoulders and pinned with a rose at the breast. A tortoise shell comb is fastened in the hair with a black (for married) or white (for unmarried) lace mantilla (Armstrong, 1985). The men fasten a carnation to the breast of their *traje corto* (slim fitting suit with a waist-length

jacket). "Dancers wear hard-soled shoes to protect their feet while doing percussive stamping" (Keali'inohomoku, 1979, p. 79).

Cultural influences. The culture of the Andaluz region, named *al-Andalus* (land of the Vandals) by the Moors, shows Moorish influence in its music and dance styles. The Moors introduced the guitar to Spain. The characteristic twisting motions of the wrists, emulating writhing snakes, came from Persia via the Moors. The *Jondo* style in music originated in Persia as well.

From the Arabs the Spanish got the details of the woman's costume--skirt, fan, *mantilla*, and shawl--as well as the characteristic stylizing known today in *Flamenco*--flashing eyes, tossing head, flowing arms, clicking fingers, castanet rhythms, and *tacneos* (stamps made with the heel only) (Lawson, 1953, p. 211). The Spanish love of spectacle came from the Romans. The Southern regions of Spain are the home of Spanish dance.

Flamenco. The *Flamenco* is found in southern and coastal Andalusia; the inland people dance with hops and jumps but have no *Flamenco*. *Seguidillas*, short, consecutive verses, accompany a very popular and well-known couple dance. Dancers of the *Seguidillas* have a characteristic posture with the back hollowed, the chest out, the shoulders down, and the

chin in. The shoulders may move side to side and the hips may move slightly sideways. One step included in the *Seguidillas* is the *zapateado* (stamping the ground) to awaken the underworld spirit (Armstrong, 1985).

The technique for the *Flamenco* of Andalusia has great symbolic meaning. The arms show a Persian influence. The dominant right arm is male. The passive left arm is female. The dance begins with arms overhead in a slightly rounded shape and they are lowered with sharp, snappy, half-moon motions that do not block the face (Armstrong, 1985). The hands twist at the wrist or may be placed at the hip with the back of the hand on the waist, but the hand does not touch the back. Sometimes one hand may circle while the other is extended vertically and slightly behind the head. A dancer may grasp her skirt at knee level where the hand naturally falls to the side of the knee and hold it at waist level. The correct dancing posture for a woman is to stand very erect with the head back (Armstrong, 1985). The man stands erect, almost rigid, from his shoulders to his knees.

When clapping the hands are held at shoulder height to the left of the face, but not obscuring it. Spanish dance teachers emphasize the traditional belief that the face is the window to the dancer's soul and a mirror of how he/she feels. During a happy dance the performer should smile, during a sad

dance the performer should wear a sober face. In *Flamenco* or *Sevillanas* the face eyes and head say, "Here am I." The man's carriage shows aloof dignity, guard, and restraint while the woman's carriage displays proud coquetry.

In southern Spain men's solo dances have complex foot/step patterns and twisting movements of the leg and body. "The Moorish influence in the music does not fit Western straight rhythms" (Lawson, 1953, p. 211).

Las sevillanas. The *Sevillanas* are the most typical, difficult, and proud of the southern Spanish dances. They are full of gaiety and of brightly clacking castanets. There are a total of seven coplas, or verses, in counter time, but three to five are commonly used at a time. The *Sevillanas* are for one or two couples. Women make beautiful lines with their arms as they dance and play castanets. The men seldom play castanets as they dance, instead they take pride in their strength and virility. Men disdain any softness in themselves or that might be perceived if they played the castanets (La Meri, 1948).

Each verse of the dance has three parts of 12 bars. Each verse begins with a *Sevillana* and ends with a pass. The goal of all dancers is to end the verses with a sudden stop in a pose in time to the music. The audience acknowledges the dancers

who have a clean stop in their pose with cheers of "*bien parado* (good stop)" (La Meri, 1948, p. 63).

Fandangō. The *Fandango*, from Andalusia in the South, is set in the form of coplas. Each copla is followed by a refrain set. The coplas are different lengths. The *Fandango* is brisk to frenetic paced in triple time. Foot movements in the *Fandango* include *tacneos* (see Glossary), and the wrists, arms, and hips move when the feet are still. Dancers wear heeled shoes when doing the *Fandango*, but the dance has an earthy quality. Female dancers use their skirts and play castanets while dancing (Ivanova, 1970).

Liturgical Dance

As noted earlier Spain was the only country in Europe where dance took place in the Church. One could consider liturgical dance as a last active vestige of ritual dance. The longest continuous home to liturgical dance was the City of Sevilla. Sevilla experienced the greatest Moorish influence, and in spite of, or as a result of it, the Church in southern Spain uses dance in rituals where no one else in Spain does. The high period of liturgical dance in Spain was roughly 1500-1700 A.D. (Brooks, 1988; La Meri, 1948).

Liturgical dance was performed by a specially trained group of boys called *los Seises*. The *Seises*, boys at least 10

years old, danced in the Cathedral of Sevilla. The boys were performed in the *Seises* were choirboys with the purest voices. They came from humble homes to audition before the Church Council in Sevilla, and they were neither illegitimate nor did their families have Jewish or Moslem blood. Parish priests recommended the boys who went to audition, and the Church paid the return passage to home for any boy who was not selected (Ivanova, 1970).

The *Seises* were supported by the Church, the city government of Sevilla, and the public. The boys assisted in or attended mass daily. They received instruction in music, Spanish, Latin, history, catechism, and vocal training, room and board, school uniforms, and a small allowance. When a boy's voice changed he was replaced by a younger boy (Ivanova, 1970). If the young man had sung with the choirboys for three or more years he would receive a Church scholarship if he chose to remain in school. The young man would be guaranteed a job in clerical administration or as a clerical musician when he finished his schooling.

