

The background is a dark teal color with a subtle, swirling pattern. Overlaid on this are intricate, golden scrollwork designs. These designs consist of large, symmetrical loops and smaller, delicate flourishes that radiate from the center, creating a classic, elegant frame for the text.

CARLOS SANTANA

TEACHES THE ART AND
SOUL OF GUITAR

MASTERCLASS

A series of elegant, golden-brown swirls and flourishes that frame the top of the page. There are four large swirls in the corners and two smaller ones in the center, all connected by thin, flowing lines.

CARLOS SANTANA

CHAPTER 01

INTRODUCTION

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CARLOS SANTANA



Carlos Santana was born on July 20, 1947 in Autlán de Navarro in the state of Jalisco, located in west-central Mexico. His father was a mariachi musician who taught Carlos music from a young age, starting with violin and then later guitar. In Carlos's youth, the family moved to Tijuana and eventually to the United States, settling in San Francisco.

From an early age, Carlos was inspired by the guitarists of North America's nascent rock 'n' roll scene. From Tijuana influences to the Chicano rock music of Ritchie Valens to the blues mastery of John Lee Hooker and B.B. King, Carlos quickly found music he personally bonded with. But it was San Francisco, and its thriving blues and jam scenes, that would give Carlos his launchpad.

First discovered by the famed concert promoter Bill Graham in 1966, Carlos became a regular on the blues, rock, and fusion scene. Within three years, Carlos and his eponymous band had gone from being a high school act to performing at Woodstock in 1969. One year later, they hit #1 on the Billboard charts with *Abraxas*, featuring seminal hits "Oye Como Va" and "Black Magic Woman/Gypsy Queen." It was around this time that Carlos achieved legendary status as a guitarist—one he has not relinquished to this day.

Rather than coast on the music that made him famous, Santana spent much of the 1970s and 1980s exploring new forms, traveling the world to learn new rhythmic concepts, dueting with the

English guitarist John McLaughlin to explore eastern spirituality, and collaborating with jazz artists to push his sound toward fusion. The music of Africa, the Middle East, the Caribbean, and the Iberian Peninsula have all factored into Carlos's subsequent recordings, but these myriad influences filter into a single sound that is uniquely Santana.

Carlos has maintained a dynamic presence across multiple genres since his early '70s breakout, with his biggest commercial success coming via the 30x platinum (worldwide) selling album *Supernatural*, released in 1999. Now, over 50 years after the debut of the Santana Blues Band (which was later shortened to simply Santana), Carlos continues to reign as one of rock's most prominent guitarists.

DISCOGRAPHY

Carlos has spent the past five decades deeply immersed in music and has released dozens of recorded albums. To get you started on your Santana listening journey, here are some essentials:

***Santana* (1969)**

Carlos upended the San Francisco jam scene with his band's debut recording. Whereas established SF rock improvisers like the Grateful Dead had drawn heavily from folk and country, Santana introduced Latin, European, and Indian influences to the mix, creating a sound that was uniquely their own.

***Abraxas* (1970)**

One year after their recorded debut, Santana became stars with this record. It features two of the band's all-time classics, "Black Magic Woman/Gypsy Queen" (a mash-up of original songs by Peter Green and Gábor Szabó) and "Oye Como Va" by the acclaimed Tito Puente. *Abraxas* is the record that defined Santana for a generation.

***Santana III* (1971)**

The follow up to *Abraxas*, *Santana III* was critically acclaimed and reached #1 on the charts. The album also introduced 17-year-old guitarist Neal Schon, who would later go on to form the band Journey.

***Caravanserai* (1972)**

Continuing their streak, Santana released their fourth album in as many years. This one pushed deeper into jazz fusion rather than the hits of the earlier recordings. After parting ways with the original line up, the new band took more risks, and was accordingly rewarded. Clive Davis called the album "career suicide," but *Caravanserai* remains an important work, and a favorite amongst Santana fans.

***Love Devotion Surrender* (1973)**

This record is notable because it pairs Carlos with English guitar virtuoso John McLaughlin. Like Carlos, McLaughlin is a deeply spiritual individual—famous for blending slow, meditative breathing with speed-of-light guitar shredding.

***Lotus* (1974)**

A band like Santana is made to be heard live, and this two-disc set, recorded live in Japan, opens that door. It's the next best thing to being there in person.

***Zebop!* (1981)**

The 1980s saw some bands abandon their core sound for a wall of synthesizers, but Santana held true to the Latin-tinged rock that had made them famous. The record features the hit single "Winning," originally by the British singer Russ Ballard.

***Supernatural* (1999)**

Although Carlos broke out in the 1970s, his commercial peak actually came with this 1999 record of all-star tracks, which was eventually certified Diamond by the RIAA (meaning it sold over 15 million copies). *Billboard* ranked the single "Smooth," with Rob Thomas on vocals and Carlos on lead guitar, as the second most successful song of all time, behind Chubby Checker's "The Twist."

***The Power of Peace* (2017)**

Carlos continues to produce vital music up through the present day, and 2017's *The Power of Peace* is one such example. Recorded in collaboration with The Isley Brothers, the record is an incredible journey through some of the immortal soul, funk, blues, rock, jazz, and pop songs that inspired these groundbreaking artists.

Practice Piece 1A

♩ = 120

5

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CARLOS SANTANA

CHAPTER 02

PRACTICE AS MUSICAL OFFERING

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MASTERCLASS

CHAPTER 02

PRACTICE AS MUSICAL OFFERING

“Breathing is mainly part of accessing the invisible. If you know how to breathe correctly, you can do the incredible and the impossible.”

CARLOS VIEWS PRACTICE not as a burden, but as an offering. He encourages you to approach it with joy.

For Carlos, the art of performing music begins well before you pick up your instrument. Musicians have intimate relationships with their audiences; when you perform for someone, you will quite possibly affect them in a deep, personal way. If you’re going to delve into your audience’s emotions—and even their souls—then you owe it to them to be mentally prepared to perform.

The first step in this process is proper breathing. But breathing is not as simple as just inhaling air. When you take that breath, you should also inhale trust in yourself and your choices as a player. The goal is to force aside your inhibitions and replace them with confidence that you’re connected to the music and will thus make great choices.

“You have to learn how to get out of your own way.”

Carlos is a spiritual individual and his faith inspires his playing. He speaks of allowing the Holy Ghost to enter his mind when he plays, effectively guiding his musical direction.

“The way to prepare your brain before you practice is to dismiss it.”

When practicing, it’s essential that you aren’t stuck “in your head,” over-intellectualizing choices that should come from a more emotional source. This is a technique preached by piano great Keith Jarrett and reiterated by Carlos.

When you do pick up your instrument, spend some time getting acquainted with it and building your confidence. Carlos

likes to set a rhythm machine and explore a single key for five to ten minutes, so that the key gets inside him.

One of Carlos’s techniques for practicing is to dismantle a piece of music and put it back together. He first did this with the James Brown song “Night Train.” He didn’t just focus on the guitar—he broke down and analyzed all the instruments. Later he did the same with Aretha Franklin’s entire *Lady Soul* album (1968). It stands to reason; the record came out right when Carlos was shaping his voice in the San Francisco music scene. You don’t have to study an entire album to have a productive practice session. Carlos spends time with a note or phrase, playing it over and over to see how many different ways he can express it

Exercises

- Great guitar players don't just study guitar lines. They listen to every instrument on a track. Do what Carlos does, and break down an entire song—not just the guitar parts. You don't have to transcribe anything on paper (unless you want to), but try playing melody and rhythmic passages from *all* the instruments. In particular, studying electric bass parts can give guitarists great ideas for their own playing.
- Try teaching yourself the basslines from “What’s Going On” by Marvin Gaye and “Chain of Fools” by Aretha Franklin—but play them on guitar. Do you notice anything the bass players do that a lot of guitarists seem to overlook in their own playing?

LEARN FROM THE GREATS

Aretha Franklin

If you wonder why Carlos chose to listen to Aretha Franklin's *Lady Soul* ad nauseam and break down every part, then you need to listen to it as soon as possible. It's that good. And to hear the value of practicing, listen to Aretha's virtuosic vocal control on “Good to Me as I Am to You.” One isn't born singing that way. While it takes enormous talent (which Franklin had in spades), it also takes discipline, repetition, and general hard work.

Appears at 0:08 in video lesson

Appears at 4:12 in video lesson

MASTERCLASS • 10

Chapter Tab 2.3

Appears at 5:17 in video lesson

♩ = 96

1 1 4 1 1 1 1 11/13 13 12 10 13 11 10 12 10 9 12 10 13 12 10 13

Chapter Tab 2.4

Appears at 5:27 in video lesson

♩ = 72 - Free Tempo

13 12 13 12 10 13 11 10 12 10 10 10 10 10 13 13 13 12 10 10 12 10 10 12 10 10 12 10 10 12 10 8 10 8 10 8 3 3 1

Chapter Tab 2.5

Appears at 5:50 in video lesson

$\text{♩} = 126$
muted

The musical score is written for guitar and bass. The guitar part is in 4/4 time with a tempo of 126 bpm. It starts with a muted note, followed by a series of eighth and sixteenth notes, including some with 'x' marks indicating muting. The bass line is written on a six-string guitar with fret numbers (1, 0, 1, 1, 3, 3, 3, 1, 1, X, 3, X, 3, 1, 3, 3, X, 3, 3, 3, 3, 1, 1, 1, 3, X, X, X, X, X, X, X) and includes muting instructions like 'muted' and '>'.

4

Chapter Tab 2.6

Appears at 7:29 in video lesson

♩ = 204

The musical score is divided into three systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The tempo is marked as 204 BPM. The key signature has one flat (Bb). The time signature changes from 4/4 to 5/8 and back to 4/4.

System 1: The guitar staff contains four measures. The first measure is in 4/4, the second in 5/8, the third in 6/8, and the fourth in 4/4. The bass staff contains four measures of tablature corresponding to the guitar staff. The first measure has a triplet of 3, 4, 2, followed by 1, 3, 3. The second measure has a triplet of 3, 4, 2, followed by 1, 3, 3, and a (5). The third measure has a triplet of 3, 3. The fourth measure has a triplet of 3, 4, 2, followed by 2, 3, 2, 4, 3, 5, 3.

System 2: The guitar staff contains three measures. The first measure is in 4/4, the second in 6/8, and the third in 4/4. The bass staff contains three measures of tablature. The first measure has a triplet of 3, 4, 2, followed by 4, 5, 6, 5, 3, 6. The second measure has a triplet of 3, 4, 3, followed by 5, 3, 2, 5, 3. The third measure has a triplet of 7, 5, 3, followed by 5, 3, 5, 3, 3.

System 3: The guitar staff contains four measures. The first measure is in 6/8, the second in 4/4, the third in 6/8, and the fourth in 4/4. The bass staff contains four measures of tablature. The first measure has a triplet of 3, 4, 3, followed by 5. The second measure has a triplet of 3, 3. The third measure has a triplet of 3, 5, 3, followed by 4, 3, 5. The fourth measure has a triplet of 3, 3, 3, followed by 3, 5, 5.

Chapter Tab 2.7

Appears at 7:50 in video lesson

♩ = 116 - Swing 8ths

The musical score is written for guitar and bass. The guitar part is in 4/4 time, with a tempo of 116 beats per minute and a swing feel. The key signature has one flat (Bb). The melody consists of eighth notes and quarter notes, with some triplets and slurs. The bass line is written in a 6-string format (T, A, B) and includes fret numbers (7, 5, 7, 5, 7, 5) and some triplets. The score is divided into two systems, each with four measures. The first system ends with a double bar line, and the second system ends with a double bar line and repeat dots.

System 1:

- Measure 1: Guitar melody starts with a triplet of eighth notes (Bb4, A4, G4), followed by a quarter note (F#4), a quarter note (E4), and a quarter note (D4). Bass line: 7 (T), 7 (A), 5 (B).
- Measure 2: Guitar melody: quarter note (C4), quarter note (B3), quarter note (A3), quarter note (G3). Bass line: (7) 7, 5, 7, 5.
- Measure 3: Guitar melody: quarter note (F#4), quarter note (E4), quarter note (D4), quarter note (C4). Bass line: 7, 7, 5, 7, 5.
- Measure 4: Guitar melody: quarter note (Bb4), quarter note (A4), quarter note (G4), quarter note (F#4). Bass line: 7, 5, 7, 5.

System 2:

- Measure 5: Guitar melody: quarter note (E4), quarter note (D4), quarter note (C4), quarter note (B3). Bass line: 8 (T), 5 (A), 4 (B), 7, 5, 7, 5.
- Measure 6: Guitar melody: quarter note (A3), quarter note (G3), quarter note (F#3), quarter note (E3). Bass line: 7, 7, 7, 7, 5, 5, 5.
- Measure 7: Guitar melody: quarter note (D4), quarter note (C4), quarter note (B3), quarter note (A3). Bass line: 7, 5/7, 5.
- Measure 8: Guitar melody: quarter note (G3), quarter note (F#3), quarter note (E3), quarter note (D3). Bass line: 7, 5, 7, 5, 7, 7.

Chapter Tab 2.8

Appears at 8:11 in video lesson

♩ = 116 - Swing 8ths

4

♩ = 90 - Freely

7

9

(Speaking)

(Speaking)

Practice Piece 2A

$\text{♩} = 120$

5

9



CARLOS SANTANA

CHAPTER 03

GOING INSIDE THE NOTE



MASTERCLASS

CHAPTER 03

GOING INSIDE THE NOTE

“If you do not get inside the note,
you’re not gonna get inside
people’s hearts.”

CARLOS IS ADAMANT about one thing for musicians of all skill levels: *getting inside the note*. What does this mean practically? In a nutshell, it means playing with conviction, with purpose, without apology, and with your whole being. To make sure you’re doing this, Carlos offers a checklist:

- **Mind:** Getting into the proper mindset requires a musician to essentially get “into character,” much like an actor would before stepping on the stage. In order to be a great musician, assume the mindset of a great musician.
- **Body:** Stand up when you play the guitar. Assume a posture and a stance that embodies purpose and confidence. Carlos says when Buddy Guy, John Lee Hooker, and Stevie Ray Vaughan would take the stage, their physicality greatly informed the music they produced.
- **Soul:** Evoke emotion in your playing. For blues and rock guitarists, bending into notes is a fantastic way to represent emotion in the act of playing. (“Bending” is the act of pushing up on a guitar string to shorten its length and thus raise the pitch of the note you’re playing.) You don’t want your music to be overrun by intellect at the expense of passion and emotion.
- **Heart:** You can bring heart to your playing through the use of *vibrato*. From the Italian word meaning “vibrate,” the technique involves rapid movement of a fretted note to create a slight sense of motion and greater resonance. Vibrato is standard practice in the string section of orchestras, but even players of fretted instruments (like guitar) can incorporate the technique.

• **Your Vitals:** “It’s important that a musician is balanced with the sacred and the sex,” says Carlos. He cites Miles Davis’s *Sketches of Spain* as the ultimate in sensuous music, blending both spiritual and carnal themes.

Does your playing incorporate all of these elements? If so, then you’re probably getting inside the note. The best players—from Charlie Parker to Stevie Ray Vaughan to Jaco Pastorius—can fit all five of these into any single note they play.

Exercises

Play the first Practice Piece twice—once very flat and then again using *vibrato* (where your fretting finger rapidly moves on any held notes). Can you hear the difference? Note that playing with vibrato takes practice and doesn't come instantly.

Play the second Practice Piece twice—once where you fret and pick to reach the high note, then where you bend into that high note. Like Carlos says, bending takes practice—both in terms of building finger strength and also just for playing in tune.

LEARN FROM THE GREATS

Bending Notes

As a guitarist, Carlos finds particular spiritual energy in the act of bending a note. Citing blues guitar greats like Albert King and Stevie Ray Vaughan, he points out that not all note bends are the same; a player's spiritual energy has much to do with the exact way a note bend may manifest. While other instruments also allow for note bends, this action is so idiomatic to guitar (blues guitar in particular) and it's a great way for a guitarist to put forth the inspiration he or she feels inside.

To fully understand what Carlos means about the spiritual art of note bending, delve into the records of some of the blues greats of the 1970s and '80s. Carlos specifically cites Albert King, Stevie Ray Vaughan, and Buddy Guy; here are a few of their highlights:

- **Albert King, *I'll Play The Blues For You* (1972):** There isn't a major blues guitarist alive who isn't indebted to Albert King, and this record shows why.
- **Stevie Ray Vaughan, *Texas Flood* (1983):** Famed for his tone and his "Jimi Hendrix by way of Texas" swagger, Stevie Ray Vaughan is the most celebrated blues rocker of the 1980s.
- **Buddy Guy, *Living Proof* (2010):** Carlos makes a guest appearance!

