

Traditional dances in Spain. Bibliometric study based on high impact search engines Danzas tradicionales en España. Estudio bibliométrico basado en buscadores de alto impacto

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Abstract. The purpose of this research is to carry out a bibliometric analysis on traditional dances in Spain with the aim of parcelling all the data obtained in an academic way. A total of N=224 articles published between 2012 and 2022 and indexed in Web of Science were analysed. We used an ex post facto retrospective design and an analysis of frequencies carried out in the Microsoft Excel programme. The documents studied allowed us to classify all the publications by genres and areas (dance, history, sociology, education, ethnomusicology, anthropology, musicology, etc.), as well as the most prolific authors and the highest number of citations, among other aspects. As main results, it was observed that first-order documents in article format and written in Spanish predominated, with flamenco being the most mentioned genre and dance the most representative area. The most prolific year was 2020 and the most cited was 2017. The magazines *Música Oral del Sur* and *La Madrugá*, and the publishing house of the *University of Murcia* stood out in terms of number of publications. On the other hand, in terms of the number of citations, *Leisure Studies* and the *Taylor & Francis* publishing house predominated. The most significant author was Vargas-Macias, A. and the most cited author was Matteucci, X. This study could be taken as a starting point for future research on traditional dances in Spain.

Keywords: traditional dances, baile, bibliometric, folklore, Spain.

Resumen. El propósito de esta investigación es realizar un análisis bibliométrico sobre las danzas tradicionales en España con la finalidad de parcelar de manera académica todos los datos obtenidos. Se analizó un total de N=224 artículos publicados entre 2012 y 2022 e indexados en Web of Science. Se utilizó un diseño ex post facto retrospectivo y un análisis de frecuencias realizadas en el programa Excel de Microsoft. Los documentos estudiados permitieron clasificar todas las publicaciones por géneros y áreas (danza, historia, sociología, educación, etnomusicología, antropología, musicología, etc), así como autores mas prolíficos y mayor número de citas entre otros aspectos. Como principales resultados se observó que predominaron los documentos de primer orden en formato artículo y escritos en español siendo el flamenco el género más aludido y la Danza el área más representativa. El año más prolífico fue 2020 y el más citado el 2017. Destacaron por número de publicaciones las revistas *Música Oral del Sur* y *La Madrugá*, y la editorial de la *Universidad de Murcia*. Por el contrario, en cuanto a número de citas predominaron la revista *Leisure Studies* y la editorial *Taylor & Francis*. El autor más significativo fue Vargas-Macias, A. y el más citado Matteucci, X. Este estudio podría tomarse como punto de partida para futuras investigaciones sobre las danzas tradicionales en España.

Palabras clave: danzas tradicionales, baile, bibliométrico, folclore, España.

Fecha recepción: 13-06-23. Fecha de aceptación: 07-09-23

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Introduction

Within the extensive cultural and intangible heritage of the Spanish state, the different “bailes” and “danzas” of oral transmission stand out for their richness and diversity. These forms of artistic expression, as part of the Spanish cultural legacy to be cared for and protected, are included in the curricula of primary, secondary and university education in the subjects of music and physical education. That is why, in view of the extensive amount of existing bibliography, we have considered it necessary to carry out a bibliometric study with the aim of dividing up and classifying the information we have available to facilitate the task of documentation and training for teachers in this area of the curriculum (Baena-Chinchón, 2016; Flores-Abat et al., 2011; Mateo & Goya, 2003; Martínez del Fresno, 2017; Mas-Mas et al., 2023; Montesinos-Sánchez, 2018; Padilla-Moledo & Coterón-López, 2013; Pegg, 2000; Reynolds, 1998; Rice, 2005).

Some studies related to the topic at hand have been carried out recently, most notably Zhang et al. (2022) and Pastor and Morales (2021). The first one carries out an analysis of the literature published on flamenco in primary search engines (Web of Science and Scopus) between 1982 and 2021. As for the second study, it is a literature review of

those publications related to the didactics of traditional dances in Spain, without filters by search engines or time period.

In our case, the study has covered research on all types of dances related to the Spanish tradition. In view of the enormous amount of materials published in secondary search engines, it was decided to limit the research to Web of Science, one of the most relevant bibliographic search engines at present. On the other hand, and in order to offer the most updated material, the search has been divided into documents published in the last ten years.

Movement and motor coordination has many benefits for the human being that demonstrate its positive aspects. (Aguilar et al., 2021; Álvarez-Ibáñez & Fernández-Hawrylak, 2022; Burbano et al., 2021; Luis-de Cos et al., 2019; Martínez-Heredia et al., 2021; Pacheco-Delgado et al., 2022; Padiál-Ruz et al., 2022; Palma-Marifil, et al., 2021).

From the point of view of neuromotricity, there is increasing evidence of positive results both from its foundation studies and from its intervention studies with control and experimental groups. (Alonso-Marco & Romero-Naranjo, 2022; Álvarez-Morales & Romero-Naranjo, 2019; Andreu-Cabrera & Romero-Naranjo, 2021; Arnau-Mollá & Romero-Naranjo, 2020, 2022a, 2022b; Di Russo & Romero-Naranjo, 2023; Romero-Naranjo, 2013a, 2013b;

2016; 2020; Romero-Naranjo & Sayago-Martínez, 2021; Romero-Naranjo & Andreu-Cabrera, 2023a, 2023b, 2023c, 2023d; Romero-Naranjo, Andreu-Cabrera et al., 2023; Romero-Naranjo, Pujalte-Cantó et al., 2023; Romero-Naranjo & Llorca-Garnero, 2023).

Justification

As has already been mentioned, the dances of the Spanish tradition are present in the music and dance curricula. Although the aim of this study is not to carry out an exhaustive analysis of the inclusion of Spanish dance heritage in educational legislation throughout history, if we go back to the last three educational laws (LOE, 2006; LOMCE, 2013; LOMLOE, 2020) we can observe that traditional dances and dances are explicitly present in all the curricula, with the exception of only the physical education curriculum of the LOMCE which, although it does make reference to dance and dance, does not emphasize Spanish traditional heritage.

Although, as we have seen, traditional dances and dances have been part of the contents of two subjects for several decades, this inclusion in the curriculum is not usually reflected in the classroom, partly because of the poor training of teachers in these subjects (Pastor & Morales, 2021). Thus, it becomes necessary to offer a classification of the most updated existing material to secondary school teachers, so that they can offer students a quality training that also fulfills the purpose of preserving this important part of our cultural heritage.

“Baile” and “Danza”. Brief introduction to terminology

During the course of the research, we have come into contact with specific terminology that needs to be discussed briefly, since in many cases some terms are used as synonyms without being completely synonymous. It is important to note that there is no consensus among authors, so here we show in a neutral way the opinion of various authors.

Before starting the terminological debate, it is important to note that both the Spanish and Italian languages are among the few that have different words to describe “danza” on the one hand and “baile” on the other. On the contrary, there are no such differences in Portuguese, German, English, Turkish, Greek, Czech, Polish, Russian, French or Hungarian among others. They all have the same term for everything: dance.

