

Pararse Con Mi

Source Material: Illinois (2005) - Come On! Feel The Illinois! (Instrumental)

Reference: Bill Kangas - on YouTube

Time Signature: 5/4 Time (Asymmetrical / Complex Meter)

BPM: 128 Beats Per Minute

Tempo: Moderately Fast / Urgent

Key: D ♭ Major (Often played as C Major with a capo on the 1st fret)

Chord Progression: Anchored primarily by a repeating Cmaj7 (C Major Seventh) [If capoed]. Bridging occasionally into F - Am - C - E

Tuning: Standard (E A D G B E)

Capo: 1st Fret (to play in C Major shapes while sounding in D ♭ Major)

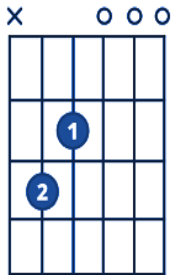
5/4 Time Count: 1-2-3-4-5

3+2 Groupings: 1-2-3 | 4-5 (Accents: 1 & 4)

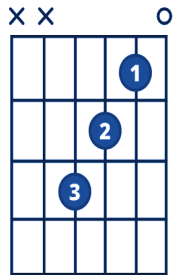
2+3 Groupings: 1-2 | 3-4-5 (Accents: 1 & 3)

Strumming Pattern: A rapid, forward-leaning sixteenth-note pattern emphasizing the downbeats of the sub-groupings (either the 1 and 4, or the 1 and 3 depending on which grouping.)

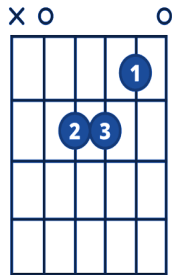
Cmaj7 (C Major Seventh)



Fmaj7 (F Major Seventh)



Am (A Minor)



[3-2-3-2 Melodic Piano Pattern]

[Spanish / English]

(0:00)

En Villa,

"In Villa,

[Cmaj7]

Par-que.

Park."

[Cmaj7]

On-dula,

"Waving,

[Cmaj7]

Ci-ón.

."

[Cmaj7]

(0:02)

Vi-va Méx,

"Viva,

[Cmaj7]

I-co.

Mexico."

[Cmaj7]

El reme,

"The,

[Cmaj7]

Di-o.

Remedy."

[Cmaj7]

[3-2-3-2 Alto Saxophone & Trumpet Pattern]

(0:05)

Yo no de,

"I Won't,

[Cmaj7]

Jar tú.

Let you."

[Cmaj7]

Con-seguir,

"Get,

[Cmaj7]

Her-ir.

Hurt."

[Cmaj7]

(0:08)

Ca-riño,

"Sweetly,

[Cmaj7]

A-quí.

Here."

[Cmaj7]

A-garrar,

"Grab,

[Cmaj7]

A mí.

Me."

[Cmaj7]

(0:10)

  Par -arse,	“Stand,	[Cmaj7]
  Con mi.	With me.”	[Cmaj7]
  Sos -tener,	“Hold,	[Cmaj7]
  Ma -nos.	Hands.”	[Cmaj7]

[3-2-3-1 Rest/Dropout Alto Saxophone & Trumpet Pattern]

(0:13)

  Mi -rada,	“Stare,	[Cmaj7]
  Fi -ja.	.”	[Cmaj7]
  En mi o,	“Into my,	[Cmaj7]
  Jos ?	Eyes?”	[Cmaj7]

[3-2-3-2 Melodic Piano Pattern]

(0:15)

  Soy descn,	“I’m,	[Cmaj7]
  Den -te.	Falling.”	[Cmaj7]
  Pa -ra tú,	“For you,	[Cmaj7]
  Chi -ca.	Girl.”	[Cmaj7]

(0:18)

  A -trapar,	“Catch,	[Cmaj7]
  A mí.	Me.”	[Cmaj7]
  Den -tro su,	“Within your,	[Cmaj7]
  Bra -zos.	Arms.”	[Cmaj7]

(0:21)

