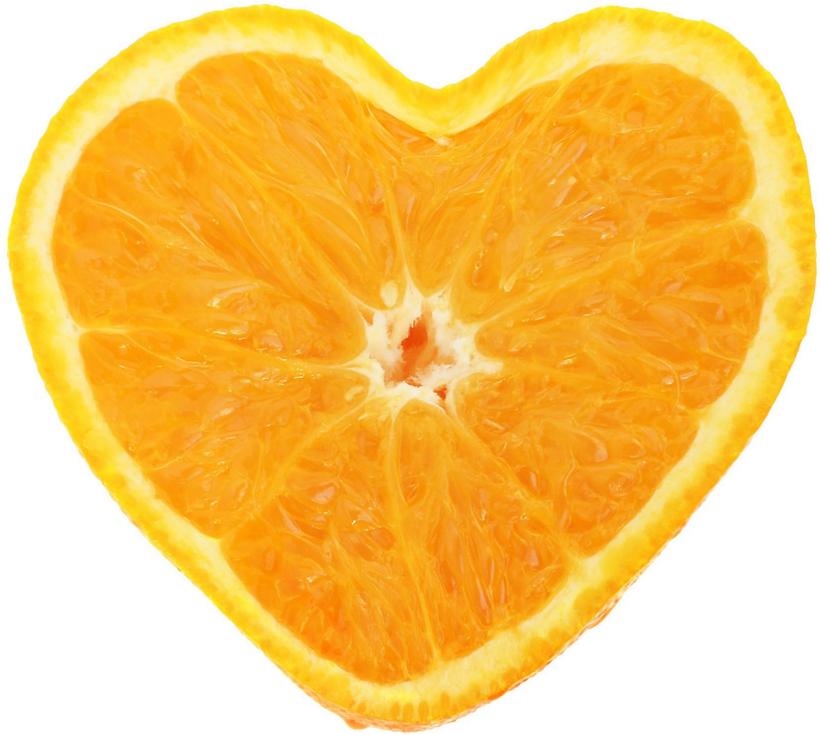

VOCALESSENCE  Music Press



Rodrigo Michelet Cadet Díaz
**¿Quién me compra
una naranja?**
(Who Will Buy Me an Orange?)

MUSIC RESOURCE GUIDE
VocalEssence ¡Cantaré! Series



Founded in 2010, VocalEssence Music Press is a resource for musicians to discover new music, new composers, new cultures and new ideas. Sheet music is sold online by instant download. Listen to compositions and view perusal scores at www.vemusicpress.org.



Founded in 1969, VocalEssence is an essential leading arts organization using the power of choral music as a catalyst for community building. VocalEssence engages, inspires, and entertains through choral performances and education for all ages and cultures. Learn more about VocalEssence and the ¡Cantaré! program at www.vocalescence.org.

¿Quién me compra una naranja? Music Resource Guide

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¿Quién me compra una naranja? (*Who Will Buy Me an Orange?*) is available for purchase at www.vemusicpress.org

¿Quién me compra una naranja? (Who Will Buy Me an Orange?)

by Rodrigo Michelet Cadet Díaz

Difficulty Level

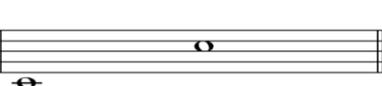
¿*Quién me compra una naranja?* (SA, piano) is a versatile piece that would be appropriate for a range of choirs: young voices (particularly by singing melody only in the C major sections) but also treble choirs into junior high and high school (showcasing the harmonic writing and the amount of and emotional maturity level of the text). There might also be possibilities for a junior high mixed group performing this piece, assigning the alto part to cambiata (boys experiencing the vocal mutation or voice-change associated with early adolescence) at the written pitch in the C major sections and perhaps an octave lower in c minor.

Ranges

Soprano:



Alto:



Composer's Note

When I composed this piece, I was thinking about childhood and how often we tend to underestimate the intellectual and emotional capacity of children. We may think that their emotions revolve only around happiness and we forget that children can also feel sadness, love or fear. After reflecting upon this I decided to compose a sad song that would express another emotional side of our humanity: sadness. Then I discovered a beautiful text by José Gorostiza that speaks to us of a child who, tired of being unloved, decides to go to the marketplace in search of someone who would buy his heart and give him love. From the beginning the music is

very dynamic, representing the din of a market where the child goes to hawk the sale of his own heart. In the intermediate section I try to express the profound sadness of the child. In the last section we return to the first scene of the noisy market, leaving open the possibility that someone might buy that orange in the shape of a heart. I dedicate this piece to all the children in the world who live without love.