Although in the Anglo-Saxon world these two terms are grouped under the word dance, in Spanish there is a distinction between the two concepts. If we focus our attention on the word dance, the *Diccionario de música española e hispanoamericana* describes it as “an activity that appears in all cultures as a way of expressing feelings and emotions, of universal character and sometimes with a ritualistic sense” (Casares, 1999, p. 360). The entry also refers to the different types of dance according to their social function, making a division into three groups: dance as a form of artistic expression, popular dance as a leisure purpose, and dance with ritual and/or religious significance.

The *New Grove Dictionary of Music and Musicians* (Kaepler, 2001, p. 362) specifies that “to be understood as dance, movements must be grammatical: they must be intended and interpreted as a dance.”

Regarding the term baile, the entry found in the *Diccionario de música española e hispanoamericana* refers to this word in its meaning as a stage genre typical of the 17th century, which on some occasions also included arrangements of dances, whether courtly or popular dances (Barce, 1999). This meaning is also included in the *New Grove*. However, the latter dictionary also notes that some authors of the same century did distinguish between baile and danza (Gradante, 2001).

For authors such as Caro y de Salas, “danza” would imply more restrained movements and a ceremonious or courtly atmosphere, while “baile” would refer to more vehement gestures, especially in a theatrical context. The *International Encyclopedia of dance* also includes this differentiation, also emphasizing the more energetic and popular character of the word baile and the cultured and, therefore, related to the upper classes, of danza (Brooks, 1998). However, Brooks adds: “The linguistic distinctions between popular and aristocratic dance is strongly suggested here, although the definitions themselves make use of the two terms, indication that they were also used correlatively” (Brooks, 1998, p.669).

Folk dances and traditional dances

There is also debate as to the appellative given to the different dances or bailes, both in the Spanish-speaking world and in the English-speaking world. Mollenhauer states that “the more literary which entered my purview, the more I noticed disparate nomenclature being employed”. (Mollenhauer, 2021, p. 90).

One of the most common adjectives is folk, in English and Spanish, and folklórico or folkloric in Spanish. In the *Oxford Dictionary of Dance* we find a brief definition of the term folk dance, referring that the concept refers to any type of dance that has been developed in a traditional community without the intervention of a choreographer or teacher (Craine & Mackrell, 2000).

The concept of the folk, that is, the people, emerged in the late eighteenth and early nineteenth centuries and is presented as a dichotomy between the popular classes, eminently rural, and the urban upper classes (Buckland, 1983; Friedland, 1998). These rural classes to which the word folk refers, according to Buckland, would be considered as closer to past lifestyles and, therefore, as a reflection of national identity. In this regard, Friedland notes: “The term folk dance [...] is inextricably tied to the nineteenth-century view of the folk as guardians of the pure national soul and folk culture as the repository of customs descended from ancient religious ritual” (Friedland, 1998, p.32).

Finally, it is also necessary to emphasize the importance of differentiating when we talk about traditional Spanish dances and when we talk about Spanish dance, since the latter is a discipline of professional ballet that has four

distinct specialties: “escuela bolera”, flamenco, “folclore” and “danza estilizada” (Suárez et al., 2020).

To conclude this section, the word dance has two meanings: a more generic one in which most authors would agree in general terms (Casares, 1999; Kaeppler, 2001) and a more specific one, which refers to a specific dance or baile. The terminological controversy especially affects the latter because in this sense the words dance and baile are sometimes used as synonyms and sometimes have very different meanings that respond mainly to the nature of the field from which the authors write (historical dance, folkloric, classical, Spanish, etc.). Each of these definitions makes sense within its field but cannot be generalized to the rest. It is from this point of view that the terminological differentiation coming from the articles of this bibliometric should be understood.

Scientific fields

Although it will be discussed more exhaustively in later sections, we wanted to highlight the interdisciplinary approach to Spanish dance and traditional dances in the sample collected. Thus, although the most frequent perspective of study is dance, accounted for in 70 of the 224 documents, we find a large number of texts that approach the study of dances and traditional dances from the perspective of history, ethnomusicology, pedagogy or anthropology. Figure 1 shows the most frequent branches of knowledge. (Figure 1).

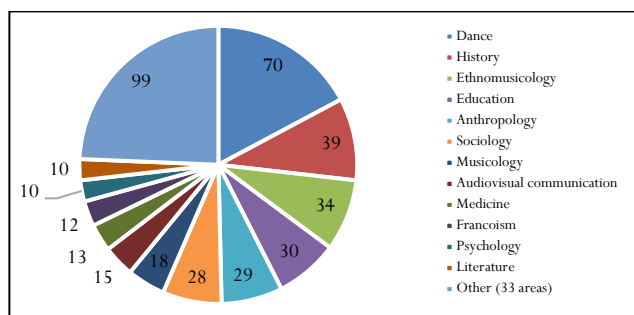


Figure 1. Number of documents by area

Method

Sample

The work carried out is an ex post facto retrospective study, according to the classification of Montero and León (2002). A total of 224 documents published between 2012 and 2022 and indexed in the academic search engine Web of Science were selected.

Instruments

The main instrument for collecting information was Web of Science, owned by the British company Clarivate, taking advantage of its possibilities for filtering and creating lists of results. In addition, on the one hand, the bibliographic manager Refworks was used for a first approach to the creation of references, and on the other, a database created with the Microsoft Excel programme was

used for the analysis of frequencies and the design of the Tables and Figures.

Procedure and analysis

Development of the search strategy

To collect the sample, a search strategy was designed to optimize the results offered by Web of Science, trying to obtain the greatest number of results related to the object of study, i.e., the different Spanish dances. For the preparation of this strategy, use was made of the Boolean operators with which Web of Science works, especially the AND and OR operators. Since Web of Science is an international portal, we chose to configure the strategy in English. The basis of this strategy is the word "dances", to which we added different adjectives that are commonly used to describe the type of dances that we wanted to include, such as "folk", "folkloric", "traditional" and "popular". As we have already seen, these descriptors are not completely synonymous, but they are often used as such in academic texts.

To all these terms it was necessary to add a territorial component, since our study focuses on dances originating in the Spanish territory. At first only the adjective "spanish" was included, but later it was decided to incorporate the names and gentilicios of the different regions and/or autonomous communities, since texts on folklore generally focus on specific territories and not on Spain as a whole, so that the adjective "spanish" might not appear in documents perfectly valid for our study.

It was also decided to include specific names of dances, both of the best known ones (jota, fandango, seguidilla, flamenco, pasodoble, etc) and of dances or their names characteristic only of certain regions (parranda, zortziko, malagueña, manchega, etc). In this aspect it is worth mentioning that we had to eliminate the term manchega, referring to a type of seguidillas typical of Castilla la Mancha, because when the search engine included it, it referred us to a large number of documents related to livestock.

