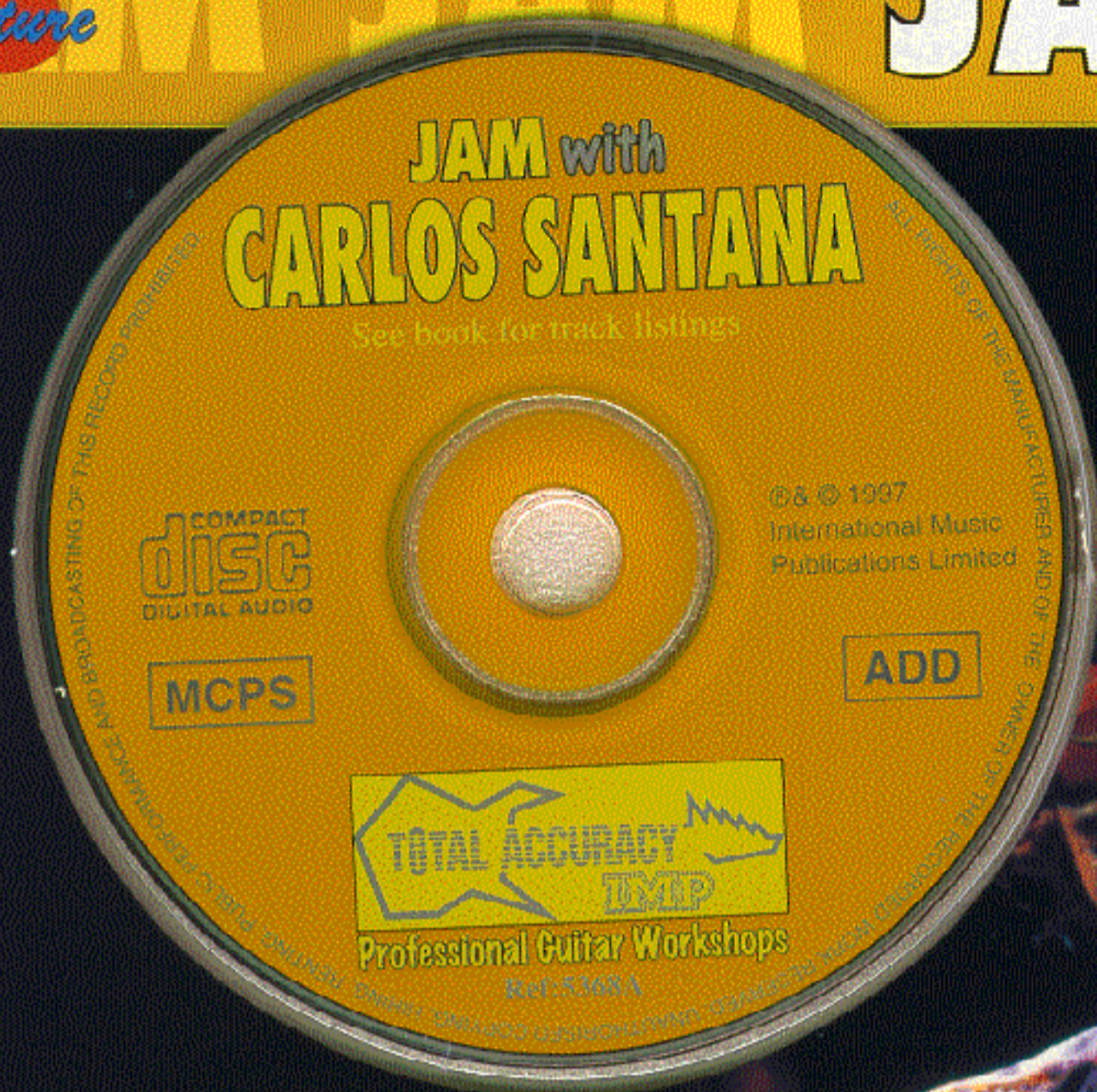


# CARLOS SANTANA



*Includes superb quality, live recorded backing tracks plus note for note transcriptions to*