Composer Biography:

Rodrigo Michelet Cadet Díaz



Born in Mexico in 1983, Rodrigo Michelet Cadet Díaz started his musical studies at the age of eight. Cadet earned his degree in Musical Composition at the Bellas Artes School of Music under the guidance of Hugo Rosales, Mario Lavista, Alejandro Romero and Georgina Derbez. Cadet also has a certificate of studies in choir conducting with Digna Guerra, Sergio Cárdenas, Adriana Blagoeva and Alfredo Mendoza; and in orchestral conducting with Enrique Arturo Diemecke.

Cadet's works include orchestral, small ensemble, choral music and arrangements, many of which have been performed in the most important halls of Mexico such as the Palacio de Bellas Artes, Auditorio Blas Galindo, Sala Xochipilli, 1st Contemporary Music Festival in Monterrey, Sala Silvestre Revueltas and the Kennedy Center in Washington D.C. His compositions have also been broadcast on several radio stations

such as Radio UNAM and Opus 94.5. Since 2007, Cadet has conducted the recognized children's choir Schola Cantorum of Mexico and has performed in multiple concerts in Mexico and international festivals such as American Cantat 2007 (Cuba) and Children of the World in Harmony (USA, Canada). Cadet is also the official arranger of the *Method for Musical Instruction of Guanajuato's Bands* which has published four volumes. In 2010, he became the director of the children's department at Bellas Artes School of Music, where he founded the Symphonic Children's Orchestra which he also conducts. During the same year he worked as a composer in the international project "From the Barrio to the Concert Hall" organized by the OAS (Organization of American States). During 2011 he worked on the creation of the *First Anthology of Children's Orchestra Repertoire* —this project was under his guidance and many of the pieces that were commissioned for this publication were written by him. He is also an active singer, and since 2008 has been a member of Melos Gloriam, the only choir in Mexico specializing in Gregorian chant. Rodrigo was one of the resident composers for ¡Cantare! in 2011-12, working with Twin Cities area elementary schools and writing for the VocalEssence Ensemble Singers.

Pronunciation Guide

VOWELS

a–[ah] father
e–[eh] or [ey*] egg or they
* [ay] is also used for the same sound imitating common English words (kay, day, say)
i–[ee] machine
o – [oh] or [ah] open or off
u–[oo] rule
y – [ee] heavy

VOWEL

COMBINATIONS

ai, ay – [ai] side
au – [au] found
ei, ey – [ēi] they
eu – [ēu] may-you
ie- [yeh] yes
oi, oy – [oy] boy
ua – [wa] water
ue – [wē] wait

CONSONANTS

c – [k] before consonant, a, o or u or [s] before e or i
ch – [ch] chill
g–[g] get
j – [h] hot
ll – [y] yarn
ñ– [ni] onion
q – [k] (u that follows is always silent!) cadence
r – [ř] flipped with tip of tongue
rr – [řř] rolled/trilled with tip of tongue
s – [z] before consonants b, d, g, l, m, n, otherwise [s]
y–[y] yes
z–[s] yes

¿Quién me compra una naranja? Pronunciation/Translation Guide

[kyehn mey kohm-přah oo-nah nah-řahn-hah pah-řah mee kohn-soh-lah-see-ohn]
¿Quién me compra una naranja para mi consolación?
(Who me will-buy an orange for my comfort?)

[oo-nah nah-řahn-hah mah-doo-řah ehn fohř-mah dey coh-řah-sohn]
Una naranja madura en forma de corazón.
(An orange ripe in the-shape of-a heart)



[lah sahl dehl mahř ehn lohs lah-bee-ohs ai dey mee]
La sal del mar en los labios, ¡ay de mí!
(The salt of-the sea on [the] lips, Oh, poor me!)