The Power of One Single Note

Perhaps every artist strives to incorporate mind, body, soul, heart, and vitals into one single note, but some artists are particularly successful at this:

- **Otis Rush, *The Essential Otis Rush: The Classic Cobra Recordings 1956-1958* (2000):** Rush is a classic guitar string bender and his voice is captivating from the very first note. The record begins with "I Can't Quit You Baby," written by Willie Dixon. Long before Led Zeppelin included a cover of it on their debut, Otis Rush had released it to a devoted (albeit smaller) audience.
- **The Butterfield Blues Band, *East-West* (1966):** Although based in Chicago, The Butterfield Blues Band crossed paths with Santana in San Francisco (courtesy of Bill Graham) and later at Woodstock. The band was led by hard-charging vocalist and harmonica player Paul Butterfield, but it is equally remembered for lead guitarist Michael Bloomfield, whose playing evokes everyone from Scotty Moore to B.B. King. Bloomfield would eventually leave The Butterfield Blues Band and, like Carlos, make San Francisco his adopted home.

Tab 3.1

Appears at 0:25 in video lesson

$\text{♩} = 106$
partially muted

The musical score is written in 4/4 time with a tempo of 106 bpm. The melody is in G major (one sharp) and is marked 'partially muted'. The fretboard diagram shows the following fret numbers for the strings (T, A, B):

Measure	T (Treble)	A (Alto)	B (Bass)
1	12	12	
2	13	12	
3	15	13	
4	12	12	
5	12	14	
6	13	12	
7	15	14	
8	12	13	
9	13	12	

Tab 3.2

Appears at 0:31 in video lesson

3

♩ = 85

3

1 1/2 full 1 1/2 1 1/2 (16) 1 1/2 hold bend-

12 12 15 12 15 12 14 12 14 12 14 16

16 16 16 16 (16) 16 16

hold bend- |

hold bend-1

Appears at 3:07 in video lesson

Appears at 3:36 in video lesson

♩ = 140

8 8 8 8 10 10

Tab 3.5

Appears at 3:48 in video lesson

♩ = 56

full full full full full 6 full

3 (Speaking)

+pinch harmonic

normal

+pinch harmonic

+pinch harmonic

normal

+pinch harmonic

full full full full full

11 (M) 11 8 11 13 11 (M) 11 11 11

Tab 3.6

Appears at 4:40 in video lesson

♩ = 64

1/2 1/2 1/2 full full full

7 7 7 7 7 7

8 10 11 8 7 6 8 8 10 8 10 9 8 6 7 10 10 8 10

Appears at 4:59 in video lesson

MASTERCLASS • 24

Tab 3.8

Appears at 6:11 in video lesson

$\text{♩} = 110$

Slower

Tab 3.9

Appears at 6:24 in video lesson

$\text{♩} = 104$

1/2

Tab 3.10

Appears at 6:35 in video lesson

Tab 3.11

Appears at 7:10 in video lesson

♩ = 130
+Pinch harmonics

+Pinch harmonics

TAB

10 10

10 10

$\frac{1}{2}$

Tab 3.12

Appears at 7:14 in video lesson

$\text{♩} = 70$

full full

8 11 11 11 8 8

(0)

5

8 6 8 6 7 8 7 8

6 8 6

10 12 10 8 5 8 5

8

6 3

6 8 10 11 8 10 13 10 11 8 (11) 8 11 11 13 11 11 8

9 10 9 10 7 8 10 8 10 11

tr 11

10

rit.

3

8 6 8 6 7 8 7 8

8 6 8 6

8 10 10 10

Tab 3.13

Appears at 8:37 in video lesson

♩ = 70

3

6

(Speaking)

(Speaking)

(Speaking)

(Speaking)

Tab 3.14

Appears at 9:14 in video lesson

$\text{♩} = 55$

Musical notation for Tab 3.14. The piece is in 4/4 time with a tempo of 55 beats per minute. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, with some notes tied across measures. The bass line is primarily composed of octaves (6-8, 6-8, 6-8, 6-8) and a final octave (8-10). Both the melody and bass line include vibrato markings over the final notes of each measure.

Tab 3.15

Appears at 9:49 in video lesson

$\text{♩} = 120$

Musical notation for Tab 3.15. The piece is in 4/4 time with a tempo of 120 beats per minute. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The melody is more complex, including sixteenth notes, eighth notes, and quarter notes, with some notes tied across measures. The bass line includes octaves (4-5, 5-8, 7-8, 7-8, 7-8, 4-5) and a final octave (5-3). Both the melody and bass line include vibrato markings over the final notes of each measure.

Tab 3.16

Appears at 10:07 in video lesson

♩ = 110

5

Tab 3.17

Appears at 10:57 in video lesson

♩ = 60 - Free Tempo

The musical score for Tab 3.17 is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble clef staff and a guitar tablature staff. The tempo is marked as ♩ = 60 - Free Tempo.

System 1: The treble staff begins with a quarter rest, followed by an eighth note, a quarter note, and a half note. The tablature staff shows fret numbers 2, 5, 3, 1, 4, 3, 12, 15, 13, 12, 15, 15, 15, 14, 13, 12, 13, 13, 8, 9, 14. There are triplets of eighth notes and a quarter note with a vibrato mark.

System 2: The treble staff continues with a quarter note, a half note, and a quarter note. The tablature staff shows fret numbers 13, 14, 12, 13, 13, 12, 13, 12, 14, 12, 14, 11, 13, 14, 13, 14, 13, 14, 12, 15, 13, 12. There are triplets of eighth notes and a quarter note with a vibrato mark.

System 3: The treble staff begins with a quarter note, a half note, and a quarter note. The tablature staff shows fret numbers 15, 17, 15, 17, 15, 14, 14, 15, 14, 13, 12, 13, 5, 7, 5, 5, 5, 4, 7, 7, 5, 3, 0, 2, 7, 14, 14. There are triplets of eighth notes and a quarter note with a vibrato mark.

System 4: The treble staff continues with a quarter note, a half note, and a quarter note. The tablature staff shows fret numbers 14, 14, 12, 13, 13, 12, 14, 12, 12, 14, 11, 13, 14, 13, 14. There are triplets of eighth notes and a quarter note with a vibrato mark.

Practice Piece 3A

♩ = 130

poco rit.

TAB 7 9 10 9 7 8 10 9 10 8 9 10

♩ = 130

poco rit.

TAB 7 9 10 9 7 8 10 9 10 8 9 10

Practice Piece 3B

♩ = 65

TAB 12 11 12 10 13 13

♩ = 65

full

TAB 12 11 12 10 11

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CARLOS SANTANA

CHAPTER 04

FINDING YOUR SOUND

A series of elegant, golden-brown swirls and flourishes that frame the bottom of the page, mirroring the design at the top.

MASTERCLASS

CHAPTER 04

FINDING YOUR SOUND

“Your sound... was already given to you.
You just have to shape it by playing it more
and more and more and more until you
arrive at saying, ‘That’s me.’ ”

CARLOS’S FIRST INSTRUMENT was violin, which his father José taught him to play. And while his father was able to coax luxuriant sounds from the instrument, Carlos could never produce a tone that he found personally satisfying. This precipitated his move to guitar.

While his father taught Carlos the rudiments of guitar, Carlos gleaned more influence from professional rock guitarists he encountered in his teenage years. Javier Bátiz, a Tijuana guitarist, caught Carlos’s eye for the way he presented himself on stage, as well as his ear for what Carlos calls his “twang.” Traditionally, “twang” refers to the bright, treble-y, occasionally harsh tone that a guitar produces when played near where the strings meet the bridge. But Carlos expands the term to invoke a kind of swagger—a confidence in one’s tone that pervades a player’s music. In a way, says

Carlos, the term applies to guitarists who seem as though they’re playing slide guitar, even though they don’t have a slide. Carlos cites Muddy Waters, Albert King, B.B. King, Freddie King, Mike Bloomfield, Jerry Garcia, and Peter Green as players who had the “twang.” All these guitarists, Carlos offers, know how to “get inside the note.”

In Carlos’s mind, the twang lives inside everyone; you just have to let it out. This means playing with confidence and the belief that you have something to offer that others need to hear. It starts with self-affirmation.

“Find your center and stay there.”

Carlos makes a conscious point to borrow language from other musicians and work it into his own playing to inspire new ideas. In one practice session, he may be

emulating the delicate but assured singing voice of Billie Holiday. In his next session, he may be echoing the almost chaotic free jazz of guitarist Sonny Sharrock.

Footage of Cindy Blackman drumming shown in the lesson video courtesy of underyourskin.net.

LEARN FROM THE GREATS

Free Jazz

Free jazz is more of an influence on Carlos than some may realize. Sonny Sharrock, Sun Ra, Larry Young, and Pete Cosey all helped shape the Santana sound. While these artists also performed more traditional jazz, they were considered quite avant garde in the 1960s when Carlos was coming of age. Here are some records by free jazz greats to help crack open the door to this edgier form of music:

•Sun Ra, *Sun Ra and his Solar Arkestra Visits Planet Earth*

(1966): What good is an avant-garde jazz musician without an outer space origin story? Sun Ra's bold self-promotion and his commitment to experimental jazz made him one of the most significant figures of the genre (even though he was most likely considered scandalous back in the '50s).

•Albert Ayler Trio, *Spiritual Unity* (1965):

Saxophonist Albert Ayler was a star by free jazz standards. This doesn't mean he was actually a star, but he was more popular than most. His approach to the music comes via blues and R&B, which gave him a natural instinct for melody. Meanwhile, the trio's bassist Gary Peacock is still going strong in his mid-80s.

•Weather Report, *Heavy Weather* (1977):

The 1970s saw the rise of fusion music, which (per its name) fused elements of jazz, blues, rock, and funk. Weather Report exemplified the fusion genre and this album features an all-star lineup of Joe Zawinul, Wayne Shorter, Jaco Pastorius, Alex Acuña, and Manolo Badrena.

•Last Exit, *Last Exit* (1986): Last Exit was a bit of a free jazz supergroup, if such a thing exists. It featured Sonny Sharrock exploring alongside fellow

standouts Bill Laswell and Ronald Shannon Jackson, plus the intimidating German saxophone colossus Peter Brötzmann, whose blend of free jazz and pure noise really must be heard to be believed.

Chicano Rock

Los Angeles's San Fernando Valley spawned bilingual rock stars like Ritchie Valens, who brought Latin culture to a genre otherwise dominated by British and American sensibilities.

•Ritchie Valens, *Ritchie Valens*

(1959): Valens's only full-length record was released a month after his death in a Clear Lake, Iowa plane crash along with Buddy Holly and J.P. "The Big Bopper" Richardson. The big hit is "La Bamba" but the full album is a great time capsule of the Mexican-American rock scene in LA's San Fernando Valley.

Chapter Tab 4.1

Appears at 1:31 in video lesson

♩ = 116 - Swing 8ths

5

9

12

15

8 5 5 5 3 5 8 7 5 7 5 5 7 7 5 7

Chapter Tab 4.2

Appears at 2:59 in video lesson

♩ = 90 - Swing 8ths

7 10 7 (7) 9 9 9 9 9 9 5 8 10 10 8

Chapter Tab 4.3

Appears at 4:53 in video lesson

♩ = 112 - Free Tempo

RH tremolo picking,
LH moves up and down neck lightly touching strings

RH tremolo picking, no definite pitches
LH moves up and down neck touching strings

[illegible]

7 **Slower - $\text{♩} = 76$**

7 Slower - ♩ = 76

ord.

3 3 5

T
A
B

19 2 19 2 19 2 9

9 11 9 12 9 12 14 12 9 12 9 11 12 9 9 7 9 9 6 9

10

3

6

12

TAB

full 1/2 1/2

10 10 9 7 9 9 11 9 11 9 12

Measures 12-14 of a musical score for guitar. Measure 12 is in 4/4 time and features a complex melodic line in the treble clef with many sharps and a descending sequence of notes. The bass clef contains a fretboard diagram with fingerings: 9, 9, 9, 11, 11, 9, 9, 12, 9, 12, 12, 9, 12, 12, 9, 11, 11, 9, 11, 9, 11, 11. Measure 13 continues the melodic line with a triplet of eighth notes. Measure 14 shows a final melodic phrase with a sharp and a wavy line, and a bass clef diagram with a 29 fret wavy line.

Chapter Tab 4.4

Appears at 8:27 in video lesson

Chapter Tab 4.4, measures 1-3. The tempo is marked as ♩ = 65. Measure 1 is in 4/4 time and features a melodic line in the treble clef with a triplet of eighth notes. The bass clef contains a fretboard diagram with fingerings: 10, 8, 9, 10. Measure 2 continues the melodic line with a sharp and a wavy line. Measure 3 shows a final melodic phrase with a sharp and a wavy line, and a bass clef diagram with a 10 fret wavy line.

Chapter Tab 4.5

Appears at 8:50 in video lesson

$\text{♩} = 50$

System 1 (Measures 1-2):
 Measure 1: Treble clef, 4/4 time. Notes: G4 (quarter), A4-B4-C#4 (beamed eighth notes triplet), D5 (half). Bass clef: F#3 (quarter), G3-A3-B3 (beamed eighth notes triplet), C4 (half).
 Measure 2: Treble clef: E4-F#4-G#4 (beamed eighth notes triplet), A4 (half). Bass clef: D4-E4-F#4 (beamed eighth notes triplet), G4 (half).

System 2 (Measures 3-4):
 Measure 3: Treble clef: A4-B4-C#4 (beamed eighth notes triplet), D5 (half). Bass clef: G3-A3-B3 (beamed eighth notes triplet), C4 (half).
 Measure 4: Treble clef: D5 (quarter), E4-F#4-G#4 (beamed eighth notes triplet), A4 (half). Bass clef: D4-E4-F#4 (beamed eighth notes triplet), G4 (half).

System 3 (Measures 5-6):
 Measure 5: Treble clef: A4-B4-C#4 (beamed eighth notes triplet), D5 (half). Bass clef: G3-A3-B3 (beamed eighth notes triplet), C4 (half).
 Measure 6: Treble clef: D5 (quarter), E4-F#4-G#4 (beamed eighth notes triplet), A4 (half). Bass clef: D4-E4-F#4 (beamed eighth notes triplet), G4 (half).

Practice Piece 4A

♩ = 92 - Swing 8ths

The musical score for Practice Piece 4A is written in 4/4 time with a tempo of 92 beats per minute and a swing feel. The key signature has one sharp (F#). The piece consists of two systems of music, each with two measures. The first system's first measure contains a treble staff with a quarter rest, followed by an eighth note F#, an eighth note G, and a quarter note A. The guitar TAB for this measure shows frets 14, 16, 14, and 16. The second measure of the first system contains a treble staff with a triplet of eighth notes (F#, G, A), a quarter note B, a quarter note A, and a quarter note G. The guitar TAB shows frets 16, 16, 16, 14, 14, 14, 16, 14, and 16. The second system's first measure contains a treble staff with a triplet of eighth notes (F#, G, A), a quarter note B, a quarter note A, and a quarter note G. The guitar TAB shows frets 16, 17, 16, 16, 14, 14, 14, 16, and 16. The second measure of the second system contains a treble staff with a triplet of eighth notes (F#, G, A), a quarter note B, a quarter note A, and a quarter note G. The guitar TAB shows frets 17, 17, 16, 16, 14, 12, and 10.

A series of elegant, golden-brown swirls and flourishes that frame the top of the page. There are four large swirls in the corners and two smaller ones in the center, all connected by thin, flowing lines.

CARLOS SANTANA

CHAPTER 05

A GLOBAL MUSIC ROLODEX

A series of elegant, golden-brown swirls and flourishes that frame the bottom of the page, mirroring the design at the top. There are four large swirls in the corners and two smaller ones in the center, all connected by thin, flowing lines.

MASTERCLASS

CHAPTER 05

A GLOBAL MUSIC ROLODEX

“Music is always a celebration. And it always should be a celebration.”

INFLUENCES IN SANTANA’S MUSIC

span from Africa to the Caribbean (for rhythmic ideas) to the American South (for blues harmony) to Hawaii and the Pacific Islands (for more subtle embellishments) to the pre-Colombian Americas (for connection to the earth). They also include classical composers like Igor Stravinsky and classical performers like Andrés Segovia.

Early in Carlos’s career, a Ghanaian musician taught Carlos the concept of a “*wuh*,” which Carlos physically represents as a burst coming out of his core. As Carlos sings the *wuh*, he is specifically accenting the downbeat of the third measure of a four-measure phrase. However, it’s clear that the Ghanaian *wuh* is about more than a simple accent on a specific beat.

African rhythmic traditions have thrived in the Americas through the medium of

jazz drumming. You don’t have to personally be a drummer to appreciate this.

