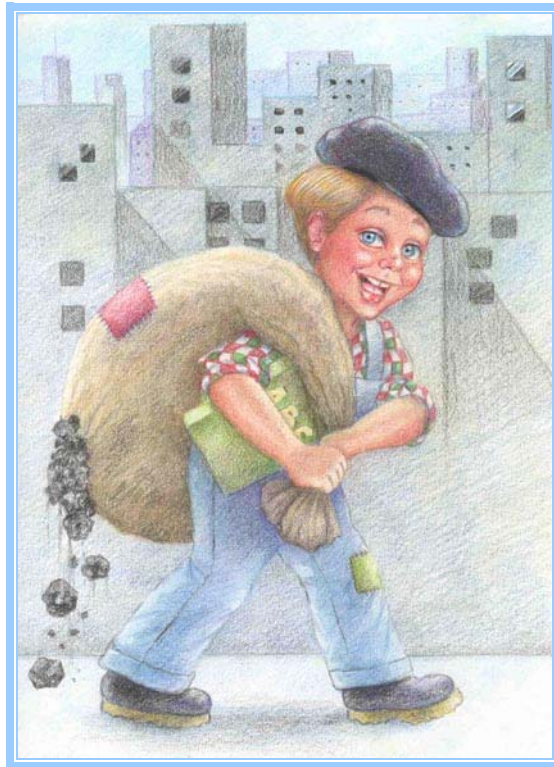


Grupo CAÑAVERAL Inc.

The Traditional Hispanic Children's Music:
"Cantemos con los Niños Hispanos" Series-Activities Book

¿Dónde Vas, Carbonerito? – Volumen 1 – TGC-12194-AB



Compilation: Hilda Luisa Díaz-Perera
Illustrations: Julián Terrón

Published and Distributed in the USA:
Grupo CAÑAVERAL, Inc.
1510 9th Street, S.W., Naples, Florida 34117
Ph: 239-455-8507 Fax: 239-353-7091 Toll Free: 888-CANTARÉ (226-8273)
Website: www.grupocanaverall.com Email: info@grupocanaverall.com

"La música es cultura.
Conocer nuestra cultura es conocernos a nosotros mismos."



Hilda Luisa and Nelson Zuleta-Grupo CAÑAVERAL



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Fax: 1-(239)-353-7091

Website: <http://www.grupocanaverall.com>

Email: info@grupocanaverall.com

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Table of Contents

	Page
FOREWORD	v
To The Teacher	vii
A la rueda, rueda	9
Al animo	13
Tres hojitas verdes	15
La cojita	19
¿Dónde vas, carbonerito?	23
Juguemos en el bosque	25
Tres palomitas	27
Las mañanitas	31
El barquito chiquitico	35

Cantemos Con Los Niños Hispanos
¿Dónde Vas, Carbonerito?, Volume 1
Table of Contents

Cantemos con los niños hispanos Foreword

The reason for our existence as a musical entity has been to preserve our Hispanic American musical roots in all their manifestations. We have defended this point of view against all commercial interests that have tried to steer us in another direction, because we believe that modern music is slowly erasing the ethnic homogeneity of our Spanish speaking countries.

Less than a year ago we began to dust off the Hispanic traditional children's repertoire and we found ourselves amidst a rich, almost forgotten mother lode, that thanks to one of those anonymous inspirations sent to us human beings every once in a while by the universe, we decided to research, study and re-record. If our goal was to protect Latin American folklore, why not dedicate a special effort to our children? Why not begin with them and direct this effort to the many young minds that are growing up in countries where Spanish is not the main language? But what we never imagined was that the product of this effort would have a niche in educational institutions, that beyond its use in the bilingual programs, it would also fulfill an objective in multicultural programs, and that along with the Hispanic child, it would find its way equally to all kinds of children, regardless of their background.

For us, this project started out more as a source of recreation than for purely educational purposes. Ours was a childhood surrounded by music: precisely of this beautiful music that today we bring to our children. In February of last year, we released *¿Dónde Vas, Carbonerito?*, the first volume of the series CANTEMOS CON LOS NIÑOS HISPANOS. We were, of course, not prepared for what happened next. Suddenly, our material was being requested by the schools, we were being invited to give concerts of this music to the children, and happily, to our surprise, teachers were asking us to write a manual to guide them on how to use this music in the classroom.