Given the large number of variables to be considered in the search strategy, it was decided to elaborate it in several lines, which also allowed us to configure the areas in which we wanted the terms to be searched. Thus, concepts referring to the dance and its specific names would be searched for in the title, keywords and summary of the texts, while concepts referring to geographic or territorial issues were relegated only to the summary.

With the time filter between 2012 and 2022, this strategy provided us with 339 results within the Web of Science Core Collection, from which a first sample of n=179 was selected. However, with the process of document analysis already started, we realized that there were documents related to our field of study in Web of Science that did not appear with the search strategy used. Thus, we decided to reorganize the combinations of concepts, leaving the concept of dance and its adjectives on the one hand and the names of the different Spanish dances on the other. Finally, the term flamenco was also separated

into a new line, since when it was included together with other types of dances, results did not appear as they did when this word was searched independently.

With the new search strategy, extended to all Web of Science databases, and maintaining a first filter by publication date, 523 results were obtained, almost 200 more than with the previous strategy and collection filter. From this sample, a first selection was made by reviewing titles, abstracts and keywords. The inclusion criterion was that these documents had to deal with aspects related to Spanish dances and dances, whether traditional dances or professional Spanish dance, even if they did not focus on the choreographic field. Databases and patents were excluded, leaving a sample of 226 documents. Among these were two duplicate references, which corresponded to an article published by the same journal in English and Spanish and to the same article published in two different journals. For the analysis of the documents, it was decided in the first case to unify the two references into one, while in the second case the reference with fewer citations, published in the *Revista de Investigación sobre Flamenco La Madrugá*, was eliminated, leaving the one corresponding to the *Revista Música Oral del Sur*. Thus, the final sample for analysis resulted in $n=224$ documents.

Data analysis

For the analysis, the Excel program was used to organize the information available for each document into different categories. These categories correspond to different variables, such as the year of publication of each document.

On the demographic side, the country of publication of the documents and the language of the documents were studied. The variables corresponding to more technical aspects of the documents have also been analyzed, such as the number of citations of each document, the type of document, the different publication sources and their publishers. In addition to these data, the authors of the texts and the keywords used were also analyzed.

As for the content of the texts, the Excel document shows which dances are dealt with and the order in which they are treated, with the documents in which the dance in question is the main topic being the first and those in which the consideration is almost anecdotal being the third. Another aspect included was the areas from which the study of the different dances was approached and the key words proposed by the authors.

Results

Of the 224 documents that make up the final sample, two peaks of publications are observed if we consider their distribution by year. The first, with 29 documents, occurs in 2015, in which we find more than twice as many publications as in the previous year. From 2015 onwards, the number of publications decreases, but does not reach such a low level as in the first years, finding a new peak in 2020, which despite being higher than the previous one with 34 documents, is not as pronounced with respect to the previous and subsequent years. Figure 2 shows the production by year more precisely (Figure 2).

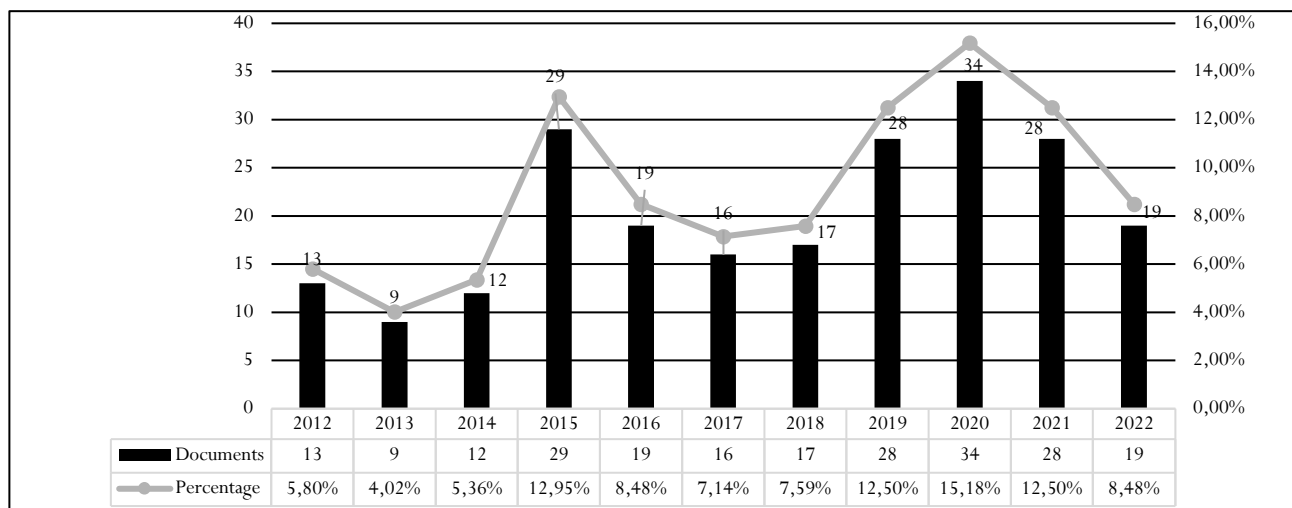


Figure 2. Number of documents by year

A total of 354 citations were found. However, it should be noted that the level of production by years did not correspond to the number of citations, which we reflect in

Figure 3, since the most productive years were not those with the greatest scientific impact, quite the contrary (Figure 3).

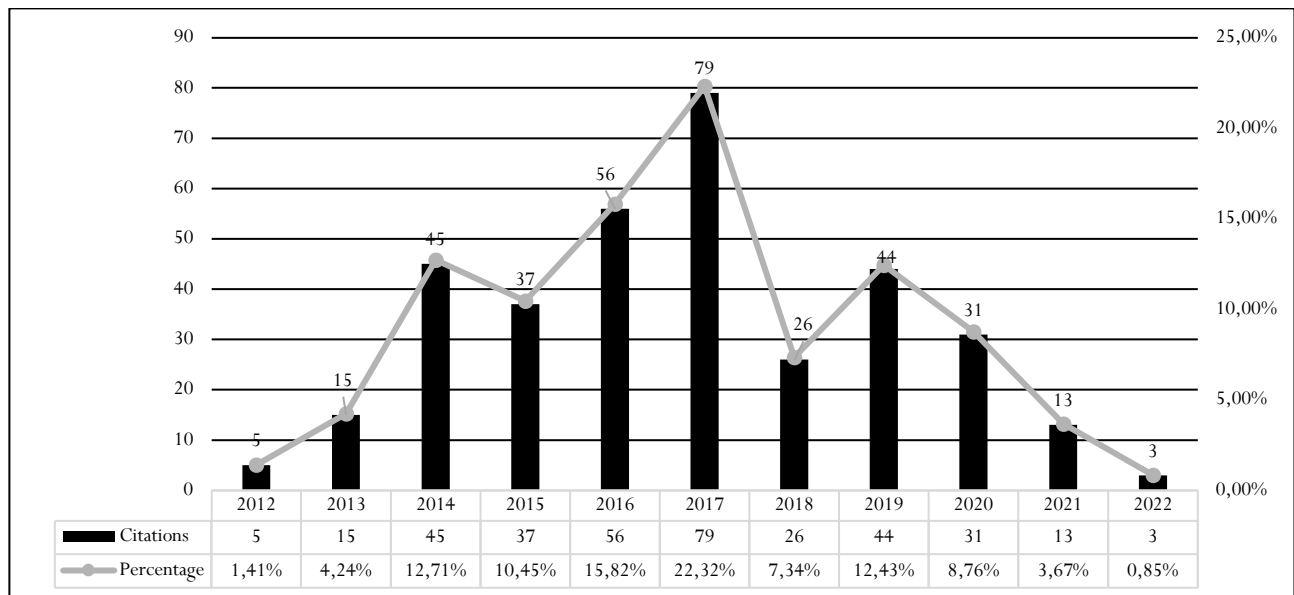


Figure 3. Number of citations by year

With respect to the language in which the documents in the sample were written, publications were found in five different languages, in addition to two articles written bilingually. We found a clear predominance of Spanish and