“*Drummers are extremely and supremely melodic.*”

Carlos also draws inspiration from music one degree removed from Africa, such as the call-and-response traditions of Jamaican reggae, immortalized by the late Bob Marley. He even finds commonalities in many forms of Native American music. He notes the spiritual importance of these musical traditions, and the way they embody compositions with a “hypnotic” quality that he considers essential to his own work.

“*The best music takes you away from time and gravity.*”

Carlos emphasizes the value of elegant playing, as heard in Spanish flamenco

music (while noting that flamenco was inspired by the music of India, brought to the European continent by members of the gypsy culture). The *paso doble*, a Spanish dance that mimics the elegant steps of bullfighters, is an example of “flair” in European music. The fighter takes on the bull with artistry, rather than dispense of it quickly and brusquely. So, too, should a musician seek artful, expressive ways of communicating with an instrument; it’s not just about playing as quickly as possible.

Exercise

Building your guitar playing around rhythmic patterns is a terrific way to further delve into Carlos's process. To put this into action, listen to [this loop of a merengue beat](#).

Merengue is a style rooted in Africa that came to life in the Dominican Republic and is based on a repeating five-beat rhythmic pattern called a quintillo. Carlos has successfully combined merengue rhythms with blues harmonies in his own music—merging two North American genres with African origins.

After a few listens, improvise a melodic guitar line to fit its particular accents.

LEARN FROM THE GREATS

Global Music

From Africa to Europe to the Caribbean, there are so many places to seek influence beyond your standard-issue guitar rock bands. Here are a few places to start:

• **The Tony Williams Lifetime, *Emergency!* (1969):** Tony Williams, already famous as Miles Davis's drummer, had so much to say in his debut as a bandleader that he began with a double album. There is notably no bass on this record, but harmony is well covered by Larry Young (organ) and Carlos's friend and collaborator John McLaughlin (guitar).

• **Andrés Segovia, *The Legendary Andrés Segovia: My Favorite Works* (1988):** For a generation of listeners, Segovia is the embodiment of both classical and Spanish flamenco nylon string guitar. Listen at your own risk: You may experience flashes of wanting to quit guitar altogether after hearing what Segovia can do with the instrument.

• **Osibisa, *Woyaya* (1971):** If you want to know what Carlos was listening to during his Afropop explorations of the early 1970s, check out the Ghanaian-British group Osibisa. Here you'll encounter the levitating rhythms Carlos spoke of in the lesson, alongside an experimental "jam" aesthetic that would have fit perfectly in Santana's San Francisco.

Chapter Tab 5.1

Appears at 5:43 in video lesson

♩ = 250

The musical score is divided into two systems. The first system consists of a treble clef staff with a 3/4 time signature and a bass staff with three lines labeled T, A, and B. The treble staff contains a melody of eighth and quarter notes, ending with a double bar line. The bass staff contains fret numbers for the T, A, and B strings. The second system also consists of a treble clef staff and a bass staff. The treble staff continues the melody, including a triplet of eighth notes. The bass staff continues the fret numbers, ending with a double bar line.

7

5 5 5 5 5 4 5 7 4 5 5 5 5 5 7 5 4 7 6 (X) (X)

7 4 6 7 4 7 4 5 7 4 5 4 7 4 5 7 5 6 5 7 5 4 7 6 (7) (6)

Chapter Tab 5.2

Appears at 6:00 in video lesson

♩ = 230

Measures 1-13:

Measure 1: Treble clef: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Bass clef: 2, 5, 5, 6, 5, 3.

Measure 2: Treble clef: quarter note A4, eighth note B4, eighth note C5, quarter note D5, eighth note C5, eighth note B4, quarter note A4. Bass clef: 5, 5, 7, 5, 4.

Measure 3: Treble clef: quarter note B4, eighth note C5, eighth note D5, quarter note E5, eighth note D5, eighth note C5, quarter note B4. Bass clef: 7, 7, 6, 7, 4.

Measure 4: Treble clef: quarter note C5, eighth note B4, eighth note A4, quarter note G4, eighth note F#4, eighth note E4, quarter note D4. Bass clef: 5, 4, 5, 8.

Measure 5: Treble clef: quarter rest, eighth note G4, eighth note A4, quarter note B4, eighth note C5, eighth note B4, quarter note A4. Bass clef: 5, 5, 3, 5, 3.

Measure 6: Treble clef: quarter note A4, eighth note B4, eighth note C5, quarter note D5, eighth note C5, eighth note B4, quarter note A4. Bass clef: 5, 3, 5, 4, 5, 4, 4.

Measure 7: Treble clef: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Bass clef: 6, 7, 5, 5, 5, 4, 2.

Measure 8: Treble clef: quarter note F#4, eighth note E4, eighth note D4, quarter note C4, eighth note B3, eighth note A3, quarter note G3. Bass clef: 5, 5, 5, 7, 9, 5.

Measure 9: Treble clef: quarter note E4, eighth note F#4, eighth note G4, quarter note A4, eighth note B4, eighth note C5, quarter note D5. Bass clef: 7, 6, 7, 7.

Measure 10: Treble clef: quarter note D5, eighth note C5, eighth note B4, quarter note A4, eighth note G4, eighth note F#4, quarter note E4. Bass clef: 7, 6, 7, 7.

Measure 11: Treble clef: quarter note C5, eighth note B4, eighth note A4, quarter note G4, eighth note F#4, eighth note E4, quarter note D4. Bass clef: 7, 6, 7, 7.

Measure 12: Treble clef: quarter note B4, eighth note A4, eighth note G4, quarter note F#4, eighth note E4, eighth note D4, quarter note C4. Bass clef: 7, 6, 7, 7.

Measure 13: Treble clef: quarter note A4, eighth note B4, eighth note C5, quarter note D5, eighth note C5, eighth note B4, quarter note A4. Bass clef: 7, 6, 7, 7.

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CARLOS SANTANA

CHAPTER 06

LEARNING FROM THE BLUES

A series of elegant, golden-brown swirls and flourishes that frame the bottom of the page, mirroring the design at the top.

MASTERCLASS

CHAPTER 06

LEARNING FROM THE BLUES

“If you can play some blues you can play anything. If you can’t play the blues you should do another thing as a profession, you know?”

WHEN YOU DIG INTO BLUES compositions by B.B. King, Ray Charles, Chuck Berry, Led Zeppelin, Elmore James, and others, you may notice that, harmonically speaking, these songs are more or less the same. Traditional 12-bar blues involves a fixed 3-chord progression, a fixed 5-6 note scale, and similar rhythmic patterns. So then what differentiates individual blues rock songs?

For Carlos, the answer is attitude. Youth gravitate to blues music because once you learn the basics, you can dive right in. Carlos latched on to the music of John Lee Hooker and Lightnin’ Hopkins when he was young. John Lee Hooker’s style of music was called “cut and shoot”—because, says Carlos, “If you don’t play it right, they’ll cut and shoot you.” In other words, this music isn’t terribly

complicated, but if you want to hang with the big boys, you’d better play it right!

As Carlos demonstrates various timeless blues riffs, he makes use of certain idiomatic elements to the form. He often plays 7th chords instead of triads and on major chords, he often embellishes with a #9 (for instance, a G added into an E major chord). Sometimes he’ll bend that #9 up a half-step, and suddenly it becomes the third in a major triad. Sometimes he’ll bend a #11 note up a half-step, and it becomes the 5th in a major triad. These familiar, but powerful, gestures help establish the blues idiom from the very first measure.

While the blues is a fertile musical language, it’s important to not stop your journey there. Whether that

means delving into the music of Africa, Brazil, the Caribbean, or elsewhere, it’s important to keep listening and trying new things, even if they may not come as easily as the blues.

Exercise

Try playing the four practice pieces in this chapter. The first is in the style of Lightnin’ Hopkins, the second is in the style of Jimmy Reed, the third is in the style of John Lee Hooker, and the fourth is in the style of Peter Green (who himself often plays in the style of B.B. King).

First try playing them with a metronome (a good slow pace is about 82 beats per minute, and a faster pace might be about 108 beats per minute). Next, turn the metronome off and try playing them

by following your emotion. Finally, turn the metronome back on and try to remain in time while also letting the riffs breathe. That means you might intentionally delay a few of the notes, or play a little bit out of time, but overall you'll finish right on the beat of the metronome.

LEARN FROM THE GREATS

Peter Green

Long before Lindsey Buckingham and Stevie Nicks joined the lineup, Fleetwood Mac was arguably the finest blues rock band to come out of England. Singer and guitarist Peter Green founded the band with drummer Mick Fleetwood and guitarist Jeremy Spencer. Carlos describes hearing the Green-era Fleetwood Mac for the first time and the way they were able to channel B.B. King and Elmore James, despite being a collective of white people from the UK.

• **Fleetwood Mac, *English Rose* (1969):** No, the Peter Green version of Fleetwood Mac never produced a hit on the level of “Rhiannon,” “Don’t Stop,” or “Go Your Own Way.” Nonetheless, this iteration of the band was highly renowned in

its own right—specifically as Britain’s definitive interpretation of American delta blues. And most relevantly, this record features the original version of “Black Magic Woman,” to be covered by Santana two years later.

John Lee Hooker

John Lee Hooker’s guitar style draws from the “boogie woogie” piano that swept jazz and blues circles in the 1920s. Although the “boogie woogie” feel likely has its roots in Texas blues (and West Africa before that), the first instrumentalist to receive wide acclaim within the style was pianist Meade “Lux” Lewis. The term “boogie woogie” evolved to include more instruments and was eventually shortened to just “boogie.”

The story comes full circle in 1971 when a young San Francisco Bay Area engineer named Randall Smith

created a company called Mesa Engineering and began retrofitting old Fender amplifiers to create something entirely different. He got the name for his new amp creation when a young guitarist who tried one allegedly exclaimed, “That thing really boogies!” And thus the Mesa Boogie amplifier was born. The name of that young guitarist? Carlos Santana.

• **John Lee Hooker, *That’s My Story* (1960):** Hooker’s influence across generations is undeniable. You’ll hear the influence he had on Carlos and so many other players that he touched.

• **John Lee Hooker, *Live at Newport* (2002):** These sessions are from 1960 and 1963 and serve as a foundation for future electric blues players, from Albert King to Jimi Hendrix and Stevie Ray Vaughan.

LEARN FROM THE GREATS

Classic Blues

There are too many great blues artists to count, but to delve into a few Santana essentials, check out the following:

• **Jimmy Reed, *I'm Jimmy Reed* (1958):** Although Reed is not currently a household name on the level of B.B. King and Jimi Hendrix, he was immensely popular in his day for simple, catchy music that captured the newly-popular spirit of the blues.

• **Lightnin' Hopkins, *Hootin' the Blues* (1965):** Hopkins blended blues with country music, which reflects his upbringing in Texas. This live record is a good primer on his unique brand of blues music—one that's the subject of many allusions in the blues guitarists who would succeed him.

• **B.B. King, *Live at the Regal* (1965):** If you hear a '70s blues guitarist playing a lick, chances are B.B. King did it first, several years prior. This classic live recording provides a good survey of King's classic music.

• **Albert King, *Born Under A Bad Sign* (1967):** Albert King is the master of string bending, which had a great effect on a young Carlos Santana. Here, King is accompanied in studio by Booker T. and the M.G.'s, who routinely sat in on Stax Records sessions.

Contemporary Blues Rock

Blues exploded in popular culture in the 1950s and '60s, but it didn't stop evolving there. It became amalgamated with rock 'n' roll (which was of course rooted in the blues, but also country/western and R&B), and the genre of blues rock became its own distinctive entity. Here are a few blues rock essentials:

• **Buddy Guy, *Damn Right I've Got the Blues* (1991):** Buddy Guy is a must-study for any guitarist seeking examples of two principles: massive sustain and lightning fast blues playing.

• **Stevie Ray Vaughan, *The Sky Is Crying* (1991):** Vaughan also knows how to bend a note or two, and make it sustain, but his tone is distinct from that of Buddy Guy—or that of Santana, for that matter. Many credit it to his extra-heavy 13-gauge guitar strings and his penchant for detuning everything by a half-step, but as Carlos would quickly point out, it starts with the player's fingers!

• **Jimi Hendrix, *Band of Gypsys* (1970):** This is Hendrix's only finished album outside of The Jimi Hendrix Experience trio, but some would argue Carlos derives more influence from it than any other Jimi Hendrix record.

Chapter Tab 6.1

Appears at 2:42 in video lesson

♩ = 132 - Swing 8ths

This musical score is for a blues-influenced piece by Carlos Santana, featuring guitar and bass tabs. The tempo is 132 beats per minute, and the feel is a swing eighth note. The score is divided into four systems, each with a guitar staff and a bass staff. The guitar staff uses a treble clef and a key signature of one sharp (F#). The bass staff uses a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The guitar tabs are written on a six-line staff, and the bass tabs are written on a four-line staff. The score includes a variety of techniques, including bends, vibrato, and double stops. The first system (measures 1-4) shows a guitar melody with a key change to Bb in measure 4, and a bass line with a 4-measure rest in measure 1. The second system (measures 5-8) continues the guitar melody with a key change to B in measure 6, and the bass line with a 4-measure rest in measure 5. The third system (measures 9-11) features a guitar melody with a key change to Bb in measure 9, and the bass line with a 4-measure rest in measure 9. The fourth system (measures 12-15) shows a guitar melody with a key change to B in measure 12, and the bass line with a 4-measure rest in measure 12. The score concludes with a final measure (measure 15) featuring a guitar melody and a bass line.

5

9

12

[illegible]

Appears at 0:34 in video lesson

The musical score consists of two systems. The first system is written in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter rest, followed by a dotted half note G4, and then a triplet of eighth notes A4-B4-C5. The bass line begins with a whole note chord of F#2-A2-C3, followed by a series of single notes and chords indicated by fret numbers: 0, 2, 0, 2, 0, 2, 0, 0, 0, X, 0, 2, 3, 4. The second system continues the melody with a triplet of eighth notes D5-E5-F#5, followed by a half note G5 and a quarter note A5. The bass line becomes more complex, featuring many fret numbers up to 14 and ending with a 'slap' instruction.

Chapter Tab 6.3

Appears at 7:06 in video lesson

♩ = 60 - Free tempo

System 1:

Measure 1: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 11, 11, 11. Bends: 8 to 11, 11 to 11. Vibrato: 11.

Measure 2: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 11, 8, 10, 8, 10, 10, 8. Bends: 8 to 11, 11 to 8, 10 to 8, 10 to 8. Vibrato: 8.

System 2:

Measure 3: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 0, 10, 9, 0, 13, (13), 11, 8, 11, 8, 11, 8, 8, 11, 8, 10, 8, 10. Bends: 13 to 13, 11 to 8, 11 to 8, 11 to 8, 8 to 11, 8 to 10, 10 to 8. Vibrato: 13.

Measure 4: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 10, 9, 9, 0, 9, 0, 10. Bends: 10 to 9, 9 to 9, 9 to 0, 9 to 0, 10 to 9. Vibrato: 10.

System 3:

Measure 5: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 6, 6, 8, 3, 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Bends: 8 to 6, 6 to 6, 6 to 8, 3 to 3, 3 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1. Vibrato: 8.

Measure 6: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 10, 10, 10, 3, 5, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Bends: 8 to 10, 10 to 10, 10 to 10, 3 to 5, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1, 1 to 1. Vibrato: 8.

Measure 7: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 11, 8, 8, 8, 11, 8, 6, 8, 10, 10, 8, 10. Bends: 8 to 11, 11 to 8, 8 to 8, 8 to 11, 11 to 8, 8 to 6, 6 to 8, 10 to 10, 10 to 8, 10 to 10. Bends: 8 to 11, 11 to 8, 8 to 11, 11 to 8, 8 to 6, 6 to 8, 10 to 10, 10 to 8, 10 to 10. Vibrato: 8.

Measure 8: Treble clef, 4/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Tab: 8, 11, 8, 6, 8, 10, 10, 8, 10. Bends: 8 to 11, 11 to 8, 8 to 6, 6 to 8, 10 to 10, 10 to 8, 10 to 10. Bends: 8 to 11, 11 to 8, 8 to 6, 6 to 8, 10 to 10, 10 to 8, 10 to 10. Vibrato: 8.

Chapter Tab 6.4

Appears at 8:11 in video lesson

$\text{♩} = 160$ - Swing 8ths

4

Chapter Tab 6.5

Appears at 8:23 in video lesson

♩ = 160 - Swing 8ths

The musical score is presented in three systems, each with a guitar staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 160 beats per minute with a swing feel for eighth notes.

System 1: The guitar staff begins with a series of eighth-note chords and single notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, including a triplet. A curved arrow labeled "1/2" points from the third measure of the guitar staff to the first measure of the second system.

