



Jésus López Moreno
Velero de Papel
El Barquito de Papel

MUSIC RESOURCE GUIDE
VocalEssence ¡Cantaré! Series



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Velero de Papel and El Barquito de Papel Music Resource Guide

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Purchase the music

Velero de Papel and *El Barquito de Papel* are available for purchase at: www.vemusicpress.org

Also by this composer

Cantate Domino

Available for purchase at: www.vemusicpress.org

Velero de Papel and El Barquito de Papel

Jésus López Moreno (b.1971)

Difficulty Level

Velero de Papel and *El Barquito de Papel* (SA + keyboard) use a very lush harmonic and melodic language that will appeal immediately to singers and audiences of many ages. Ranges of both voice parts lie almost exclusively within the treble-clef staff, making this piece vocally appropriate for ensembles of children or teens — or even inter-generational ensembles. The composer has set up the harmonies effectively, with phrases often beginning on a unison pitch and then splitting into independent parts. While the higher part always carries the melody, the lower voice part alternates between parallel harmony and moments of its own unique melodic shape, particularly in *Velero de Papel*. Both selections could also be very successfully performed in unison.



Composer's Notes

These two pieces come from my *Suite for Children*, a set of four songs set to poetry by Mexican writers. The poetry, although written for children, has a profound message of universal values—one that will flourish in their lives as something positive for their intellectual and spiritual development. The main idea of this suite is to make these deep concepts of reflection accessible to children, in a way that is musical but also simple.

In terms of form, the children's suite is conceived with consideration of the following: technically, the music is simple melodically, striving for a balance between quality and simplicity of the melodic lines but requiring a minimum level of musical training. Structurally, the music is subject to the nature of the texts with careful repetition, making it easy to memorize without seeming too silly and boring.

In *Velero de Papel*, the main idea lies in capturing the metaphor that alludes to the innocent games of children which, through imagination, become big dreams that makes us reflect on the vision itself that generates the great events of humanity. "Dreams can come true."

El Barquito de Papel, beautifully written by Adela Anaya, works to recreate with her poetry a brave manifestation in the face of the difficulties of everyday life. Although the story is very simple in its context, the metaphor gives us a profound lesson through a moral "that life is a swollen river which we must overcome!"

Composer Biography: Jesús López Moreno

Serving as artistic director of the children's choir at Valle de Chalco in the Estado de México and the principal organist of the Cathedral Metropolitan in Mexico City, Jesús López Moreno has extensive experience working with school-age children. His compositions for children's choir have been featured on several recordings throughout Mexico, and he recently won a national children's choir composition contest organized by Conaculta, the National Council for Culture and the Arts in Mexico. He has also composed works for organ, choir, baroque orchestra, and harpsichord as well as a concerto for organ and orchestra.



Metropolitan Cathedral in Mexico City, where López serves as principal organist.

He was a member, and later acting director, of the Niños Cantores de Morelia. He founded the Cantate Domino children's choir of the Parroquia Del Espiritu in Ecatepec Edo Mex and conducted the children's choir at the Cantorum school of Mexico. Jesús graduated from the Conservatorio de las Rosas de Morelia with a specialty in composition, and studied organ at the Antique Mexican Music Academy for Organs and the National School of Music of the National Autonomous University of México. In 2009-2010 he participated as a composer-in-residence in Minnesota schools through the VocalEssence ¡Cantaré! program.



Jesús López rehearses with young singers from Adams Elementary School in St. Paul, MN (above) and the Latino Children's Choir (right) as they prepare for the VocalEssence ¡Cantaré! Community Concert in May 2010.



Texts/Translations

Velero de Papel

Velero de papel, velero de papel.
Llévame a pasear contigo
por grandes ríos de miel.
Comienzo a escuchar, palomas y jilgueros
Cuando viajamos juntos sobre olas de cristal.
Iremos por el Rhin, por el Sena
y por el Ebro
A mí me gustará por el Nilo navegar.
—Verónica Murguía

*Paper sailboat, Paper sailboat
Take me with you
down great rivers of honey.
I begin to hear doves and goldfinches
As we ride together over waves of glass.
We shall go down the Rhine, the Seine,
and the Ebro
I should like to sail down the Nile.
—Translation by Katie Villaseñor*

El Barquito de Papel

Salga pronto, mi almirante,
con su gorro de oropel,
la lluvia hizo un río gigante
¡venga a navegar en él!
El arrojó por bandera,
¡leve el ancla sin temor!,
que el río va de acera a acera,
¡pruebe ahora su valor!
Capitán, sea su velero
el primero en avanzar,
marque bien el derrotero,
¡no se debe naufragar!
¡Eso es ser buen navegante,
valeroso timonel!
¡Llevará siempre adelante
su barquito de papel!
Así, firme, decidido,
Buen marino debe ser.
Que la vida es río crecido
¡y la tiene que vencer!
—Adela Anaya