English which, as can be seen in Figure 4, account for more than 90% of the total number of publications. It is important to note that publication in other languages is almost anecdotal (Figure 4).

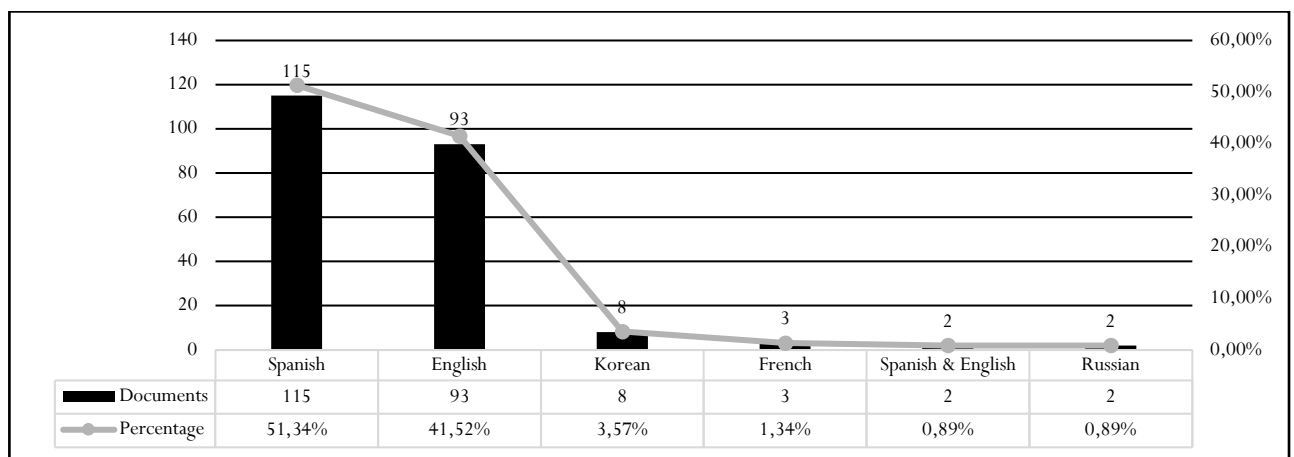


Figure 4. Number of documents by language

In terms of the type of documents, articles were predominant, accounting for 92.41% of the total sample. Of this percentage, 76.33% were articles of the first order of treatment, i.e., the dance was the main topic, followed by 21.74% of the total number of articles of the second order and 1.93% of articles of the third order. Table 1

below shows the distribution of documents by type and order of treatment. As for citations, the same trend is observed, with first-order articles being the most cited, representing 69.77% of the total of 354 citations counted, as shown in Table 2. (Table 1) (Table 2).

Table 1. Number of documents by type and treatment order

	1st order		2nd order		3rd order		Total	
	Docs	% of docs	Docs	% of docs	Docs	% of docs	Docs	% of docs
Article	158	70,54%	45	20,09%	4	1,79%	207	92,41%
Book Chapter	2	0,89%	0	0,00%	0	0,00%	2	0,89%
Book Review	3	1,34%	0	0,00%	0	0,00%	3	1,34%
Editorial Material	1	0,45%	0	0,00%	0	0,00%	1	0,45%
Meeting Abstract	1	0,45%	0	0,00%	0	0,00%	1	0,45%
Proceedings Paper	7	3,13%	0	0,00%	0	0,00%	7	3,13%
Review article	2	0,89%	0	0,00%	0	0,00%	2	0,89%
Thesis	0	0,00%	1	0,45%	0	0,00%	1	0,45%
TOTAL	174	77,68%	46	20,54%	4	1,79%	224	100,00%

Table 2.
Citations by document type and treatment order

	1st order		2nd order		3rd order		Total	
	citations	% (citations)	citations	% (citations)	citations	% (citations)	citations	% (citations)
Article	247	69,77%	91	25,71%	3	0,85%	341	96,33%
Book Review	2	0,56%	0	0,00%	0	0,00%	2	0,56%
Editorial Material	0	0,00%	0	0,00%	0	0,00%	0	0,00%
Meeting Abstract	0	0,00%	0	0,00%	0	0,00%	0	0,00%
Proceedings Paper	2	0,56%	0	0,00%	0	0,00%	2	0,56%
Review article	3	0,85%	0	0,00%	0	0,00%	3	0,85%
Book Chapter	6	1,69%	0	0,00%	0	0,00%	6	1,69%
Thesis	0	0,00%	0	0,00%	0	0,00%	0	0,00%
TOTAL	260	73,45%	91	25,71%	3	0,85%	354	100,00%

In terms of the disciplines from which the research was approached, 45 different disciplines were counted, with dance standing out as the main field of study. It was found in 70 documents in the sample (n=224), followed by

history and ethnomusicology with more than 30 documents each. A breakdown of the main subject areas found is presented in Figure 5 (Figure 5).

