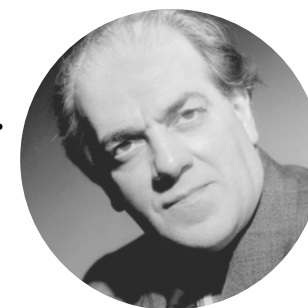


PICA-PAU - HEITOR VILLA-LOBOS

OVERVIEW

Chôros No. 3, Pica-pau (Woodpecker) is a work for male choir or instrumental septet, or both together, written in 1925 by Villa-Lobos. It is number three in a series of fourteen numbered compositions collectively titled *Chôros*. Each work in the series ranges in instrumentation and musical mediums from solos for guitar and for piano up to works scored for soloist or chorus with orchestra or multiple orchestras.



**HEITOR
VILLA-LOBOS**



1925



**MUSICAL PERIOD:
20TH CENTURY**

1

MELODY

The melodic elements in this work are generally sung legato, with a vibrant and released sound. Planning rhythmic breaths to accurately perform the accompaniment material with the correct articulation will be of the utmost importance.

2

HARMONY

Given that Villa-Lobos incorporates mostly diatonic pitches in this work, solfege will be a great tool for locking in the harmonies. Use the key signature to designate that DO will be the major key associated with the signature.

3

RHYTHM

Rhythmic integrity is the most important musical element for this piece. Given the shifting meters, articulations, and roles of each voice part, the constant rhythmic pulse is vital to the success of this work. The metric stress of the melody should usually line up with the bar lines.

4

TEXT

'Come, let us celebrate. Let us make some maize porridge!' – these are the central words of this song. Villa-Lobos uses their syllables to generate an invented onomatopoeic language with which he imitates sounds of the rainforest. The text is in the extinct indigenous language Tupi.

5

LISTEN



SCAN ME