  Tan mare,	“So,	[Cmaj7]
  A -do.	Dizzy”	[Cmaj7]
  Soy contem,	“I’m,	[Cmaj7]
  Plan -do.	Gazing.”	[Cmaj7]

(0:23)

  En su son,	“At your,	[Cmaj7]
  Ri -sa.	Smile.”	[Cmaj7]
  Con puro,	“With pure,	[Cmaj7]
  Sue -ños.	Dreams.”	[Cmaj7]

[3-2-3-2 Mixed Piano & Drum Pattern]

(0:26)

  Su -surros,	“Whispers,	[Fmaj7]
  Gua -po.	Handsome.”	[Fmaj7]
  Tí -mido,	“Shy,	[Fmaj7]
  Ru -bor.	Blushing.”	[Fmaj7]

(0:29)

  Ar -tista,	"Artist,	[Fmaj7]
  Ja ja.	Ha ha."	[Fmaj7]
  Se -gura,	"Sure,	[Fmaj7]
  Be -bé.	Baby."	[Fmaj7]

(0:31)

  De -seos,	"Wishes,	[Am]
  Ve -nir.	Come."	[Am]
  Ver -dade,	"True,	[Am]
  Ro si.	Yes."	[Am]

[3-2-3-1 Rest/Dropout Mixed Piano & Drum Pattern]

(0:34)

  De -fensor,	"Advocate,	[Am]
  A -mar.	Love."	[Am]
  De -tener,	"Stop,	[Am]
  Nos ?	Us?"	[Am]

[3-2-3-2 Alto Saxophone & Trumpet Pattern]

(0:37)

   Se -cuestro,	"Hijacking,	[Cmaj7]
   On -das.	"Airwaves.	[Cmaj7]
   Es -cuchar,	"Hear,	[Cmaj7]
   Es -to.	This."	[Cmaj7]

(0:39)

   Es nuestra,	"It's our,	[Cmaj7]
   Mi -sión.	Mission."	[Cmaj7]
   Re -chazar,	"Refuse,	[Cmaj7]
   O -diar.	Hate."	[Cmaj7]

(0:42)

   Su pobre,	"Your poor,	[Cmaj7]
   Vi -sión.	"Vision.	[Cmaj7]
   Ci -ego,	"Blind,	[Cmaj7]
   Vi -stos.	Views."	[Cmaj7]

[3-2-3-1 Rest/Dropout Alto Saxophone & Trumpet Pattern]

(0:45)

   Vo -luntad,	"Will,	[Cmaj7]
   To -do.	All."	[Cmaj7]
   Fin aho	"End,	[Cmaj7]
   Ra .	Now."	[Cmaj7]

[3-2-3-2 Melodic Piano Pattern]

(0:47)

  Po-lí ti,	“Politi,	[Fmaj7]
  No no.	Cal no.”	[Fmaj7]
  Per -sonal,	“Personal,	[Fmaj7]
  Fal -so.	False.”	[Fmaj7]

(0:50)

  Es proto,	“It’s proto,	[Fmaj7]
  Co -lo.	Col.”	[Fmaj7]
  No poder,	“Can’t,	[Fmaj7]
  Tú ver?	You see?”	[Fmaj7]

(0:53)

  Des -pertar,	“Wake up,	[Am]
  Ton -tos.	Fools.”	[Am]
  O -ler el,	“Smell the,	[Am]
  Ca -fé.	Coffee.”	[Am]

[3-2-3-1 Rest/Dropout Piano Pattern]

(0:56)

  Ros -tro re,	“Face,	[Am]
  A -lidad.	Reality.”	[Am]
  A -cépta,	“Accept,	[Am]
  Lo .	It.”	[Am]

[Intermission]

[3-2-3-2 Piano & Woodwind Pattern]

(1:12)

  Tris -te Men,	“Sad,	[Cmaj7]
  Ti -ras.	Lies.”	[Cmaj7]
  Trá -gico,	“Tragic,	[Cmaj7]
  Al -mas.	Souls.”	[Cmaj7]

(1:15)