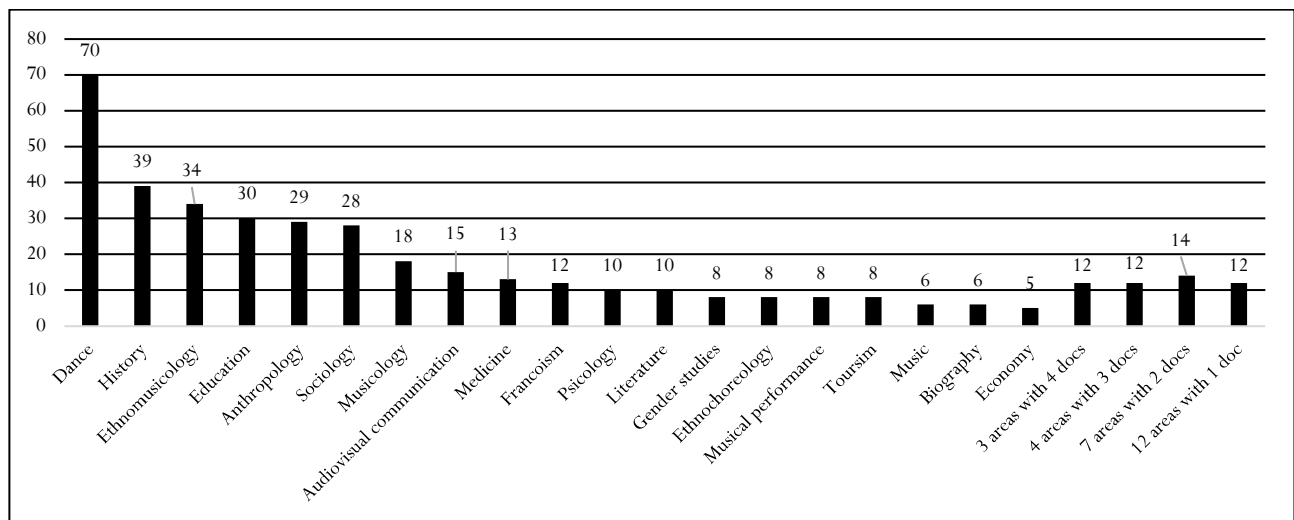


Figure 5. Number of documents by thematic area

With respect to the types of dances and dancers treated, flamenco clearly prevails as the dance genre most often dealt with, since it appears in 158 of the 224 documents that make up the sample. On the other hand, 17 types of dances are only covered in one text, with parrandas, malagueñas,

isa or sardana, among others, standing out. Also noteworthy are the documents that deal with traditional dances in a general way, without focusing on a specific genre. Figure 6 shows a more detailed breakdown of the main types of dances covered (Figure 6).

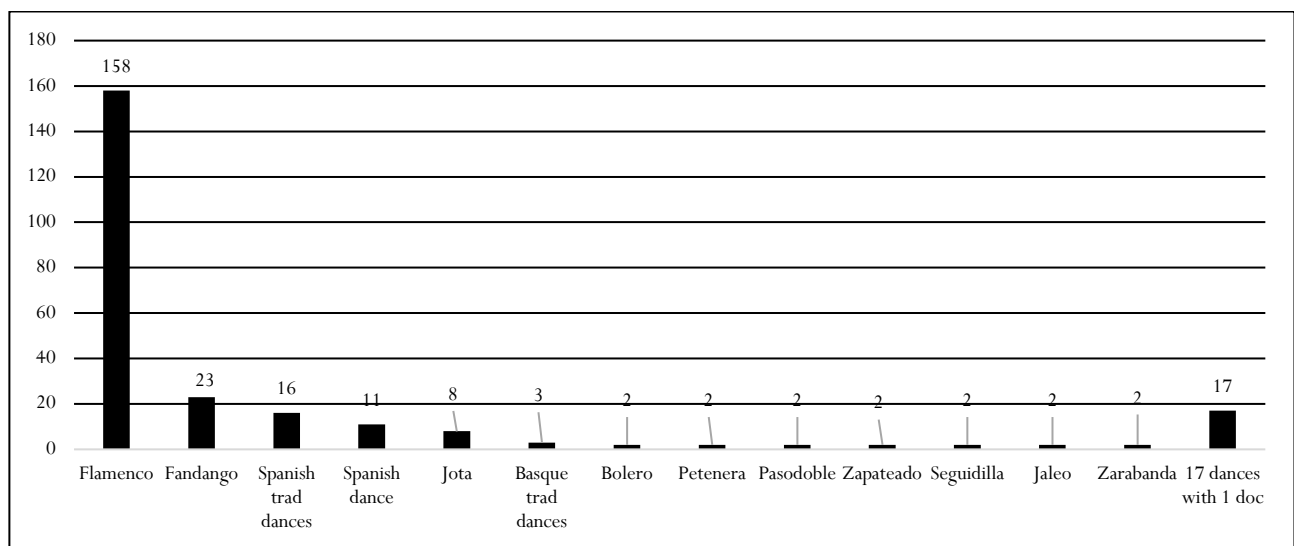


Figure 6. Number of documents by type of dance

This predominance of flamenco can also be seen in the key words of the research, since of the 873 collected, this is the one that appears in the most publications, with 91 documents that include it, that is, 40.62% of the sample

(n=224). The second keyword with the most documents, dance, is a long way behind this one, with only 14 documents, as can be seen in Figure 7. (Figure 7).

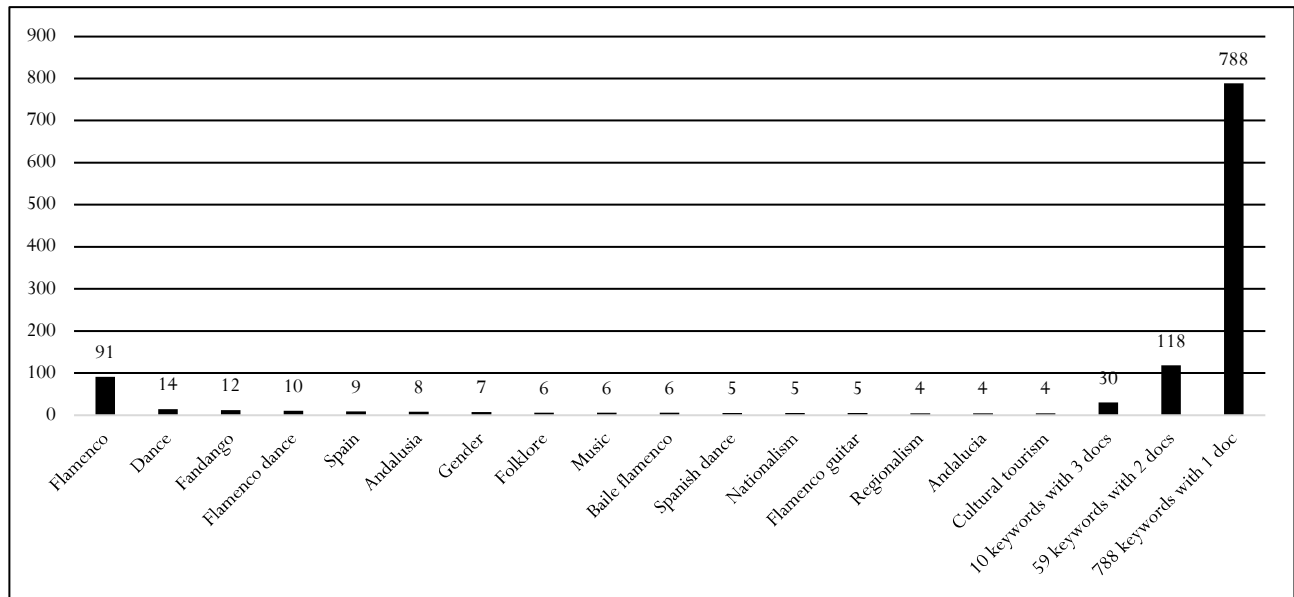


Figure 7. Number of documents by keyword

Focusing on the publishers, it was found that the majority only published one document, with 70 publishers with only one publication and three publishers with more than ten. Of these three, the most prolific were the University of Murcia, with 32 publications, and the Junta de Andalucía, with 30. However, looking at citations per publisher, it was found that the University of Murcia dropped to twelfth place, with only 2.26% of the total

citations (n=354). The Junta de Andalucía, on the other hand, fell back to fifth place with 19 citations.