**BLACK MAGIC WOMAN**

**SAMBA PA TI**

**SHE'S NOT THERE**

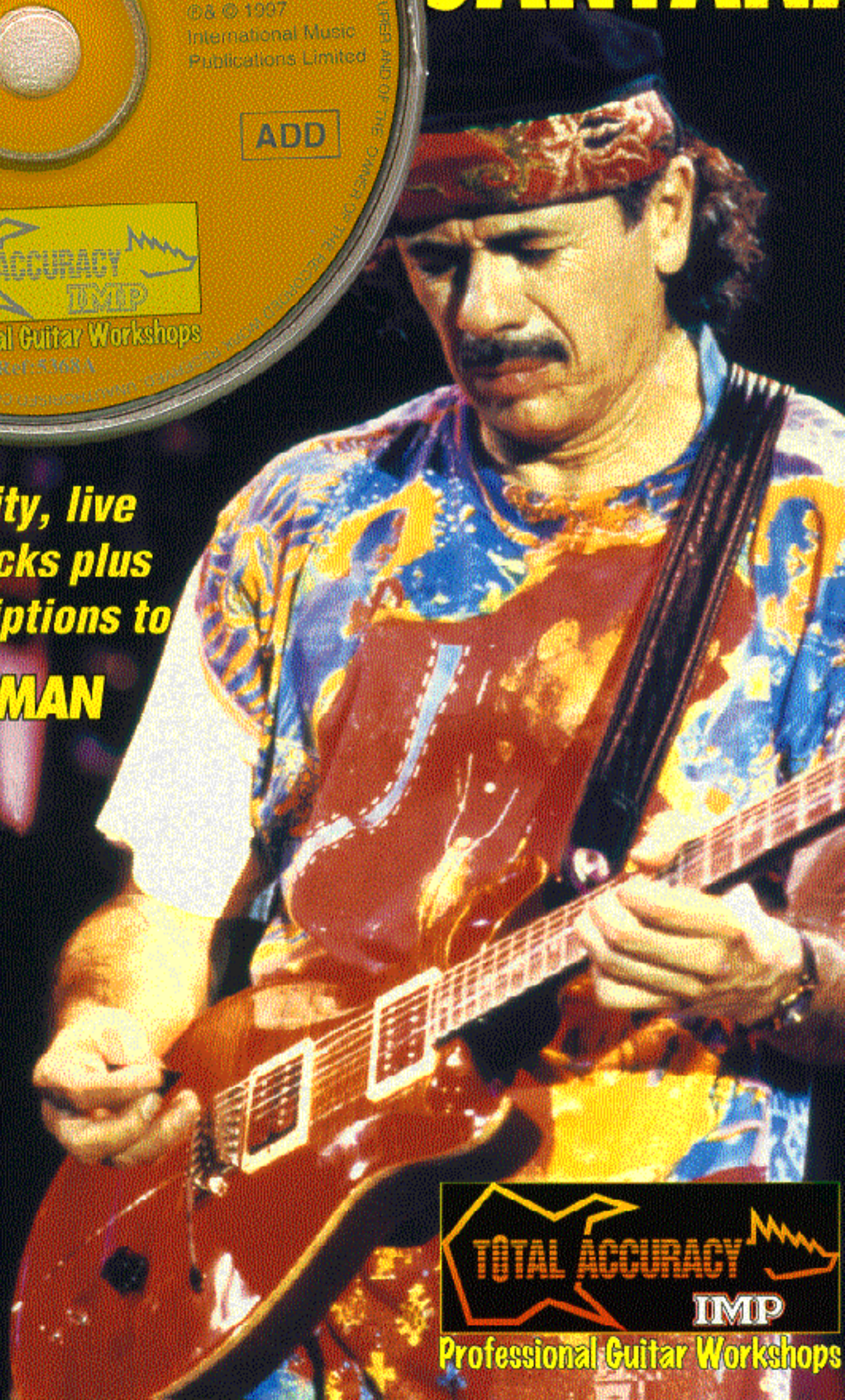
**THE HEALER**

**OYE COMO VA**

**EUROPA**

**EVIL WAYS**

**PERSUASION**



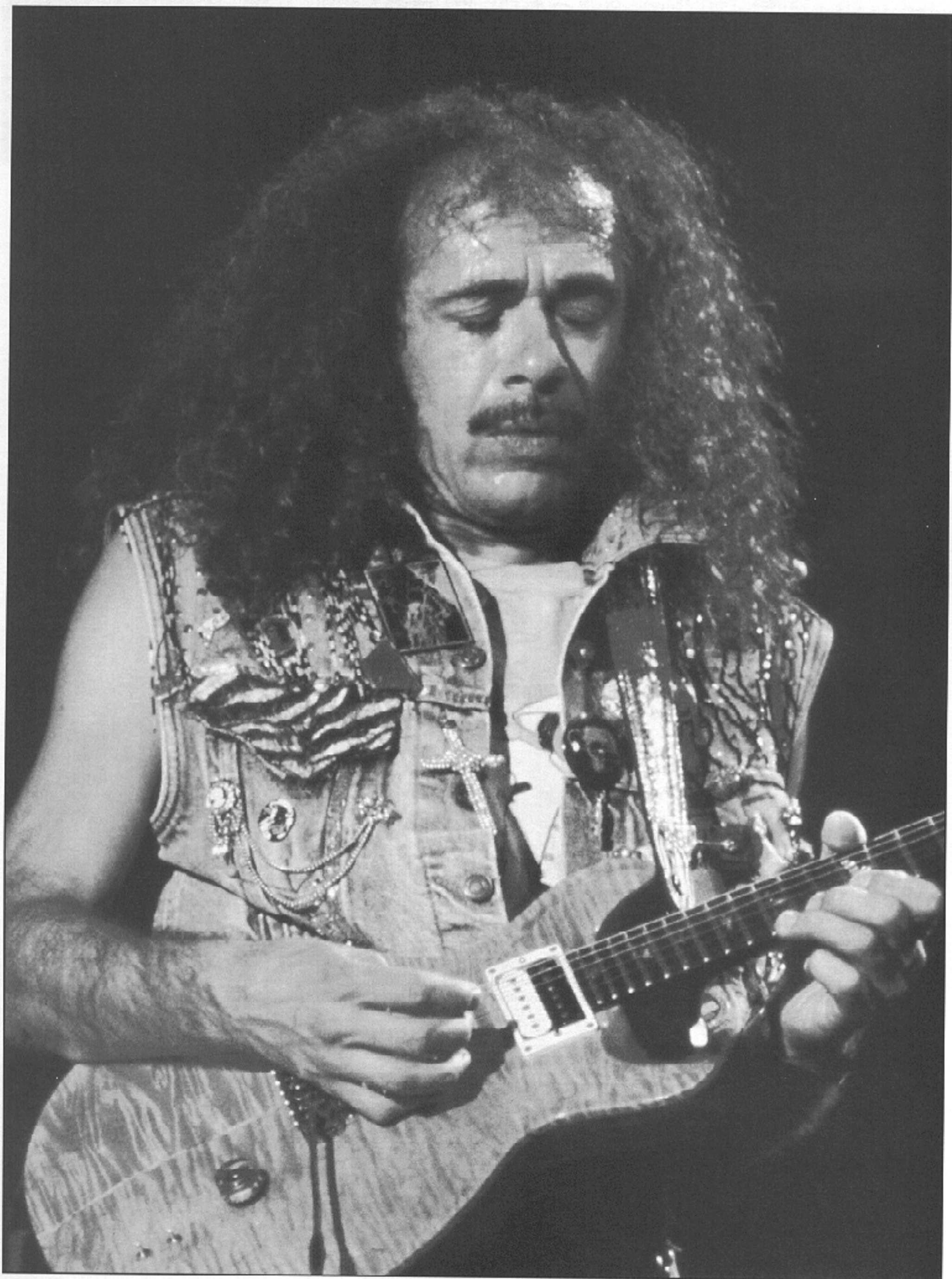
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**JAM JAM JAM**

with

**CARLOS  
SANTANA**





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## ON THE CD

The CD is split into two sections; section 1 (tracks 1-8) is the backing tracks minus lead guitar & vocals, while section 2 (tracks 9-16) is the backing tracks with all guitar parts added, so in addition to the written tab you can hear the rhythm, fills and solos as they should be played!!



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Music arranged & produced by Stuart Bull and Steve Finch. Recorded at the TOTAL ACCURACY SOUNDHOUSE, Romford, England.  
Stuart Bull: drums, Richard Barrett: guitar, Mick Ash: bass, Pete Adams: keyboards.

