

## Eurhythms.\*

- ① ⚡ Stand with your right foot slightly ahead of your left foot, then lean forward
- ② ↘ Hold your right fist over your left fist as if gripping a pole, and pretend to mash grain in a bowl on the ground (see graphic on the cover)
- ③ (x) Clap
- ④ ⚡ Clap against chest with alternating hands, starting with the right
- ⑤ ⚡ Both hands slap thighs
- ⑥ ⚡ Drop both hands and head as if exhausted

\* The body motions are only suggested. The conductor should feel free to choose, modify, or add motions according to the strengths and creativity of each group.

To my dad, who sang this song with me

## Canto de Pilón

(S.A., a cappella)

With a steady motion  $J = 80$

Words and Music Traditional from Venezuela  
Arranged by Cristian Grases

The musical score consists of four staves. The first two staves are for Soprano, with the second staff featuring motion markings for 'Hands' and 'Feet'. The third staff is for Eurhythms, and the fourth staff is for Alto. The music is in common time with a key signature of three sharps. The vocal parts sing 'hm' and 'cha ka ta cha ka ta pum' at various points. Motion markings include 'Hands' (vertical bar), 'Feet' (vertical bar with a dot), 'Clap' (x), 'Clap against chest' (x), 'Both hands slap thighs' (x), and 'Drop both hands and head as if exhausted' (x). The score is divided into measures 1 through 10.

## Grind and grind, María, grind the corn

The musical score consists of two staves. The top staff is for Eurhythms, featuring motion markings for 'Clap' (x), 'Clap against chest' (x), 'Both hands slap thighs' (x), and 'Drop both hands and head as if exhausted' (x). The bottom staff is for Vocal, with lyrics in Spanish: 'Pi - la que pi - la Ma - ri - a, pi - la el ma - íz.' Measures 5 through 10 are shown, with measure 10 being a repeat of measure 9. The vocal part also includes 'Hoy, hoy, hoy, hoy pi - lé to - do el ma -' and 'Pi - la que pi - la Ma - ri - a, pi - la el ma - íz.'

Today, today, today, today, that mother ordered to grind

11      12

iz; hoy, hoy, hoy, hoy, que ma - má man - dó a pi -  
Hoy, hoy, hoy, que ma - má man - dó a pi -

I ground, Maria ground, and also Pilar ground

13      14

I ground, Maria ground, and also Pilar ground  
lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -

15      16

lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -

17      18

lar. Pi - la que pi - la Ma - ri - a, pi - la el ma - iz.  
lar. Pi - la que pi - la Ma - ri - a, pi - la el ma - iz.

19      20

Pi - la que pi - la Ma - ri - a, pi - la el ma - iz.  
Pi - la que pi - la Ma - ri - a, pi - la el ma - iz.

21      22

Hoy, hoy, hoy, hoy pi - lé to - do el ma -  
Pi - la que pi - la Ma - ri - a, pi - la el ma - iz.

23 - -  
 íz; hoy, hoy, hoy, hoy, que ma - má man - dó a pi -  
*mf*  
 Hoy, hoy, hoy, hoy pi - lé to - do el ma -  
 - -

25 - -  
 lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
 iz; hoy, hoy, hoy, hoy, que ma - má man - dó a pi -  
 - -

27 - -  
 lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
*f*  
 lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
 - -

29 - -  
 lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
 lar; pi - lé yo, pi - ló Ma - ri - a y tam - bién pi - ló Pi -  
 - -

31 - -  
 lar. Pi - la que pi - la Ma - ri - a, pi - la el ma - íz.  
*mf*  
 lar. Pi - la que pi - la Ma - ri - a, pi - la el ma - íz.  
 - -

33 - -  
 cha ka ta cha ka ta pum cha ka cha ka  
*mp*  
 Pi - la que pi - la Ma - ri - a, pi - la el ma - íz.  
 - -

The musical score consists of two staves of music. The top staff uses a soprano clef and has lyrics: 'pum pum cha ka ta cha ka ta pum cha ka cha ka'. The bottom staff uses a bass clef and has lyrics: 'Hm hm hm'. Measure numbers 35, 36, and 37 are above the top staff, while 38, 39, and 40 are above the bottom staff. Measure 40 includes a circled '6' and a downward arrow. Performance instructions include 'diminuendo e rallentando' and 'breathy exhalation' with arrows pointing to specific notes.

Venezuela, like many other countries from the Caribbean region, has a beautifully unique mixture of cultures. The historical combination of people from Europe, Africa, the Caribbean Islands, and the natives from the area, has allowed the natural blossoming of very diverse musical expressions. One of these expressions is the working song, which developed as a result of extended periods of labor. In Venezuela there are at least two well-known forms of working songs: the milking songs from the plains; and the working songs from the coast, one of which is the traditional "canto de pilón" (mortar song). In the Venezuelan coast, women use big mortars carved out of tree trunks to grind grain (usually corn, wheat, coffee, or cacao), which is a tradition that came from African tribes. This is an intense physical activity and women often do this in groups of two or three so they feel accompanied and achieve results in shorter periods of time. To coordinate the strokes of those involved, they sing a tune. One of these traditional tunes is the one collected and arranged here. My father used to sing this tune to my brothers and me during long car trips or hiking on El Ávila, Caracas' most important mountain range, and we eventually were able to sing four-part canons. In this simple arrangement I included eurhythmics parts to symbolize the action of the women working.  
Cristian Grases

*Pila que pila, María, pila el maíz.  
Hoy, hoy, hoy, hoy pilé todo el maíz.  
hoy, hoy, hoy, hoy que yo m'a mandó a pilar  
pilé yo, piló María, y también piló Pilar*

Grind and grind, María, grind the corn  
Today, today, today, today I ground all the corn  
today, today, today, today, that mother ordered to grind  
I ground, María ground, and also Pilar ground

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