

**Grupo CAÑAVERAL®, INC.**  
**TOLL FREE: 1-888-CANTARÉ (226-8273)**  
**WEBSITES: www.hispanicmusic.com www.grupocanaveral.com**  
**www.jose-marti.org**

**PLEASE READ CAREFULLY**

**The guidelines included in this packet have been designed to make our visit to your school site an enjoyable experience both for your school and students as well as for Grupo CAÑAVERAL®. These guidelines reflect 20 years of experience performing for school audiences of all ethnicities throughout the United States. They are the product of more that 10000 school visits. THEY ARE AN INTEGRAL PART OF THIS CONTRACT. Our concerts are not only entertaining; they are culturally and educationally oriented. Your signature below will indicate that you have read and understood this information thoroughly. Please return this page to us by fax: 239-353-7091.**

**Thank-you for your cooperation.**

**Grupo CAÑAVERAL®, Inc.**

**Name of School:** \_\_\_\_\_

**Name of Contact Person:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

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To: Contact person at school site

Re: **Short Bio of Grupo CAÑAVERAL® for Concert Introduction**

**We include this information so that you as the contact person may know some aspects of our performing background. You do not have to “read” this to the students, but there is information below that they always find interesting such as the fact that we played for The White House and Queen Elizabeth II.**

**Grupo CANAVERAL®** was formed in 1985 in the City of Miami for the purpose of preserving and disseminating the rich musical heritage of the Hispanic American countries. The word “*cañaveral*” as in Cape Canaveral, the Florida city where the Kennedy Space Center is located, is a Spanish word that means field of “canes or reeds”. It is commonly applied to mean sugarcane field or plantation.

Some of **Grupo CAÑAVERAL’s** outstanding performances include special presentations for personalities and organizations such as Queen Elizabeth II of England, Presidents Nixon and Reagan, the mayor of Tel Aviv and the Israeli Army, the White House in Washington, D.C., the American Council of State Governments, the Louvre Museum of Paris, the American Association of Teachers of Spanish and Portuguese, the Florida Foreign Language Association, the National Association of Hispanic Journalists, the Bank Inter-American Development, Visa and Mastercard.

**Grupo CAÑAVERAL®** has recorded several albums of Hispanic American traditional music and hundreds of TV as well as radio programs all over the United States and abroad such as specials for several PBS stations, the Voice of America and Radio Martí.

In 1996, **Grupo CAÑAVERAL®** decided to broaden its musical scope and began recording traditional Hispanic children's music to emphasize the importance of Hispanic roots and contribute to the uplifting of the Hispanic child's self-esteem. **Grupo CAÑAVERAL®** has played for more than 4,000,000 children, through different children organizations, and the private and public school and library systems in the USA.

Although the initial motivation for **Grupo CAÑAVERAL®** was the Hispanic child, their music has been enthusiastically accepted by everyone alike. The cultural impact of their presentations has brought innumerable requests for them to play for children of all ethnic backgrounds and races. **Grupo CAÑAVERAL®** offers special workshops for teachers of Spanish, Bilingual and Multi-Cultural Education to demonstrate the use of Hispanic American ethnic music as a classroom teaching tool.

## Guidelines for Grupo CAÑAVERAL® Children's Concerts

In order for our shows to start on time and run smoothly, we would appreciate the following support on the part of your school staff:

1. A representative of the school to meet us and act as our liaison with the school while we are on site; setup time takes 1 hour, therefore Grupo CAÑAVERAL® will arrive one-hour before start time; shows run 30 minutes.
2. A parking space as close to the stage area as possible.
3. A custodian available to unlock access gates, theater, cafetorium or stage doors that might normally be kept closed.
4. A custodian to help us unload our equipment onto the stage and help us reload it into our van after the performance is over.
5. A clean stage.
6. Water to drink during the performance.
7. If performance is to take place in the cafeteria, it is best if students sit on the floor; if not, then tables should be placed parallel to the stage.
8. Provide enough space, (approximately 8') at front of stage, at floor level, so that we may demonstrate to the students, the various games and dances. For security reasons it is better for the students not to come on stage.
9. A person to properly introduce us at the beginning of each show, preferably the principal, assistant principal, or cultural arts coordinator; children understand the importance of the presentation according to who introduces the presenter. We find this is also true for teachers. Please remember that students need to acknowledge the performers' efforts, therefore identify someone to "close" each show.
10. Divide the students between the two shows by age groups that are similar:
  - a. Pre-K to grades 2 or 3
  - b. Grades 3 to 5
11. Optimal target ages are Pre-K to Grade 4 if at the beginning of the school year; if site cannot accommodate the student body in the two shows, then **GRADE 5** should be excused from attending the assemblies. If the show is to be held after January, include Pre-K to Grade 4 only.

12. We will be doing one or two activities where students will be asked to stand up and play a game in circles made up of five or six students each. In order to expedite the flow of the presentation, ask the teachers to pre-organize their students into groups of five or six each, so that they know who they are going to be playing with when they come to our presentation.
13. Students **SHOULD NOT** carry anything to the assembly: book bags, water bottles, assignment folders, books, pencils, art supplies or teddy bears, etc. These items will be a hazard and will be in the way when we start teaching the dances and playing the games.
14. If your school is not in the Miami area, please provide a map.

VERY IMPORTANT:

1. Let the students and teacher know beforehand the reasons for our visit. Our show is a lot of fun but it is also educational. We need, and in fact encourage, the participation of the teachers. They are our greatest allies and assets.
2. ***NOTE: It is important that teachers set an example of support and cooperation; students learn by example and imitation and many have not had the opportunity to be exposed to similar social events. Therefore they will tend to take their behavior cues from their teachers. Please remind your teachers that grading papers, poor attitude and conversation with colleagues during the shows sends the “I am not very interested in this or in what these people have to say” message to the students. Unfortunately, we find this attitude and this teacher behavior very often. Thoroughly teaching diversity and multi-ethnicity to students is not possible during the limited time we will be presenting for them. If teachers do not model and set an example of interest and participation our task is to a great extent, defeated.***

***THANK-YOU FOR YOUR UNDERSTANDING IN THIS MATTER!***

## **Grupo CAÑAVERAL® Concerts**

I. Grupo CAÑAVERAL's children programs include the following activities:

1. Hispanic American traditional children's songs in Spanish with explanations in English.
2. finger-play and hand-motions
3. audience participation
4. games and dances
5. sing-alongs

II. The objectives:

1. teaching the student inter-cultural awareness, diversity, multi-ethnicity
2. demonstrating how children of other cultures have fun
3. giving the students the opportunity to develop the social skills proper of attending assemblies and theater performances including seemingly simple and common behavior skills such as:
  - a. respect for the performer's subject area
  - b. courtesy
  - c. silence
  - d. listening
  - e. following instructions
  - f. discipline
  - g. acknowledging the performer's efforts at the end of the presentation