*Come out soon, my Admiral,
With your tinsel cap,
The rain has made a great river,
Come sail on it!
Emboldened by the flag,
Raise your anchor without fear!
The river runs from side to side:
Now prove your courage!
Captain, may your sailboat
Be the first to advance,
Mark well your route
For it must not be destroyed!
That is what makes a good navigator,
My Brave Helmsman!
You will always sail forward
In your little paper boat!
Firm and determined
Should a good sailor be.
Life is a cresting river
That must be overcome!
—Translation by Katie Villaseñor*

Pronunciation/Translation 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] open

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

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] as in “des[z]de Ens[s]enada”

Musical Analysis

	Velero de Papel	El Barquito de Papel
Form	<p>Introduction: C Major, Common time, 50mm</p> <p>A: C Major, Common time, 60mm</p> <p>B: Eb Major/Db Major, 2/4, 72mm</p> <p>A</p> <p>B</p> <p>A: voices omitted from penultimate phrase</p>	<p>Introduction – 8 bars</p> <p>A (repeated) – made up of four distinct 8-bar phrases creating the traditional song form (aaba)</p> <p>Interlude – 8 bars (identical to introduction)</p> <p>Coda – uses melody of the “a” phrase and adds extended cadential progression that acts as a mirror image to the progression in the introduction and interlude.</p>
Melody	<p>Both the A and B sections are two statements each of their particular melody. Both melodies begin with the motif, mi sol sol mi fa sol, but then take on different shapes from there.</p>	<p>Exclusively diatonic, with the b phrase extending the range higher but maintaining the lulling consistency of the dotted-eighth/sixteenth note rhythm found in the voice parts throughout.</p>
Harmony	<p>Numerous 7th, 9th and other altered chords predominate in the accompaniment giving the piece a more contemporary sound, but one firmly rooted in diatonic language.</p>	<p>G Major throughout</p> <p>The introduction/interlude play with a pedal tone paired with descending block chords while the coda reverses the trajectory - a pedal tone paired with ascending block chords.</p>
Rhythm	<p>Voice parts are predominately eighth notes, with the occasional 5/4 measure appearing in each A section twice.</p>	<p>No meter or tempo changes</p> <p>2/4, 100 mm</p> <p>Notable challenge: triplets in the piano with dotted eighth/sixteenths in the chorus.</p>
Texture	<p>Piano accompaniment is quite challenging, particularly in the introduction and the B sections – wide range of arpeggios that intensify in the return of the B section at m. 40, contrasting with the A sections ,calm, peaceful block chords and harmonic support role.</p>	<p>Piano accompaniment alternates between triplet arpeggios and the vocal rhythms and only requires a moderate skill level.</p>

Craft: Making Your Own Paper Boat

Overview: Both *Velero de Papel* and *El Barquito de Papel* are settings of poems about paper boats. Students can make their own boats individually, in groups, or at home with their families. The craft will tie together with the texts of the poems by asking children to decorate them with symbols of their own dreams, challenges to overcome, or merely nautical whimsy!

Objectives

Students will:

- Tangibly connect to poetry through the creation of a paper boat.
- Emotionally connect with the poetry through the decoration of their boat.
- Share their interpretation of poetry with peers, family.

Activities

Using the following handout, ask students to create a paper boat individually, in groups or at home.

1. Distribute materials

- a. 8 ½ x 11 sheets of construction paper or other heavy gauge paper
- b. Multiple sheets might be helpful in case the folding or decorating goes awry
- c. Decorative stickers, crayons, or other supplies as appropriate

2. Fold a sample boat for the students so that the written and pictorial instructions are clear

3. Read poetry of either or both Paper Boat pieces (in Spanish and in English)

- a. Discuss the dream-like state of *Velero* versus the determined courage of *Barquito*.
- b. Ask students to share some of their dreams or determinations either verbally with the group or in writing — or, if this will be a take-home activity, with their families.
- c. Direct students to decorate their boats to illustrate those ideas.

Extension Ideas

1. Display boats with blue “river” of fabric or paper around the rehearsal space or classroom.
2. Make one large paper boat with the whole group by using a large reel of newsprint paper or by taping many sheets of paper together to create a large rectangular shape.

