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reached Tlaxcaltec land, approaching about the 15th century AD. They came from the plains of Poyautlan, near Texcoco, where they were driven out by Tecpanecas and Mexicas, reaching to penetrate Tlaxcala. Teochichimecas fought various battles with neighboring groups settled with power, but there were always winners over Texcocans and Huexotzincas. The main settlements occurred in the central part of Tlaxkscala, and as the population grew, they spread to the main natural tributaries of water and to places where they were allowed to survive in the natural environment. The region where the village of Mazatekokhko is located is an arid area because it is located in an area known as the foothills of La Malinche. Tlaxcala had previously been captured by the Teochichimec groups since the 10th century in the northern part of the present state, so it was not strange that migration to this place occurred frequently, since the Tlaxksalteck region was home to an important population in America Meso, because of its peculiar culture. In the fourteenth and fifteenth centuries was a period of wealth, trade was carried out intensively arriving on the Persian Gulf coast, the Yucatan Peninsula and even in Hibueras (located in Honduras). Food was probably integrated with agricultural products, supplemented by hunting and harvesting, as well as food brought from other regions, transported by merchants to the village of Mazatekokchko, as cities with high levels of social complexity in their internal structure were developed very close to it, so that perhaps somehow, under the influence of society, small tech groups were developed. La Colonia.- Between 1578 and 1579 Antonio de Guevara, who was later governor of Tlaccal from 1583-1584, was transferred or sold to Diego Munoz Camargo, (who was the chief chronicler of Tlaxcala history), land in Mazatecochco, as well as in the city of Kiaheuikstlan. By the end of the 17th century, many villages sought autonomy, and the crown required the inspection of the ownership of at least 30 houses or a plot with 500 rods in communal lands. The people of San Cosme Mazatecochco managed to meet these requirements as well with antiquity in religious life because it belonged to the San Francisco Papalotla Congregation. This congregation it once belonged to the Franciscan monastery of Puebla and, during secularization, belonged to the congregation of San Miguel del Monte. Thus, San Cosme Mazatekochko received the title of village in 1678-1681. Nineteenth century independence.- During the colonial era and at the entrance of the nineteenth century in the village of San Cosme Mazatecochco, abundant maize crops were produced and as a result of the war of independence, agriculture was severely affected, which caused continuous hombruns, since this product is the main basis of survival. Tlaxcala has always benefited from the ways of communication, as it was a strategic point in national geography, as it has communicated with the port of Veracruz since the viral era. For this reason, Puebla has demonstrated a deep ambition since the days of Novohispana to annex it to its territory. His first attempts were through the episcopal, but he never succeeded, the attempts of 1821 followed those 1849, when he reapply for annexation, the request that the people of Tlaxcalteca flatly rejected and through the provincial council. Tlaxkscala and its peoples' parties, including Mazatekokhko, joined. Reformation.- Tlaxkscal was a point of geographical importance, being a mandatory step of the corridor Veracruz-Puebla-Mexico, so the French army had to pass through Tlaskalya. Antonio Carvajal formed an army of tlaxkscalteca to protect Tlaxkskal. Around 1862 he fought various battles in the village of Mazatecochco, against the French. The twentieth century of the Mexican Revolution.- The Mazatekokchko region supported the revolutionary movement. In particular, it supports the sandy current, which is based on the Sovereign Revolutionary Convention of Aguascalientes, contributing to the distribution of land, as noted by historian Mario Ramirez Rancanyo. The parishes were run by the prosecutor, who was the one who rang the bells in a sign of alarm as the revolutionaries approached Mazatecochco. The 1920s meant a phase of adaptation when the population was forced to change their way of life to adapt to a new later reality. In the 1940s, during the reign of General Lazaro Cardenas, the distribution of agricultural products was actively promoted, as the farms that existed in Mazatekokhko were divided and the restoration of the peasantry began. In the early 40's begins the search for new horizons of life. In 1943, the city of Mazatekokhcho the status of a municipality named Jose Maria Morelos de Mazatecoc as he sought its autonomy to have more flexibility in budget management to adequately meet the improved demand for Utilities. The modern era.