The boys accompanied themselves with castanets as they danced. They would sing a verse of a song or hymn after each verse that they danced. The dance of the *Seises* formed a large cross or several small crosses.

Brooks (1988) described the purpose of liturgical dance.

Dance in the church had style, music, costumes, choreography, organization, and cost. Dance in the Church was performed in both religious and non-religious contexts, and the forces of the Roman Catholic Church, the local Church, public practice and attitudes modeled liturgical dance. Economic, social, political, historical, and cultural forces influenced dance as well. (p. 5)

The Golden Age was the century of processions.

Processiones ordinariae took place on Palm Sunday and the feast for the Ascension of our Lord and for major and minor litanies (i.e. Corpus Christi). *Processiones generales* required the participation of the entire body of clergy. *Processiones extraordinariae* coincided with rogations, thanksgivings, moving holy relics, dedications, and royal receptions. Processions would pass through or around a church or go between churches (Brooks, 1988).

Feast days were a social phenomenon that displayed and affirmed the beliefs and behaviors of the society through required participation. "Religious celebrations common during the Golden Age included processions, solemn masses, street theater, and street decoration" (Brooks, 1988, p. 44). The list of feast days, holy days, and special masses expanded throughout the Golden Age due to royal favors and papal support for Sevilla's Church Council. On Holy Days the scope of

dancing went wider than just the *Seises* to include all civic groups and levels of society.

The dance of the *Seises* was done in a 3/4 rhythm with a slow walking pattern (step, close, relevé, and lower [1, 2 +, 3]) beginning on either foot and going forward or to the side. The dance step is very flat, and is presumed to date to before the Renaissance. As each musical phrase concludes the boys are back in the starting formation of two parallel facing lines, one on either side of the altar. The dance takes the form of A-B-A, in which the boys dance and play castanets hung from their wrist by shaking their hands as they move in part A and during B they stop and sing. Except when playing castanets the boys held their torso still during the dance (Brooks, 1988).

The Feast of the Little Bishop on the eve of St. Nicholas during Christmas commemorates Christ's childhood and humility. The *Seises* wore the new hats and red satin capes made each year for the choirboys who played the bishops and the court in the feast. According to Brooks (1988) "in 1641 A.D. the Church Council outlawed [the Feast of the Little Bishop] due to the scandalous activities that took place." (p. 48)

During Pentecost, in the spring, the *Espíritu Santo* play takes place featuring the Apostles, Jesus, Mary, St. Dominic, St. Francis, musicians, and the choir. The Feast of *San Pedro* (St. Peter) in June has a procession with figures and serpents,

musicians and fireworks. The *farsas de Navidad* are a Christmas Eve ritual. Around 1622 A.D. the Feast of the Conception became a focus and in the 1650s it took on the proportions of a week long celebration. King Ferdinand was venerated for his part in the reconquest of Sevilla from the Moors and his feast day was celebrated on St. Clement's Day. The Spanish celebrated Easter with clerical processions, high masses, fireworks, and the participation of all the *cofradías*. The *cofradías* participated in penitential disciplines and *rogativas* (prayer meetings) (Brooks, 1988).

The Spanish Catholics celebrated Corpus Christi on the Thursday following Trinity Sunday with music, games, mass, and processions. Choirboys and men, some in disguises, musicians playing organs, dignitaries, nobility and the Church Council gathered to carry Holy Relics on platforms and the Host in a carriage. The *cofradías* carried floats or dragons or danced (Brooks, 1988).

The *Seises* came just before the *Custodia* (the tray on which the Host is placed) in processions, and "each year a different *cofradía* is selected to carry the *Custodia* on its shoulders" (Brooks, 1988, p. 61).

The following was the order of groups in the Corpus Christi procession: standard bearers of the *cofradías* with torches; religious orders chanting and carrying candles;

bearers of the parish crosses; parish clergy carrying the Relics on litters; the Seises; Cathedral prebendaries and beneficiaries carrying the Custodia; the Inquisition Tribunal; City Council members with candles; other dancers and plays. All marchers dressed in their finest clothes. The procession followed a route designated in a royal decree from 1583 A.D.. The Corpus Christi is a model for other grandiose processions (Brooks, 1988).

There were many years when it was difficult to recruit enough boys to keep the program fully staffed, but the objective of quality over quantity of voices was chosen to preserve the image of the group. The purpose of the Seises was to provide suitable chorister and altarboys and to cultivate a body of ecclesiastical musicians. During Corpus Christi the *Seises* would dance in front of the main altar of the Cathedral each afternoon and several times before the *Custodia* during the procession (Brooks, 1988).

The *Seises* danced in the Nativity of Christmas pageant as well. For Corpus Christi they wear red and for the Immaculate Conception they wear blue. The costume--knee-high leggings, jackets, breeches, stockings, shoes, hats or headdresses, and capes--is made of silk or satin, wool, taffeta, linen, leather, and gold trim embroidery. "New

costumes are made as needs required and funds allowed"⁶
(Brooks, 1988, p. 135).

Gypsy Culture

A mother of Spanish dance is said to be Egypt (because of the similarity between Egyptian and Gypsy), but the dance influence is thought to have come to Spain via the Moorish Caliphate (La Meri, 1948).

The Gypsies, probably from the Sudras (artisan) caste of India, came to Spain from Egypt, where they had mixed with Phoenician and Egyptian cultures. As the Gypsies wandered through Europe they received the worst possible treatment from the people they passed or settled among (La Meri, 1948). In order to survive the Gypsies have learned the language, tastes, and customs of their host countries. Then they produce and sell items that the host people would buy (Armstrong, 1985).