Here, then, is the manual. It has become possible thanks to all the children who have been to our concerts, and to all the educators and school principals who have supported so enthusiastically this idea which at the beginning we felt was rather outlandish. To all of them who have given us their love and appreciation: many thanks! This material is for you!

Hilda Luisa Díaz Perera
Grupo CAÑAVERAL

Cantemos Con Los Niños Hispanos
¿Dónde Vas, Carbonerito?, Volume 1
Foreword

TO The Teacher

The traditional children's repertoire is usually anonymous. Although the main themes of the songs remain constant throughout Latin America and Spain, sometimes there are marked differences in the lyrics, the music and even in the basic rhythms. Perhaps this is what makes them interesting and extraordinary. Because these songs are orally transmitted from generation to generation, it is difficult to ascertain which version is the original. But it was our goal to make this music available to all the Hispanic children and that was our principal motivation, not lengthy academic arguments that would remain within lofty realms and rarely filter through anything that would really impact the child.

It is a truism that the child, who sings while he plays, gradually masters an appreciation for his language, his roots and his culture. By our own experience, we also know that many times, the traditional children's repertoire becomes the emotional cornerstone of the sensitive adult. In the majority of cases, it is internalized very early in life, together with mother's milk, wrapped in warm, comforting arms, and through the soothing tones of a loving voice, long before we learn to read.

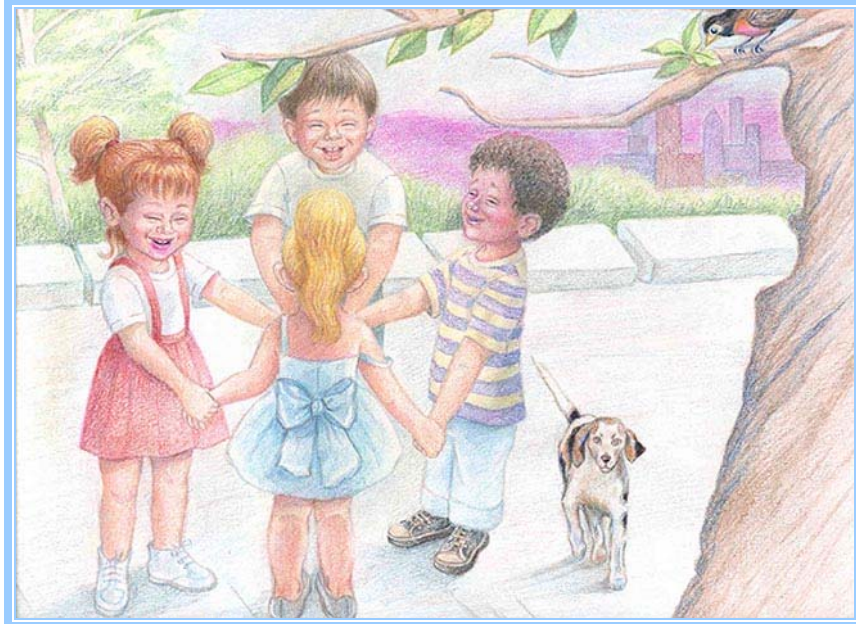
We have performed these traditional Hispanic children's songs for more than 120,000 students who have attended our concerts in the elementary schools. We would like, therefore, to make some suggestions to the teacher. This material is purely supplementary and does not have as its primary aim to teach basic concepts that every child should master in order to be able to read and write the language properly. It can be used solely as a source of recreation for the student, or using the manual, turn it into small units of learning that will enrich daily classroom activities. It is also not absolutely mandatory to follow the manual. In the end, the teacher will decide.

We believe that the most important aspect of this effort is that the child has the opportunity to hear Spanish and learn to have fun with it. For best results, each song should be presented to the student for at least a week, 3 or 5 minutes a day, so that he or she can understand the lyrics, learn the music, and finally feel comfortable with the games and activities that are suggested in the manual. Much of the work will be done unconsciously by the child. This material is for the teacher and the student to enjoy together...*¡en español!*

Hilda Luisa Díaz Perera
Grupo CAÑAVERAL

Cantemos Con Los Niños Hispanos
¿Dónde Vas, Carbonerito?, Volume 1
To The Teacher

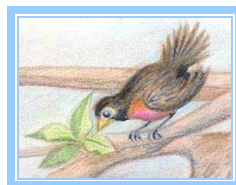
A la rueda, rueda



Julián Terrón

A la rueda, rueda Tradicional

A la rueda, rueda,
de pan y canela,
dame un besito,
y vete pa' la escuela,
si no quieres ir,
acuéstate a dormir,
en la yerbabuena,
y en el toronjil.