- Currently the village is divided into four parts or neighborhoods: Tlalapex neighborhood, Mihak neighborhood, Kapula neighborhood and Rancho neighborhood, each of which is an auxiliary president. Agricultural production is based on the cultivation of corn, beans and wheat, to a lesser extent barley and wintering. There is no echidna or communal land in the municipality. The city of Mazatekokhko sells its workforce in factories near the region. The Temascal Bath is a legacy left by the great pre-Hispanic cultures. In Mazatecochco it remains in effect, as they are built of earth and stone, with a rounded arch and cement floor entrance, usually used once a week. The artisanal production is layered with hand embroidery and sold in Panotla, San Francisco Tetlanohcan, San Pablo del Monte, San Marcos Contla and San Miguel Tenanzo. Highlights include the manufacture of crepe and duplicitous paper flowers. The people of Mazatekochko demonstrated the great autonomy of the heritage of the rich pre-Hispanic culture that took place in much of the Tlaxksalteck region, even if its origin is teochichimecas. This article or section requires links that appear in an accredited publication. This notice was posted on October 25, 2014. Carnival Tlaxcala Intangible Cultural Heritage MexicanState TlaxcalaCity Tlaxcala de XicohtncatlDeclaratory February 14, 2013MaterialType. The historic TlaxcalaFecha Before the Holy WeekCongreso of the State of Tlaxkskala Edit the data on The Wikidat Carnival Tlaxkskala is one of the most important folk and cultural events of the Mexican state of Tlaxkscalala. On February 14, 2013, the state Congress called the event an intangible cultural heritage of the state of Tlascaglia. The carnival was introduced by Spanish colonizers from the 17th century. In fact, in 1699, the then governor of the province, the Duke of San Roman, issued a document prohibiting dancers from mocking local personalities and ordered that the decree be trumpeted in naouatle and Spanish. This document is located in the office of the Tlaxcala Historical Archives. Dancing and carnival music were created by Tlaxcaltecas from the assimilation they made from dancing and music from Europe between the sixteenth and nineteenth centuries. Since then they have been modified and adapted by the performers, trying not to change their original character too much. The general characteristics of the dances of Vasario and Doncella de Papalotla. Carnival dances are divided into the following common groups: Litters of Catherine Type of Dress: Top hat or not with a slat socket with mirror al Coat, French wooden mask, levet, trousers and black umbrella type dance figures: Taragotas, Four Seasons or Russian Crews (deformation four roses) French crews and Lancer Crew. Combined crews. Antique style litters Type of clothing: Headdress made of huihuil'n sticks and strips of colorful paper, shirts and pants on the knees multicolored satin, cardboard mask and sports stockings. Type of dance figures: Different types of mixed carriages and songs of modern fashion. Knife dance (made in Terrenate and consisting of sons derived from tlaxcalteca syrup). Warrior Litter Clothing Type: Penacho and Back (pantley) with pheasant and feathers, breastplate, shirt and knee pants in dark velvet and embroidered and topped with chakira and sequins. Long leather boots and a wooden mask with a Spanish face. Type of dance figures: French crews, Lancer crews (deformed dancers). Double carriages (when mixing French and lancers) Litters of white or feather type of clothing: White layer with embroidery, palm hat with a side train of ostrich feathers with a mirror and multicolored syena syen, belt and wooden mask with a Spanish face. The Lucero version uses velvet fabric, a costume clipping and an Andalusian hat, topped with ostrich feathers. Type of dance figures: Russian crews (and warp four roses) or four seasons, Lancer's Crew, French crew, mixed crews and Jack Mother Lamb (pavana-style danced) Totolac-style litter dress type: For men colored shirts, snug, knee pants, huaraches, wooden mask with a Spanish-style face, palm hat topped with a set called a prosecutor. For women, a white embroidered blouse, a kambaya skirt and a headdress have a folded back on the head. Type of dance figures: Marsh, petenter, Lancer gang, from drunk, they're out of cojito, nest mother lamb (dancing in the way of pavana) and dance ribbons. Litter Cerro Blanco Region Clothing Type: For men a white shirt, vest and trousers of the same color are topped with mirrors and bows respectively. A wooden mask with a French face and a black hat with side rows of multicolored ostrich feathers, topped with a slat socket with a mirror in the center. For women, an embroidered dress is at the edges. Type of dance figures: Four seasons or Russian crews (deformed as four roses) French crews, Lancer crews, Crystal Crown quadrilyates. Charros Litter Main: Carnival of Papalotla (Tlaxcala) Charros de Papalotla. Dress type: For men, a white shirt, white trousers, black vest, mantle layer of Manila, topped with sequins, French face mask with bangs on the forehead, leather boots topped with tubes of the same material, chicot, leather gloves, wide-brimmed and round hat, dressed in velvet fabric and decorated with multicolored feathers that form a teetihuacan and rosette and that water field, sprouting flowers and rainbows. Charros is accompanied by a gang of dancers called Vasarios (deformation vassals) who wear black pants and a vest, a white shirt crossed by red planks, a Texan hat topped with feathers on one side. For women dressed in the style of the early twentieth century. Type of dance figures: Charros usually dance in a huge circle, vass perform abbreviations of crews and mixed sones. Bullish dance. Chivarrudos Play Chivarrudos multimedia content from Kvillecht. Clothing: leather canans with hair, a jacket and a white shirt, a wide and round hat and a cardboard mask. They carry a boy and a wooden horse with boots hanging, they walk bull cardboard and rockets. Type of figures: Read poems and sons of Aztecs or Huehueitl music. Camada de Huehues del Torito o Toreros de San Miguel Tenancingo Clothing Type: For men white shirt, white trousers, black vest, tie, wolf mask cardboard cast, leather boots topped with tubes of the same material, chikot, leather gloves, wide-field and round hat, dressed in velvet fabric and embellished with feathers Type of dance figures: they dance music and the same steps charros that usually dance in a huge circle, with