During the reign of the Moslems, the Gypsies began to intermarry with outsiders in Sevilla and, especially, Granada. After the fall of Granada in 1492 A.D., the Gypsies struggled against the persecution of the Spanish people and the Inquisition. The difference between a Catalan Gypsy and an

⁶A myth exists that when the original costumes of the *Seises* wear out the *Seises* will cease to exist. (Ivanova, 1970)

Andaluz Gypsy is significant because the andaluces intermarried (La Meri, 1948).

Gypsies often danced in the religious plays for pay. They danced in general. What they danced they likely learned by watching others and what they were taught for the plays (Ivanova, 1970; Lawson, 1953). Gypsies were often the only musicians available so they had many chances to adapt music to their own style.

The Gypsies jealously hide their dance away as a cult, and Ivanova (1970) finds their "what I have, I hold" attitude surprising since they have been in Spain for five centuries. The Gypsies were persecuted heavily under the Inquisition monarchy, and it may be a religious code that forbids sharing knowledge with the uninitiated.

The Gypsies are pious Roman Catholics and worship St. Sara as their patroness saint. Their daily prayer is for "health and liberty." On the feast day of St. Sara many Gypsies gather in France to dance and sing their chants. Some historians have noted a possible relationship between these Gypsy chant-laments and Byzantine liturgical music. The Gypsy's dance displays their inward strife for freedom (p. 178).

Ivanova (1970) attributes the Flamenco dance style exclusively to the Gypsy tradition. She says the Flamenco, a

word derived from the Spanish soldiers in Flanders called themselves Flamencos, means Fleming, Flemish or non-Spanish. The arrival of Carlos I's Flemish Court in Spain coincided with the arrival of the Gypsies so Flamenco came to mean non-Spanish.

La Meri (1948) says the Gypsies claim the Flamenco as their dance of racial expression. The Flamenco came from Oriental people who danced it as a ceremony. "To the Spanish Gypsy it is . . . a declaration of independence, and they jealously hide [the *Flamenco*] and show it to few" (p. 85).

Flamenco is not just a music of Southern Spain. . . it is a way of life that influences the daily activities of the southern Spaniard. . . . a flamenco is anyone who is emotionally and actively involved in [the Spaniard's] unique philosophy." (Pohren, 1962, p.13)

Flamenco consists of cante [singing], baile [dancing], toque [guitar playing], and jaleo [rhythm accentuation and reciting]" (p. 42).

The regions of Spain have diverse costume and dance traditions. The joy of viewing them comes from being with the people in their climate and geographical areas. Spain received tremendous influence from other groups, and it influenced the lives of many other people.

Spanish Influence in America

Beginning with Cristobal Colon's discovery of America in 1492 A.D. the lives of the Native Americans in Central and South America underwent enormous changes. Many of the people were highly civilized polytheists who (mistakenly) identified the fair-skinned Spaniards as incarnations of their sun god. Through enslavement, disease, and mistreatment the Native American tribal populations were decreased severely, or almost completely exterminated, in some areas of Central and South America.

The conquerors who claimed Central and South America for Spain were men mainly from the poorer regions of Spain--Extremadura, Andalucia, and Castilla. They came from arid, semi-desert or mountainous regions to a new land that bore a close physical resemblance to their homeland. When they had conquered the native people and become rich the soldiers went home to spend their wealth and die poor and forgotten.

The Spanish colonists to the new territories left the same poor regions to seek better lives. The Crown was not closely allied with Extremadura, Andalucia or Castilla so the separation was easy for the colonists and the Crown would not notice the loss of these citizens. Smaller numbers of colonists went from León, Aragón, Mallorca in the Balearic Islands, Cataluña, and País Vasco provinces that had closer

ties to the Spanish monarchy. (R. Lopez Ortega, personal communication, April 1990)

Very small numbers of people left Spain to colonize the New World, and only ten percent of the Spanish colonists were women., Most of the women worked with the Roman Catholic Church or came as the wives of soldiers or colonists. Therefore, the Spanish men intermarried with or took Indian girls as concubines. The Spanish and *Mestizo* (Spanish-Indian) people constitute the minority upper and middle classes in the South American countries today.

Uruguay

Uruguay is a small country on the Atlantic coast of South America. Brazil lies to the north and Argentina to the west and south. The country has both mountain and plains so geography has played a role in the dance evolution. Today the indigenous Indians culture survives in the mountains while the central plains areas have a more Spanish influenced culture.

Dance in Uruguay. Round, chain, and line dances were most prevalent among the indigenous people, and everyone sang while they danced. "The round, or circle, dance belongs to women in agricultural societies. Double circles with the men on the outside and the women on the inside demonstrate the superiority and possessiveness of the men" (Assunção, 1968, p. 112). Chain dances, called *Farandula*, look like games of

follow the leader done by people who have joined hands in a line. These dances contain mostly hopping, skipping, and jumping steps.

The colonists brought the latest social dances from Spain to Uruguay, and the dances for two in closed ballroom position were the new sensation in the seventeenth century. Assunção (1968) describes the popular public dances in this way:

The waltz was the first closed pair dance. Another pair dance was the mazurka. "The polka was a mixer with one extra man who would call a partner change and leave another without to make the next call. . .A schottische was a slow form of a hopping English country dance and less lively than the polka or waltz." (pp. 174-175)

Later immigrants introduced dances for four or eight from the English or French Contra Dance sets. One dance for eight in Uruguay with facing lines from the 17th century is very similar to an English country dance (p. 116)

One example of a dance for eight still done today is *El pingacho* . Eight men face their partners and form two lines. They dance *El pingacho* in the refrains of the music with the

steps that are called in the music⁷. *El pingacho* dates to the pre-Roman period in Spain, but in Uruguay today The older people dance alone since the youth tend to reject old culture. This dance is usually seen on festival days.