[lah sahl dehl mahř ehn lahs vey-nahs ee ehn lohs lah-bee-ohs řeh-koh-hee]
La sal del mar en las venas y en los labios recogí.
(The salt of-the sea in [the] veins And that the lips which-I-took-from)

[nah-dee-ay mey dyeh-řah lohs soo-yohs pah-řah bey-sahř]
Nadie me diera los suyos para besar.
(No-one me would-give theirs to kiss.)

[lah blahn-dah ehs-pee-gah deh oon beh-soh yoh noh lah pwey-doh sey-gahř]
La blanda espiga de un beso yo no la puedo segar.
(The soft sprig of a kiss [I] not can cut-it-down.)

[nah-dee-ay pee-dyeh-řah mee sahn-gřey pah-řah bey-behř]
Nadie pidiera mi sangre para beber.
(No-one seeks my blood for to-drink.)

[yoh mees-moh noh sey-see coh-řřey ah-břah dey coh-řřey]
Yo mismo no sési corre ¿habrá de correr?
(I do-know not whether it-runs will-it just flow?)

[koh-moh sey pyehř-deyn lahs bahř-kahs ai dey mee]
Como se pierden las barcas, ¡ay de mí!
(Just as lost [the] boats, Oh, poor me!)

[koh-moh sey pyehř-deyn lahs noo-beys ee lahs bahř-kahs mey pehř-dee]
Como se pierden las nubes y las barcas, me perdí.
(Just as lost [the] clouds and [the] boats, I am-lost.)

[ee pweys nah-dee-ay mey loh pee-dey yah noh tehn-goh coh-řah-sohn]
Y pues nadie me lo pide, ya no tengo corazón.
(And, well, nobody me asks, So no I-have heart.)

[kyehn mey kohm-přah oo-nah nah-řahn-hah pah-řah mee kohn-soh-lah-see-ohn]
¿Quién me compra una naranja para mi consolación?
(Who me will-buy an orange for my comfort?)

[oo-nah nah-řahn-hah mah-doo-řah ehn fohř-mah dey coh-řah-sohn]
Una naranja madura en forma de corazón.
(An orange ripe in the-shape of-a heart)

¿Quién me compra una naranja?

Text & Translation



¿Quién me compra una naranja
para mi consolación?
Una naranja madura
en forma de corazón.

La sal del mar en los labios,
¡ay de mí!
La sal del mar en las venas
y en los labios recogí.

Nadie me diera los suyos
Para besar.
La blanda espiga de un beso
yo no la puedo segar.

Nadie pidiera mi sangre
Para beber.
Yo mismo no sé si corre
¿habrá de correr?

Como se pierden las barcas,
¡ay de mí!
como se pierden las nubes
y las barcas, me perdí.

Y pues nadie me lo pide,
ya no tengo corazón.
¿Quién me compra una naranja
para mi consolación?

—José Gorostiza

*Who will buy me an orange
To comfort me?
A ripe orange
In the shape of a heart.*

*The salt of the sea on lips,
Oh, poor me!
The salt of the sea in veins
And that which I took from the lips.*

*No one would give me theirs
To kiss.
The soft sprig of a kiss
I cannot cut it down.*

*No one seeks to have, to keep
the love flowing through my veins
Even I don't know whether it runs
or if it just flows on its own.*

*Just as boats get lost
Oh poor me!
Just as clouds and boats
Get lost, I am lost.*

*And, well, nobody asks me,
So I have no more heart.
Who will buy me an orange
To comfort me?*

—Translation by Katie Villaseñor

¿Quién me compra una naranja?

Musical Analysis

Form:

For the first of three sections in this piece, the composer skillfully uses small 2-measure phrases as building blocks that alternate with the piano at the beginning, building in intensity and finally coming together (m.19-27) in a culminating section of lyrical two-part singing to usher in the contrasting middle section (m.29-38) and a brief yet satisfying return to the opening tempo, harmonic center and musical material (m.39-end).

Melody:

Utilizing the pentatonic scale, the melody trips along a descending arpeggio in the opening phrases (m.3-4, 7-8, 19-22, 39-45) with an ascending step-wise motion in the secondary phrases (m.11-14, 23-27). The lyricism intensifies in the contrasting middle section (m.29-38), but still maintains the basic melodic structure of four-bar phrases whose 2+2 echo structure creates a pleasing continuity to the piece (m.29-30, 31-32; 33-34, 35-36).