abbreviations of crews and mixed sones, the difference is that they used to twist the bull out of cardboard and rockets said the verses of the house references cattle grazing in the fields, history Although the custom of the carnival has European origins and has its origins in ancient Rome , tlaxcaltec dances come from indigenous cultures such as Theltec, which influenced the southern part of the state, followed by rituals in honor of the rain god Tlaloc, and his wife, Matlalcueitl Mountains. The dance charros is the direct heir to this tradition is the oldest practiced in the carnival. Dancer tlaxcalteca is widely known as the huehue apocatered word Coyouhueue or Huehuecoyotl name given to the ancient god of dance and antonomasia, a dancer. Teh tlaxcaltecas are characterized by their primitive nature, that is, they are fertility dances. These dances were scattered in the sixteenth and seventeenth centuries by the colonies of Tlaxksalteck in the west, shallow waters and the north of the country and adopted names such as conquests, matlachynas, chihimek or simply tlaxksalteck. His indignation is due to the subjugation of local culture. However, by the eighteenth century Tlaxksalteck's dances in Tlaxkscalla had turned into sleep and syrups (which would lead to one now known as tlaxcalteca syrup) and make up a flowing quadrilat called Taragotas. By the nineteenth century, after the fall of Spain into the hands of Napoleon Bonaparte and the subsequent candor in this country and in any of its colonies, the so-called tlaxcaltec syrup will give way to give way to the French crews, Cuadrillas de Danceros, The Russian cuadrílas, which will also be called the Four Seasons or The Deformation of the Four Roses. Since the carnival was introduced and until the nineties of the twentieth century, the tlaxcalteca carnival usually consists of Sunday entry, Tuesday carnival, eighth, finish and fifth Friday. However, due to the reasons for the new work and academic dynamics, dates were spread in some communities until the week after Holy Week. Today, due to the change of religious character to civilian, huehue litters tend to prepare their presentation calendars in contexts outside the carnival. Crews usually consist of five shapes and originally four pairs located in the cross made by them. Its origin lies in English country dances, which, when they moved to France in the seventeenth century, were called Contradanza, from which classical ballet and quadrilates originate. Because of the nationalism of the first half of the twentieth century, it was circulated the version that the carnival tlaxcalteca was a mock-up in relation to the Spaniards and the French. changing its auspicious ritual meaning and its Catholic context of the holiday of Carnestoland. Carnival music jumped from the drum known as huehueitl to the psaltich and the sixth guitar in time of sones and syrups. In the mid-20th century, the violin replaced the psalm, and by the 1980s the synthesizer and wind instruments were consolidated, accelerating the evolution of the quadrilats and the shapes that had changed toward the ingenuity of each generation. The inclusion of women in the seventies of the twentieth century caused four pairs of crews to get into neglect because litters dramatically increased their number of participants, and the number of litters in the state. In the first two decades of the 21st century, litter fashion and choreography and acquired more entertainment. Although in the southern region of the state they retain the ritual nature of the dance, most litters do not recognize it and even, their relationship with the church is virtually non-existent leading dance in a highly civil nature. Another big story says that when the Spaniards had big parties they wouldn't let the Indians in, which they started organizing their own parties but making fun of them. The organization of the Festival allows to strengthen social relations in communities thanks to its organization, because all the work necessary for its conduct is given voluntarily and within a few weeks, during which men, women and children participate in rehearsals of various dances, bringing home a budget for all preparations and paying for music, or by making clothes that dancers will wear during the carnival. Historically, its organization has been a form of combating the social, religious and political oppression violated by indigenous peoples after colonization, which continues to be very popular among the inhabitants of this entity and even in some nearby Communities of Puebla. Due to the cultural significance of the carnival for the state of Tlaxskal, on February 12, 2013 it was declared an intangible cultural heritage of the subject. It should be noted that none of the people who make up each litter, receives no economic benefit from participation in the dance, as everything is done thanks, for each year, that is done and can be held again on the days of the carnival. When invited to a dance carnival in some nearby colonies or some nearby village, the people who invite them very humbly offer some food to the dancers, as a thank you for accepting the invitation. The last day of the so-called Holy Week is the closing of the carnival season. The choreographic characteristics of the Tlaxksalteck carnival dreams and syrups are performed as a legacy of the eighteenth century. However, the generalized formation follows from quadrilat not so the ins and outs of litters that are of origin tlaxcalteca. The dominant crews are Taragotas, Four Seasons or Russian Crews (Four Roses) French crews and Lancer Crews (dancers). Currently, no litter dances the original shape of these crews, as they tend to mix them up and change evolution. The quadrilats