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## Introduction

The TOTAL ACCURACY 'JAM WITH...' series, is a powerful learning tool that will help you extend your stockpile of licks and fills and develop your improvisational skills. The combination of musical notation and guitar tablature in the book together with backing tracks on the CD gives you the opportunity to learn each track note for note and then jam with a professional session band. The track listing reflects some of Carlos Santana's most popular recordings, providing something for guitarists to have fun with and improvise with, as well as something to aspire to.

The first eight tracks on the CD are full length backing tracks recorded minus lead guitar. The remaining tracks feature the backing tracks with the lead guitar parts added. Although many of you will have all the original tracks in your own collection, we have provided them in the package for your reference. The 'JAM WITH...' series allows you to accurately recreate the original, or to use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. For your benefit we have put definite endings on the backing tracks, rather than fading these out as is the case on some of the original recordings. The accompanying transcriptions correspond to our versions. Remember, experimenting with your own ideas is equally important for developing your own style; most important of all however is that you enjoy JAM with CARLOS SANTANA and HAVE FUN!

Carlos Santana was the pioneer of Afro-Cuban rock and later brought so many styles into his playing that he is now really quite impossible to pigeon-hole. Carlos broke new ground in the '60s and since then has always been at the apex of the San Francisco music scene. Indeed, almost every well known guitarist cites him as a major influence.

Born on the 20th July 1947, Carlos grew up in Tijuana, Mexico, where he was surrounded by traditional Mexican music which he just could not get in to, much to the disappointment of his father, a traditional street violinist. Later, the Santana family moved to San Francisco where he was introduced to rock and blues, especially the guitar styles of B.B. King and Little Richard and this he did get in to! It was here also that Carlos met keyboard player Gregg Rolie and with him formed The Santana Blues Band in 1967 which was soon completed by Tom Frazer (guitar), David Brown (bass) and Rod Harper (drums), but this line-up was to change frequently. In its original incarnation, The Santana Blues Band was a group of equals with Carlos named as band leader only to satisfy a Musicians Union requirement of the time.

With their name shortened to Santana, their reputation grew steadily resulting in them being signed by Columbia Records and recording their debut album *Santana* in 1969, containing *Evil Ways* and *Soul Sacrifice*. The follow-up album, *Abraxus* included the classic *Samba Pa Ti* and the Peter Green penned *Black Magic Woman*. For the first time Afro-Cuban rhythms were made accessible to predominantly white audiences with the medium being Carlos' relaxed and fluid, although when needed incredibly fiery, guitar work.

Their appearance at Woodstock and subsequent inclusion in the triple album gave Santana their major breakthrough as well as being one of the highlights of the festival. After three hit albums with Santana, Carlos released a live duet album with vocalist and drummer Buddy Miles followed by the fourth Santana album *Caravanserai*. This album marked a definite change of style as Gregg Rolie and Neal Schon left to form Journey and Carlos discovered religion through the teachings of Sri Chimnoy and took an additional religious name - Deavadip - meaning *Light Of The Lamp Supreme*.

It was this that brought Carlos together with John McLaughlin, a fellow Sri Chimnoy disciple. Together they recorded *Love, Devotion, Surrender* a duetted instrumental album. The following year after the release of another Santana studio album *Welcome*, and a *Greatest Hits*, Carlos

teamed up with another devotee, Alice Coltrane, to record the instrumental album *Illuminations*. After two more album releases and some high profile concerts with artists such as Bob Dylan, Stephen Stills, The Grateful Dead and Joan Baez, Santana released a cover of The Zombies' *She's Not There* in 1977 and achieved their biggest U.K. hit.

In a small biography such as this, it is impossible to list everything Carlos has recorded. There have been over 30 releases using just the Santana and Carlos Santana names - that does not include the albums he has guested on! Carlos Santana is one of the most prolific artists to have come from the music breeding ground of '60s California. His history reads like a who's who of music - Carlos' guests and band members have included Michael Shrieve, Tom Coster, Graham Lear and Flora Purim. The lists of shows - in stadiums, small venues and even for charities - Live Aid, disaster benefits, prison inmates, would fill a book on their own.

This book contains eight tracks, some written by Carlos and some not, but all done in that instantly recognisable Santana style. Learn and enjoy!