System 2: The guitar staff continues with eighth-note patterns and includes a measure marked with a double asterisk (**). The bass staff features a measure with a double asterisk and a measure with a "Speaking" annotation above it. The system concludes with a series of eighth-note triplets in both staves.

System 3: The guitar staff starts with eighth-note triplets and includes a measure with a double asterisk. The bass staff continues with eighth-note patterns and includes a measure with a "Speaking" annotation. The system ends with a final measure featuring a wavy line in the guitar staff and a series of notes in the bass staff.

Chapter Tab 6.6

Appears at 8:43 in video lesson

♩ = 112

6

(Speaking)

(Speaking)

T
A
B

♩ = 90

6

T
A
B

With Wah pedal

6

T
A
B

♩ = 160 - Swing 8ths

6

T
A
B

20

20

TAB

12 12 13 14 12

0 0 0 X 0 0 3 0 0 0 0 0 0 0

Practice Piece 6A

♩. = 90

Measures 1-2 of Practice Piece 6A. The music is in 12/8 time with a key signature of one sharp (F#). The melody is written in treble clef, and the bass line is written in bass clef. The tempo is marked as ♩. = 90. The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 1-2 of Practice Piece 6A. The music is in 12/8 time with a key signature of one sharp (F#). The melody is written in treble clef, and the bass line is written in bass clef. The tempo is marked as ♩. = 90. The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 3-4 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 3-4 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 5-6 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 5-6 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 7-8 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

Measures 7-8 of Practice Piece 6A. The music continues in 12/8 time with a key signature of one sharp (F#). The notation includes a treble staff, a bass staff, and a guitar TAB staff. The TAB staff shows fret numbers for the guitar.

9

T
A
B

4 0 4 0 2 0 4 5 4 0 2 0 | 4 0 2 0 2 0 X

11

T
A
B

4 0 4 0 2 0 4 5 4 0 2 0 | 2 0 2 0 2 0 0 0 1 2

13

T
A
B

2 4 4 2 4 4 4 4 2 2 | 2 2 2 2 0 2 X

15

T
A
B

4 4 3 3 2 0 | 2 2 0 X X 0 1 2

Practice Piece 6B

$\text{♩} = 109$
muted

muted

3

6

9

MASTERCLASS • 61

11

T
A
B

2 2 4 5 4 2 x 2 2 2 2
2 2 2 2 2 2 1 1 1 1
0 0 0 0 0 0 2 2 2 2

Practice Piece 6C

♩ = 126 - Swing 8ths

First system of Practice Piece 6C. The staff is in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and triplets. The guitar tablature below shows fret numbers (7, 5, 3, 4, 5) and includes a capo (C) symbol.

Second system of Practice Piece 6C. The staff continues the melody with eighth notes and triplets. The guitar tablature includes fret numbers (7, 5, 3, 4, 5) and a capo (C) symbol.

Third system of Practice Piece 6C. The staff continues the melody with eighth notes and triplets. The guitar tablature includes fret numbers (7, 5, 3, 4, 5) and a capo (C) symbol.

Fourth system of Practice Piece 6C. The staff continues the melody with eighth notes and triplets. The guitar tablature includes fret numbers (7, 5, 3, 4, 5) and a capo (C) symbol.

Practice Piece 6D

♩. = 50

The musical score for Practice Piece 6D is presented in two systems. The first system begins with a tempo marking of ♩. = 50 and a 12/8 time signature. The guitar staff (top) contains musical notation with a key signature of one flat (Bb) and various articulations including slurs, accents, and wavy lines. The bass staff (bottom) features a three-string configuration (T, A, B) and corresponding fret numbers. The second system starts with a measure rest of 3 measures. The guitar staff continues with musical notation, including a key signature change to one sharp (F#) and various articulations. The bass staff continues with fret numbers. The piece concludes with a double bar line.

11 10 (10) 11 10 10 (10) 8 10 8 10

8 8 5 8 5 5 5 (8)

3

10 (10) 8 10 10 (10) 8 11 10 8 10 8 10 8 10

8 10 10 (10) 8 10 10

A series of elegant, golden-brown swirls and flourishes that frame the top of the page, extending from the left and right edges towards the center.

CARLOS SANTANA

CHAPTER 07

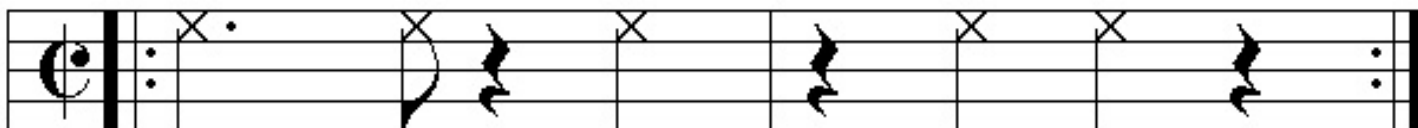
OPENING YOUR EARS TO RHYTHM

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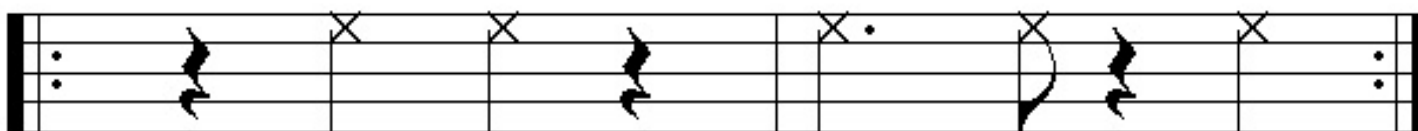
MASTERCLASS

CHAPTER 07

OPENING YOUR EARS TO RHYTHM



Rhythm diagram of a 2:3 clave.



Rhythm diagram of a 3:2 clave.

WHEN CARLOS ARRIVED in San Francisco in the 1960s, the local music scene was filled with rockers playing their variations on the blues. From The Grateful Dead to Quicksilver to Jefferson Airplane to The Electric Flag (featuring Mike Bloomfield), everyone had their own take on the form. Santana was no different, but what set the band apart from the start was their approach to rhythm, particularly rhythm driven by conga patterns. Carlos adapted a lot of conga patterns into his rhythm guitar playing, and later on he also brought it into his lead playing—marrying the blues harmonies of Albert King with the rhythmic accents of Afro-Caribbean percussion.

A *clave* is a set of repeating rhythmic accents that are emphasized on top of the groove of a song. This means that while the band grooves like it would on any other song, they continually accent certain beats above all others. A clave can technically accent any beat, but some accents are particularly popular within certain genres of music. Carlos draws particular attention to what's known as a 3:2 son clave, which is a repeating two measure set, where the first measure has three accented beats and the second measure has two accented beats. He demonstrates a 3:2 son clave via the song "I Want Candy."

Carlos also sings a pattern in a 2:3 son clave, which is simply an inverted 3:2 son

clave, where the first measure gets two accented beats and the second measure gets three accented beats. The classic 3:2 and 2:3 claves originate in Afro-Cuban music, but different regions have their own take on the pattern.

Carlos also encourages players and composers to remember time signatures other than the standard 4/4. For instance, many classic works have been written in 3/4, and Carlos demonstrates "My Favorite Things" and "Afro Blue" as two such examples.

A song like "Oye Como Va" shows how a musical composition can be like a landscape. Real life landscapes are not monotonous: they contain peaks, valleys,

bodies of water, and islands. So, too, should a composition contain a variety of musical ideas to keep its listener engaged. There is, of course, lots of commercially successful music that has no such “peaks and valleys” (club music is one such example), but to write and play like Carlos, embracing a “landscape” mentality is vital.

Exercises

Dig into the practice pieces in this chapter. The first is in the style of “I Want Candy” by the Strangeloves. The second is in the style of “Afro Blue” by Mongo Santamaría. Try setting your metronome to a low speed and playing in rhythm. If you find that easy, speed up the metronome until you feel challenged.

Then it’s time to compose your own rhythmic riffs. Listen to [these drum/percussion patterns](#)—an Afro-Caribbean pattern and an American rock pattern—and see if you can copy those rhythms as you play guitar. First try strumming chords in rhythm, and then try improvising a lead line. Let the rhythm be your guide—just like it was for Carlos in 1960s San Francisco.

LEARN FROM THE GREATS

Clave Patterns

Clave patterns are all over popular music, and not just Latin or Afro-Cuban recordings. The key is that most clave accents are surrounded by an overall drum pattern, so they may not always jump out to the untrained ear. Listen carefully, though. It's in there.

• **“Son de la Loma”:** This salsa classic (which translates to “they are from the hills”) is a good example of 2:3 clave buried inside a robust full rhythmic pattern. Many recordings exist, but check out one by Carlos's collaborator Tito Puente on *Lo Mejor De Lo Mejor* (1999).

• **Bo Diddley, *Bo Diddley* (1958):** If you've ever heard someone use the term “the Bo Diddley beat,” they're more or less talking about a 3:2 son clave. Listen to this debut recording from the R&B guitar legend to hear for yourself.

• **The Crickets, *Not Fade Away* (1957):** The fatal plane crash that killed Ritchie Valens (highlighted in Chapter 4: Finding Your Sound) also killed young rock 'n' roll phenom Buddy Holly, who recorded this single as the frontman of The Crickets. “Not Fade Away” was cut in Clovis, New Mexico—not far from Holly's hometown of Lubbock, Texas—and features the Bo Diddley beat mentioned above.

Guajira

Guajira is a Latin American style of music that derives from Spanish flamenco. When Carlos notes guajira, he also implies a particular chord progression: i - bVI - V7, which can be heard throughout the *Supernatural* record. “Smooth,” for instance, is built around an Am - F - E7 progression.

To take it a step further, check out the 1971 record *Santana III* (noted in the introductory class discography) and cue up track 6 which is titled—you guessed it—“Guajira.” Just like “Smooth,” the song is built on an Am - F - E7 progression. Observe the way this sets up some awesome solos by Carlos, fellow guitarist Neal Schon, and guest pianist Mario Ochoa.

“Oye Como Va”

As most fans know, “Oye Como Va” is not a Santana original; it was composed by Tito Puente. While Santana's version is considered to be the defining rendition, there are several other versions worth exploring.

• **Tito Puente, *El Rey Bravo* (1962):** This is likely the first recorded version of the song that Carlos heard before adding it to his own catalogue.

• **Bobby Hutcherson, *Montara* (1975):** To hear a jazzed up version of the song, check out this interpretation by vibraphonist Bobby Hutcherson.

• **Natalie Cole, *Natalie Cole en Español* (2013):** Few artists have had more success mining past hits than Natalie Cole, and “Oye Como Va” was no exception. She won a Grammy for this recording.

Chapter Tab 7.1

Appears at 0.16 in video lesson

♩ = 112

Free Tempo

♩ = 123

4

3

T
A
B

Chapter Tab 7.2

Appears at 0.44 in video lesson

♩ = 118

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

T
A
B

Chapter Tab 7.3

Appears at 1:30 in video lesson

♩ = 118

Guitar: 4/4, F#

Bass: 4/4

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Tab 7.4

Appears at 1:43 in video lesson

♩ = 125

4/4

4/4

1/2

7 5

5 5 5 5 2 3 2 3 5 5 9 7 7 5

3

4/4

4/4

8 8 8 8 7 7 7 7 7 7 7 7 7 7 5 5 7 7 5 5 8

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 5 5 5

7 7

0 5 5

Chapter Tab 7.5

Appears at 2:26 in video lesson

♩ = 126

5 (sung)

Goong ging - ging— goong ka ta ka ta Goo-goo ging ging— goong

7 (played)

TAB

Chapter Tab 7.6

Appears at 3:48 in video lesson

♩ = 80

3 3 3 3 3 3 3

full 1/2

TAB

Chapter Tab 7.7

Appears at 4:04 in video lesson

$\text{♩} = 80$

T
A
B

Chapter Tab 7.8

Appears at 4:37 in video lesson

$\text{♩} = 108$

T
A
B

Appears at 4:49 in video lesson

Chapter Tab 7.10

Appears at 4:59 in video lesson

MASTERCLASS • 73

Chapter Tab 7.II

Appears at 6:39 in video lesson

$\text{♩} = 100$
(volume on)

The musical score is divided into three systems. The first system (measures 1-3) shows a guitar melody in 4/4 time with a tempo of 100. The guitar staff includes a volume-on instruction and a P.M. (pedal point) marking. The bass staff provides a rhythmic accompaniment with a P.M. marking. The second system (measures 4-6) continues the guitar melody with a P.M. marking and a 1/2 note bend. The bass staff includes a P.M. marking and a 1/2 note bend. The third system (measures 7-9) shows the guitar melody with a P.M. marking and a 1/2 note bend. The bass staff includes a P.M. marking and a 1/2 note bend.

4

7

8

MASTERCLASS • 75

Chapter Tab 7.12

Appears at 7:48 in video lesson

♩ = 128

Measures 1-4 of Chapter Tab 7.12. The score is in 4/4 time with a tempo of 128. The guitar melody (treble clef) consists of eighth and quarter notes, while the bass line (bass clef) is primarily eighth notes. The key signature has one sharp (F#).

Chapter Tab 7.13

Appears at 9:14 in video lesson

♩ = 190

Measures 1-4 of Chapter Tab 7.13. The score is in 3/4 time with a tempo of 190. The guitar melody (treble clef) consists of eighth and quarter notes, while the bass line (bass clef) is primarily eighth notes. The key signature has one sharp (F#).

Chapter Tab 7.14

Appears at 10:06 in video lesson

$\text{♩} = 216$

T
A
B

10 8 8 8 7 10 9 8 8 10 8 8 8 7

Chapter Tab 7.15

Appears at 10:12 in video lesson

$\text{♩} = 160$

T
A
B

12 12 12 10 8 7 8 10 12 10 8 8

⁴ **Faster** $\text{♩} = 220$

T
A
B

10 8 8 8 5 9 10 10 10

Chapter Tab 7.16

Appears at 11:12 in video lesson

$\text{♩} = 87$

1

4

7

10

(speaking)

(speaking)

(speaking)

(speaking)

2/4

13

(speaking)

TAB

7 4 6 7 5 5 7 6 7 5 9 5 7 4 1 7 5 5 7 6 7 5

17

TAB

8 9 7 5 4 7 7 5 7 7 6 7 7 6 6 6 7 7 5 5 7 5 5 7 7 6 7

21

TAB

9 9 9 9 9 14 13 14 5 5 7 7 7 5 5

24

TAB

5 8 5 7 5 5 4 7 7 5 7 5 2 5 3 0 0 2 2 5 7 6 7 7 6 7 12 13 12

27

TAB

15 14 13 12 13 12 12 13 13 13 13 13 15 14 14 5 5 5 7

29 **Faster** ♩ = 120 **poco accel.**

TAB: 8 10 8 7 7 5 8 5 5 5 12 5 7 8 10 8 7 5 8

32 **Tempo Primo** ♩ = 87

TAB: 5 5 8 5 7 5 5 6 7 8 6 5 7 6 4 7 7 5 4 0 5 5 5 7 5 6 5 8

36

TAB: 7 6 5 6 5 5 6 7 6 7 6 4 7 4 7 9 6 10 8 10 12 13 12 13 14 15 17

39 *8va*

TAB: 22 22 20 22 22 22 18 20 22 24 22 20 22 24 22 17 17 19 19 17 17 12 15 14

41 **rit.**

TAB: 13 12 13 12 5 8 7 6 5 6 5 7 5 4 8 7 8 7

Practice Piece 7A

$\text{♩} = 220$

6

11

TAB

Practice Piece 7B

♩ = 130 - Swing 8ths

8

15

A series of elegant, golden-brown swirls and flourishes that frame the top of the page. There are four large swirls in the corners and two smaller ones in the center, all connected by thin, flowing lines.

CARLOS SANTANA

CHAPTER 08

MELODY IS SUPREME

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MASTERCLASS

CHAPTER 08

MELODY IS SUPREME

“Lead... chords... I’m saying that both are good. But for me, melody is supreme.”

CARLOS USES THIS LESSON to distinguish between chordal playing and “leads”—which are effectively melodies laid on top of the chords. As anyone familiar with Carlos’s playing is well aware, he is most definitely a “lead” guitarist!

Albert King once famously said that he gets paid the big bucks to play leads, not chords. This isn’t to say that a band can thrive with only great melodic players. Any good lead guitarist is indebted to his rhythm section; without a solid groove from the bass, drums, and perhaps a keyboard or second guitar, a lead guitarist will be unmoored. Even if you aren’t playing chords in your band, it’s essential to listen to the players who *are* playing those chords, so that your melodies serve the song’s harmonic structure rather than fight it. Carlos describes such listening as “being present,” and he suggests that the best way to be present is to slow down. This returns us to the notion of proper

breathing (introduced in Chapter 2: Practice As Musical Offering), and Carlos reminds us of the importance of proper preparation. Sometimes the best way to prepare for a round of fast playing is to focus on thinking “slow.”