The Spanish practices of festivals and *cofradía* or guild dances continue in Uruguay. The spinners and weavers guilds are most common, and they dance weaving dances that the *conquistadores* (conquerors) brought to the Americas. The spinners and weavers dance with belt or front basket holds. Most guild dances take place at spring and May festivals.

Other Influences in Uruguay. The Spanish brought African slaves to their colonies to work the ore mines for gold and silver. The Africans represented beauty and lasciviousness to the Spaniards who imitate the African dances and movements. African dances represented symbols of sexual and social frustration.

While the Spaniards imitated their slaves in dancing, the Africans converted to Roman Catholicism by imitating the Spaniards' actions and attitudes. They identified their indigenous gods with saints in the Roman Catholic Church (Assunção, 1968)

"The *Malambo* and *Candombe* dances have African origin

⁷Assunção wrote no other descriptions or notations about this dance.

or influence. The *Malambo* consists of stamps and turns" (p. 143). It is a courtship dance for one or more pairs. The dance came to the Americas from Spain, but the "name is of African origin from Mozambique⁸ and means 'possessed.' No one knows how the African name came to be placed on a Spanish dance" (pp. 144-145). *Malambo* may have originated in the Canary Islands, off the west coast of Morocco. "Curt Sachs *refiere a las danzas canarias como si son 'salvajes'*⁹[Curt Sachs refers to wild dances from the Canary Islands]", but Assunção (1968) prefers to say that "*el Canario es el padre de todos los bailes de zapateo solista en España.* [The Canary Islanders are the fathers of all solo *zapateo* (stamping) dancers in Spain.]" p. 142

The *Candombe* came from the Africans in Montevideo and represented a cultural synthesis of Spanish and African elements. The *Tango*, which developed in Uruguay and became popularized in Montevideo and Buenos Aires, Argentina, may have developed from the *Candombe*.

Argentina

Argentina displays the development of two separate Spanish-influenced cultures. In Southern Argentina, the

⁸Mozambique is on the eastern side of the African continent, about one-fourth the continent's length north of the southern tip.

⁹*Salvajes* (wild) refers to dances with jumps and stamping steps.

Patagonia or Pampa, the *gaucho* (cowboy) culture dominates. The *gaucho* culture is essentially Indian with a touch of Spanish polish and finesse. Northern Argentina, Bolivia, Perú, and Chile have similar folk cultures based on the Incan Empire with Spanish influence from the *conquistadores* (conquerors) (Lloyd, 1958).

The *Gauchos*. The *gaucho* learned skills for mastering the environment from the Indians. From the Spanish he gained a sense of courtesy, gravity, and elegance. The *gaucho* minstrel, *el payador*, has a free spirit and fingers full of music.

The *gaucho* musicians play music reminiscent of Old Spanish colonial and modern European popular styles. The rhythm structure behind the music comes from the aboriginal Argentineans and the African slaves. The *gauchos* play guitar, violin, accordion, and *bombo* (bass drum), and they sing.

The Andean people. From the mix of Spanish and Incan cultures emerged several dance types. Indigenous American dances that people danced in chains or in lines where dancers joined in belt holds survived acculturation. *Carnavalito* and *Danza de las cintas* are two examples of indigenous Incan dance from the Andes mountains. *Carnavalito* and *Danza de las cintas* exemplify the nature of collective or community dances. The people could all participate regardless of age or sex.

Criollo dances, Spanish or Spanish-influenced dances, had serious or picaresque natures (Lloyd, 1954, p. 9). Serious *Criollo* dances, such as *Cielito* or *Pericón*, were danced by several detached couples. Only one detached couple dance picaresque dances at a time.

Dance in Argentina today. Around 1850 closed position couple dances, the waltz, polka, mazurka, and schottische, appeared in Argentina. They became popular on the Pampa, but indigenous dances held strong in the mountains. The popularity of ballroom dances caused a corresponding decline in *Criollo* dances.

The music on the Pampa began a new evolution with the arrival of the Andalus *Tango-flamenco* and the circus in the 1880s. The *Tango-flamenco* music and dance were transformed by 1907 A.D. into the best known Argentino dance of today--the *Tango*.

Argentina seems fairly modern today. In towns the people wear European/North American style clothing. In rural areas a traditional costume remains popular for men who are caring for sheep (in the mountains) or cattle (on the Pampa). "Costume is a man's affair, not a woman's" (Lloyd, 1958, p. 18). All the men wear a woolen *poncho* (a square blanket with a head hole). The poncho is multipurpose--a garment, a shield in knife fights, a sleeping blanket. Andean ponchos are blue with

red edge stripes, and Pampas ponchos feature Indian motifs in black and white based on the cross.

The *gauchos* add *Chiripá* (cloth chaps), rawhide or leather boots, a shirt, a tight waist sash and leather belt, and a felt hat with a wide brim to their poncho. Their clothing protects them from heat, sun, and rain. The Andean men wear cotton shirts and pants, wide brimmed hats, and rawhide, grass, or rubber sandals.

Women wear European clothes with the occasional exception in the Andean mountains. In the Andes some women wear full, ankle-length calico skirts, long-sleeved, full-cut blouses, head scarves tied under the chin, and a wide brimmed hat. They may also wear a poncho.