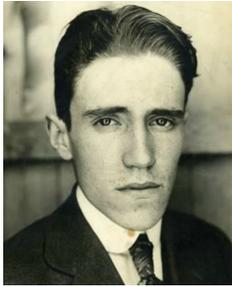
Harmony:

With opening and closing sections in C Major whose only departure from diatonicism is a flat-seven (Bb Major) harmony that foreshadows the flats and extended harmonies of the contrasting middle section that veers into f minor. The harmonic writing in the alto voice has a much narrower range until the f-minor section when it finally takes on a distinctive shape of its own in a dialogue with the soprano voice.

Rhythm/Texture:

The compound (12/8) meter gives a sing-song feel to the C-major sections and slows slightly for the f-minor section allowing its lyrical and mournful possibilities to emerge. Utilizing simultaneous text declamation in the opening phrases and a lilting rhythmic motif (quarter-eighth) also underlines the youthful intent, while more sustained pitches and a more complex relationship between the voice parts gives the poem its deserved melancholy aspects.

Meet the Poet: José Gorostiza Alcalá



¿Quién? — Who was José Gorostiza?

He was a man from Mexico. His dad's name was Celestino Gorostiza and his mom's name was Elvira Alcalá, so his full name was José Gorostiza Alcalá.

¿Qué? — What did he like to do?

José Gorostiza wrote poems and essays. He worked as a teacher, helping his students learn how to write, too. Mr. Gorostiza also served his country, Mexico, in different ways including as an ambassador (a country's official representative to another country).

¿Cuándo? — When did he live?

José Gorostiza was born in 1901 — right at the beginning of the 20th century — and died in 1973. During his teenage years he lived through the Mexican Revolution — a dangerous time with many battles between those in power and those who wanted power to be shared among everyone.

Did you know?

Just like the USA is made up of 50 states, Mexico is made up of 31 states. Similarly to Washington D.C., Mexico City is the federal capital of Mexico and is not part of any state.

¿Dónde? — Where did he live?

José Gorostiza was born in the town of Villahermosa (“beautiful [hermosa] village [villa]”), which is the capital city of Tabasco, a Mexican state.

¿Por qué? — Why is he important?

José Gorostiza was part of a group of poets who changed the way poems were written in Mexico. Mr. Gorostiza dedicated his poem, *¿Quién me compra una naranja?*, to another of the poets in this group, Carlos Pellicer.



¿Cómo? — How is he remembered?

José Gorostiza won many awards and many people read his poems. He even has his statue in this sculpture garden so everyone will remember him, his poetry, and his service to Mexico.

¡Hecho divertido! — Fun fact!

When José Gorostiza was 63 years old, he put together a book of his popular poems. But Mr. Gorostiza also included poems he could never figure out how to finish. He called that section of the book: *Del poema frustrado (Of the Frustrated Poem)*. Even famous people get frustrated!



Did you know?

People from Mexico have two “last names” or family names: first is your father's family name then second is your mother's family name. What would your name be if you used both family names?

¿Qué es una metáfora?...¿Qué es un símil?

Overview

The poem, *¿Quién me compra una naranja?*, is a complex and mature poem by one of Mexico's most famous poets of the 20th century. While its surface imagery can be accessible to students of all ages, those wishing to explore the layers of meaning embedded in this beautiful poem can use the student handout on the following page to facilitate a basic understanding and appreciation for both similes and metaphors as an entry point for discussion of this poem, which uses both techniques in its descriptive language.

Objectives

Students will:

- Identify similes and metaphors in poetic examples from European, American and Mexican poets.
- Distinguish between the two poetic techniques.
- Create similes and metaphors.
- Analyze *¿Quién me compra una naranja?* to identify its use of simile and metaphor.
- Discuss metaphorical content and imagery possibilities in *¿Quién me compra una naranja?*.

Did you know?

"Tu eres mi media naranja" is a Spanish phrase used in Mexico as a term of endearment, equivalent to our English phrase, "You are my better half" or "You are my soul mate." Thus the image of searching for someone to buy a "naranja" takes on a deeper significance.

Activities

- Discuss the concepts, definitions and colloquial usages of simile and metaphor (hard as a rock, a broken heart, etc.).
- Use the singer handout on page 10 to further the comprehension of these concepts.