“Look at any poem by anyone that you love and, then, try... putting notes to it.”

When writing a melody for guitar, Carlos uses a technique he calls **playing a poem**, wherein he reads a piece of poetry (it can be any kind) and improvises a melody to represent the written words of the poem. Playing a poem can go beyond literal poetry—you can provide musical accompaniment to anything in your life, from an outdoor landscape to a car chase on TV. Filling your mind with images and stories, and then attempting to represent those concepts in music, can be a great way to find inspiration.

In drafting his famous instrumental composition “Europa,” Carlos practiced his technique of playing a poem. In this case, the poem itself was written by Carlos; he composed it to help a friend dealing with a bad acid trip. The opening notes of the song mimic the cadence from a line of the poem: “The mushroom lady is coming to town.”

“You’re taking more liberties and you’re putting more garlic and more onions in it, you know, to give it more flavor.”

The poem at the root of “Samba Pa Ti” was inspired by an encounter with a New York saxophonist. It begins: “Through every step in life you find freedom from within.” And that phrase—freedom from within—is what anchors all the musical choices Carlos makes in this piece.

“The silence is the real shaking hands with the listener and acknowledging their presence in front of you.”

Carlos, who played with Miles Davis, also draws inspiration from the jazz master’s remark that “it’s not the notes you play, it’s the notes you *don’t* play.” Finding opportunities to rest and be silent is essential for composers and performers alike. Without silence, music becomes an assault. But since music is supposed to be an offering to the listener, offering moments of silence invites the listener to participate in the music.

When composing songs, Carlos creates different moments—“islands” give the song space to breathe, while the hero phrases inspire a “wow” moment in the listener.

Exercise

Practice playing a poem using this aria from the opera *The Bohemian Girl*, by Michael William Balfe (with lyrics by Alfred Bunn).

“I Dreamt I Dwelt in Marble Halls” (1843)

*I dreamt that I dwelt in marble halls,
With vassals and serfs at my side,
And of all who assembled within those
walls,
That I was the hope and the pride.*

*I had riches too great to count, could boast
Of a high ancestral name,
But I also dreamt, which pleased me most,
That you loved me still the same.*

LEARN FROM THE GREATS

The Notes You Don’t Play

On the topic of Miles Davis and silence, it’s worth hearing how he put silence into action in his own music.

- **Miles Davis, *Sketches of Spain* (1960):** This classic record evokes images of Spanish flamenco and gypsy music while never straying from Miles Davis’s signature sound, as developed on albums like *Birth of the Cool* (1957) and *Kind of Blue* (1959). Silence and restraint are all over this record, along with some truly virtuosic playing.

- **Miles Davis, *In a Silent Way* (1969):** Perhaps the name says it all? In fact, the “silence” on this record is overstated; the record is much more focused on melding groove and texture with traditional jazz idioms and is required listening for musicians of pretty much all genres. The record features many Santana collaborators including saxophonist Wayne Shorter and guitarist John McLaughlin. Jazz fans will always debate which Miles Davis album was his best, but if you named *In a Silent Way*, you wouldn’t get much pushback.

But it isn’t just Miles Davis and B.B. King who’ve made their name through silence, space, and deliberate simplicity. Listen to these more recent examples of intentionally spare playing to gain ideas for your own work.

- **Wayne Shorter, *Native Dancer* (1974):** Of all of Carlos’s many collaborators, it’s probably saxophonist Wayne Shorter who has the greatest pure jazz bona fides. This foray into Latin jazz finds Shorter collaborating with Herbie Hancock and the highly underrated Jay Graydon on guitar.
- **Stevie Ray Vaughan, *Texas Flood* (1983):** Famed for his tone and his “Jimi Hendrix by way of Texas” swagger, Stevie Ray Vaughan is the most celebrated blues rocker of the 1980s.

“Europa”

A song as emotional as “Europa” manifests differently in different performance settings. Listen to these three renditions and note the ways that the emotional context surrounding the song changes the way Carlos plays it.

- **Santana, *Amigos* (1976):** “Europa” is track 6 on this record, where it first debuted in studio form.
- **Santana, *Moonflower* (1977):** “Europa” can be found on track 10, recorded live one year after its studio debut.
- **Santana, *Viva Santana!* (1988):** 11 years after its first live release, “Europa” is heard in a new form on track 5 of disc 2.

Chapter Tab 8.1

Appears at 8:07 in video lesson

♩ = 120 - Free Tempo

The musical score is divided into four systems, each with a guitar staff (treble clef, 4/4 time) and a bass staff (bass clef, 4/4 time). The tempo is marked as ♩ = 120 - Free Tempo.

System 1: The guitar staff begins with a 4/4 time signature, followed by a 3/4 time signature, and ends with a 4/4 time signature. The bass staff contains a single line with the letters 'T', 'A', and 'B' stacked vertically. The guitar staff features a melodic line with various ornaments (wavy lines) and a 5-fingered chord. The bass staff has a single line with the letters 'T', 'A', and 'B' stacked vertically.

System 2: The guitar staff continues the melodic line with various ornaments and a 3-fingered chord. The bass staff contains a single line with the letters 'T', 'A', and 'B' stacked vertically. The guitar staff features a melodic line with various ornaments and a 3-fingered chord. The bass staff has a single line with the letters 'T', 'A', and 'B' stacked vertically.

System 3: The guitar staff continues the melodic line with various ornaments and a 3-fingered chord. The bass staff contains a single line with the letters 'T', 'A', and 'B' stacked vertically. The guitar staff features a melodic line with various ornaments and a 3-fingered chord. The bass staff has a single line with the letters 'T', 'A', and 'B' stacked vertically.

System 4: The guitar staff continues the melodic line with various ornaments and a 3-fingered chord. The bass staff contains a single line with the letters 'T', 'A', and 'B' stacked vertically. The guitar staff features a melodic line with various ornaments and a 3-fingered chord. The bass staff has a single line with the letters 'T', 'A', and 'B' stacked vertically.

12

8^{va}

full

full

full

3

TAB

15

3

3

3

TAB

18

P

P

3

P

P

8^{va}

8^{va}

3

TAB

21

(8)

3

1/2

1/2

3

1/2

3

1/2

TAB

23

full

1/2

full

TAB

26

3

1/2

29

15

12

12

14

12

10

Chapter Tab 8.2

Appears at 9:24 in video lesson

♩ = 110 - Free Tempo

The score is divided into three systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The first system is in 4/4 time, the second in 4/4, and the third in 4/4. The guitar staff includes various musical notations such as eighth notes, quarter notes, and slurs. The bass staff includes fret numbers (12, 15, 14, 10) and tablature-specific markings like 'full' and '11'. The tempo is marked as '♩ = 110 - Free Tempo'.

System 1 (Measures 1-3):

- Guitar: 4/4 time. Measures 1-3 contain eighth and quarter notes with slurs.
- Bass: 4/4 time. Measures 1-3 contain fret numbers 12, 15, 12, 12, 15, 12, 14, 12, 14, 12, 15, 12, 15, 14, 14, 12.

System 2 (Measures 4-6):

- Guitar: 4/4 time. Measures 4-6 contain eighth notes with slurs.
- Bass: 4/4 time. Measures 4-6 contain fret numbers 15, 12, 12, 12, 15, 12, 12, 15, 12, 15, 12, 12, 12, 12, 12, 12.

System 3 (Measures 7-9):

- Guitar: 4/4 time. Measures 7-9 contain eighth notes with slurs.
- Bass: 4/4 time. Measures 7-9 contain fret numbers 15, 15, 12, 15, 12, 14, 12, 14, 12, 14, 12, 14, 12, 10, 12, 10.

Chapter Tab 8.3

Partial - last line is used at 12:56 in video lesson

♩ = 120

(Speaking)

P.M.----|

(Speaking)

3

rit.

The image displays a musical score for guitar and bass. The top system consists of a guitar staff in 4/4 time with a tempo of 120 bpm, and a bass staff with a 10-fret pickup. The guitar staff includes a melodic line with a 'P.M.' (pick-me) instruction and a '(Speaking)' annotation. The bass staff features a corresponding line with fret numbers (10, 12, 10, 12, 10, 12, 13) and a '(Speaking)' annotation. The bottom system continues the guitar staff with a triplet of eighth notes and a 'rit.' (ritardando) instruction, followed by a wavy line indicating a vibrato or tremolo effect. The bass staff continues with fret numbers (11, 12, 11, 12, 9, 10, 12, 12) and a wavy line. The score is written in standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and accidentals.

Appears at 13:07 in video lesson

MASTERCLASS • 91

Practice Piece 8A

$\text{♩} = 80$

Measures 1-4 of Practice Piece 8A. The piece is in 4/4 time with a tempo of 80 beats per minute. The melody is written in treble clef, and the guitar accompaniment is in TAB format. The melody features eighth and quarter notes, with triplets and a 3/5 interval. The guitar accompaniment uses fret numbers 2, 5, 4, 2, 3, 5, 4, 5, 4, 5, 2, 5, 4, 2, 3, 7, 7.

5

Measures 5-8 of Practice Piece 8A. The melody continues with eighth and quarter notes, including triplets and a 3/5 interval. The guitar accompaniment uses fret numbers 2, 5, 4, 2, 3, 5, 4, 5, 4, 5, 2, 5, 4, 2, 3, 5, 2. The piece ends with a double bar line.

Practice Piece 8B

$\text{♩} = 110$

Measures 1-4 of Practice Piece 8B. The piece is in 4/4 time with a tempo of 110 beats per minute. The melody is written in treble clef, and the guitar accompaniment is in TAB format. The melody features eighth and quarter notes, with triplets and a 3/5 interval. The guitar accompaniment uses fret numbers 13, 12, 14, 13, 13, 14, 12, 13, 12, 13, 14, 14, 14.

5

Measures 5-8 of Practice Piece 8B. The melody continues with eighth and quarter notes, including triplets and a 3/5 interval. The guitar accompaniment uses fret numbers 10, (10), 10, (10), 10, (10), 13, 13, 13, 12, 13, 14. The piece ends with a double bar line.

Practice Piece 8C

$\text{♩} = 72$

11/12 12 12 14 12 14 12/14 14 14 12 11 12 10 10/12 14 12 14

5

12 12 12 14 15 14 12 14 12 14 14 12 14 12 11

7

12 11 12 14 14 (14) 12 14 12 12/14

1/2 1/2

Practice Piece 8D

♩ = 156

5

10

17

0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 3 2 1 3 2 1

0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 9 12 11 9 10

9 12 9 12 11 9 10 12 12 9 10 12 10 9 10

9 10 12 9 12 10 9 9 12 10 9 10 9 9 7 10 9

A series of elegant, golden-brown swirls and flourishes that frame the top of the page, extending from the left and right edges towards the center.

CARLOS SANTANA

CHAPTER 09

THE MUSIC BEYOND THE PAGE

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MASTERCLASS

CHAPTER 09

THE MUSIC BEYOND THE PAGE

“I got volumes of life that I learned from
Tijuana and San Francisco.”

FOR CARLOS, PLAYING GUITAR is about much more than sheet music—it’s about life.

When it comes to reading music, Carlos learned from his father but admits to losing much of his sight-reading technique over the years. Indeed, some of the great legends of music were not readers—including jazz players like Wes Montgomery and Sidney Bechet, along with more rock players than we could possibly name. For session players, who are hired to come to a studio and play on other people’s records, being able to read notes on a page is tremendously important. The titans of jazz, like Miles Davis and Herbie Hancock, were and are excellent sight-readers, but they are most famous for their abilities to compose and improvise.

Carlos describes the “Maria Maria” songwriting process as an intense session with vocalist Wyclef Jean, where Wyclef

composed most of the song while staring directly into Carlos’s eyes. From many of the song’s lyrics to its iconic A minor guitar lick—which he dictated to Carlos—the song seemed to pour out of him on the spot.

“He made the song on the spot by looking in my eyes.”

On “Maria Maria,” Carlos blends acoustic and electric playing, creating dialogue between the two guitar parts. The acoustic parts, particularly near the top of the song, invite the listener in and establish a mood. The electric guitar then provides a visceral punch to both the acoustic guitar part and to the listeners themselves.

“Now you can pray, and you can cuss.”

As you develop the rudiments of technique—from scales and chords to proper physical posture and breathing

patterns—you’ll develop the range of what your instrument can produce. It will be able to both pray and cuss. It will be able to represent ideas that may be too abstract to put in spoken or written words.

Over the years, Carlos has leveraged his technique to let his music communicate with the world around him. Early in his childhood, he witnessed his father “talk” to a bird using his violin. He’d play a high melody to call out to the bird, and the bird would respond. To Carlos, this demonstrated that any creature in the world can be spoken to via music—most notably humans. And once you speak to other creatures through music, you can similarly receive messages back from them—messages that you can integrate into your next musical piece.

Learn From Santana's Early Hits

After experiencing great success as a groove-based jam band, Santana broke through on radio with a trio of cover songs: “Black Magic Woman/Gypsy Queen,” “Oye Como Va,” and “Evil Ways.”

“You should be in charge of the situation with you and your guitar. If your guitar is playing you, most of the time, it’s not that good.”

“Black Magic Woman” was composed by Peter Green for the early version of Fleetwood Mac. One thing that top blues players like Green, B.B. King, and Carlos Santana have in common is that they don’t merely default to what feels simple on a guitar’s fretboard. If you’ve ever wondered why a large swath of rock and blues guitarists all sound alike, it’s because they’re all defaulting to riffs that feel easy and fluid on a guitar. This doesn’t make them bad riffs; it just means that everyone else is playing them, too, so they’ll never sound particularly original. Carlos describes this as the guitar “playing” you. What you want is the opposite.

“When I discovered ‘Oye Como Va,’ people were like ‘but that’s not rock ’n’ roll.’ And I was like: ‘well not yet, but it will be.’”

Meanwhile Carlos considers “Oye Como Va” to be a conversation between two people. The guitar part both calls and responds to itself, mimicking human language before finally resolving with one voice telling the other to “get out of here, man.”

“This is a [course] beyond the note and beyond the chords. This is about a code of honor and how to carry yourself through life—with music by your side.”

Santana was introduced to “Evil Ways” by Bill Graham, who wanted to push the band’s jam abilities toward more conventional song structure. “Evil Ways,” composed by Willie Bobo, seemed like a halfway meeting point. It luxuriates in a hypnotic groove, much like The Doors’ “Light My Fire” or Eric Burdon’s “Spill the Wine.”

Much of Carlos’s performance was a reflection of San Francisco in the 1960s. The city’s burgeoning music scene was supportive and unified, which allowed local players to transcend the strife of the Vietnam War and racial unrest that was dividing the rest of the country. Very intentionally, Carlos liked his band to follow up “Evil Ways” with a rendition of John Coltrane’s “A Love Supreme.” In that way, darkness gave way to light at every Santana performance.

“When you get past evil ways, you get to consciousness revolution.”

At this point in his life, Carlos has little affinity for the song’s lyrics, which concern a man suspecting that his lover is cheating. Instead, Carlos embraces the song’s conscious groove and instrumental beauty—things that allow it to be a positive force no matter what the lyrics may be.

Exercise

The best way to embrace Carlos’s admonition to not let the guitar “play you” is to compose music away from the guitar. It’s relatively easy to pick up the instrument and write a song based on something that just naturally fits into your hands. But for this composition, create a melody exclusively by singing it to yourself. Only then should you pick up your guitar and try to adapt your sung melody to specific frets on the instrument. Your new composition may not necessarily be easy to play on guitar, but it will hopefully break you out of any cycle of writing guitar lines that sound a little too “familiar.”

LEARN FROM THE GREATS

*Blending Acoustic
and Electric Playing*

The blend of acoustic and electric playing on “Maria Maria” follows a long tradition in rock music. To hear a few other examples of players blending the two, check out:

- **Led Zeppelin, “Over the Hills and Far Away” (1973):** The acoustic/electric formula is almost synonymous with Jimmy Page; he used the combo to great effect on many Led Zeppelin recordings. “Over the Hills and Far Away” is a particularly stellar example because it embraces the idiom of each instrument. The acoustic section features traditional English folk picking and strumming. Could Page have played it on electric? Sure, but he’d have enjoyed none of the resonance and natural reverb that the acoustic provides him here. Then when he picks up his electric and slams into the chorus with John Paul Jones and John Bonham, he again embraces idioms specific to a crunchy electric guitar. The choices on this recording are precise and perfect.

- **Metallica, *Master of Puppets* (1986):** Most people don’t think of acoustic guitars when they hear the name Metallica. The heavy metal band’s critically-acclaimed third album deftly weaves acoustic guitar in key spots, including the opening notes of the first song and the verse sections to the forbidding “The Thing That Should Not Be.”