## Performance Notes

### Black Magic Woman

Taken from the Peter Green classic, this version has a driving Bossa Nova feel. The intro displays Carlos' unique use of sustain and feedback, squeezing the most from each and every note. This is then followed by a staccato melody line, with not too much distortion, ending with a slow 'rake' across the Dmin7 chord and a pause before the solo guitar comes in. This is played using the neck pickup and starts by playing variations on the vocal melody. As this section continues the improvisation becomes more adventurous, adding a few high register notes with phrases from the D blues scale (D,F,G,G#,A,C).

The chord work is very rhythmic, following an almost 12-bar minor blues progression using Dmin7, Amin7 and Gmin7. This pattern is used through all of the verses.

The main guitar solo has a similar theme to the one at the beginning of the track, but plays through the chord progression twice. This time, as well as melodic experimentation, Carlos uses some unusual rhythms in his phrasing. This kind of playing is sometimes referred to as 'playing across the beat'. Once again the D blues/minor pentatonic scale is used, although there are a couple of references to the D natural minor scale (D,E,F,G,A,Bb,C).

The outro is similar to the intro, using the same type of sustained notes. Generally the dynamics or the amount of distortion present in the guitar tone are changed using the guitar's volume control. This track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

### Samba Pa Ti

This tune is a mellow instrumental with strong melodic content. The guitar's volume control is frequently used to change the tone of the guitar, varying between a searing lead tone and by contrast a barely audible clean tone.

After the initial statement of the melody a short section follows where the guitar is double tracked using occasional harmony notes. At the end of this section the beat picks up with a double time feel and the melody line becomes more experimental. Throughout this track the scale used is G major (G,A,B,C,D,E,F#).

All through this track classic techniques like string bends, unison bends, and open string pull-offs are used. The guitar was probably a Gibson Les Paul Special with the bridge pick-up

selected and the tone control 'backed off' a little. Once again, the amplifier was probably a Fender Princeton or Mesa Boogie.

## She's Not There

This track is in the key of G minor, introducing some solo guitar fills in the second verse. These are improvised from the G minor pentatonic scale (G,Bb,C,D,F), and continue through to the chorus. The solo kicks in using a raunchy sounding 'double stop' lick. The beat picks up a little here and the solo features some fast blues licks with wide string bends, still using the G minor pentatonic scale.

The next solo is played with a shrill sound, through a wah pedal with a short 'slap back' echo. The scale once again is the G minor pentatonic, this time with some tremelo arm effects, usually lowering the pitch rather than using it for vibrato. This track was probably played on a Paul Reed Smith guitar through a Mesa Boogie amplifier.

## The Healer

This track was recorded with the revered bluesman John Lee Hooker. It begins with a 'double stop' riff, just on the edge of distortion, and before long Carlos' distinctive solo guitar can be heard improvising around the D minor pentatonic scale (D,F,G,A,C), with occasional references to the D natural minor scale (D,E,F,G,A,Bb,C).

Later in the track the soloing becomes more aggressive, using wah effects and fast picking techniques. Having said this the playing is very soulful and dynamic, in keeping with the Latin-American feel. This track was probably played on an early Paul Reed Smith guitar through a Mesa Boogie amplifier.

## Oye Como Va

This track opens with a melody based around the A natural minor scale (A,B,C,D,E,F,G). Behind the verse there is some sparse chord work based around the Amin7 and D chords. After the vocal section there is a solo, again based around the A natural minor scale, occasionally using notes from the A blues scale (A,C,D,Eb,E,G). The solo often makes musical references to the D chord by including an F# which is not in the previously mentioned scales, but is contained in the D chord.

After the final vocal section there is a short solo in a similar style to the first, using repeated melodic themes, playing closely along with the rhythm of the backing musicians. Once again this track was probably played on a Gibson Les Paul Special through a modified Fender Princeton or Mesa Boogie amplifier.

## Europa

This atmospheric instrumental features Carlos' searing lead sound, treated with reverb and a short delay. The first solo section is very melodic, using the C natural minor scale (C,D,Eb,F,G,Ab,Bb). Sometimes there is a pentatonic feel about the solo, especially during the last phrase of the first section, but this is not surprising as the C minor pentatonic scale (C,Eb,F,G,Bb) is contained wholly within the C natural minor scale.

