

GUIDELINE FOR THE APPENDICES

As mentioned in Part 1 and Part 2 of our project "Carnival around the world", we have elaborated some extended material to help future teachers carry on the global project. In this folder, you will find:

PART 1 FILES

1. "Los Indianos" by Juan Bautista Fierro Van de Walle (high resolution).
2. Script for the students (scene about the picture).
3. Mask workshop for picture and music performance.

PART 2 FILES

4. Scores: "La negra Tomasa" melody.
5. Scores: "La negra Tomasa" ostinati.
6. Translated lyrics from "La negra Tomasa".

PART 1 FILES



1. "Los Indianos" by Juan Bautista Fierro Van de Walle (high resolution).

2. Script for the students (scene about the picture).

Putting on a play

Script to the play related to the carnival “Los Indianos”, that every year has placed in Los Indianos Day, on every first Monday of the carnival in **Santa Cruz de La Palma** city (La Palma island, belonging to The Canary Islands).



Famous watercolour by Juan Bautista Fierro that figures out one immigrant's family arrival. Masterpiece dated in 1911 was representative for a cartoon for the carnival “Los Indianos”.

Script written by Juan Carlos de Lassaletta

Considering the characters shown in the picture, they are:

Ramirez family:

Husband (H)

Wife (W)

Daughter (D)

Son (S)

Porter (PR)

Peasants:

Peasant one: (P1)

Carrying a bag of clean clothes and standing with her arm folded over her hip.

Peasant two: (P2)

Standing up in front of the family

All the costumes, props and look are inspired in the famous watercolour by Juan Bautista Fierro

Scene one:

In the sailing vessel

Husband (H) Wife (W), Daughter (D) and Son (S), on the deck, inside the sailing vessel, looking the ship coming closer to the port in Santa Cruz de la Palma island.

H: We are arriving in 10 minutes and 25 seconds, there is our home

W: Oh! Darling, how nice of you to getting us back your lovely unforgettable town.

H: We were lucky to escape, my dear, things were worst and worst in our promised Cuba

S: Why were things so badly Dad?

W: Oh, my dear do not worry any more, look follow my finger, there is your home, beautiful place for a new life.

D: Oh mon, I was so happy in Cuba, how I am going to miss my friends, and to my nurse Vargas, so smiling and always singing and dancing.

W: My darling, nothing is going to disturb you from our love and you will have another nurse prettier and funnier than our beloved Vargas.

H: Here it is my beloved family, the captain is calling all of us to be prepared to arrive. Go and look at your cabins and get what you want to bring to our new home.

Scene two:

Which it is painted in the canvas by Juan Bautista, that shows all the characters mentioned before.

P2: Don't tell me what I am looking at!

P1: You see what I am seeing, don't you?

P2: Nothing has change here and look at them, what a fashionable people, see you too, don't you?

P1: Wait, wait, ... Think how little the world is! What Father Jose will say, he who said good bye him years ago.

P2: Him, oh Saint heaven! Him! And he is as handsome as before, remember, the look he was proud of.

H: My lovely friends. How nice being at home again! You both are pretty the same as if the time hasn't passed.

P2: Welcome my darling, welcome home! bring us your big hug to celebrate.

S: Dad, why do they know you?

W: Because your father was born here, in Spain.

D: Does Spain belong to the United States of America as Cuba does?

H: Spain is the continent but we the canary islanders live apart, far from the central domain.

PR: We do the best of us to get the best of this island and to promote our traditions. And our cultural heritage, one of the finest in the world I know.

W: But let the things going on and move my darling that I am desperate to discover our new home.

PR. You are right my lady, wonderful house the one you are going to live in. Many as you had got back from abroad and started a new life of splendour and fine tastes, my wish is that you are to be excited about your new home.

D: Oh Mum, sure to be better than we lived in Cuba?

H: My beloved family, let get back home, Cheer to Santa Cruz de la Palma!

PR: And from then on, we celebrate every year a carnival to commemorate the arrival of the "Indianos", that is, those Spaniards who emigrate to Cuba looking for a better life and successfully return home.