Central America

Although I mentioned some African influence in Uruguay. The greatest African slave population worked on the islands of the Caribbean Sea--Cuba, Hispaniola, Jamaica, Puerto Rico, etc. Slave traders brought African to the Islands to replace the almost extinguished Indians as the labor force.

According to Allsopp (1984) the Africans contributed great influences on the island languages. "In Brazil the Africans influence extended into the grammatical structure [of the language]" (p.86). On the Spanish-speaking islands the Spanish language has adapted or adopted some African words.

In Cuba African dance and music developed in the settings where the Africans worked. Urfé (1984) tells, "The bell ringers in the Cuban Catholic Churches were traditionally enslaved Blacks, usually Cuban-born, or free Mulattoes [African-Spanish]" (p.171). The Africans also formed *cabildos* to support each other and conserve their ethnic customs and activities. (Aretz, 1984)

Among the upper class in Cuba the traditional Spanish court dances--the *cuadrilla* and later ballroom dances--dominated the dance scene. As a result of rigid social stratification the Spanish and African influences mixed in the lower classes when African musicians adapted Spanish forms. The upper classes did not gain culturally from the Africans, but they also were very prejudice against the African people and culture (Urfé, 1984).

Discussion

Spanish Central America. In Central America the Spanish influence dominates in upper classes, descended from the middle class of 18th century Spain. On the islands the African culture quickly replaced Indian cultures which (almost entirely) died out. Social stratification prevented Spanish most acculturation of African influences but forced the Africans to adopt Spanish culture.

On the mainland the Spanish influence mixed with Native American cultures. The Aztec Empire regulated Indian lives in Mexico and the Mayan Empire controlled Indian tribes south of Mexico and north of the Andes Mountains. The highly developed Aztec and Mayan civilizations withstood complete domination by the Spanish so that the Native American cultural influence still remains in mainland Central America.

Spanish South America. The Incan Empire strongly withstood being culturally dominated by the Spanish. Indian dances and musical styles remain apparent today. *Criollo* or *Mestizo* dances show how the Native American and Spanish cultures melded and resulted in the development of new styles.

Conclusions

The Spanish culture of the Iberian peninsula developed throughout centuries of conquest and foreign influence. When the Spaniards had succeeded in expelling the last foreign rulers from their country the time had come to look outward to spread the Spanish influence. Cristobal Colon sailed west in search of luxury goods from India and found the *Mundo Nuevo* (New World) which yielded great wealth to the conquerors and the Spanish Crown.

The laborers who followed the soldiers to the New World brought the main Spanish cultural influence. The soldiers had

two goals--fame and wealth--whereas the laborers sought new homes and tried to recreate a piece of their homeland. The Spanish dance influence in the New World reflects what was new and popular in Spain and Europe at the time.--couple and long way set dances.

The descendants of the first Spaniards continued to dance Spanish dances. Spaniards who intermarried with Native Americans developed new dance styles with Spanish and Indian influences. The areas with highly developed Indian civilizations retained Indian cultural elements, but in areas where the Indians died out Spanish and African cultures have been established as replacements.

I believe dance portrays a strong accurate reflection of culture. Throughout my literature review I found many examples of dance, how it influenced people, and how the dance was influenced by other factors.

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APPENDIX A-Glossary of names and places

- Almohades**-Spanish-Moslem invaders who controlled (part of) the Iberian peninsula between 711 and 1492 A.D.
Essentially a warrior class people.
- Altamira**-A Spanish city known for the ancient caves found nearby with well preserved paintings.
- Andalucia**-The southern region of Spain containing eight provinces. The regional capital is Sevilla. The people are Andaluz. Experienced the longest period of Moslem domination of any part of Spain.
- Aragón**-A mountainous province in northeastern Spain. The capital is Zaragoza and the people are Aragones.
- Asturias, Principality of**-A northern Spanish province, with Galicia to west and the Atlantic to the north. The province is surrounded by mountains which protected it from invasions. During the Moslem invasion the Christian hid in Asturias and then organized to reconquest. The Asturianos are homogenous people who tend to look much fairer than other Spaniards. The capital is Oviedo.
- Baleares**-Balearic Islands-A three island province in the Mediterranean Sea that belongs to Spain.
- Bastetania**-Spanish, better known as Bética-The name ethnologists have given to the southern half of the Iberian peninsula during the Celtiberian era.
- Berbers**-English-Moslem invader of Spain who may have had the same ethnic origin as the Basques since they were fair-skinned and light haired.
- Cabildo**-Cuban-see cofradía.
- Cadiz**-Spanish-Formerly Gadir. Home to famous dancing girls under the Moslem Empire. An important Spanish port city on the Strait of Gibraltar during the Spanish Imperial era.
- Canarias**-Canary Islands-An island province in the Atlantic Ocean that lies off shore of Morocco but belongs to Spain.
- Cantabria**-A northern Spanish region mentioned for ritual sword dancing. Santander is the capital.