The next section is played with a clean sound, through a vibrato or fast chorus effect. This section uses mainly the C minor pentatonic scale. The distorted guitar takes over once again here in a similar vein to the first section, and the feel becomes slightly more brisk. During this outro section the guitar's volume control is used to change the dynamics of the sound; turning down for less distorted parts and up for maximum sustain. This track was most likely played on a Yamaha SG through a Mesa Boogie amplifier.

## Evil Ways

The chord work on this track is played with a very clean sound, which is easily obtained using a P90 or 'soap bar' pickups like Carlos' Les Paul Special. The chord playing is very rhythmic, based around a repetitive groove using Gmin7 and C chords. During the build up towards the solo the guitar's tone becomes slightly more distorted. This was probably achieved by setting the amplifier to a distorted sound, which was then controlled from the guitar using the volume pot. The solo and outro is roughly based around the G minor pentatonic scale (G,Bb,C,D,F), with some occasional passing notes added from outside the scale.

## Persuasion

This track is in the key of F minor, an unusual choice for a guitar based band. There is also a recurring modulation to Ab minor which gives a 'dark' overall feel. The sound of the guitar is slightly distorted, but the strength of picking attack varies this throughout the song. The picking and strumming styles are very busy using lots of muted strokes.

The solo appears at the end of the track once again. It is played using mostly the F blues scale (F,Ab,Bb,B<sup>b</sup>,C,Eb). After the beginning section of the solo a 'question and answer' phrasing section begins between the lead guitar and the rhythm section. The guitar continues to play the F blues scale even when the backing chord is Ab minor, this creates a distinctly moody sound.



# Notation & Tablature explained

The first section shows four examples of bending techniques on a guitar staff. Each example consists of a treble clef staff and a corresponding guitar tablature staff. 
 1. **BEND:** A single note on the 7th fret is bent up a whole step (two frets) to the 9th fret. The notation shows a curved arrow labeled 'Full' pointing up from the note.
 2. **BEND:** A single note on the 7th fret is bent up a half step (one fret) to the 8th fret. The notation shows a curved arrow labeled '1/2' pointing up from the note.
 3. **BEND AND RELEASE:** A single note on the 9th fret is bent up a half step to the 10th fret and then released back to the 9th fret. The notation shows a curved arrow labeled '1/2' pointing up from the note, followed by a downward arrow indicating the release.
 4. **PRE-BEND:** The string is bent up a whole step (two frets) before the note is struck. The notation shows a curved arrow labeled 'Full' pointing up from the string before the note head appears.
 5. **PRE-BEND AND RELEASE:** The string is bent up a whole step (two frets) before the note is struck, and then released back to the original fret. The notation shows a curved arrow labeled 'Full' pointing up from the string before the note head appears, followed by a downward arrow indicating the release.

**BEND:** Strike the note and bend up a whole step (two frets)

**BEND:** Strike the note and bend up a half step (one fret)

**BEND AND RELEASE:** Strike the note, bend up a half step, then release the bend.

**PRE-BEND:** Bend the note up, then strike it

**PRE-BEND AND RELEASE:** Bend up, strike the note, then release it

The second section shows five examples of advanced techniques on a guitar staff. Each example consists of a treble clef staff and a corresponding guitar tablature staff.
 1. **QUARTER-TONE BEND:** A single note on the 9th fret is bent slightly sharp by a quarter tone. The notation shows a curved arrow labeled '1/4' pointing up from the note.
 2. **UNISON BEND:** Two notes, one on the 5th fret and one on the 7th fret, are struck together. The lower note is then bent up to match the pitch of the higher note. The notation shows a curved arrow labeled 'Full' pointing up from the lower note.
 3. **TREMOLO BAR BENDS:** A note on the 9th fret is struck, and the tremolo bar is pushed down and then up by the amounts indicated. The notation shows a curved arrow labeled '1/2' pointing up from the note, with the text 'With bar' above it.
 4. **HAMMER-ON:** A note on the 9th fret is struck, and a second note on the 10th fret is sounded by fretting it without picking. The notation shows a curved arrow labeled 'H' pointing up from the second note.
 5. **PULL-OFF:** A note on the 10th fret is struck, and the finger is pulled off to sound a note on the 9th fret. The notation shows a curved arrow labeled 'P' pointing down from the higher note.