  Ras -gado,	“Torn,	[Cmaj7]
  Men -tes.	Minds.”	[Cmaj7]
  Co -razón,	“Heart’s,	[Cmaj7]
  Ro -to.	Broken.”	[Cmaj7]

(1:18)

  Ciu -dad na,	“Hometown,	[Cmaj7]
  Tal que?	What?”	[Cmaj7]
  No hablo,	“I don’t speak,	[Cmaj7]
  Ol -mo.	Elm.”	[Cmaj7]

(1:21)

  **No** telé,
  **Fo**-no.
  **¡Fal**-so nú,
  **Me**-ro!

"No tele, [Cmaj7]
Phone." [Cmaj7]
"False, [Cmaj7]
Number!" [Cmaj7]

[3-2-3-2 Melodic Piano Pattern]

(1:23)

  **San**-grado,
  **Na**-sal.
  **So**-lo mi
  **Suer**-te.

"Bloody, [Cmaj7]
Nose." [Cmaj7]
"Just my, [Cmaj7]
Luck." [Cmaj7]

(1:25)

  **A**-ún es,
  **Pe**-ra.
  **Pa**-ra tu,
  **Ac**-ción.

"Still, [Cmaj7]
Waiting." [Cmaj7]
"For your, [Cmaj7]
Action." [Cmaj7]

(1:28)

  **In**-tentar,
  **Du**-ro.
  **Si**-lencio,
  **A** mí?

"Try, [Cmaj7]
Hard." [Cmaj7]
"Silence, [Cmaj7]
Me?" [Cmaj7]

(1:30)

  **Man**-tenga,
  **Con** mi.
  **Si** usted,
  **Pue**-de.

"Keep up, [Cmaj7]
With me." [Cmaj7]
"If you, [Cmaj7]
Can." [Cmaj7]

(1:33)

  **De**-jar un,
  **Co**-mo.
  **Reu**-nirse,
  **To**-do.

"Leave a, [Cmaj7]
Like." [Cmaj7]
"Come together, [Cmaj7]
All." [Cmaj7]

(1:36)

  **Dis**-crimi,
  **Na**-ción.
  **Pa**-radas,
  **A**-quí.

"Discrimin, [Cmaj7]
Ation." [Cmaj7]
"Stops, [Cmaj7]
Here." [Cmaj7]

(1:39)

  Úl-tima,	“News,	[Fmaj7]
  Ho-ra.	Flash.”	[Fmaj7]
  To-mando,	“Taking,	[Fmaj7]
  Con-trol.	Control,”	[Fmaj7]

[3-2-3-1 Rest/Dropout Piano Pattern]

(1:41)

  Ma-dera,	“Wood,	[Am]
  Me-sas.	Tables.”	[Am]
  Trans-forma,	“Turned,	[Am]
  Do.	.”	[Am]

[3-2-3-2 Alto Saxophone & Trumpet Pattern]

(1:45)

  O-este,	“West,	[Cmaj7]
  Ru-ta.	Route.”	[Cmaj7]
  O-chenta,	“Eighty,	[Cmaj7]
  Y tres.	Three.”	[Cmaj7]

(1:48)

  Ú-nete,	“Come join,	[Cmaj7]
  Can-tar.	Sing.”	[Cmaj7]
  Va-mos a,	“Let’s,	[Cmaj7]
  Lu-char.	Fight.”	[Cmaj7]

(1:50)

  En-fermo, [Double Entendre / Bilingual Pun]	“I’ll,	[Cmaj7]
  Ac-to.	Act.”	[Cmaj7]
  Es-cupir,	“Spit,	[Cmaj7]
  He-chos.	Facts.”	[Cmaj7]

[3-2-3-1 Rest/Dropout Alto Saxophone & Trumpet Pattern]

(1:53)

  Mar-cado,	“Dialed,	[Cmaj7]
  Se-ñal.	Signal.”	[Cmaj7]
  ¡Sin-toni,	“Tune,	[Cmaj7]
  Zar!	In!”	[Cmaj7]

Inscribed By,
Gregory M. Peary.