consist of walks, chains, wheels, front meetings, crusaders, spin, rows, drums, rockers, all of them are the heritage of the canonical forms of quadrilat introduced to Mexico in the nineteenth century. However, they usually include up to sixteen couples in and thirty-two pairs on the sides that arise dance groups placed in rectangles that cover an area up to fifty meters long. Cuadrilla usually dance in groups of five figures, knowing the name to date only the following: Taragotas: First, Second, Third, Humpback, Dwarfs. Four seasons or Russian crews: Four seasons. peace, deception, cojito, reason. Lancers: boxes, lines, greetings, visits, spears. French: Trousers, summer, chicken, shepherd, end. Other dances are performed where each litter can or cannot change its repertoire, although the San Juan Totolak area has the following repertoire: Entry: Tlaxcalteca syrup / La Marsha / La Canasta Cuadrillas:Petenera / Boxes or First of lancers / El Tlax line /Las or second lancers/Teocolte or pigeon/welcome or thirds/Cojito/Visits or fourth lancers/Drunk/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers Tapes: Knitting/weaving or march pumpkins-goodbye.. Jota Madre del cordero is a Spanish dance that is performed as a pavana in Tlaxcal. La pavana is a dance that Hernan Cortez took in 1528 to Spain to present aspects of New Spain-La pavana imitating two birds in courtship. Through the jack is performed a fundamental style of dance, which was considered lost in our country. The dance of the tapes is recognized in the eighteenth century Clavijero as a dance native to Mexico and is perhaps the only dance that has not changed. On it is a mast length of two meters, which has more than twenty multicolored slats. The dancers each take the tape and braid it in a circle, in and towards the mast, until it can no longer get tangled. That's when they dance in a reversible process to weave the mast. In the Mazatecochco region are given the following figures performed: March shoe Tlacametzol spur Cotocctzi Death bull Xopach Coloran Colorado Dance charros also has sones and figures very diverse depending on the region, although there are sons they share, such as Lines or Lancers. Cinco de Mayo, Marsh, Star, Doll (probably the ancient origin of tlaxcalteca) and a very ancestral snake dance where charros form rows to hand out boys in pairs, hinting at lightning. While vassals perform quadrilrye evolutions, the charms dance in a large circle around the vassar, symbolizing the clouds around the fields, treated by peasants. Vasari is usually choreographed with planks imitating the weaving of the earth. Dance Held in Terrenate, it runs tlaxcalteca syrup containing El Palomo, El Durazno. El cojito, El jorobante, El Tlaxcalteco or Macuil Xochitl el Toro and La Petenera as central sones, and its choreographic elements are now taken from quadrille and dance style. In the Cerro Blanco region, litters are innovative for their choreographic evolution, consisting of cross formations and drums. The basic passage of the girls consists of turns of the trunk up to one hundred and twenty degrees. They featured the most outstanding of their Crystal Crown quadrilyate composed of virginias and polkas and their intense dancing. Several types of dancers take part in the southern region: pairs of men and women known as Vasarios and Maidens (in the case of Papalotla); Uehues and Muchahas (in tepeyanko's case) and the men who dance around them are called Charros. Of the latter, there are two varieties: the Papalotla type, the most common in the region; and the Tepeyanko type, unique to this population. In some cases, it also involves men dressed as women, representing a character named La Nana. Mention aside deserves another dance of this southern region tlaxcalteca: dance La Culebra. In their performance, Charros and other dancers dance and fight armed with thick and long whips, known as the fourth, made of maguey fiber. This dance is practiced in several communities such as Papalotla, Tenancho, Mazatekochko, Tepeyanko in other communities of Tepeyanko and Akuitlapilco, where they call it El Palomo. There are many legends about the origin of this dance. One of them says that it comes from a pre-Hispanic ritual in honor of Tlaloc, the ancient god of rain. Consequently, the whip represents the snake, the symbol of lightning and thunder, the attributes of this deity. The dancers carry a whip, or a snake, in their hand, just as Tlalock does in his pre-Columbian performances; as seen in the mural of the Cacaxtla archaeological area, for example. The dance la culebra, the Camada Municipal de Papalotla, was another of two dances selected to represent the state of Tlaxcal in the bicentennial parade of Mexico's

Tradition with Elegance2, 3, 9, March 10, 2014D'a 12: REMATE Epoca Pre-Hispanic From the origin of the first settlers of the municipality of Mazatecochco little is known, and only some inaccurate data is available. It is believed that it began to be inhabited by small groups of Teochichimec, which reached Tlaxcaltec land, approaching about the 15th century AD. They came from the plains of Poyautlan, near Texcoco, where they were driven out by Tecpanecas and Mexicas, reaching to penetrate Tlaxcala. Teochichimecas fought various battles with neighboring groups settled with power, but there were always winners over Texcocans and Huexotzincas. The main settlements occurred in the central part of Tlaxkscala, and as the population grew, they spread to the main natural tributaries of water and to places where they were allowed to survive in the natural environment. 