In first place came Taylor & Francis, the third most prolific publisher, which with 18 papers accumulated 31.07% (n=110) of the citations. It is worth noting that of the ten most cited publishers, only three published more than two articles (Table 3).

Table 3. Number of documents by publisher

Publisher	Docs	% (docs)	Citations	% (citations)
Universidad de Murcia	32	14,29%	8	2,26%
Junta de Andalucía, Centro de Documentación Musical de Andalucía	30	13,39%	19	5,37%
Taylor & Francis	18	8,04%	110	31,07%
Federación Española Asoc Docentes Educación Física-FEADEF	8	3,57%	11	3,11%
MDPI	7	3,13%	20	5,65%
CSIC	6	2,68%	5	1,41%
Cambridge University Press	4	1,79%	7	1,98%
Springer	4	1,79%	4	1,13%
Intellect LTD	3	1,34%	4	1,13%
UPV-EHU Press, serv editorial	3	1,34%	2	0,56%
Pontificia Universidad Católica Chile	3	1,34%	2	0,56%
SIBE-Sociedad de etnomusicología	3	1,34%	1	0,28%
Universidad Complutense de Madrid	3	1,34%	0	0,00%
Universidad de Sevilla	3	1,34%	0	0,00%
Universitat Jaume I, Servei de comunicació i publicacions	3	1,34%	0	0,00%
12 publishers with 2 docs each	24	10,71%	49	13,84%
70 publishers with 1 doc each	70	31,25%	112	31,64%
TOTAL	224	100,00%	354	100,00%

A total of 133 journals were registered, where we find a similar case to that of the publishers, since 50.89% of the documents counted are located in journals with only one publication. The most prolific journals are La Madrugá and Música Oral del Sur, published by the University of Murcia

and the Junta de Andalucía, respectively. Both have 30 documents indexed in Web of Science, that is, 13.39% of the total number of articles (n=218) each, as can be seen in Table 4, corresponding to the number of documents published by each journal (Table 4).

Table 4.

Documents by journal		
Journal name	Docs	% (docs)
114 journals with 1 doc	114	50,89%
15 journals with 2 doc	30	13,39%
Música Oral del Sur	30	13,39%
Revista de Investigación sobre Flamenco — La Madrugá	30	13,39%
Retos—Nuevas Tendencias en Educación Física, Deporte y Recreación	8	3,57%
Trans—Revista Transcultural de Música	3	1,34%
Cultura, Lenguaje y Representación — Revista de estudios culturales de la universitat Jaume I	3	1,34%
TOTAL	218	97,32%

However, if we look at the number of citations, only one of the two journals mentioned -Música Oral del Sur- appeared among the most cited, being the third with 19 citations, 5.37% of the total number of citations (n=354). Of the ten most cited journals, only Música Oral del Sur and Retos published more than eight articles, as can be seen by comparing the data in Table 4 and Table 5 below. On the other hand, a total of 69 journals did not obtain any citations. (Table 5).

Table 5.

Number of citations by journal		
Journal name	Citations	% (total sample)
Leisure Studies	54	15,25%
Annals of Tourism Research	23	6,50%
Música Oral del Sur	19	5,37%
Menopause—The Journal of the North American Menopause Society	18	5,08%
Medical Problems of Performing Artists	15	4,24%
ACM Journal on Computing and Cultural Heritage	13	3,67%
Scandinavian Journal of Medicine & Science in Sports	12	3,39%
Body Image	12	3,39%
International Journal of Arts Management	12	3,39%
Retos—Nuevas Tendencias en Educación Física, Deporte y Recreación	11	3,11%
Total	189	53,39%

With regard to the authors, of the 323 that we found, those who wrote alone predominated over the research groups, since we found 153 documents out of the total (n=224) that were written by a single author. The trend that can be observed in Figure 8 is that the greater the number of authors in the research group, the fewer the number of documents we found. (Figure 8).

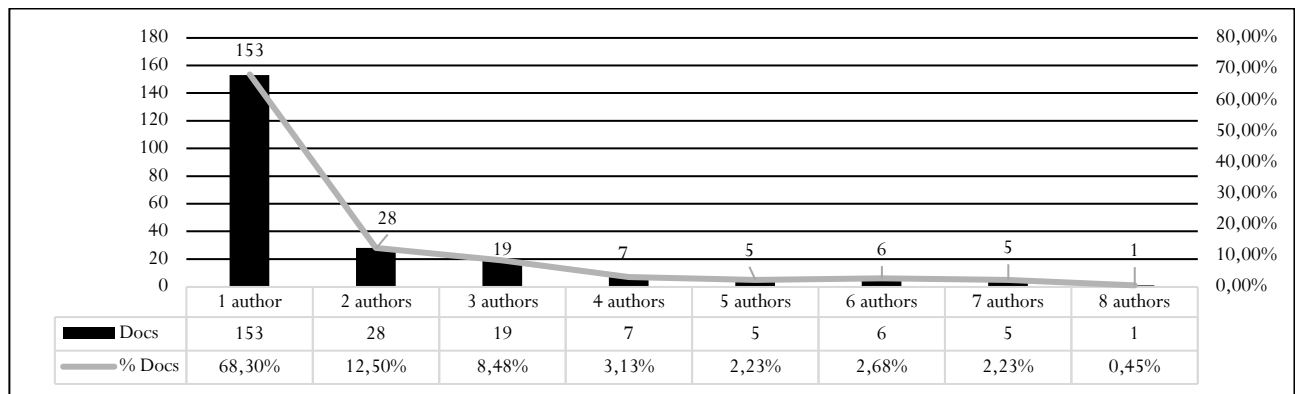


Figure 8. Number of documents by number of authors

With regard to the number of publications per author, the same trend as in journals and publishers is observed; that is, each author has few documents to his or her name and it is the authors with only one publication (either alone or as part of a group) who are most abundant, with 273 of the total of 323 authors recorded. Again, the authors with the most publications do not coincide with those with the most citations. Table 6 shows a breakdown of the most prolific authors. It should be noted that the maximum number of papers for a single author is 9.

Table 6.

Authors arranged by number of document				
Authors	Docs	% (docs)	Citations	% (citations)
Vargas-Macias, A.	9	4,02%	31	8,76%
Gomez-Lozano, S.	5	2,23%	12	3,39%
de las Heras Fernandez, R.	5	2,23%	3	0,85%
Baena-Chicon, I.	4	1,79%	19	5,37%
Torres Cortes, N.	4	1,79%	3	0,85%
Diaz-Banez, J.M.	3	1,34%	15	4,24%
Kroher, N.	3	1,34%	15	4,24%
Castillo-Lopez, J.M.	3	1,34%	12	3,39%
Berlanga, M.A.	3	1,34%	4	1,13%
Espada, M.	3	1,34%	3	0,85%
van Ede, Y.	3	1,34%	3	0,85%
Calahorro Arjona, M.A.	3	1,34%	0	0,00%
de las Heras Monastero, B.	3	1,34%	0	0,00%
37 authors with 2 docs each	74	33,04%	340	96,05%
273 authors with 1 doc each	273	121,88%	580	163,84%

Table 7.