Script written by Juan Carlos de Lassaletta

3. Mask workshop for picture and music performance.

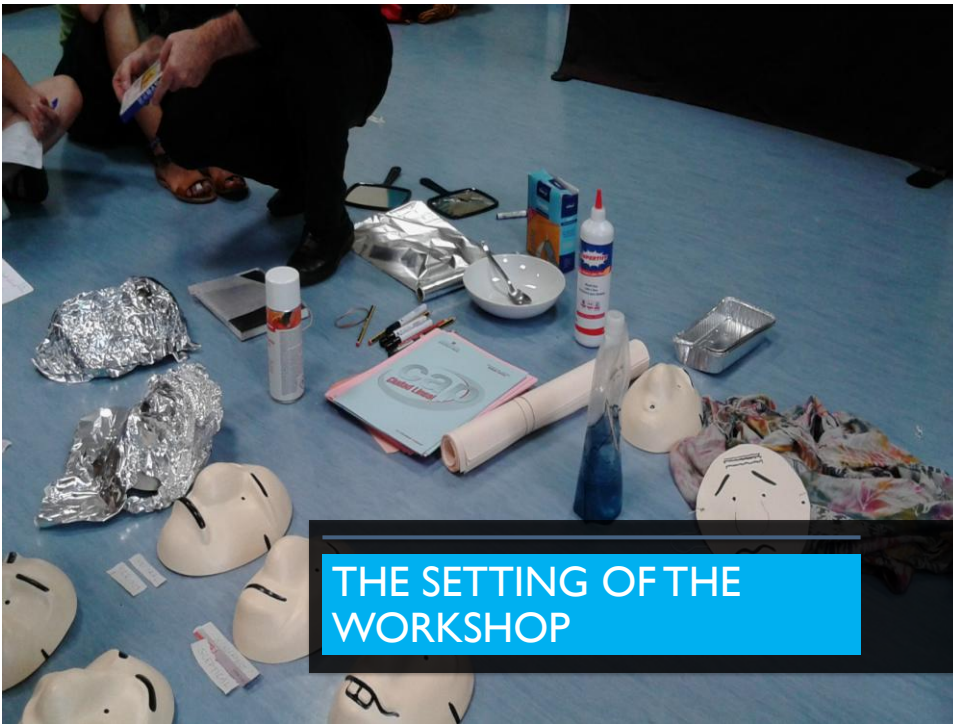
Drama and Music in Action

New course for state school teachers
at CTIF Madrid Capital. This one is
"Drama and music"

Teachers:

**JOHN HARROP & CARMEN
DOMINGUEZ**

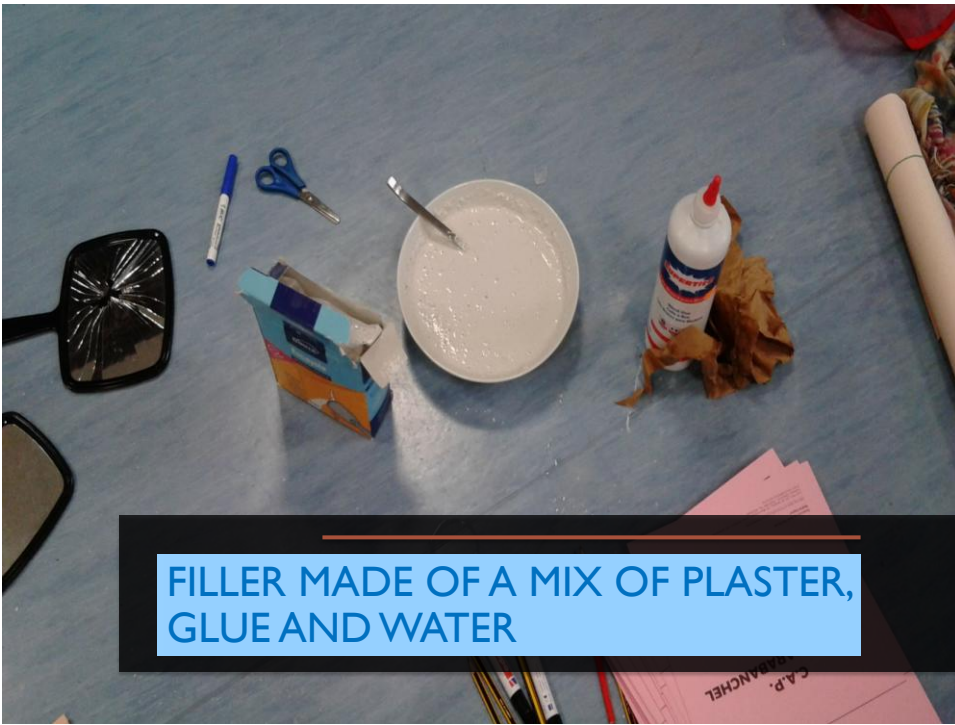
**MATERIALS TO
USE IN A MASKS
WORKSWHOP**