Note: The original images for this activity can be found online at:

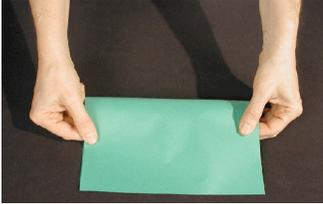
<http://www.laits.utexas.edu/hebrew/personal/toolbox/acm/boat/boat.html>

If desired, you can use this website to demonstrate step by step directions for the activity.

Making Your Own Paper Boat

You are singing a song about a paper boat! Below are instructions on how to make your own paper boat and the poems that have inspired the songs you are learning. Start with an 8.5" x 11" piece of paper.

1. Fold the paper from top to bottom, bringing together the two opposite ends. Crease the fold at the top.



2. Fold the paper from side to side, bringing together the two opposite ends. Crease the fold on the side.



3. Unfold the paper once, noting the middle crease.



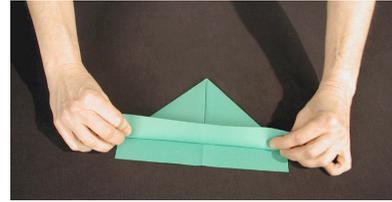
4. Fold the top left tip so that it touches the middle crease. Crease the diagonal end.



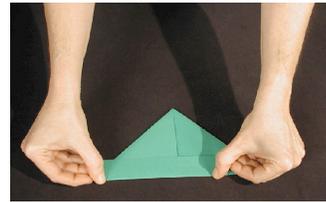
5. Flip the paper over. Fold the other tip so that it touches the middle crease, and crease the diagonal end.



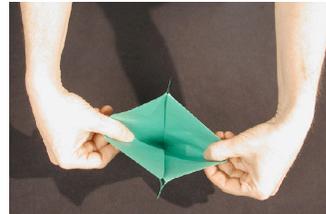
6. Fold one bottom flap upward and crease the folded end.



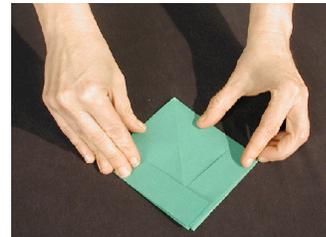
7. Flip the paper over. Next, fold the other bottom flap upward and crease the folded end.



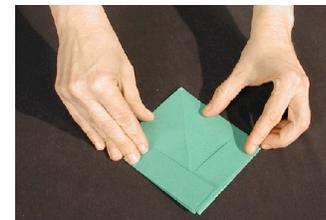
8. Insert both thumbs into the middle of the folded paper and pull outward until you can fold it flat.



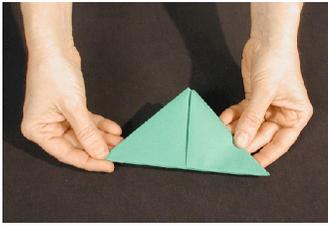
9. You should have a folded rhombus. If necessary, tuck in the edges of the flaps at the points. Crease all folds.



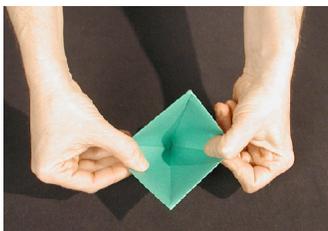
10. Holding the rhombus with the open side down, lift one bottom flap and make it touch the tip. Then crease the bottom fold.



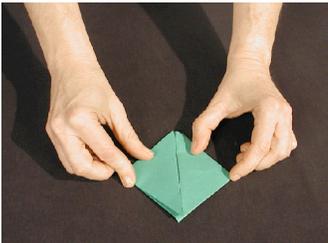
11. Turn the rhombus over. Lift the other bottom flap, making it touch the tip, and crease the fold. You should now have a folded triangle.



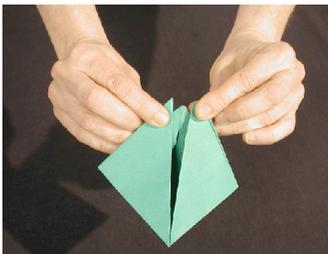
12. Insert both thumbs into the middle of the folded triangle, and pull outward all the way.



13. Crease all folds. You now have a rhombus.



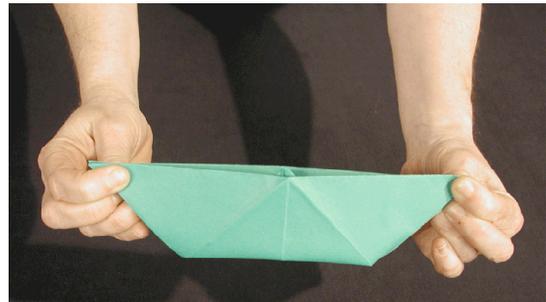
14. Hold the two outer tips with your thumbs and index fingers.