Extension idea:

Although brief poetic excerpts from a variety of poets are given on the student handout, add more from texts (poems, fiction, essays) students are studying in other contexts.

- Share created similes and metaphors.
- Display the Spanish and English text of *¿Quién me compra una naranja?* and help students identify the simile (just as clouds and boats get lost...) and metaphor (orange/sun/love, heart/love, lips/talking/kissing/intimacy, salt/sorrow, etc), brainstorming all the possible layers of meaning that might be hidden in these words.

Extension idea:

Return to the music with this poetic analysis. What choices does the composer make that add another layer of meaning to the text? Review the composer's note on page 3 with students and add that to the discussion of this text.

¿Qué es una metáfora?...¿Qué es un símil?

The poem, *¿Quién me compra una naranja?*, uses both similes (sih-mih-leez) and metaphors (meh-tah-fohrz). Both a simile and a metaphor help us compare things, but a simile will always use the words “like” or “as.”

Exercise 1: Can you identify which of the examples below are similes and which are metaphors?

- 1) My love is like a red, red rose.—*Robert Burns (Scotland)*
- 2) Hope is the things with feathers.—*Emily Dickinson (USA)*
- 3) In the morning the city spreads its wings. —*Langston Hughes (USA)*
- 4) I am a pause.—*Octavio Paz (Mexico)*
- 5) Like the sumptuous pyramids of tenochtitlán ...you stand in my mind. —*Gloria Perez (USA)*

While similes are easy to spot, metaphors can be trickier. But metaphors are also more powerful because they let the reader imagine multiple reasons the poet has compared two things.

Exercise 2: Try writing three similes and then change them into metaphors (see example).

Example: When it's time for bed, I get wild like a monkey.
Last night I was a wild monkey at bedtime.

1) **Simile:** _____

Metaphor: _____

2) **Simile:** _____

Metaphor: _____

3) **Simile:** _____

Metaphor: _____

Mayor/menor...Major/minor

Overview

Studies have shown that those surrounded by western music can identify shifts from major to minor tonalities, even without musical training when emotional attachments to those sounds are defined. *¿Quién me compra una naranja?*'s musical structure shifts between major and minor, reflecting the poetic structure as well. Making this connection with students can aid in memory, musical maturity and poetic comprehension.

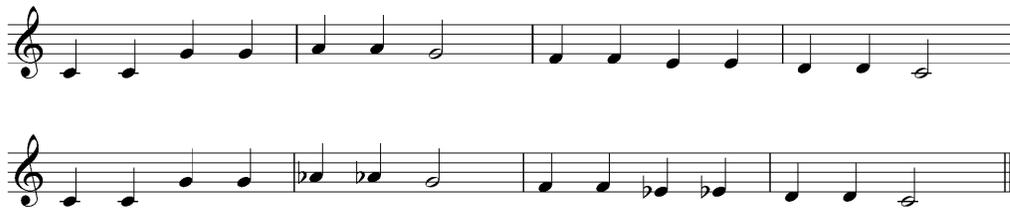
Objectives

Students will:

- Observe their own emotional reactions to music in major or minor keys.
- Identify major or minor sounds in *¿Quién me compra una naranja?*.
- Discuss other reactions, emotions or other descriptions of major versus minor.
- Analyze the poem, *¿Quién me compra una naranja?*, according to its musical structure of major/minor.

Activities

- On a classroom piano or guitar, perform a familiar tune for the students that is normally in a major mode ("Mary Had a Little Lamb," "Alouette," "Twinkle Twinkle," etc). Then perform the song again in a minor mode (see example below).



- Discuss what kinds of emotions or visualizations each version evokes (Major = bright, happy; Minor = sad, spooky).

Extension idea:

Play recordings of various pop songs, classical music, movie soundtracks or other music the students are studying to further illustrate the universality of major/minor tonalities and their emotional effect.

- Study *¿Quién me compra una naranja?* by looking at the musical score or listening to the recording on the VocalEssence Music Press website (www.vemusicpress.org), noting where the modality is major and where it is minor (encourage students to identify the change of key signature as a significant visual indicator of this shift).
- Compare the major/minor assignments to the poem using the text and translation on p. 6 and discuss how this adds meaning to the text.