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Charros is accompanied by a gang of dancers called Vasarios (deformation vassals) who wear black pants and a vest, a white shirt crossed by red planks, a Texan hat topped with feathers on one side. For women dressed in the style of the early twentieth century. Type of dance figures: Charros usually dance in a huge circle, vass perform abbreviations of crews and mixed sones. Bullish dance. Chivarrudos Play Chivarrudos multimedia content from Kvillecht. Clothing: leather canans with hair, a jacket and a white shirt, a wide and round hat and a cardboard mask. They carry a boy and a wooden horse with boots hanging, they walk bull cardboard and rockets. Type of figures: Read poems and sons of Aztecs or Huehueitl music. Camada de Huehues del Torito o Toreros de San Miguel Tenancingo Clothing Type: For men white shirt, white trousers, black vest, tie, wolf mask cardboard cast, leather boots topped with tubes of the same material, chikot, leather gloves, wide-field and round hat, dressed in velvet fabric and embellished with feathers Type of dance figures: they dance music and the same steps charros that usually dance in a huge circle, with abbreviations of crews and mixed sones, the difference is that they used to twist the bull out of cardboard and rockets said the verses of the house references cattle grazing in the fields, history Although the custom of the carnival has European origins and has its origins in ancient Rome , tlaxcaltec dances come from indigenous cultures such as Theltec, which influenced the southern part of the state, followed by rituals in honor of the rain god Tlaloc, and his wife, Matlalcueitl Mountains. The dance charros is the direct heir to this tradition is the oldest practiced in the carnival. Dancer tlaxcalteca is widely known as the huehue apocatered word Coyouhueue or Huehuecoyotl name given to the ancient god of dance and antonomasia, a dancer. Teh tlaxcaltecas are characterized by their primitive nature, that is, they are fertility dances. These dances were scattered in the sixteenth and seventeenth centuries by the colonies of Tlaxksalteck in the west, shallow waters and the north of the country and adopted names such as conquests, matlachynas, chihimek or simply tlaxksalteck. His indignation is due to the subjugation of local culture. However, by the eighteenth century Tlaxksalteck's dances in Tlaxkscalla had turned into sleep and syrups (which would lead to one now known as tlaxcalteca syrup) and make up a flowing quadrilat called Taragotas. By the nineteenth century, after the fall of Spain into the hands of Napoleon Bonaparte and the subsequent candor in this country and in any of its colonies, the so-called tlaxcaltec syrup will give way to give way to the French crews, Cuadrillas de Danceros, The Russian cuadrílas, which will also be called the Four Seasons or The Deformation of the Four Roses. Since the carnival was introduced and until the nineties of the twentieth century, the tlaxcalteca carnival usually consists of Sunday entry, Tuesday carnival, eighth, finish and fifth Friday. However, due to the reasons for the new work and academic dynamics, dates were spread in some communities until the week after Holy Week. Today, due to the change of religious character to civilian, huehue litters tend to prepare their presentation calendars in contexts outside the carnival. Crews usually consist of five shapes and originally four pairs located in the cross made by them. Its origin lies in English country dances, which, when they moved to France in the seventeenth century, were called Contradanza, from which classical ballet and quadrilates originate. Because of the nationalism of the first half of the twentieth century, it was circulated the version that the carnival tlaxcalteca was a mock-up in relation to the Spaniards and the French. changing its auspicious ritual meaning and its Catholic context of the holiday of Carnestoland. Carnival music jumped from the drum known as huehueitl to the psaltich and the sixth guitar in time of sones and syrups. In the mid-20th century, the violin replaced the psalm, and by the 1980s the synthesizer and wind instruments were consolidated, accelerating the evolution of the quadrilats and the shapes that had changed toward the ingenuity of each generation. The inclusion of women in the seventies of the twentieth century caused four pairs of crews to get into neglect because litters dramatically increased their number of participants, and the number of litters in the state. In the first two decades of the 21st century, litter fashion and choreography and acquired more entertainment. Although in the southern region of the state they retain the ritual nature of the dance, most litters do not recognize it and even, their relationship with the church is virtually non-existent leading dance in a highly civil nature. Another big story says that when the Spaniards had big parties they wouldn't let the Indians in, which they started organizing their own parties but making fun of them. The organization of the Festival allows to strengthen social relations in communities thanks to its organization, because all the work necessary for its conduct is given voluntarily and within a few weeks, during which men, women and children participate in rehearsals of various dances, bringing home a budget for all preparations and paying for music, or by making clothes that dancers will wear during the carnival. Historically, its organization has been a form of combating the social, religious and political oppression violated by indigenous peoples after colonization, which continues to be very popular among the inhabitants of this entity and even in some nearby Communities of Puebla. Due to the cultural significance of the carnival for the state of Tlaxskal, on February 12, 2013 it was