PLASTER

- Mineral constituted by calcium sulphate, colorless, greenish white or chestnut, which, when heated to a certain temperature and lose part of its water, forms a powdery substance, and when it mixes with water, it forms a plastic mass that hardens when it dries; Is used as building material and to obtain molds of statues, coins, etc.

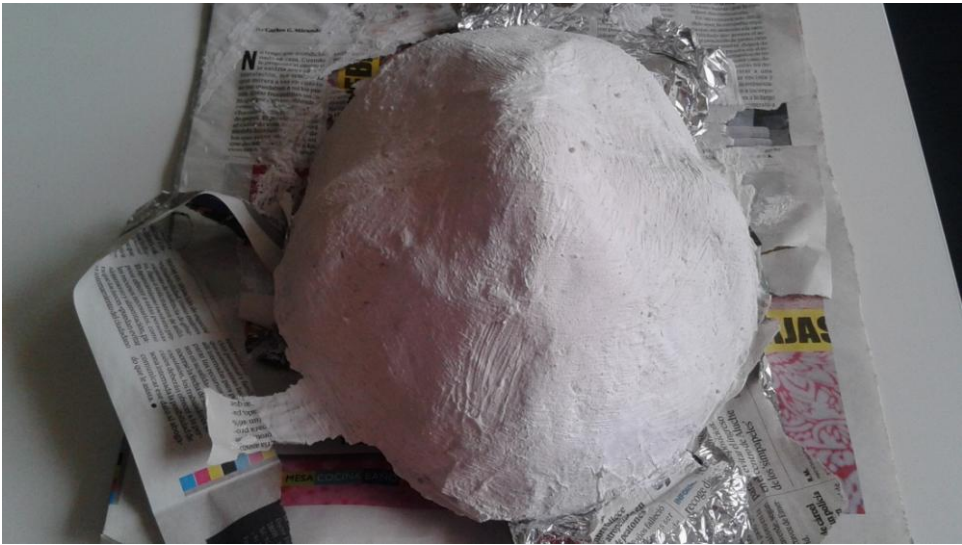




Teachers tearing strips of paper in preparation for making papier mâché masks.



Layering the newspaper to make papier mâché masks.





Today we were making
masks from recycled
cardboard.....

Emoticon masks from
recycled cardboard.



PART 2 FILES

6. Translated lyrics from "La negra Tomasa".

LA NEGRA TOMASA (Compay Segundo)

Estoy tan enamorado' de la negra Tomasa

Que cuando se va de casa

Que triste me pongo

¡Ay! – ¡Ay! – ¡Ay!

Esa negra linda

Que me hecho bilongo.

Esa negra linda - relinda

Que me hecho bilongo.

Na' ma' que me gusta la comida

Que me cocina.

Na' ma' que me gusta la cafe

Que ella me cuele.

¡Ay! – ¡Ay! – ¡Ay!

Esa negra linda - relinda

Que me hecho bilongo.

Esa negra linda - relinda

Que me hecho bilongo.

Quiquiribu mandinga!

Quiquiribu mandinga!!

Alla en La Habana tasajo

Y alla en Oriente mabinga.

Quiquiribu mandinga

Quiquiribu mandinga

Yo conoci a un cocinero

Que cocinaba mabinga.