Hypnotic Music

As the Santana band has proven throughout its career, a steady groove can be hypnotic if utilized by the right players. Other records that have harnessed groove to great effect include:

- **Herbie Hancock, *Head Hunters* (1973):** When jazz piano titan Herbie Hancock wanted to push toward jam and groove elements, where did he decamp to? Why San Francisco of course. This record, which Hancock describes as “lighter” than his prior releases, edges away from some of the dense jazz harmonies and rhythms of his earlier recordings and relaxes into more of a groove structure with Latin percussion—no doubt inspired by acts like Santana.

- **Fela Kuti, *No Agreement* (1978):**

One way that Carlos stands out from other blues-based guitarists is his embrace of world rhythms. Among his influences is Afro-beat, and Fela Kuti’s *No Agreement* is a great primer in the genre. Kuti’s lyrics (typically sung in Nigerian Pidgin, a variation on English) often focus on human rights and empowerment, evoking the general positivity that’s been a mainstay in Carlos’s own music.

- **James Brown and the Famous Flames, *Live at the Apollo***

(1963): Before hippie jam bands played half-hour grooves for the masses, James Brown was creating hypnotic R&B music and inventing the funk genre in the process. This album is a reminder that studio wizardry can never replace the immediacy of live performance.

Wyclef Jean

Wyclef Jean was already an international star by the time he recorded with Carlos. Born in Haiti, he moved to New Jersey when he was nine years old, and founded the Fugees with Lauryn Hill and Pras Michel at the age of 20. Their second (and final) studio album *The Score* (1996) has sold over 6 million copies and is well worth a listen.

Chapter Tab 9.1

Appears at 6:48 in video lesson

♩ = 120

rit. - - - - -

TAB

5 8 8 10 10 8 8 5 5 8 8 7 7 5 5 5 7 (5) 7 5

3

TAB

2 2 2 2 5 5 5

Chapter Tab 9.2

Appears at 7:01 in video lesson

♩ = 66

The musical score is divided into three systems. The first system shows a guitar melody in 4/4 time with a tempo of 66 bpm. It features a series of triplets in the first five measures, followed by a triplet in the sixth measure. The guitar tab below the staff shows fret numbers: 5, 8, 10, 10, 11, 11, 11, 10, 11, 11, 11, 10, 11, 11, 11, 11, 10, 8, 8. The bass line consists of a single note (5) in the first measure, followed by a triplet of notes (7, 7, 5) in the sixth measure. The second system continues the guitar melody with triplets and a 'full' fret bend. The guitar tab shows fret numbers: 7, 0, 7, 0, 0, 0, 0, 15, 15, 15, 15, 12, 15, 13, 12. The bass line shows fret numbers: 7, 0, 7, 0, 0, 0, 0, 15, 15, 15, 15, 12, 15, 13, 12. The third system shows the guitar melody with a triplet and a 'full' fret bend. The guitar tab shows fret numbers: 13, 12, 12, 14, 14, 11, 14, 14. The bass line shows fret numbers: 13, 12, 12, 14, 14, 11, 14, 14.

3 3 3 3 3 3

5 8 10 10 11 11 11 10 11 11 11 10 11 11 11 11 10 8 8

5 7 7 5 7 7 5 8 7 5 7

3 3 3 3 3 3

7 0 7 0 0 0 0 15 15 15 15 12 15 13 12

7 0 7 0 0 0 0 15 15 15 15 12 15 13 12

5 3 1/2

13 12 12 14 14 11 14 14

Chapter Tab 9.3

Appears at 7:28 in video lesson

$\text{♩} = 112$

P.M.-----|

T
A
B

3 3 3 3 3 3 3 3 5 6 5 3 3 3 3 3 3 5 3

P.M.-----|

Chapter Tab 9.4

Appears at 7:50 in video lesson

$\text{♩} = 82$

full full full full full full 3 full

10 10 10 10 10 10 8 8 10 8 10 8 7 5 5

T
A
B

x

P.M.-----|

Chapter Tab 9.5

Appears at 8:00 in video lesson

Chapter Tab 9.5 is a musical score for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The tempo is marked as 110 BPM, and the key signature has one flat (B-flat). The score is divided into three measures. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The melody includes a triplet of eighth notes in the second measure, marked with a 'rit.' (ritardando) and a 'full' (full) instruction. The bass line includes a triplet of eighth notes in the second measure, marked with a 'full' (full) instruction. The score ends with a double bar line.

Chapter Tab 9.6

Appears at 8:19 in video lesson

Chapter Tab 9.6 is a musical score for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The tempo is marked as 55 BPM, and the key signature has one flat (B-flat). The score is divided into five measures. The first measure is in 4/4 time, the second in 2/4, the third in 4/4, the fourth in 4/4, and the fifth in 4/4. The melody includes a triplet of eighth notes in the fourth measure, marked with a '3' (triple) and a 'full' (full) instruction. The bass line includes a triplet of eighth notes in the fourth measure, marked with a '3' (triple) and a 'full' (full) instruction. The score ends with a double bar line.

Chapter Tab 9.7

Appears at 8:36 in video lesson

♩ = 118 ("Hey, mother")

5

8 7 5 2 8 5 5

1/2 1/2 1/2

7 7 7 8 7 5 X X

(vol. off)

5

5 5 5 7 5 5

1/2 1/2

5 5 5 7 2

8 8 5 8 5 (vol. off)

8

("Hey mother; you know what")

(vol. on)

(vol. on)

8 5 8 5

(5)

0 7 7 7 7 7

1/2 1/2

7 7 5 7 5 7 5 7 5

Chapter Tab 9.8

Appears at 13:53 in video lesson

♩ = 100

8^{va}

4/4

hold bend

3 3

8^{va}

full

15 20 (22)(22)(22)(22)(22) (22)(22)(22)(22)(22)(22)(22)(22) (21)(21)(21)(21)(21) 20

hold bend

T
A
B

The musical score is written for guitar. The top staff is in treble clef, 4/4 time, with a tempo of 100 BPM. The key signature has one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4. Then, there is a series of eighth notes: A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, A57, B57, C#58, D58, E58, F#58, G58, A58, B58, C#59, D59, E59, F#59, G59, A59, B59, C#60, D60, E60, F#60, G60, A60, B60, C#61, D61, E61, F#61, G61, A61, B61, C#62, D62, E62, F#62, G62, A62, B62, C#63, D63, E63, F#63, G63, A63, B63, C#64, D64, E64, F#64, G64, A64, B64, C#65, D65, E65, F#65, G65, A65, B65, C#66, D66, E66, F#66, G66, A66, B66, C#67, D67, E67, F#67, G67, A67, B67, C#68, D68, E68, F#68, G68, A68, B68, C#69, D69, E69, F#69, G69, A69, B69, C#70, D70, E70, F#70, G70, A70, B70, C#71, D71, E71, F#71, G71, A71, B71, C#72, D72, E72, F#72, G72, A72, B72, C#73, D73, E73, F#73, G73, A73, B73, C#74, D74, E74, F#74, G74, A74, B74, C#75, D75, E75, F#75, G75, A75, B75, C#76, D76, E76, F#76, G76, A76, B76, C#77, D77, E77, F#77, G77, A77, B77, C#78, D78, E78, F#78, G78, A78, B78, C#79, D79, E79, F#79, G79, A79, B79, C#80, D80, E80, F#80, G80, A80, B80, C#81, D81, E81, F#81, G81, A81, B81, C#82, D82, E82, F#82, G82, A82, B82, C#83, D83, E83, F#83, G83, A83, B83, C#84, D84, E84, F#84, G84, A84, B84, C#85, D85, E85, F#85, G85, A85, B85, C#86, D86, E86, F#86, G86, A86, B86, C#87, D87, E87, F#87, G87, A87, B87, C#88, D88, E88, F#88, G88, A88, B88, C#89, D89, E89, F#89, G89, A89, B89, C#90, D90, E90, F#90, G90, A90, B90, C#91, D91, E91, F#91, G91, A91, B91, C#92, D92, E92, F#92, G92, A92, B92, C#93, D93, E93, F#93, G93, A93, B93, C#94, D94, E94, F#94, G94, A94, B94, C#95, D95, E95, F#95, G95, A95, B95, C#96, D96, E96, F#96, G96, A96, B96, C#97, D97, E97, F#97, G97, A97, B97, C#98, D98, E98, F#98, G98, A98, B98, C#99, D99, E99, F#99, G99, A99, B99, C#100, D100, E100, F#100, G100, A100, B100, C#101, D101, E101, F#101, G101, A101, B101, C#102, D102, E102, F#102, G102, A102, B102, C#103, D103, E103, F#103, G103, A103, B103, C#104, D104, E104, F#104, G104, A104, B104, C#105, D105, E105, F#105, G105, A105, B105, C#106, D106, E106, F#106, G106, A106, B106, C#107, D107, E107, F#107, G107, A107, B107, C#108, D108, E108, F#108, G108, A108, B108, C#109, D109, E109, F#109, G109, A109, B109, C#110, D110, E110, F#110, G110, A110, B110, C#111, D111, E111, F#111, G111, A111, B111, C#112, D112, E112, F#112, G112, A112, B112, C#113, D113, E113, F#113, G113, A113, B113, C#114, D114, E114, F#114, G114, A114, B114, C#115, D115, E115, F#115, G115, A115, B115, C#116, D116, E116, F#116, G116, A116, B116, C#117, D117, E117, F#117, G117, A117, B117, C#118, D118, E118, F#118, G118, A118, B118, C#119, D119, E119, F#119, G119, A119, B119, C#120, D120, E120, F#120, G120, A120, B120, C#121, D121, E121, F#121, G121, A121, B121, C#122, D122, E122, F#122, G122, A122, B122, C#123, D123, E123, F#123, G123, A123, B123, C#124, D124, E124, F#124, G124, A124, B124, C#125, D125, E125, F#125, G125, A125, B125, C#126, D126, E126, F#126, G126, A126, B126, C#127, D127, E127, F#127, G127, A127, B127, C#128, D128, E128, F#128, G128, A128, B128, C#129, D129, E129, F#129, G129, A129, B129, C#130, D130, E130, F#130, G130, A130, B130, C#131, D131, E131, F#131, G131, A131, B131, C#132, D132, E132, F#132, G132, A132, B132, C#133, D133, E133, F#133, G133, A133, B133, C#134, D134, E134, F#134, G134, A134, B134, C#135, D135, E135, F#135, G135, A135, B135, C#136, D136, E136, F#136, G136, A136, B136, C#137, D137, E137, F#137, G137, A137, B137, C#138, D138, E138, F#138, G138, A138, B138, C#139, D139, E139, F#139, G139, A139, B139, C#140, D140, E140, F#140, G140, A140, B140, C#141, D141, E141, F#141, G141, A141, B141, C#142, D142, E142, F#142, G142, A142, B142, C#143, D143, E143, F#143, G143, A143, B143, C#144, D144, E144, F#144, G144, A144, B144, C#145, D145, E145, F#145, G145, A145, B145, C#146, D146, E146, F#146, G146, A146, B146, C#147, D147, E147, F#147, G147, A147, B147, C#148, D148, E148, F#148, G148, A148, B148, C#149, D149, E149, F#149, G149, A149, B149, C#150, D150, E150, F#150, G150, A150, B150, C#151, D151, E151, F#151, G151, A151, B151, C#152, D152, E152, F#152, G152, A152, B152, C#153, D153, E153, F#153, G153, A153, B153, C#154, D154, E154, F#154, G154, A154, B154, C#155, D155, E155, F#155, G155, A155, B155, C#156, D156, E156, F#156, G156, A156, B156, C#157, D157, E157, F#157, G157, A157, B157, C#158, D158, E158, F#158, G158, A158, B158, C#159, D159, E159, F#159, G159, A159, B159, C#160, D160, E160, F#160, G160, A160, B160, C#161, D161, E161, F#161, G161, A161, B161, C#162, D162, E162, F#162, G162, A162, B162, C#163, D163, E163, F#163, G163, A163, B163, C#164, D164, E164, F#164, G164, A164, B164, C#165, D165, E165, F#165, G165, A165, B165, C#166, D166, E166, F#166, G166, A166, B166, C#167, D167, E167, F#167, G167, A167, B167, C#168, D168, E168, F#168, G168, A168, B168, C#169, D169, E169, F#169, G169, A169, B169, C#170, D170, E170, F#170, G170, A170, B170, C#171, D171, E171, F#171, G171, A171, B171, C#172, D172, E172, F#172, G172, A172, B172, C#173, D173, E173, F#173, G173, A173, B173, C#174, D174, E174, F#174, G174, A174, B174, C#175, D175, E175, F#175, G175, A175, B175, C#176, D176, E176, F#176, G176, A176, B176, C#177, D177, E177, F#177, G177, A177, B177, C#178, D178, E178, F#178, G178, A178, B178, C#179, D179, E179, F#179, G179, A179, B179, C#180, D180, E180, F#180, G180, A180, B180, C#181, D181, E181, F#181, G181, A181, B181, C#182, D182, E182, F#182, G182, A182, B182, C#183, D183, E183, F#183, G183, A183, B183, C#184, D184, E184, F#184, G184, A184, B184, C#185, D185, E185, F#185, G185, A185, B185, C#186, D186, E186, F#186, G186, A186, B186, C#187, D187, E187, F#187, G187, A187, B187, C#188, D188, E188, F#188, G188, A188, B188, C#189, D189, E189, F#189, G189, A189, B189, C#190, D190, E190, F#190, G190, A190, B190, C#191, D191, E191, F#191, G191, A191, B191, C#192, D192, E192, F#192, G192, A192, B192, C#193, D193, E193, F#193, G193, A193, B193, C#194, D194, E194, F#194, G194, A194, B194, C#195, D195, E195, F#195, G195, A195, B195, C#196, D196, E196, F#196, G196, A196, B196, C#197, D197, E197, F#197, G197, A197, B197, C#198, D198, E198, F#198, G198, A198, B198, C#199, D199, E199, F#199, G199, A199, B199, C#200, D200, E200, F#200, G200, A200, B200, C#201, D201, E201, F#201, G201, A201, B201, C#202, D202, E202, F#202, G202, A202, B202, C#203, D203, E203, F#203, G203, A203, B203, C#204, D204, E204, F#204, G204, A204, B204, C#205, D205, E205, F#205, G205, A205, B205, C#206, D206, E206, F#206, G206, A206, B206, C#207, D207, E207, F#207, G207, A207, B207, C#208, D208, E208, F#208, G208, A208, B208, C#209, D209, E209, F#209, G209, A209, B209, C#210, D210, E210, F#210, G210, A210, B210, C#211, D211, E211, F#211, G211, A211, B211, C#212, D212, E212, F#212, G212, A212, B212, C#213, D213, E213, F#213, G213, A213, B213, C#214, D214, E214, F#214, G214, A214, B214, C#215, D215, E215, F#215, G215, A215, B215, C#216, D216, E216, F#216, G216, A216, B216, C#217, D217, E217, F#217, G217, A217, B217, C#218, D218, E218, F#218, G218, A218, B218, C#219, D219, E219, F#219, G219, A219, B219, C#220, D220, E220, F#220, G220, A220, B220, C#221, D221, E221, F#221, G221, A221, B221, C#222, D222, E222, F#222, G222, A222, B222, C#223, D223, E223, F#223, G223, A223, B223, C#224, D224, E224, F#224, G224, A224, B224, C#225, D225, E225, F#225, G225, A225, B225, C#226, D226, E226, F#226, G226, A226, B226, C#227, D227, E227, F#227, G227, A227, B227, C#228, D228, E228, F#228, G228, A228, B228, C#229, D229, E229, F#229, G229, A229, B229, C#230, D230, E230, F#230, G230, A230, B230, C#231, D231, E231, F#231, G231, A231, B231, C#232, D232, E232, F#232, G232, A232, B232, C#233, D233, E233, F#233, G233, A233, B233, C#234, D234, E234, F#234, G234, A234, B234, C#235, D235, E235, F#235, G235, A235, B235, C#236, D236, E236, F#236, G236, A236, B236, C#237, D237, E237, F#237, G237, A237, B237, C#238, D238, E238, F#238, G238, A238, B238, C#239, D239, E239, F#239, G239, A239, B239, C#240, D240, E240, F#240, G240, A240, B240, C#241, D241, E241, F#241, G241, A241, B241, C#242, D242, E242, F#242, G242, A242, B242, C#243, D243, E243, F#243, G243, A243, B243, C#244, D244, E244, F#244, G244, A244, B244, C#245, D245, E245, F#245, G245, A245, B245, C#246, D246, E246, F#246, G246, A246, B246, C#247, D247, E247, F#247, G247, A247, B247, C#248, D248, E248, F#248, G248, A248, B248, C#249, D249, E249, F#249, G249, A249, B249, C#250, D250, E250, F#250, G250, A250, B250, C#251, D251, E251, F#251, G251, A251, B251, C#252, D252, E252, F#252, G252, A252, B252, C#253, D253, E253, F#253, G253, A253, B253, C#254, D254, E254, F#254, G254, A254, B254, C#255, D255, E255, F#255, G255, A255, B255, C#256, D256, E256, F#256, G256, A256, B256, C#257, D257, E257, F#257, G257, A257, B257, C#258, D258, E258, F#258, G258, A258, B258, C#259, D259, E259, F#259, G259, A259, B259, C#260, D260, E260, F#260, G260, A260, B260, C#261, D261, E261, F#261, G261, A261, B261, C#262, D262, E262, F#262, G262, A262, B262, C#263, D263, E263, F#263, G263, A263, B263, C#264, D264, E264, F#264, G264, A264, B264, C#265, D265, E265, F#265, G265, A265, B265, C#266, D266, E266, F#266, G266, A266, B266, C#267, D267, E267, F#267, G267, A267, B267, C#268, D268, E268, F#268, G268, A268, B268, C#269, D269, E269, F#269, G269, A269, B269, C#270, D270, E270, F#270, G270, A270, B270, C#271, D271, E271, F#271, G271, A271, B271, C#272, D272, E272, F#272, G272, A272, B272, C#273, D273, E273, F#273, G273, A273, B273, C#274, D274, E274, F#274, G274, A274, B274, C#275, D275, E275, F#275, G275, A275, B275, C#276, D276, E276, F#276, G276, A276, B276, C#277, D277, E277, F#277, G277, A277, B277, C#278, D278, E278, F#278, G278, A278, B278, C#279, D279, E279, F#279, G279, A279, B279, C#280, D280, E280, F#280, G280, A280, B280, C#281, D281, E281, F#281, G281, A281, B281, C#282, D282, E282, F#282, G282, A282, B282, C#283, D283, E283, F#283, G283, A283, B283, C#284, D284, E284, F#284, G284, A284, B284, C#285, D285, E285, F#285, G285, A285, B285, C#286, D286, E286, F#286, G286, A286, B286, C#287, D287, E287, F#287, G287, A287, B287, C#288, D288, E288, F#288, G288, A288, B288, C#289, D289, E289, F#289, G289, A289, B289, C#290, D290, E290, F#290, G290, A290, B290, C#291, D291, E291, F#291, G291, A291, B291, C#292, D292, E292, F#292, G292, A292, B292, C#293, D293, E293, F#293, G293, A293, B293, C#294, D294, E294, F#294, G294, A294, B294, C#295, D295, E295, F#295, G295, A295, B295, C#296, D296, E296, F#296, G296, A296, B296, C#297, D297, E297, F#297, G297, A297, B297, C#298, D298, E298, F#298, G298, A298, B298, C#299, D299, E299, F#299, G299, A299, B299, C#300, D300, E300, F#300, G300, A300, B300, C#301, D301, E301, F#301, G301, A301, B301, C#302, D302, E302, F#302, G302, A302, B302, C#303, D303, E303, F#303, G303, A303, B303, C#304, D304, E304, F#304, G304, A304, B304, C#305, D305, E305, F#305, G305, A305, B305, C#306, D306, E306, F#306, G306, A306, B306, C#307, D307, E307, F#307, G307, A307, B307, C#308, D308, E308, F#308, G308, A308, B308, C#309, D309, E309, F#309, G309, A309, B309, C#310, D310, E310, F#310, G310, A310, B310, C#311, D311, E311, F#311, G311, A311, B311, C#312, D312, E312, F#312, G312, A312, B312, C#313, D313, E313, F#313, G313, A313, B313, C#314, D314, E314, F#314, G314, A314, B314, C#315, D315, E315, F#315, G315, A315, B315, C#316, D316, E316, F#316, G316, A316, B316, C#317, D317, E317, F#317, G317, A317, B317, C#318, D318, E318, F#318, G318, A318, B318, C#319, D319, E319, F#319, G319, A319, B319, C#320, D320, E320, F#320, G320, A320, B320, C#321, D321, E321, F#321, G321, A321, B321, C#322, D322, E322, F#322, G322, A322, B322, C#323, D323, E323, F#323, G323, A323, B323, C#324, D324, E324, F#324, G324, A324, B324, C#325, D325, E325, F#325, G325, A325, B325, C#326, D326, E326, F#326, G326, A326, B326, C#327, D327, E327, F#327, G327, A327, B327, C#328, D328, E328, F#328, G328, A328, B328, C#329, D329, E329, F#329, G329, A329, B329, C#330, D330, E330, F#330, G330, A330, B330, C#331, D331, E331, F#331, G331, A331, B331, C#332, D332, E332, F#332, G332, A332, B332, C#333, D333, E333, F#333, G333, A333, B333, C#334, D334, E334, F#334, G334, A334, B334, C#335, D335, E335, F#335, G335, A335, B335, C#336, D336, E336, F#336, G336, A336, B336, C#337, D337, E337, F#337, G337, A337, B337, C#338, D338, E338, F#338, G338, A338, B338, C#339, D339, E339, F#339, G339, A339, B339, C#340, D340, E340, F#340, G340, A340, B340, C#341, D341, E341, F#341, G341, A341, B341, C#342, D342, E342, F#342, G342, A342, B342, C#343, D343, E343, F#343, G343, A343, B343, C#344, D344, E