Authors arranged by number of citations				
Authors	Citations	% (citations)	Docs	% (docs)
Matteucci, X.	77	21,75%	2	0,89%
Filep, S.	54	15,25%	1	0,45%
Vargas-Macias, A.	31	8,76%	9	4,02%
Serrano-Guzman, M.	20	5,65%	2	0,89%
Villaverde-Gutierrez, C.	20	5,65%	2	0,89%
Baena-Chicon, I.	19	5,37%	4	1,79%
Aguilar-Ferrandiz, M.E.	18	5,08%	1	0,45%
Ocana-Peinado, F.M.	18	5,08%	1	0,45%
Valenza-Demet, G.	18	5,08%	1	0,45%
Valenza-peña, C.M.	18	5,08%	1	0,45%
Palma, L.	16	4,52%	2	0,89%
9 authors with 15 citations each	135	38,14%	20	8,93%
12 authors with 12 citations each	144	40,68%	20	8,93%
Machin-Autenrieth, M.	11	3,11%	2	0,89%
3 authors with 9 citations each	27	7,63%	6	2,68%
9 authors with 8 citations each	72	20,34%	9	4,02%
6 authors with 7 citations each	42	11,86%	6	2,68%
12 authors with 6 citations each	72	20,34%	12	5,36%
10 authors with 5 citations each	50	14,12%	10	4,46%
6 authors with 4 citations each	24	6,78%	10	4,46%
19 authors with 3 citations each	57	16,10%	35	15,63%
28 authors with 2 citations each	56	15,82%	29	12,95%
41 authors with 1 citation each	41	11,58%	46	20,54%
156 authors with 0 citations each	0	0,00%	165	73,66%

Note. The same document with its corresponding citations can be posted in different authors at the same time.

If we compare the data in Table 6 with those in Table 7, which can be consulted below, we can see that among the five authors with the highest production, only two are

among the ten with the most citations. These are Vargas-Macías, who with 9 documents registers 31 citations, and Baena-Chicón, an author with 4 publications and 19 citations. Among the authors with the greatest impact, on the other hand, Mateucci, who accumulates 77 citations with only two documents, and Filep, with one publication and 54 citations, stand out (Table 6) (Table 7).

Regarding the most cited papers, it should be noted that the first is a joint publication by the two most cited authors,

Matteucci and Filep, and the second is an individual publication by Matteucci. The remaining publications with more than 10 citations, on the other hand, correspond to research groups, despite the fact that most of the documents in the sample ($n=224$) correspond to individual studies.

Another aspect to highlight is the large number of published documents with no citations in the last ten years, amounting to 138 out of 224 publications in the total sample. Table 8 shows those documents with more than 10 citations. (Table 8).

Table 8.
Most cited document

Document title	Citations	% (citations)
Matteucci, X., & Filep, S. (2017). Eudaimonic tourist experiences: The case of flamenco. <i>Leisure Studies</i> , 36(1), 39–52. https://doi.org/10.1080/02614367.2015.1085590	54	15,25%
Matteucci, X. (2014). Forms of body usage in tourists' experiences of flamenco. <i>Annals of Tourism Research</i> , 46, 29–43. https://doi.org/10.1016/j.annals.2014.02.005	23	6,50%
Serrano-Guzman, M., Encarnacion Aguilar-Ferrandiz, M., Marie Valenza, C., Manuel Ocana-Peinado, F., Valenza-Demet, G., & Villaverde-Gutierrez, C. (2016). Effectiveness of a flamenco and sevillanas program to enhance mobility, balance, physical activity, blood pressure, body mass, and quality of life in postmenopausal women living in the community in Spain: A randomized clinical trial. <i>Menopause-the Journal of the North American Menopause Society</i> , 23(9), 965–973. https://doi.org/10.1097/GME.0000000000000652	18	5,08%
Kroher, N., Diaz-Banez, J.-M., Mora, J., & Gomez, E. (2016). Corpus COFLA: A Research Corpus for the Computational Study of Flamenco Music. <i>Acm Journal on Computing and Cultural Heritage</i> , 9(2), 10. https://doi.org/10.1145/2875428	13	3,67%
Paris-Aleman, A., La Touche, R., Gadea-Mateos, L., Cuenca-Martinez, F., & Suso-Marti, L. (2019). Familiarity and complexity of a movement influences motor imagery in dancers: A cross-sectional study. <i>Scandinavian Journal of Medicine & Science in Sports</i> , 29(6), 897–906. https://doi.org/10.1111/sms.13399	12	3,39%
Garcia Dantas, A., Amado Alonso, D., Antonio Sanchez-Miguel, P., & del Rio Sanchez, C. (2018). Factors Dancers Associate with their Body Dissatisfaction. <i>Body Image</i> , 25, 40–47. https://doi.org/10.1016/j.bodyim.2018.02.003	12	3,39%
Palma, L., Luisa Palma, M., Rodriguez, A., Luis Martin, J., & Cascajo, I. (2017). Live Flamenco in Spain: A Dynamic Analysis of Supply, With Managerial Implications. <i>International Journal of Arts Management</i> , 19(3), 58–70.	12	3,39%

Discussion

We found several facts to highlight from the data presented in the previous section. Firstly, it is worth highlighting the difference between the most productive authors and those with the greatest impact. If we take Vargas-Macias, the most prolific and third most cited author, as a reference, we find that he has an average of 3.44 citations per article, while if we extract that of Matteucci, the most cited author, his average is 38.5 citations per paper.

Several hypotheses can be put forward to explain this fact; one possible justification could be centered on the field from which the research was conducted, since Matteucci's articles come from the study of tourism, while those by Vargas-Macias are mostly from the medical field. On the other hand, it should be noted that the two most cited articles, in which Matteucci has participated, have been published by international publishers such as Taylor & Francis and Elsevier. Thus, publication in groups with a high level of dissemination would have contributed to increase the impact of these articles.

In general, however, the papers that make up the sample analyzed have achieved little impact, since only seven of them have more than ten citations, as shown in Table 8 in the previous section. Of these seven documents, only two have dance among the disciplines from which they approach the research topic; none of them has it as the main and/or only discipline. In addition, it should be remembered that dance appears as a thematic area in only 31.25% of the documents that make up the sample ($n=224$). Therefore,

and despite the fact that, as we have seen, dance is the area present in the greatest number of articles, we can affirm that there is a tendency towards an interdisciplinary approach and not only from the choreographic or movement field.