Quiquiribu mandinga

Quiquiribu mandinga

Y machacaba los ajos

Con la cabeza el mortero.

Quiquiribu mandinga

Quiquiribu mandinga.

Como bailaba Tomasa

En el barrio de la timba.

Quiquiribu mandinga

Quiquiribu mandinga.

I'm so in love with the black girl Tomasa

That when she leaves home

I get so sad

Ay! – Ay! – Ay!

That beautiful black girl

That has bewitched me.

That beautiful black girl - so beautiful

That has bewitched me.

More than anything I like the food

that she cooks for me.

More than anything I like the coffee

that she perks for me.

Ay! – Ay! – Ay!

That beautiful black girl - so beautiful

That has bewitched me.

That beautiful black girl - so beautiful

That has bewitched me.

Quiquiribu mandinga!

Quiquiribu mandinga!

Over there in Havana, tasajo

And over on the East side, mabinga.

Quiquiribu mandinga!

Quiquiribu mandinga!

I met a cook

Who cooked mabinga.

Quiquiribu mandinga!

Quiquiribu mandinga!

And he would crush garlic

With the head of a mortar.

Quiquiribu mandinga!

Quiquiribu mandinga!

How Tomasa would dance

In the neighborhood of the Timba

Quiquiribu mandinga

.....

5. Scores: "La negra Tomasa" ostinati.

Project: CARNIVALS AROUND THE WORLD

La Negra Tomasa

Ostinati and Language

Secondary Teachers: Group 2
Jaun Carlos de Lassalleta
Javier Arcos
Sara Becerro Viñas.

The musical score is written for four instruments: Claves, Maracas, Congas, and Cio. It is in 4/4 time and features a mix of rhythmic patterns and lyrics.

Claves: The notation consists of a series of quarter notes with stems pointing up, representing the characteristic 'chick' sound of claves. A '5' is written above the first measure.

Maracas: The notation consists of eighth notes with stems pointing up, representing the 'chick-chick' sound of maracas. Lyrics: "Will you dance with me?"

Congas: The notation consists of eighth notes with stems pointing down, representing the 'bong' sound of congas. Lyrics: "Car-ni - vals we want to dance, in car-ni - vals we want to play, in..."

Cio: The notation consists of eighth notes with stems pointing down, representing the 'bong' sound of a cío. Lyrics: "To - ma - sa que gua - sa To - ma - sa que gua - sa"

4. Scores: "La negra Tomasa" melody.

BILONGO
GUARACHA

D.R.

CUATRO/ GUITARRA

The musical score is written for guitar and cuatro. It consists of several staves of music. The first staff is the melody, starting with an A minor chord (A MIN). The second staff continues the melody with an E7 chord. The third staff continues the melody with an A minor chord (A MIN) and a first ending bracket. The fourth staff is the guitar part, starting with a G7 chord and a first ending bracket. The fifth staff continues the guitar part with an E7 chord and an A minor chord (A MIN). The sixth staff continues the guitar part with an E7 chord and an A minor chord (A MIN) with a G7 chord. The seventh staff is the cuatro part, starting with a C chord. The eighth staff continues the cuatro part with a G7 chord. The ninth staff continues the cuatro part with a C chord and an A minor chord (A MIN). The tenth staff is the coda, starting with a C chord and a first ending bracket, and ending with a Coda symbol (C.O.B. AL CODA).

The image shows a musical score for guitar, consisting of six staves of notation. The music is written in treble clef with a common time signature (C). The score includes various chords and fret numbers:

- Staff 1 (Measures 92-94):** Chords A MIN and E7. Fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are indicated.
- Staff 2 (Measures 95-96):** Chords A MIN and G7. Fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are indicated.
- Staff 3 (Measures 97-98):** Chords C and G7. Fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are indicated.
- Staff 4 (Measures 41-42):** Chords C and C. Fret numbers 1, 2 are indicated.
- Staff 5 (Measures 46-47):** Chords G, F, and E7. Fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are indicated.
- Staff 6 (Measures 48-49):** Chord A MIN. Fret numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are indicated.