declared an intangible cultural heritage of the subject. It should be noted that none of the people who make up each litter, receives no economic benefit from participation in the dance, as everything is done thanks, for each year, that is done and can be held again on the days of the carnival. When invited to a dance carnival in some nearby colonies or some nearby village, the people who invite them very humbly offer some food to the dancers, as a thank you for accepting the invitation. The last day of the so-called Holy Week is the closing of the carnival season. The choreographic characteristics of the Tlaxksalteck carnival dreams and syrups are performed as a legacy of the eighteenth century. However, the generalized formation follows from quadrilat not so the ins and outs of litters that are of origin tlaxcalteca. The dominant crews are Taragotas, Four Seasons or Russian Crews (Four Roses) French crews and Lancer Crews (dancers). Currently, no litter dances the original shape of these crews, as they tend to mix them up and change evolution. The quadrilats consist of walks, chains, wheels, front meetings, crusaders, spin, rows, drums, rockers, all of them are the heritage of the canonical forms of quadrilat introduced to Mexico in the nineteenth century. However, they usually include up to sixteen couples in and thirty-two pairs on the sides that arise dance groups placed in rectangles that cover an area up to fifty meters long. Cuadrilla usually dance in groups of five figures, knowing the name to date only the following: Taragotas: First, Second, Third, Humpback, Dwarfs. Four seasons or Russian crews: Four seasons. peace, deception, cojito, reason. Lancers: boxes, lines, greetings, visits, spears. French: Trousers, summer, chicken, shepherd, end. Other dances are performed where each litter can or cannot change its repertoire, although the San Juan Totolak area has the following repertoire: Entry: Tlaxcalteca syrup / La Marsha / La Canasta Cuadrillas:Petenera / Boxes or First of lancers / El Tlax line /Las or second lancers/Teocolte or pigeon/welcome or thirds/Cojito/Visits or fourth lancers/Drunk/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers/Lancers Tapes: Knitting/weaving or march pumpkins-goodbye.. Jota Madre del cordero is a Spanish dance that is performed as a pavana in Tlaxcal. La pavana is a dance that Hernan Cortez took in 1528 to Spain to present aspects of New Spain-La pavana imitating two birds in courtship. Through the jack is performed a fundamental style of dance, which was considered lost in our country. The dance of the tapes is recognized in the eighteenth century Clavijero as a dance native to Mexico and is perhaps the only dance that has not changed. On it is a mast length of two meters, which has more than twenty multicolored slats. The dancers each take the tape and braid it in a circle, in and towards the mast, until it can no longer get tangled. That's when they dance in a reversible process to weave the mast. In the Mazatecochco region are given the following figures performed: March shoe Tlacametzol spur Cotocctzi Death bull Xopach Coloran Colorado Dance charros also has sones and figures very diverse depending on the region, although there are sons they share, such as Lines or Lancers. Cinco de Mayo, Marsh, Star, Doll (probably the ancient origin of tlaxcalteca) and a very ancestral snake dance where charros form rows to hand out boys in pairs, hinting at lightning. While vassals perform quadrilrye evolutions, the charms dance in a large circle around the vassar, symbolizing the clouds around the fields, treated by peasants. Vasari is usually choreographed with planks imitating the weaving of the earth. Dance Held in Terrenate, it runs tlaxcalteca syrup containing El Palomo, El Durazno. El cojito, El jorobante, El Tlaxcalteco or Macuil Xochitl el Toro and La Petenera as central sones, and its choreographic elements are now taken from quadrille and dance style. In the Cerro Blanco region, litters are innovative for their choreographic evolution, consisting of cross formations and drums. The basic passage of the girls consists of turns of the trunk up to one hundred and twenty degrees. They featured the most outstanding of their Crystal Crown quadrilyate composed of virginias and polkas and their intense dancing. Several types of dancers take part in the southern region: pairs of men and women known as Vasarios and Maidens (in the case of Papalotla); Uehues and Muchahas (in tepeyanko's case) and the men who dance around them are called Charros. Of the latter, there are two varieties: the Papalotla type, the most common in the region; and the Tepeyanko type, unique to this population. In some cases, it also involves men dressed as women, representing a character named La Nana. Mention aside deserves another dance of this southern region tlaxcalteca: dance La Culebra. In their performance, Charros and other dancers dance and fight armed with thick and long whips, known as the fourth, made of maguey fiber. This dance is practiced in several communities such as Papalotla, Tenancho, Mazatekochko, Tepeyanko in other communities of Tepeyanko and Akuitlapilco, where they call it El Palomo. There are many legends about the origin of this dance. One of them says that it comes from a pre-Hispanic ritual in honor of Tlaloc, the ancient god of rain. Consequently, the whip represents the snake, the symbol of lightning and thunder, the attributes of this deity. The dancers carry a whip, or a snake, in their hand, just as Tlalock does in his pre-Columbian performances; as seen in the mural of the Cacaxtla archaeological area, for example. The dance la culebra, the Camada Municipal de Papalotla, was another of two dances selected to represent the state of Tlaxcal in the bicentennial parade of Mexico's