- Castellano-Spanish**-The standard Spanish dialect as approved by the Real Academia of Madrid. Spoken by people in the North Central regions of Spain.
- Castilla-Spanish**-Actually two regions, Castilla Vieja and Castilla Nueva, on the central plateaus of Spain. In the text this term refers to the northern plateau-Castilla Vieja-now known as Castilla-León. Castilla-La Mancha or Castilla Nueva is the southern plateau.
- Catholic Monarches-Reyes católicos, Spanish-King Ferdinand of Aragón and Queen Isabella of Castilla.** The first monarches to unite all the Spanish provinces under one government. Earned the pope's favor by expelling the Moors from Spain and sending armies for the Crusades.
- Cataluña**-The northeastern Spanish province neighboring France on the north and the Mediterranean Sea on the East. The capital is Barcelona and the people are Catalan. This region has a separatist movement, but it is not as strong as that of País Vasco. The Catalans speak Castellano and Catalan.
- Celtiberians-celtiberos, Spanish**-An ancient people that lived on the Iberian Peninsula around 2000 B.C.
- Celts-English**-One of the first tribes to arrive on the Iberian peninsula. Came across the Pyrenees mountains from Europe. Formed the Celtiberian tribe by mixing with the Iberians.
- Cervantes Saavedra, Miguel de**-The best known Spanish author of all times. Has been called the father of modern fiction. He wrote at Shakespeare's time and quality level. (1547-1616 A.D.)
- Cofradía-Spanish**-A guild or brotherhood of men who worked in the same profession or craft. (e.g., weavers, iron workers)
- Colon, Cristobal-Spanish or Italian sailor**-Christopher Columbus to English speakers. Sailed for India in 1492 A.D. and discovered the Caribbean Islands called the West Indies today. His voyage was sponsored by queen Isabella and he claimed the New World in the name of Spain.

- Corpus Christi**-Latin-Literally "Body of Christ," also known as Ascension Day. In the Christian calendar it is celebrated 40 days (not counting Sabbath) after the Resurrection and it commemorates the Holy Eucharist.
- Corrida de toros**-Spanish-Literally "running the bulls," but refers to the ceremony of the bullfight. A popular attraction to many Spanish and Spanish America people that the Romans introduced. Almost every city has a stadium for bullfights.
- Criollo**-Spanish American-People born of Spanish father and African mother. Generally slaves in the early history of Spanish America. The Spaniards usually did not recognize children they fathered by Africans.
- Custodia**-Spanish-A tray, generally of gold or silver, on which the Holy Eucharist is placed in preparation for the service of Holy Communion.
- Escorial**-Spanish-The name a monastery near Madrid. Finished in 1563, it contains an extensive library and a theater that the Monarchs attended during the 16th through 18th centuries.
- Extremadura**-The west central region of Spain containing two provinces. Mérida is the regional capital. Amy lived in the northern province of Cáceres for six months.
- Farsas**-Spanish-Comedy or satire about an event.
-de Navidad-Spanish-Pageant plays.
- Galicia**-The northwestern province of Spain. Bordered by the Atlantic on the north and west and by Portugal on the south. Its capital is La Coruña and her people are Gallegos.
- Guadalquivir River**-Spanish-Connects Sevilla with the Strait of Gibraltar. An important river for ocean bound traffic and commerce during the 15th and 16th centuries.
- Guipúzcoa**-A province within País Vasco. The capital is San Sebastian.

- Gypsies-English-Gitanos in Spanish.** A minority people in Spain. For the most part the Gypsies live in caves or shanties in the southern parts of Spain and manage a meager existence by selling trinkets and begging. Tourists are a favorite target since most will by the Gypsies off in order to be left alone.
- Iberians-íberos, Spanish-**The name given to the first people to live on the Iberian peninsula. Historians believe they may have come from North Africa.
- La Mancha-**A Spanish province west of Madrid (Ciudad Real) with an arid mountainous climate. The home of Cervantes' characters Don Quixote and Sancho Panza. The citizens are called Manchegos.
- La Soule-French-**The Basque area of southern France.
- León-**Part of the province of Castilla-León. The people are Leones.
- Mantilla-Spanish-**A square or rectangular lace scarf laid over a tall metal comb that then drapes over the back of the head. Married women wear black, and single women wear white.
- Meseta-Spanish-**Plateau or plain.
- Mestizo-Spanish American-**Descendant of a Spanish father and Indian mother. Could not be aristocratic, but had higher status than Indians, Africans, or Criollos.
- Mojigangas-Spanish-**Short, burlesque, theatrical works done by actors wearing masks.
- Muskilda, Nuestra Señora de-Basque, Spanish-**Our Lady of the Dew, her shrine is located in the province of Navarra.
- Navarra-Spanish** province to the east of País Vasco. It has a similar history and evolution, but Navarra shows more Spanish characteristics and less nationalistic ones. The capital is Pamplona and the people are Navarros.

- País Vasco**-The north central province of Spain in the Pyrenees along the border with France. The capital is Bilbao in Euskari or Viscaya in Spanish. The people are Euskaldun or Vascos, respectively. The people of País Vasco are highly nationalistic and many speak the ancient language which has no linguistic connections to the Indo-European language family.
- Piscayos**-Spanish-Ritual sword dancers who perform before the Virgin Mary in the churches or sanctuaries.
- Processions**-English-A Spanish concept of celebrating the moving of Holy Relic by involving the citizen groups in transporting and worshipping the Relic. Usually for the Virgin Mary or the Eucharistic Host. A procession went around or between churches.
- Rogativa**-Spanish-A prayer vigil, sometimes including a procession, for penance or the eternal salvation of the recently deceased.
- Sachs, Curt**-A German native, he wrote the first comprehensive dance history A World Dance History (Translated from German). Sachs was not a dance ethnologist, but his work has value because it was first. Some people consider him an authority on dance development.
- Salamanca**-Part of the province of Castilla-León. Home of the oldest university in Spain and one of the best known in Europe.
- San Blas**-Spanish-The martyred priest from Albania who is commemorated each February 3.
- San Pedro**-Spanish-The Apostle Peter is commemorated each June 29. He is honored with a basilica in Rome.
- Santander**-A province within the region of Cantabria in Spain.
- Seises**-Spanish-Liturgical dancers in the Cathedral of Sevilla. They were Church supported and when they finished their education they could become church administrators or musicians.