Julián Terrón

A la rueda, rueda

Introduction:

This much-loved traditional Hispanic children's song has long been a favorite of mothers, teachers and educators alike in Spain and Latin America. It is an excellent song to use with children that are starting school for the first time or at the beginning of the school year.

For the advanced student: Explain briefly the importance of the circle in primitive societies. Show the students pictures of American Indians performing some of their rituals and dances in circles. African tribes also used the circle in their important celebrations. Circular areas were used for food preparation, religious practices and as gathering places for tribe members. For the architects of Stonehenge, the circle had mysterious meanings.

Objectives:

- ⇒ Introducing the shape of the circle.
- ⇒ Introducing each student to his or her classmates.
- ⇒ Playing the game of A la rueda, rueda.

Method:

I. Introducing the circle.

A. Show drawings or pictures of objects that represent a circle:

- a tire
- a plate
- the sun, the moon
- the letter "o"; the number "0"
- a ring
- a cookie
- a tortilla
- a doughnut

B. Show drawings or pictures of objects that represent other forms or shapes:

- a pencil
- a dog
- a house
- a flower
- a table
- a book
- a chair
- a human figure
- other geometric shapes: a triangle, a square, etc.

- C. Show the pictures in List "A" to the students and explain to them that all these objects have the shape of a *círculo*. Then present and contrast the objects in List "B" and ask the students if these pictures are *círculos*. Can they name other objects that are also *círculos*?
- D. Motor skills. The teacher will ask the students as he or she demonstrates:
- ¿Puedes hacer un círculo con tu dedo índice y tu dedo pulgar?
 - ¿Puedes poner tu boca como una "o"?
 - ¿Puedes hacer un círculo con tus brazos? ¿delante de ti? ¿por arriba de tu cabeza?, ¿por detrás de ti?
 - Sitting on the floor: ¿Puedes hacer un círculo con tus piernas?
- E. A writing exercise: introduce the letter "o" = circle. Hand out blank paper and crayons so that the students may practice making circles on their own after the teacher traces a few of them on the blackboard.
- F.
- II. Introducing each student to his or her classmates.
- A. Students should be divided as evenly as possible into two groups.
- B. The students stand facing the inside of the circle.
- C. The teacher says: "Yo soy _____", o "Yo me llamo _____". ¿Cómo te llamas tú? The student answers: "Yo me llamo _____". The teacher will ask the same question to the next student and the next until all the students in the group have been asked. If the children are advanced in conversation, they may say the first part of the dialogue, after the teacher gives the example of how to do it. The phrase "¡Buenos días. Bienvenidos a la escuela!", may be added to the dialogue.
- III. Playing the game of *A la rueda, rueda*. The student will learn the sense of direction: to the left, to the right, and to follow instructions from the teacher or the activity coordinator.
- A. Divide the students into two equal groups.
- B. The children hold hands and face the inside of the circle.
- C. When the music starts playing, the children move in the direction the teacher or the activity coordinator chooses. They move in this direction until the song reaches the phrase "...si no quieres ir, acuéstate a dormir". At this point, the teacher, who remains standing in her place, will make believe she's sleeping and the children will imitate her. When the music changes, the teacher will indicate to the students to turn in the opposite direction. Every time the music changes, the group should change the direction in which it is turning. Toward the end of the song, the rhythm slows down and the children may slowly lie on the floor and pretend they have fallen asleep. The teacher can then say the word "calladitos", and let them know they may get up only when he or she gives the signal.
- D. *For the advanced student:*
- Make two concentric circles with the students.
 - The circles will rotate in opposite directions: one clockwise: the other counterclockwise.

- When the music changes, the circles will start rotating in the opposite direction.
- The rest of the game is played the same.

E. (Optional) Use the phrase "...si no quieres ir, acuéstate a dormir", to allow the children who are having difficulty with the new experience of attending school to express their thoughts.