independence in the Federal District in 2010. Papatlotla Charro. Typical Carnival Xaloztoc In the municipality of Xaloztoc Carnival is celebrated on Sunday, Monday and Tuesday carnival. This city has three litters that pass through the village from 9 a.m. to 6 p.m. Carnival auction takes place on Tuesday between 17 and 19 hours in the municipal hall, There all the litters gather and dance until 10 o'clock, more or less ending with a popular dance in the same place. Typical velvet coward suit and shirt, gold breastplate with religious motifs, touched in the shape of a crown, castanets and a wooden mask with French features. Musical accompaniment is carried out by a group of wind music, the name of the musical sons performed always corresponds to the plot of the play, known as leaving the square, embassy, long and short fights, crying, among others. Clothing Suit Carnival local influence, they are called Charros. Clothes are layered with colorful roses, embroidered skin and sequins, black trousers, white shirt, tie - the color changes every year - black shoes or shoes, leather, fourth, masks, feathers (ostrich feather hat). The men in the picture wear trousers - the color determined by the members - a hat with one or two feathers, a vest, a black shoe, a mask, a slats and a tie. Women wear colored dresses as defined by the participants, shoes that match the color of the dress and hat. The Carnival in Chivarrudos, which takes place in the municipalities of Sakuelko, Kvillechtlá and Xicohtzinco, is characterized by the use of goatless skin (with hair), known as chivarra, mask, palm hat lined with a blanket and painted with colorful flowers, a wooden horse to which is added a bell or bell, chicote or a fourth arreo. In addition, the dancer complements her outfit with a bag, a mask of flowers and a tie. Rese relaxation men who served as cavalrymen on the farms of the region who received cattle at the former railway station of quilechtlá (then known as The Station of The Sunset, as it was the nearest population). Chivarruda is accompanied during a bull dance with a stick and cardboard paper decorated with colorful papers. They dance around bullfighting, performing various rhymes in mostly two ways and dedicated to the people who are spectators, culminating in a colorful finish where they take burning bullfighting armed with pyrotechnics. The music is performed by teponaztle, also known as huehuetl (pre-Hispanic drum). In the municipality of Kvillechtlá, there is a tradition of going to the old railway station to pick up the bulls and lower them as a jerk to the main square to perform the burning accompanied by the chords of the wind strip. The quadrilatas, performed by Kamada Amistad, Xiloxochitla, in the municipality of Nativitas On the other hand, the so-called Huehues del Torito or bullfighters of San Miguel Tenancito collect elements of charro de la culebra and those of chivarrudo. They also carry masks different from other bones. They dance, referring to the herd of cattle in the fields, in the rhythm of huehuetl, which they also call teponaztle. The peculiarity of these is the pronunciation of comic verses during their performances (except for the Tereadors of Tenanzo, who do not wear teponaztle). The second crew of the section, Tenancingo Tlaxcala 2010. In the communities of Amamax de Guerrero, Contla de Juan Cuamatzi, Santa Cruz Tlaxcala, Panotla and several others, French quadrillas, DancerosFour Seasons and Taragotas are performed; although in Panotlet it is more popular than Taragotas, they differ in interpretation of sones or numbers in groups from 2 to 5 for each crew. Dancers are known as Catrines or Levitas because of the long coat as pre-revolutionary use in Mexico typical mainly European foreigners, top hat or camel hair sorbet and umbrella, which they use imitating the way of dressing the bourgeoisie plus castanets reminiscent of Hispanics and leave no doubt mask in various materials in mostly lacquered wood with exaggerated European features. In each of these cities, as in many other Tlaxscal, the carnival queen is chosen and a parade is held, in which all groups of dancers take part. In the community of Contla de Juan Cuamatzi there are a total of 28 litters that participate in performing some of the dances already mentioned. In terms of the number of participating litters it is considered one of the most important carnivals in the state. In the northern villages of Tlaxscal, such as Toluca de Guadeloupe and Nearvecino, dances of Taragotas, Los Chydelulos and El Ahorkado are performed. His music is played by a violin and a guitar. These dances involve only men who use verbs and adjectives on the days of celebration, contrary to those that would correspond in a normal conversation. For example, the above means down and sleep by waking up. The masks used by the dancers are different from other bones. It also emphasizes the interpretation of the leg part. Well, a couple of dancers perform different steps with knives tied on top of their respective ankles. Huehues De San Juan Totolak Barrio de Santa María de Las Nieves In the municipality of San Juan Totolak, the crews of Taragotas, La Jota and Las Sintas or La Vara are practiced, some include in the entrance of the March presentation of La Canasta. There are a lot of costumes for dancers, but at the beginning it was represented only by men who played the role of men and women, adapting their costumes to the bourgeois style of the 18th and 19th centuries, over time it is allowed to participate women and costumes shades of the municipality of Totolak and adapt to the present. Which he has in common for menswear, a hat