

- Eurhythmics.\***
- 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 Pílon**  
 (S.A., a cappella)

Words and Music Traditional from Venezuela  
 Arranged by Cristian Grasses

With a steady motion ♩ = 80

Grind and grind, María, grind the corn

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

I ground, María ground, and also Pilar ground

For review purposes only. Photocopying this music is not permitted.

23 *mf* iz; hoy, hoy, hoy, hoy, que ma - má man - dó a pi -

Hoy, hoy, hoy, hoy pi - lé to - do el ma -

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

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

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

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

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

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

31 *mf* lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - iz.

*mf* lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - iz.

33 *mp* cha ka ta cha ka ta pum cha ka cha ka

*mp* Pi - la que pi - la Ma - rí - a, pi - la el ma - iz.

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Musical score for 'Canto de Pilon' in G major (one sharp). The score consists of two systems. The first system (measures 35-36) features a vocal line with lyrics 'pum pum cha ka ta cha ka ta pum cha ka cha ka' and a piano accompaniment with 'Hm hm hm' vocalizations. The second system (measures 37-40) is marked 'diminuendo e rallantando' and 'breathy exhalation', with lyrics 'pum pum hm hm hm hm hm ha!' and 'hm hm hm hm hm hm ha!'. The piano accompaniment continues with rhythmic patterns.

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 songs). In the Venezuelan coast, women use big mortars carved out of tree trunks to grind grain (usually corn, wheat, coffee, or cocoa), 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 in unison during long car trips or hiking on El Avila, Caracas' most important mountain range, and we eventually were able to sing multi-part canons. In this simple arrangement I included eurythmic parts to symbolize the action of the women working.

Cristian Grasses

<i>Pila que pila, María, pila el maíz.</i>	Grind and grind, María, grind the corn
<i>Hoy, hoy, hoy, hoy pilé todo el maíz.</i>	Today, today, today, today I ground all the corn
<i>hoy, hoy, hoy, hoy, que mamá mandó a pilar</i>	today, today, today, today, that mother ordered to grind
<i>pilé yo, piló María, y también piló Pilar</i>	I ground, María ground, and also Pilar ground

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