Practice Piece 9A

$\text{♩} = 110$

10 12 10 11 12 10 11 12 10 9 11

8

12 8 10 10 8 10 8 10/12 10 12 10 10 9

13

full 13 13 10 11 10 12 10 12 10 9 10 10 10 12

17

full full full full 13 (13) 13 (13) 13 (13) 13 (13) 10 10 11 10 12 10 12 10

21

TAB: 12 10\ 9 10 9 12 10 10 9 10 12 11 12 9 10 10 12 10 12 10 12 12/14 12\ 10

26

TAB: 9 10 10 9 10 12 12 10 10 11 10 13 (13) 10 13 (13)

30

TAB: 10 12 10 12 12 10 9 10 11/12 10 12 10 11 12 10 9

36

TAB: 10 10 10 10 11 12 12 14 10 9 11 12

Practice Piece 9B

♩ = 115

Measures 1-5 of Practice Piece 9B. The notation is in 4/4 time with a tempo of 115 beats per minute. The key signature has one flat (B-flat). The melody is written in treble clef, and the guitar accompaniment is written in tablature below. The melody consists of eighth and quarter notes, with some rests. The guitar accompaniment uses various fret numbers (7, 5, 8, 0) and includes a natural sign in measure 3.

Measures 6-10 of Practice Piece 9B. The melody continues with eighth and quarter notes, including a sharp sign in measure 10. The guitar accompaniment uses fret numbers 7, 5, 8, and 0. A natural sign is present in measure 6.

Measures 11-15 of Practice Piece 9B. The melody features a key change to two sharps (F# and C#) in measure 11, indicated by a key signature change. The melody continues with eighth and quarter notes. The guitar accompaniment uses fret numbers 7, 5, 8, and 0.

Measures 16-20 of Practice Piece 9B. The melody continues with eighth and quarter notes. The guitar accompaniment uses fret numbers 7, 5, 8, and 0.

21

T
A
B

7 7 5 5 5 7 5 8 7 5 7 5 7 7 5 7 7 7 5 7 8

26

T
A
B

7 5 7 5 7 5 7 5 8 7

30

T
A
B

5 8 7 5 7 5 7

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CARLOS SANTANA

CHAPTER 10

LEADING
AND PLAYING
IN A BAND

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MASTERCLASS

CHAPTER 10

LEADING AND PLAYING IN A BAND

“To respect [the song] is to take the time to honor the tempo, the groove, and the feel.”

THE MEMBERS OF SANTANA connect over groove, tempo, and feel. Melody isn't even needed to create this bond; it only comes after that collective groove is established. Carlos likes to use sound-checks to establish this collective group presence. Both the players on the stage and the sound engineers in the wings partake in this syncing process, so that the actual show later that evening is as optimal as possible.

“Listening is probably the greatest gift you can give anyone—across the room, across the table, or on stage.”

One of the great management strategies is to not micromanage: Employ the best people and trust them to make the right decisions. As a bandleader, Carlos adheres to this principle by surrounding himself with players whose instincts naturally resonate with him.

By filling the Santana band with players he intrinsically trusts, Carlos engenders natural collaboration. As each player embraces the others' choices, a unified band “sound” emerges and players achieve new levels of connection through listening and anticipation. The band must play precisely and know where one another will be at all times during a performance. Carlos expects that sort of present listening from his band: they need to be engaged, connecting with others, and always bringing maximum energy to the group effort.

“I’m 71 years old. I need to be around energy. I don’t want to be around something that’s less than supreme with energy.”

Carlos makes a point to call out players for their work, letting them know that he hears the excellence in their

performances and encouraging them to strive to be even better. Carlos observes that people can grow into the descriptions and expectations that you set for them. If you treat them as talented and valuable, chances are they will shine through as talented and valuable.

“All humans need air and water and romance. We need to be validated and celebrated.”

In the early days of Santana, the group focused on long-form jams idiomatic to the San Francisco music scene of the 1960s. But under the mentorship of Bill Graham, Carlos came to appreciate the value of distinct song structures, and his career exploded as a result. The reality is that in the world of rock and blues, long extended jams can sometimes be more fun for the players onstage than for the fans in the audience, depending on the

situation. Many fans have probably come to the show to hear recognizable songs. It is good to find a balance!

“Play a song... because that’s what people are gonna remember when they go home.”

LEARN FROM THE GREATS

Leadership

Leading a band is a bit like leading a small company. Your players are, in a sense, your employees, and you need to both treat them with respect and challenge them to continue their growth. Although some moments call for a stern taskmaster, most successful leaders motivate with positivity. With this much established, it’s not such a bad idea to research overall strategies for self-improvement and effective leadership. These books, although not written with musicians in mind, can help anyone in a position of leadership.

- *Rise and Grind: Outperform, Outwork, and Outhustle Your Way to a More Successful and Rewarding Life* by Daymond John (Penguin Random House, 2018)
- *The Fifth Agreement: A Practical Guide to Self-Mastery* by Don Miguel Ruiz (Amber-Allen Publishing, 2011)
- *End Your Story, Begin Your Life: Wake Up, Let Go, Live Free* by Jim Dreaver (Hampton Roads Publishing, 2012)

Tab 10.1

Appears at 4:56 in video lesson

♩ = 130

T
A
B

5 7 5 4

5 5 5 4 7

3

T
A
B

5 5

5 5 7 9 7 9



CARLOS SANTANA

CHAPTER 11

PLAYING LIVE: CONNECTING WITH THE LISTENER



MASTERCLASS

CHAPTER 11

PLAYING LIVE: CONNECTING WITH THE LISTENER

“In any kind of music that you make,
there’s tension and release,
tension and release.”

A PERFORMER IS only 50% of a performance. The other 50% is the audience. You can be the most technically gifted musician in town, you can play at the speed of light, you can make harmonic choices that would make John Coltrane gasp... but if there’s no connection to an audience, you’ve accomplished nothing. Whenever you’re in a performance context—whether that’s onstage at Woodstock or around a campfire with friends—it’s your obligation to reach beyond yourself and make that connection with the listener.

“You have to play live like you’re sitting on a high stool and you mean business, like Rambo with a flame-thrower, like you’re gonna do some serious creative, positive damage.”

Before you connect with a listener, you have to connect with your own mind

and body. Carlos describes the image of a string attached to both your eyes and your heart. Any “tug” on the string will be felt by both the eyes and the heart. Syncing those two—eyes and heart—is the first step toward reaching out beyond yourself and making that connection with the listener.

Exercise

If you ever perform in front of an audience, you can practice the craft of connecting. Most of us aren’t guitar legends who play to packed theaters and arenas. But perhaps we play small clubs or open mics. Perhaps we sometimes give a pep talk to teammates or co-workers. Perhaps we just tell funny stories over dinner. The truth is that most of us perform for some sort of audience in our daily lives, even if that audience is just family and close friends.

The next time you find yourself in any sort of performance context, be intentional about connecting with your audience. Look for signs of engagement in their faces and their physicalities. Make sure that you’re telling that joke or playing that solo for *them* as much as you’re telling or playing it for you.

LEARN FROM THE GREATS

Audience Connection

Once a performer is known for connecting with their audience, an aura of respect surrounds them. Suddenly you're able to take the stage and command massive respect without having played a single note. Audience expectation, based on prior performances, imbues you with trust and respect and your music will be gratefully received throughout the event. As a child in Mexico, Carlos observed his own father command this sort of respect among his music audiences. Today, Carlos can take the stage with the benefit of that audience respect. Before he even turns on his amplifier, he's in an enviable position. And he enjoys this respect

on account of all the effort he's put into connecting with his listener over a decades-long career.

Here are some other standout examples:

Keith Jarrett, *The Köln Concert*

(1975): This live concert recording in the Köln (Cologne) Opera House is the top selling solo jazz album in history. Without saying a word, Jarrett enraptures his audience with his fluid, melodic, but never predictable piano playing. What makes this even more remarkable is that the entire concert was improvised.

Bob Marley and the Wailers,

***Live! (1975)*:** This live reggae classic was recorded late in Marley's Natty Dread tour, and it's clear that his audience is well familiar with the material. Lead guitarist Al Anderson offers a primer in layering the blues on top of a reggae groove.

Phish, *Hampton Comes Alive*

(1999): In many ways, Phish are heirs to Santana. Their jam-based music incorporates many styles and embraces all forms of dynamics and band interplay. They trade some of Carlos's Spanish and Afro-Caribbean influences for more straight funk, but the result is equally complex and captivating. This six-disc box set captures two magical nights in Hampton Roads, Virginia.

Chapter Tab 11.1

Appears at 0:59 in video lesson

♩. = 55

This musical notation for Chapter Tab 11.1 consists of a treble clef staff in 12/8 time and a guitar TAB staff. The treble staff begins with a whole rest, followed by a quarter rest, a dotted quarter note (G4), and a quarter rest. The next measure contains a dotted quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), and a quarter note (E5). The final measure features a dotted quarter note (F5), a quarter note (G5), and a quarter rest. The TAB staff shows the fretting: an open string (0) for the first measure, and frets 5, 10, 8, 10, 8, and 10 for the subsequent measures. An accent (>) is placed over the first measure of the second measure, and a slur with a 1 1/2 note value is placed over the final measure.

Chapter Tab 11.2

Appears at 1:10 in video lesson

♩. = 52

This musical notation for Chapter Tab 11.2 consists of a treble clef staff in 12/8 time and a guitar TAB staff. The treble staff begins with a whole rest, followed by a quarter rest, a dotted quarter note (G4), and a quarter rest. The next measure contains a dotted quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), and a quarter note (E5). The final measure features a dotted quarter note (F5), a quarter note (G5), and a quarter rest. The TAB staff shows the fretting: an open string (0) for the first measure, and frets 5, 10, 8, 10, 8, and 10 for the subsequent measures. An accent (>) is placed over the first measure of the second measure, and a slur with a full note value is placed over the final measure.

Chapter Tab 11.3

Appears at 1:39 in video lesson

♩ = 45

T
A
B

Chapter Tab 11.4

Appears at 4:10 in video lesson

(Speaking)

T
A
B

Chapter Tab 11.5

Appears at 4:16 in video lesson

♩ = 124

Musical notation for Chapter Tab 11.5. The top staff is in 4/4 time with a tempo of 124. It contains two measures of a power chord (G2, B2, D3) followed by a whole rest. The bottom staff is a guitar TAB with three strings (T, A, B) and fret numbers 5, 5, 5 for each of the two measures.

Chapter Tab 11.6

Appears at 4:29 in video lesson

♩ = 142

Musical notation for Chapter Tab 11.6. The top staff is in 4/4 time with a tempo of 142. It contains three measures of a power chord (G2, B2, D3) followed by a quarter rest. The bottom staff is a guitar TAB with three strings (T, A, B) and fret numbers 5, 5, 5 for each of the three measures.

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CARLOS SANTANA

CHAPTER 12

GITARS,
AMPS, AND
SUSTAIN

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MASTERCLASS

CHAPTER 12

GUITARS, AMPS, AND SUSTAIN

“You have to work on you first.
You are the main instrument.”

WHEN IT COMES TO EQUIPMENT, there’s no doubt that a great guitar or amplifier or stompbox pedal can make your performance shine—but only if you have already developed your technique. In an old interview, Carlos once revealed that an amplifier builder gave it to him bluntly: “Your sound is your sound with my amplifier or without my amplifier.”

So before obsessing over the minute differences between pieces of equipment, look inside yourself and make sure your playing is, in the words of Carlos:

- Genuine
- Honest
- Sincere
- True
- For real
- Authentic

“I didn’t know how to strangle a Stratocaster.”