with multicolored ostrich, a layer called gasne, carved wooden mask and castanets. And for women a very wide pleated skirt and a blouse in the Ottoman style from San Juan Ixtenco (municipality). As a tribute to the indigenous races of the Tlaxcal Carnival, women and men are suitable for the Huarach. The style of san Juan Totolak dances and costumes was adopted by various municipalities and communities of the state. The dancing huehues of San Juan Totolak, have been performed in various places of interest of international size. National Hall, National Museum of Anthropology (Mexico) and the National Museum of Folk Cultures in Mexico City, as well as the Servantino International Festival in Guanajuato; and two participations in the TV De Noche program. In the La Jota dance originating from San Juan Totolak, the performance of the couple made courtiers, as those who perform it are looking for their own eyes. While the man leans forward, bowing or caravans to his lover in a hat. As the woman leans a little back, looking at her lover's face. They finally pretended to kiss. The dance of Las Sintas or La Vara was adopted not only by the municipalities and communities of the state of Tlaxcala. Since it was presented at festivals in other countries of the republic. Its symbolism is as follows: the upper part of the mast or rod is the sun, which gives energy to plants and fruits represented by colored ribbons. The 12 pairs that weave and weave ribbons in the found circles represent twelve months of the year in which agricultural production exists on the national territory. Finally, the same twelve pairs consists of 24 people who represent 24 hours a day. Catrines de Panotla. Within this type of dance, the village of San Jorge Tezoquipan, near Panotla, has crews with choreography and music unique in the state. In addition, the organization and presentation of a group of dancers is very similar to what was held before the first half of the twentieth century throughout Tlaxscal. Since half of the dancers take on the female role. For, being a satirical dancer, women were previously considered uncool in front of society if they participated in them. But this way of thinking has changed since the second half of the twentieth century. Carnival dances, similar to those in the southern part of Tlaxcala, are held in some colonies of the city of Puebla. This is due to the fact that, according to a study by the American anthropologist Nancy Churchill, the family of coal miners from the population of Tlaxscaltec San Pablo del Monte moved in the 1930s to the colony of El Alto and distributed carnival dances of their community. Since then, the tlaxcala Carnival has been held in Puebla. Creative Freedom Carnival Clothing retains a long tradition in Tlaxcal in most places where this festival is celebrated. There are, however, some other aspects, especially with regard to clothing, that have a direct connection with those who do so. In San Francisco Atexcatzingo, for example, the costume design of one of the litters was left to a young graphic designer, Omar Lopez Munoz, who, without changing the overall style of clothing, resorted to elements of pre-Hispanic culture to fill the dance with color and other meaning. The mentioned litter then performed a dance that combined the pre-Spanish ritual, with crews traditionally played at these events, giving it a community show that had a tradition and a different visual impact than usual. Juan Cuamatzi Contla Parade Contla Parade Juan Cuamatzi. Tlaxcala It takes place over three days with 25 litters (22 of catrines, 2 clowns and traditional litter in which men dressed as women and Katrina participate, additionally as an exhibition of 3 litter of children's Katrina), dancing 4 different dances, which are: French, 4 seasons, lancers and taragotas. The competition takes place on the weekend before (Saturday, Sunday and Monday) on Ash Wednesday, culminating in a parade on Tuesday. At the end of the carnival all the litters dance in the main square, hundreds of visitors watch it. Juan Cuamatzi in Contla Parade, Tlaxcala Carnival Santa Ana Chiautempan In the municipality of Chiautempan Carnival celebrations are very relevant. There are several litters of huehues that perform carnival dances for days throughout the municipality that stand out for their traditions and popular roots. One of the dances that takes place in particular in this municipality is that of Jota, whose degree of difficulty allows only a couple to be performed, which is selected and trained very carefully. A typical suit consists of a fabric on the head called Gazne, in addition to a hat with feathers of different colors, depending on the litter to which the dancer represents. Each litter has its own outfit. The traditional performance of the executioner is made as the finisher of the carnival, and this is a popular parade, made on the main streets of the city, in a satirical tone, where the rhythm of music is represented by various officials and figures of public life of the region. There are various chiautempan litters, among which are: Chiautempan, Lucero, Selcin, , Chiautempan Flower, Youth Generation From Munoztla, juvenile Cuahuixmatlac, Authentic Santa Cruz Guadalupe and Metzittlan Camada San Rafael Tepatlaxco. Carnival in San Francisco Atexcatzingo Links Carnival Tlaxcala. Received on February 27, 2020. The official newspaper. Received on February 27, 2020. Tlaxskala Carnival VisitMexico. www.visitmexico.com archive from the original dated December 31, 2015. Received on February 7, 2016. External Commons links have media related to the Tlaxcala Carnival. Data: No5752905 Multimedia: Tlaxcala Carnival Received from

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