

6.1 - Fragment from 'El Tata Cimarrón'

$\text{♩} = 110$

'a caballo' feel

pno + bass in octaves

7

12

C13 B13

Basic Analysis:

- ⊙ Form: Spoken word intro, instrumental intro, piano/bass soli, verse/horn moña, intro repeats, refrain (call-and-response)+horn moña, intro, refrain, bridge, refrain, coda.
- ⊙ Key: C-minor
- ⊙ Solos: synth, lead vocals, trumpet
- ⊙ Rhythmical styles: The opening batá rhythm is a *toque* for Babalú Ayé called *Yewá* (or *Yeguá*), and is played using all three drums. The piano-bass soli features a conga pattern often referred to as “a caballo” (on horseback), a derivative style that became known as *pachanga*, and the main groove is Irakere’s signature *songo-timba-rumba-guaguancó* mix (listed as “son-batá” on most recordings). At 6 minutes in, the groove changes to include a different batá rhythm, *chachálokpfúñ*, with only the largest of the drums used (the *lyá*) combined with the congas. At around minute 7:20, a 6/8 bell is added on top of the percussion and the drums lay out, hinting at a Bantú *palo fell*, before the drums come back in at 8 min with the signature groove.
- ⊙ Clave directions: multiple, alternating between *son clave* and *rumba clave* during the verses and main refrain, and **jumping** the clave between the vocal section and the horn *moña* (horn shout); 6/8 *clave* is also used during the “Zarabanda Changó” chorus.
- ⊙ Tempo (bpm): 130
- ⊙ Notes: Given the multiple *clave* changes and jumps, this tune is recommended for advanced rhythm section players!
- ⊙ Cited recordings: Irakere. *Calzada del Cerro* (Areito, 1983)