Sevilla-Spanish-Spelled Seville in English. The capital of the Moslem Empire for centuries. The principal port for commerce between Spain and the New World until the Guadalquivir River silted in and large vessel could not reach the city.

Siglo de Oro-Spanish-The Golden Century during which Spain prospered economically and politically and enjoyed its version of the Renaissance.

Sudras-India-The craftsman or artisan caste in Hindu India.

Valencia-An eastern Spanish province south of Cataluña and along the Mediterranean coast. It produces great quantities of fruit and wine for consumption and exportation. The capital is Valencia and the people are Valencianos.

Vaquero-Spanish-Cowboy in Asturias.

Visigoths-English-Aryan or Germanic tribes that controlled Spain from 476 to 711 A.D.

Zarzuela-Spanish-A musical comedy.

Zarzuelita-Spanish-An one act Zarzuela.

Glossary B-Dances, music and instruments

- Alemana**-Spanish (word for German)-A Court dance brought to Spain from another court.
- Ampurdanes**-Catalan-A Sardana starting to the left.
- Almud**-Euskari/Navarro-no translation found.
- Almude-danzta**-Navarro-performed on an *almud* with authorities present.
- Atabal**-A bass drum.
- Atabalero**-Bass drum player.
- Atzescu**-Euskari-Second in a set of dances; the men join in a hand or handkerchief hold line and show off.
- Aurresku**-Euskari-First in a set of dances; dance leader shows off for partner.
- Auto de fé**-Spanish-The public execution of a criminal sentence handed down by the Court of the Inquisition.
- Baile**-Spanish-Dance; A folk or figure dance
- de las manzanas-A dance from Toledo also adopted by the extremeños.
 - del villano-A Spanish folk dance.
 - palaciego-a court dance. Means done in a palace.
 - s de cofradía-Spanish guild dances.
 - s de plaza-Dances done out of doors. (The standard folk dance place.)
- Bien parado**-Andaluz-A phrase of jaleo yo congratulate people who have ended their Sevillana well posed.
- Bolero**-Spanish-Once acclaimed as the national dance of Spain. Evolved from the Chacona and Zarabanda.
- Bran de Inglaterra**-Spanish-A Court dance brought into Spain from England (Inglaterra).
- El caballero**-Spanish-A Spanish folk dance popularized by the upper class.
- Cabildo**-Cuban-see cofradía.
- Canario**-Spanish-A Court dance brought to Spain from another court.
- Candombe**-Uruguay-A dance that melds African and Spanish styles from Montevideo, the capital of Uruguay. The Tango developed out of the Candombe.

- Chacona-see "CH" between C and D
- Chun-Chun-see "CH" between C and D.
- Cofradía-Spanish-A guild or brotherhood of men who worked in the same profession or craft. (e.g., weavers, iron workers)
- Contradanza¹-Contra Dance, English-A type of dance done in long way sets with partners. Generally the steps are taught in a sequence and the dance has the same music as the song that accompanies it. Developed in England or France and brought to Spain.
- Contradanza²-Spanish-A Spanish folk dance popularized by the upper class.
- Contrapás¹-Spanish-A Court dance brought to Spain from another court.
- Contrapás²-Catalan-A dance developed by monks with skipping steps done in a circle. Shows Greek influence and is done by men and women today.
- Coplas-Spanish-Popular song; verse.
- Cori-Cori-Asturian-A Celtic fertility dance from Asturias. Danced by the young people.
- Cornetín-A small cornet.
- Corrida de toros-Spanish-Literally "running the bulls," but refers to the ceremony of the bullfight. A popular attraction to many Spanish and Spanish America people that the Romans introduced. Almost every city has a stadium for bullfights.
- Chacona-Castellano-A forerunner of the Bolero.
- Chun-Chun-Spanish-A Navarra version of the Jota. Slower and heavier than its originator.
- La dama-Spanish-A Spanish folk dance popularized by the upper class.
- Danza-Spanish-Dance; A court or school dance
 -de cascabel-A folk dance.
 -de cuenta-a court of school dance for the aristocracy.
- Danza prima-Spanish-A folk dance from Asturias; claimed to be the oldest dance in the nation; in Hebraic choral style where leader calls and others respond; uses walking steps and arm swings.

- Eche andre-danzta-Euskari-Dance of the housewife; done at the end of a festival day by a housewife and her husband.
- Embocadura-Embouchure, English-The mouth piece on a brass instrument or reed holder on a woodwind instrument. It is necessary to blow through the embouchure to create a sound on these instruments.
- Españoleta-Spanish-A Court dance brought to Spain from another court.
- Fandango-Spanish-A brisk, earthy dance from Andalucia. Steps include taconeo (stamps).
- Farandula-Spanish-Any dance done in a chain or hand-linked line.
- Farsas-Spanish-Comedy or satire about an event.
-de Navidad-Spanish-Pageant plays.
- Flamenco-Spanish-A dance type that is highly stylized and found mainly among the Gypsies and in southern Spain.
- Las Folias-Spanish-A Court dance brought to Spain from another court.
- Furioso-Spanish-A Court dance brought to Spain from another court.
- Las Gambetas-A Spanish folk dance.
- Gerrika-danzta-Euskari-Belt dance; dancers jumps and perform fancy steps over chairs before landing.
- Habas Verdes-A Spanish folk dance.
- El hacha-Spanish-A Spanish folk dance popularized by the upper class.
- Hereu Riere-Catalan or French-A dance from Cataluña for a solo man. Of more recent evolution than the Sardana.
- Irri-danztak-Euskari-Simple elements in comical dances.
- Itsas-danzta-Euskari-Dance of the brooms; follow the leader and face the consequences if you error.
- Jaleo-Spanish-The Spaniards participate in the dancing with encouragement from the sidelines even if they are not dancing. Jaleo encompasses shouting, clapping, etc.
- Jondo-Spanish-A musical style and song type. Most common in Andalucia, it came from the Persians via the Moors.