On the other hand, flamenco stands out as the main research topic, since it is associated with 158 of 224 documents that make up the sample, that is, approximately 70% of the publications collected. There are also 25 different keywords that include this word. It is undeniable, therefore, that flamenco is a great focus of interest in scientific research in different disciplines. Flamenco, declared Intangible Cultural Heritage (Unesco) in 2010, is one of the most internationally known Spanish artistic and cultural expressions.

This difference in diffusion with respect to other Spanish dances is due in part to the political use made by the Franco regime (de las Heras Monastero & Delgado, 2022). During the developmentalist era, in which the state sought a greater international openness, the promotion of flamenco was used as a tourist propaganda strategy to improve the external image. In this way, a form of expression typical of the Andalusian territory was assimilated to the national identity that the regime was trying to build.

Flamenco is also included in the curriculum of professional music and dance education in Andalusia. The Junta de Andalucía (2007a) establishes flamenco dance as a specialty independent of professional dance studies, while professional music studies include the specialties of flamenco singing and guitar (2007b).

On the other hand, there are two specialized journals on flamenco: *La Madrugá*, published by the University of Murcia, and *Música Oral del Sur*, published by the Junta de Andalucía. These two magazines, as mentioned in the previous section, total 60 publications, most of them focused on flamenco or related aspects.

The institutional and educational support, together with its international projection, therefore have an impact on the interest and number of research studies on flamenco, as opposed to other dances spread throughout Spain, such as the jota, which in our sample is dealt with in 8 of the 224 articles, that is, only 3.51%.

Also noteworthy are the studies that deal with the political use of traditional dances during the Franco era. Our sample includes 12 documents that study aspects related to Franco's regime, which represents 5.36% of the total. As has already been mentioned in this and other sections, the use of dances was very important in the construction of a national identity in accordance with the principles of the regime. Proof of this are the numerous groups of "Choirs and Dances", in the style of the Women's Section of the Spanish Falange, which still remain in our territory.

Another relevant aspect is the presence of studies related to the field of education, which make up 13.39% of the sample. Although it may seem a small percentage, it is the fourth thematic area with more documents, so that a certain interest is perceived. Of the 30 documents presenting research from the educational field, approximately half focus on general education (primary, secondary, museum education, ...), while the other half deal with aspects related to specific studies of music and dance, mostly flamenco.

Martínez-Delgado (2020), in his analysis of music textbooks for primary school in the Valencian territory, highlights the scarce presence of dances and other elements of Valencian folklore in most of the publishers consulted. In the sample analyzed by Martínez-Delgado, only the Valencian publisher Bromera includes didactic proposals related to dances or traditional instruments. In many cases, therefore, it ends up being the teacher's task to elaborate proposals and didactic materials to work on this knowledge included in the curriculum. Thus, there is still room for studies that address the inclusion of traditional dances in schools.

Conclusions

Traditional dances and dances, as part of our intangible cultural heritage, are a precious asset to be preserved and studied. It is positive, therefore, that research on this subject is approached from various disciplines of knowledge, since it shows that, especially in the case of flamenco, these dances are not something obsolete and belonging to the past, but are living artistic expressions that are constantly being renewed to adapt to new global contexts.

In this aspect, one avenue of research that remains open is that of traditional dances from the perspective of tourism. As mentioned in the previous sections, the publications

with the greatest impact explore this path; however, few of the documents in the sample are approached from this field of study and all of them are focused on flamenco.

Tourism, one of the main sectors in the Spanish economy, is an activity that can be greatly affected by unexpected changes such as the recent global pandemic. Another of the changes that can greatly condition the arrival of tourists is climate change; the increase in temperatures would cause, for example, a loss of summer tourists on the Mediterranean coast (Olcina & Vera-Rebollo, 2016). This decrease in tourism known as sun and beach tourism opens the door to study other models of tourism, among which is cultural tourism and where traditional dances and dances may have a place as an instrument of attraction.

It is worth mentioning in this regard the jota, a genre of music, song and dance spread both throughout Spain and Latin American countries, since in March 2023 it was declared a Representative Manifestation of Intangible Cultural Heritage (General Directorate of Heritage and Fine Arts). This implies a further step on the road to the declaration of Intangible Cultural Heritage by Unesco, a distinction already granted to flamenco.

As mentioned above, despite being one of the most popular and well-known traditional genres in Spain, there are hardly any articles that speak exclusively of the jota. The declaration as Intangible Cultural Heritage could mean an increase of interest and funds to study a dance that represents a great diversity and cultural richness. The doors are also open to study other genres of the varied repertoire of traditional Spanish dances.

In this regard, it is necessary to briefly review the situation of the studies found in secondary search engines, more specifically in Dialnet. This bibliographic search engine hosts mainly Spanish and Latin American documents, which makes it especially useful when searching for publications on more localized topics, such as traditional dances. In this sense, it is worth mentioning the enormous amount of bibliography available.

Although the scope of this study was limited to primary engines, secondary engines were also consulted in the previous research. With a search strategy similar to the one described in the method section, but elaborated in Spanish, 514 results were obtained only with the temporal filter of the last ten years (2012-2022). The number of results obtained using a search strategy in Basque [(*dantza AND (tradizionalak OR folklorikoak) OR "euskaldeko dantzak" OR "herri-dantzak"*)], which without any filter resulted in more than 7767 entries, although it is true that by applying restrictions such as that the words of the strategy had to appear in the summary, it was possible to reduce this number to 595 results. Although in smaller numbers, significant results were also obtained by introducing search strategies in Galician (351 results, without filters) and Valencian (145 results, without filters).

Although it does not pass through the same quality filters as that available in primary search engines, the information that can be found in secondary search engines

may prove to be of great value. For this reason, the possibility also remains open of carrying out bibliometric studies that parcel out and analyze the research found in these search engines. Another aspect to be studied could be the comparison between the studies indexed in the primary and secondary search engines, taking into account aspects such as the dances dealt with and the disciplines from which they are approached.

On the other hand, and in reference to the object of our research, we consider that by carrying out a bibliometric study focused on primary engines, we have achieved our purpose of offering a selection of updated scientific documents that allow teachers of secondary schools to deepen the study of Spanish traditional dances from an interdisciplinary perspective, which will have an impact on a higher quality education adjusted to the current contexts.

We cannot forget the important role played by educational centers in the transmission of culture (Ibáñez et al., 2023). Pujolar et al (2011) state that today states no longer guarantee the functioning of monolingual public spaces from the moment in which economic flows, major political decisions or the communicative dynamics facilitated by ICTs (p. 57). Although this statement refers to the linguistic field, we are faced with the same problems in the transmission of music, dance and other elements of popular culture attached to a specific territory; the genres themselves are often cornered by those transmitted by the mass media.

On the other hand, it should be noted that this study is not without limitations, since only the results provided by a search engine for a specific time period have been analyzed. The possibility remains open of carrying out similar studies with other search engines and with a greater time range, to complete the one we have presented.

In conclusion, many doors are still open for future work on traditional Spanish dances; here we have only highlighted some of the possible fields of study. We encourage, therefore, researchers and teachers to explore these avenues of research.

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