15. Pull the two tips outward all the way.



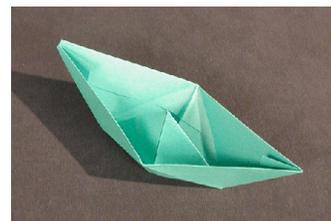
16. When you have pulled the tips all the way, flatten the paper. Crease all of the folds.



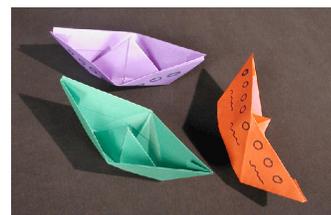
17. Turn the boat upside down. Holding your fingers inside the boat, pull the sides out a little bit to make a wider base.



18. Now check that the boat can stand on a flat surface. If it does not, try to widen the base some more.



19. Decorate and name your boat. Discuss famous boats and sea battles.



Velero de Papel



Velero de papel, velero de papel.
 Llévame a pasear contigo
 por grandes ríos de miel.
 Comienzo a escuchar, palomas y jilgueros
 Cuando viajamos juntos sobre olas de cristal.
 Iremos por el Rhin, por el Sena
 y por el Ebro
 A mí me gustará por el Nilo navegar.

—*Verónica Murguía*

*Paper sailboat, Paper sailboat
 Take me with you
 down great rivers of honey.
 I begin to hear doves and goldfinches
 As we ride together over waves of glass.
 We shall go down the Rhine, the Seine,
 and the Ebro
 I should like to sail down the Nile.*

—*Translation by Katie Villaseñor*

QUESTIONS

This poem sounds like a beautiful dream. What do you dream about?

Where do you dream you could go in your paper boat?

El Barquito de Papel



Salga pronto, mi almirante,
 con su gorro de oropel,
 la lluvia hizo un río gigante
 ¡venga a navegar en él!
 El arrojo por bandera,
 ¡leve el ancla sin temor!,
 que el río va de acera a acera,
 ¡pruebe ahora su valor!
 Capitán, sea su velero
 el primero en avanzar,
 marque bien el derrotero,
 ¡no se debe naufragar!
 ¡Eso es ser buen navegante,
 valeroso timonel!
 ¡Llevará siempre adelante
 su barquito de papel!
 Así, firme, decidido,
 Buen marino debe ser.
 Que la vida es río crecido
 ¡y la tiene que vencer!

—Adela Anaya

*Come out soon, my Admiral,
 With your tinsel cap,
 The rain has made a great river,
 Come sail on it!
 Emboldened by the flag,
 Raise your anchor without fear!
 The river runs from side to side:
 Now prove your courage!
 Captain, may your sailboat
 Be the first to advance,
 Mark well your route
 For it must not be destroyed!
 That is what makes a good navigator,
 My Brave Helmsman!
 You will always sail forward
 In your little paper boat!
 Firm and determined
 Should a good sailor be.
 Life is a cresting river
 That must be overcome!*

—Translation by Katie Villaseñor

QUESTIONS

In this poem, there are many words that make you feel big and strong: emboldened, courage, brave, firm, determined, overcome. Can you think of a time in your life where you felt like this?

Have you ever wished you felt more like this confident poet? Why or why not?

Geography

Where in the World are the Rhine, the Seine, the Ebro and the Nile?

Overview

Velero de Papel mentions these famous rivers and now students will be able to place those rivers in their geographical context and explore the Rio Grande, a river that helps define the U.S./ Mexican border.

Objectives

Students will:

- Build awareness of U.S./Mexican border geography and shared natural resources
- Become familiar with globally famous rivers

Activities

Using a globe or world map and the internet, dictionary or encyclopedia, locate the rivers mentioned in the poem, *Velero de Papel* and explore the *Rio Grande*.

1. Divide students into five groups and ask them to research in the library or look online for four things about each river – Rhine, Seine, Ebro, Nile, Rio Grande:
 - a. the continent and country of the river’s source
 - b. the countries that the river flows through
 - c. the body of water the river empties into
 - d. the length of the river
2. Have students share their research with the whole group while visually locating the river on a globe, world map or other representation of the earth.
3. Beginning with the image or idea of a paper boat floating down a river which would take you through different regions, cities, towns and even countries – discuss the idea of shared resources, conservation/protection of natural waterways, and international cooperation when these rivers cross borders, using the Rio Grande as the prime example.



Map of Rio Grande