- Jota-Spanish**-A dance born and nurtured in Aragón that is done throughout Spain in various forms today. A brisk and lively dance with intricate steps that may have come from the Greeks or Arabs.
- Korrea-danzta-Euskari**-Whip dance; follow the leader and face the consequences if you error.
- Mainganeko-Euskari**-See Almute-danzta; no authorities required.
- Malambo-Uruguay**-A courtship dance from the Canary Islands popularized in Uruguay. The name means possessed in a Mozambique language.
- Makil-danzta-Euskari**-most popular and best preserved dance in País Vasco.
- Minuetas-Spanish**-A Spanish folk dance popularized by the upper class.
- Mojigangas-Spanish**-Short, burlesque, theatrical works done by actors wearing masks.
- Morisca-Morris** dancing, English-Sword or stick dancing that recalls the Christian vs. Moslem battles in Spain. Developed in Spain and went to England. May have originated outside the Spanish court and have been brought in.
- Muinheira-Portuguese/Gallegan, Muiñeira-Spanish**-a ritual fisherman's dance in Galicia for fertility and good catches.
- Mutil-Euskari**-Jump
- Mutil-danztak-Euskari**-A jumping dance.
- Muxikoak-Euskari**-A jumping dance.
- Naxcachen esku-danzta-Euskari**-Dance of the girl's hands; done by the maidens in a circle around the girl who bought the dance and who gets to show-off.
- Las Paiegas-Spanish**-A dance from dignified dance from Santander.
- Panadero-Spanish**-a flat drum; the player of the flat drum.
- Pavane-English or French**-A Court dance brought to Spain from another court.
- Pie de gibao-Spanish**-A Court dance brought to Spain from another court.

- El pingacho-Uruguayo-A dance done starting in a proper long way set for eight couples. A Mestizo dance in Uruguay.
- Piscayos-Spanish-Ritual sword dancers who perform before the Virgin Mary in the churches or sanctuaries.
- El polvillo-A Spanish folk dance.
- Procesiones *Extraordinarie*-Latin-Procession for moving Holy Relics or royal receptions.
- Procesiones *Generales*-Latin-The full participation of the clergy was required for these processions.
- Procesiones *Ordinariae*-Latin-Procession for Palm Sunday, Ascencion Day, and other major and minor litanies.
- Relevé-French-To rise on the ball of the foot.
- La rosca-A Spanish folk dance.
- Saltarelo-Spanish-A Court dance brought to Spain from another court.
- Salvaje-Spanish-wild; Sachs refers to a dance that is very active and noisy. (See Zapateo)
- Sardana-Catalan-A circle dance that moves first to the left or right and then proceeds with long and short steps in both directions.
- Selvata-Catalan-A Sardana starting to the right.
- Schottische-English or German-A slow couple dance based on the pattern [(3 steps 1 hop) repeat, 4 step-hops] that is repeated indefinitely with variations.
- Seguidillas¹-Spanish-Means following. A type of dance and song from central Spain (Castilla and La Mancha). Dates to at least the early 16th century. Dance during the song verses and rest between verses. The dance uses stamping steps.
- Las seguidillas²-A Spanish folk dance.
- Seises-Spanish-Liturgical dancers in the Cathedral of Sevilla. They were Church supported and when they finished their education they could become church administrators or musicians.
- Sevillanas-Spanish-A dance from Sevilla that evolved from the Seguidillas. It is highly stylized and very popular today in Spain and abroad.
- Soinua-A primitive Basque harp that is plucked.

- Sorongo-Spanish-A popular dance during the Caliphate of Córdoba.
- Taconeo-Spanish-Stamps made with the heel only.
- Tamboril-A drum
- Tonadilla-Spanish-A type of song and dance done in the Courts as entertainment for the nobility.
- Torneo-Spanish-A Court dance brought to Spain from another court.
- Tsiribika-A Basque violin.
- Txirula-Smaller and one fifth higher than Txistu; common in La Soule.
- Txistu-A straight Basque flute that has three holes and plays two octaves.
- Txistularis-Basque musicians.
- Vaquilla-Spanish-Hobby cow or heifer; name used for an old bull which a poor community used for bullfights; part of a ritual dance and is a man in disguise.
- Xirenguelo-Asturian-men and women form two lines, facing their partners, and dance to castanets. A more recent dance development. Developed from the Fandango.
- Xan-petrike-danzta-Euskari-Small John's dance; a succession of rounds where different body parts touch the ground until the participants finish with a back flip.
- Zambra¹-Spanish-A popular dance during the Caliphate of Córdoba.
- Zambra²-Spanish-A Spanish folk dance popularized by the upper class.
- Zapateo-also Zapateado, Spanish-Rhythmic patterns of heel, ball, and sole of foot.
- El zapateado-A Spanish folk dance.
- Zarabanda¹-Spanish-A popular dance during the Caliphate of Córdoba. Banned for lasciviousness by the Inquisition, transformed itself, and reappeared.
- La zarabanda²-A Spanish folk dance.
- Zarzuela-Spanish-A musical comedy.
- Zarzuelita-Spanish-An one act Zarzuela.

Zortico-Euskari/Spanish-Third in a set of dances; four men holding blunt swords move in a circle with simple steps while another shows off underneath the swords.

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El Caribe

América Latina
Level 2B



América del Sur