Carlos was first known for playing Gibson guitars, such as the SG he used at Woodstock, but he started with Fender Stratocasters. Ultimately he found it difficult to get massive sustain from a single-coil guitar (like a Stratocaster) at low volumes. (Although the Strat produces incredible sustain at high volumes—just ask Jimi Hendrix.)

The majority of Gibson electric guitars use double coil pickups, also known as humbuckers. These traditionally produce a bigger, “beefier” sound that sustains longer at lower volumes. In some cases, players may use humbucking guitars on-stage in certain venues, even while they’re using single-coil guitars (like most models offered by Fender) in studio settings.

What happened to Carlos’s Woodstock guitar? Its neck was horribly warped, so he smashed it against a wall to prove to his skeptical bandmates that they should

allocate band funds toward getting him a new instrument. These days, Carlos plays custom-built models by Maryland luthier Paul Reed Smith—some of which use humbuckers (like the teal guitar in the MasterClass videos), and some of which use single-coil pickups.

“All of these amplifiers create a sound wave to reach a destination. Well, what’s the destination? The heart, of course, the heart of a listener. That’s the only destination worth arriving at.”

Carlos’s first amp was made by the British company Vox, but he quickly gravitated toward the amp of choice for top blues players like Mike Bloomfield, B.B. King, and Peter Green: the Fender Twin Reverb. The Fender Twin is an extremely powerful amp, based on 6L6 model power tubes. It is known for projecting clean tones at high volumes, when most

amps would naturally start distorting. (The player can add distortion at any volume by using stompbox pedals.)

Carlos was instrumental in helping an engineer named Randall Smith develop the Mesa/Boogie line of amplifiers—it’s even said that the Boogie name comes from Carlos exclaiming to Smith: “This thing really boogies!” (For the full story, see Chapter 6: Learning From the Blues.)

The Mesa/Boogie is modeled on Fender amplifiers using the 6L6 power tube, and thus the company’s amplifiers are known for their power. But Randall Smith intentionally added an additional “gain stage” to the amp, which allows for more natural distortion, should the player desire it. So Mesa/Boogie is oddly enough known for both very powerful, clean tones but also for producing more distortion than many other amps, provided that the additional “gain stage” is engaged. Today, Carlos uses Dumble amplifiers as well as Mesa/Boogie amps.

“When you put a crystal in the right place in the sun, you get all the colors. It’s like that when you sustain.”

Carlos’s secret for his legendary sustained notes—which he’s able to summon without the use of a special pedal—is to stand in a location that allows maximum reaction between the amplifier and the guitar. It means you’ll be on the verge of feeding back (ie. creating an ultra high pitched whine that can devolve into

noise), but if you place yourself just right, you can achieve a harmonically rich tone that seems to last forever.

For many years, Carlos did not play with a wah-wah pedal, but he was eventually cajoled into using one by, of all people, Miles Davis. Davis caused a bit of a scandal in jazz circles when he began playing his trumpet through a wah-wah.

On a technical level, a wah-wah pedal is a tone sweep effect that can be controlled with your foot. Pressing the wah-wah all the way down filters out low frequencies and only allows higher frequencies to be heard. Rocking the wah-wah all the way back creates the opposite effect: only low frequencies come through to the listener. Nearly all guitars have the same effect built in—it’s called the tone knob. But it’s impossible to manipulate the tone knob and simultaneously pick the strings (unless you’re blessed with three hands), and so the wah-wah remains popular to this day.

Exercise: Sustain

Use Carlos’s secret to find your own natural sustain spot with your guitar amplifier. Turn up your amp as high as you can without getting in trouble with the neighbors, and experiment with floor positioning. Where can you achieve the maximum sustain without veering into uncontrolled feedback? As Carlos notes, this can often be more easily facilitated with your bridge pickup, which tends to

be wired “hotter” than a neck pickup. Once you’ve found that sweet spot, see how much sustain you can squeeze from a single note.

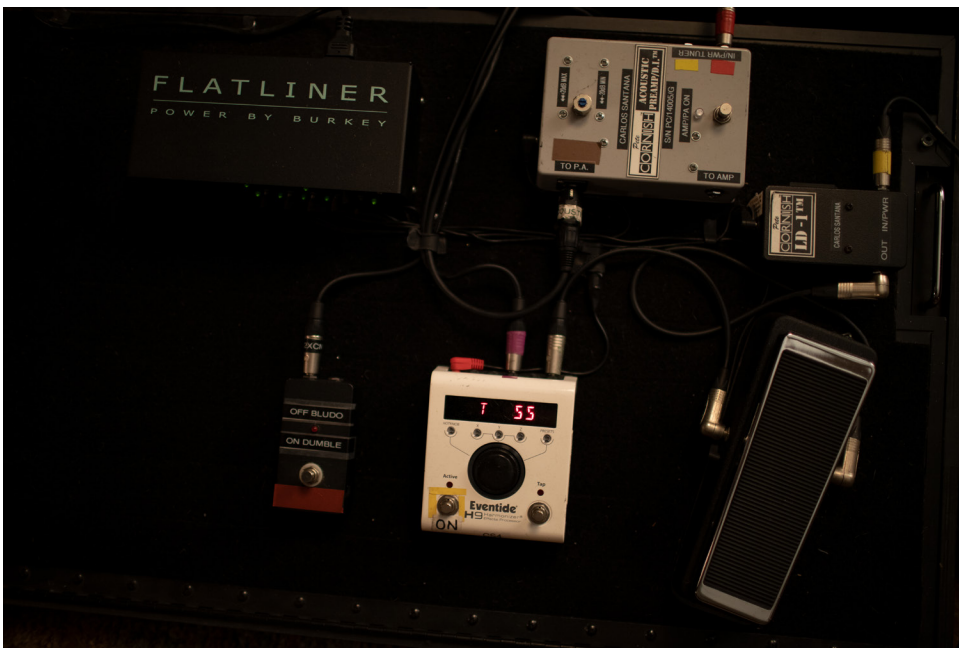
Exercise: Gear Experimentation

The best way to hear the difference between guitars and amplifiers is to play with them. Visit a location with both single-coil and double-coil guitars, and with an array of amplifiers. (Likely a guitar store.) Try playing the same exact guitar passages on single-coil instruments (made by many brands but commonly associated with Fender) and humbucker instruments (made by many brands but commonly associated with Gibson), and see which you prefer.

Likewise, many players may gravitate toward amps with an “American” style tone (Fender and Mesa/Boogie are the two best known brands), and others will prefer a “British” style tone (Vox and Orange are popular brands). An interesting middle ground is Marshall, which is a British company but whose amplifiers were initially modeled on the Bassman series by Fender—so there’s a little bit of both Britain and America in that brand’s story.

Try combining single-coil guitars with both British and American-style amps, and then do the same with double-coil guitars. Is there a combination that particularly suits your aural taste?

The Wah-Wah and Other Pedals



LEARN FROM THE GREATS

In the studio and in a live setting, Carlos uses the Eventide H9 stompbox for a variety of special tones. You can see the pedal on his pedalboard. For those who like to really experiment with the tones one can coax from an electric guitar, the H9 will provide a wide array of possibilities all housed in a compact pedal. For those who like a simpler, grittier tone, bypass effects pedals and play directly into your amp. It's truly a matter of personal preference.

Become more versed in wah-wah pedal sounds with these two albums from legendary players:

Jimi Hendrix, *Electric Ladyland* (1968): A benchmark for wah-wah playing is Jimi Hendrix. Carlos gravitated toward the filtered riff from “Voodoo Child” almost as soon as he got his hands on a wah-wah pedal. Listen to *Electric Ladyland* (1968) for a clinic in rock ‘n’ roll wah-wah guitar.

Miles Davis, *Agharta* (1975): To hear Miles Davis’s pedal experiments in action, check out this live record, which features guitarist Pete Cosey and the fantastic woodwinds player Sonny Fortune. (And if you like Fortune on this record, you’ll love him as a sideman for pianist McCoy Tyner—another Miles Davis alum.)

Chapter Tab 12.1

Appears at 5:45 in video lesson

♩ = 80 - Free Tempo

accel. - - - - -

Measures 1-5 of Chapter Tab 12.1. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 12, 13, 14, 15, and 8. The TAB includes triplets (3) and half-note (1/2) markings. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 12, 13, 14, 15, and 8. The TAB includes triplets (3) and half-note (1/2) markings.

Measures 6-10 of Chapter Tab 12.1. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 5, 7, 13, 15, 10, 12, 13, 11, 13, 13. The TAB includes triplets (3) and half-note (1/2) markings. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 5, 7, 13, 15, 10, 12, 13, 11, 13, 13. The TAB includes triplets (3) and half-note (1/2) markings.

Measures 11-13 of Chapter Tab 12.1. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 13, 12, 11, 15, 13, 13, 11, 15, 13, 13, 13, 13, 11. The TAB includes triplets (3) and half-note (1/2) markings. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 13, 12, 11, 15, 13, 13, 11, 15, 13, 13, 13, 13, 11. The TAB includes triplets (3) and half-note (1/2) markings.

Measures 14-16 of Chapter Tab 12.1. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 11, 13, 11, 13, 11, 10, 10, 8, 7, 10, 9, 10, 11, 11, 11, 11, 13, 12, 11, 13, 15, 16. The TAB includes triplets (3) and half-note (1/2) markings. The notation includes a treble clef staff with a 4/4 time signature. The guitar tablature (TAB) is shown below the staff, with fret numbers 11, 13, 11, 13, 11, 10, 10, 8, 7, 10, 9, 10, 11, 11, 11, 11, 13, 12, 11, 13, 15, 16. The TAB includes triplets (3) and half-note (1/2) markings.

Appears at 9:27 in video lesson

MASTERCLASS • 125

Chapter Tab 12.3

Appears at 10:03 in video lesson

♩ = 80 / Free Tempo

This musical score and guitar tab for Carlos Santana's "Guitars, Amps, and Sustain" is presented in four systems. The music is in 4/4 time with a tempo of 80 beats per minute, marked as "Free Tempo".

System 1: The first staff shows a melodic line starting with a quarter rest, followed by eighth notes, and a half note. The guitar tab below it shows fret numbers 8, 11, 13, and 13, with a 1 1/2 fret bend indicated. The second staff continues the melody with eighth notes and a half note, with fret numbers 13, 11, 8, 8, 11, 13, 11, and 13. Two "full" bends are indicated on the final two notes.

System 2: The third staff begins with a measure of sixteenth notes, followed by eighth notes and a half note. The guitar tab shows fret numbers 15, 15, 13, 11, 13, 15, 13, 11, 13, 13, 13, 11, 13, 11, 8, 6, and 8. A 1 1/2 fret bend is indicated on the final note.

System 3: The fourth staff continues the melody with eighth notes and a half note. The guitar tab shows fret numbers 6, 8, 6, 8, 6, 8, 5, 6, 8, 5, 8, 8, 6, 8, 10, 10, 11, 10, 11, 8, and 10. A triplet of eighth notes is indicated on the first three notes of the first measure.

System 4: The fifth staff begins with a measure of sixteenth notes, followed by eighth notes and a half note. The guitar tab shows fret numbers 8, 11, 10, 11, 8, 10, 8, 13, 10, 11, 10, 11, 8, 13, 10, 11, 10, 11, and 8. A triplet of eighth notes is indicated on the first three notes of the first measure.

10 $\text{♩} = 118$

13 **Slower** $\text{♩} = 70$

15

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Chapter Tab 12.4

Appears at 11:17 in video lesson

♩ = 116
Wah pedal on quarter notes

5

8

Slower ♩ = 60 **Faster ♩ = 92**

10

Appears at 11:51 in video lesson

♩ = 90
With Wah pedal
(Sounding - strum steady 16ths)

(Sounding - strum steady 16ths)
With Wah pedal

TAB

3

TAB

Chapter Tab 12.6

Appears at 12:38 in video lesson

$\text{♩} = 71$
With Wah pedal

15 16 17 17

15 15 12 15 15 13 14 14

full

1/2 1/2

3

TAB

Practice Piece 12A

♩ = 55 - Free Tempo

Measures 1-4 of Practice Piece 12A. The notation is in 4/4 time. The guitar part features a melodic line with various accidentals and a bass line with fret numbers. The fret numbers for the bass line are: 8, 10, 8, 11, 11, 10, 8, 11, 8, 11, 11, 10, 13, 10, 11, 11.

Measures 5-8 of Practice Piece 12A. The notation is in 4/4 time. The guitar part features a melodic line with various accidentals and a bass line with fret numbers. The fret numbers for the bass line are: 8, 8, 10, 8, 10, 8, 11, 8, 11, 10, 11, 13, 10, 11, 11/13, 8, 8, 11, 11, 10, 11, 8.

Measures 9-12 of Practice Piece 12A. The notation is in 4/4 time. The guitar part features a melodic line with various accidentals and a bass line with fret numbers. The fret numbers for the bass line are: 11, 8, 8, 10, 8, 11, 11, 11/13, 11, 10, 11, 13, 11, 10, 11, 10, 8, 11, 11, 8, 8, 10.

Measures 13-14 of Practice Piece 12A. The notation is in 4/4 time. The guitar part features a melodic line with various accidentals and a bass line with fret numbers. The fret numbers for the bass line are: 11, 10, 10, 8, 7, 8, 7, 8, 8, 6/10. The tempo marking "much slower" is present above the staff.

A series of elegant, golden-brown swirls and flourishes that frame the top of the page, extending from the left and right edges towards the center.

CARLOS SANTANA

CHAPTER 13

CONTINUING YOUR TRANSFORMATION

A series of elegant, golden-brown swirls and flourishes that frame the bottom of the page, mirroring the design at the top.

MASTERCLASS

CHAPTER 13

CONTINUING YOUR TRANSFORMATION

“Life, to me, is not a downer.
It’s—it’s an upper.”

YOU MIGHT THINK A MUSICIAN as rooted in the blues as Carlos Santana might sometimes embrace the melancholy of that genre’s lyrics and (sometimes) its melodies. Not so. “I’m 71,” says Carlos. “I’m blessed by what happened. And I only remember the beauty and the elegance of it.”

This mentality isn’t a guidepost for musicians alone. People from all walks of life are forced to reconcile early life dreams and aspirations with the roles they eventually slot into in their real-world existence. There are two ways to deal with this. The first is to embrace the role you play in the world—celebrate it, honor it. And the second way is to plunge headfirst into the role that you deeply desire for yourself.

“Don’t be a part-time anything. Be a full-time everything.”

The turning point in Carlos’s own life was the day he made music a 24/7 commitment. Prior to this moment, he’d been spending much of his waking hours working for hourly wages in the restaurant industry. Music was something he only did in his free time. But upon observing The Grateful Dead pull up to his fast food restaurant in a fleet of limousines, Carlos knew he was on the wrong end of that relationship dynamic. And he knew the only way he’d get to the other side was to quit the restaurant and devote himself full time to music.

It wasn’t an easy path. A teenager at the time, Carlos had to run away from home, since his parents could not yet accept that he really had a path forward as a

musician. There were brief points when he was homeless. But he could see his destiny in front of him and he couldn’t afford to delay it any longer. Flash forward to the present, and the risk he took has paid off in more ways than one can count.

“I made a conscious decision to become who I am.”

A core tenet of Carlos’s approach to music is belief in oneself. It’s looking in the mirror and saying, “I am a masterpiece.” It’s standing on stage in a posture that lets you command your instrument. It’s conscious breathing and spiritual alignment that makes you one with the music. It’s practicing scales and chords until they’re second nature and then turning off your mind and surrendering to your instinct.

Confidence, trust in oneself, and total commitment are what made a young immigrant from central Mexico into international guitar legend Carlos Santana. And no matter where you are in your own musical journey—whether that’s 100% committed, just playing as a hobby, or a non-player who’s interested in tapping into the mind of a musical icon—there’s something to be gleaned from Carlos’s life experience and philosophies.

May your own relationship to music continue to grow and evolve. May you challenge yourself to explore styles and techniques that don’t necessarily come easily. May you expand your listening palette and discover new ideas. And may you work toward developing a relationship with music that is uniquely our own—one that can be inspired by the greats, but one that starts and ends with you.

Chapter Tab 13.1

Appears at 9:27 in video lesson

♩ = 90 - Freely

13 13 11 8 8 11 8 11 8 8 13 11 13 15 18 15 18 15 18 16 16 16 18 17

10 10 8 8

17 15 17 16 17 12 10 8 9 8 9 11 9 11 8 10 8 11

11 11 11 11 11 8 8 11 8 11 8 11 8

11 8 11 8 8 10 8 10 8 10 10 8 10 8 6 8 9 8 6 8 8 6 8 6 8 6 8

Practice Piece 13A

$\text{♩} = 90$

molto rit.

$\text{♩} = 110$

3

6

9