**QUARTER-TONE BEND:** Bend the note slightly sharp

**UNISON BEND:** Strike both notes, then bend the lower note up to the pitch of the higher one

**TREMOLO BAR BENDS:** Strike the note, and push the bar down and up by the amounts indicated

**HAMMER-ON:** Strike the first note, then sound the second by fretting it without picking

**PULL-OFF:** Strike the higher note, then pull the finger off while keeping the lower one fretted

The third section shows four examples of techniques on a guitar staff. Each example consists of a treble clef staff and a corresponding guitar tablature staff.
 1. **SLIDE:** A note on the 7th fret is struck, and the finger slides to the 9th fret. The notation shows a curved arrow labeled 'sl' pointing from the 7th fret to the 9th fret.
 2. **SLIDE:** A note on the 9th fret is struck, and the finger slides to a fret above or below. The notation shows a curved arrow labeled 'sl' pointing from the 9th fret to a higher or lower fret.
 3. **VIBRATO:** A note on the 5th fret is struck, and the string is vibrated by rapidly bending and releasing. The notation shows a wavy line above the note.
 4. **TAPPING:** A note on the 12th fret is struck, and the picking hand taps the string to sound a note on the 9th fret, then pulls off to sound a note on the 5th fret. The notation shows a curved arrow labeled 'T P P' above the notes.

**SLIDE:** Slide the finger from the first note to the second. Only the first note is struck

**SLIDE:** Slide to the fret from a few frets below or above

**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fretboard hand or tremolo bar

**TAPPING:** Hammer on to the note marked with a T using the picking hand, then pull off to the next note, following the hammer-ons or pull-offs in the normal way

The fourth section shows three examples of techniques on a guitar staff. Each example consists of a treble clef staff and a corresponding guitar tablature staff.
 1. **NATURAL HARMONIC:** A note on the 12th fret is struck, and the string is lightly touched directly over the fret to create a 'chiming' effect. The notation shows a diamond symbol above the note.
 2. **ARTIFICIAL HARMONIC:** A note on the 1st fret is struck, and the picking hand finger is used to touch the string at the position shown in brackets and pluck with another finger. The notation shows a diamond symbol above the note and brackets around the fret number.
 3. **ARTIFICIAL HARMONIC:** The harmonic is produced by using the edge of the picking hand thumb to 'pinch' the string whilst picking firmly with the plectrum. The notation shows a diamond symbol above the note and a bracket around the fret number.
 4. **PALM MUTES:** The palm of the picking hand rests on the strings near the bridge to produce a muted effect. The notation shows a dashed line above the notes.

**NATURAL HARMONIC:** Lightly touch the string directly over the fret shown, then strike the note to create a "chiming" effect

**ARTIFICIAL HARMONIC:** Fret the note, then use the picking hand finger to touch the string at the position shown in brackets and pluck with another finger

**ARTIFICIAL HARMONIC:** The harmonic is produced by using the edge of the picking hand thumb to "pinch" the string whilst picking firmly with the plectrum

**PALM MUTES:** Rest the palm of the picking hand on the strings near the bridge to produce a muted effect. Palm mutes can apply to a single note or a number of notes (shown with a dashed line)

# Black Magic Woman

Words and Music by PETER A GREEN

**Dm7**

Guitar

E B G D A E

1

*Feedback (8<sup>th</sup>)*

H P

sl sl

E B G D A E

7

**Gm6** **Dm7**

sl

E B G D A E

13

**Gm6**

sl

E B G D A E

17

GUITAR SOLO

Measures 21-25. Treble clef. Bass clef. Chords: Am7. Fret numbers: 10, 13, (13), 10, 13, (13), (13), 10, 13, 10, 12, (12), 10, 9, (9), 10, 13, 12, 13, 12.

21

Measures 26-30. Treble clef. Bass clef. Chords: Dm7, Gm7. Fret numbers: 13, 12, 10, 13, (13), 10, 13, 10, 13, 10, 12, (12), (12), 10, 12, 11, 10, 12, 13, (13), 15.

26

Measures 31-33. Treble clef. Bass clef. Chords: Dm7, Am7. Fret numbers: (15), 13, 15, 10, 17, 10, 12, (12), 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 11, 10, 0.

30

Measures 34-35. Vocals: Got a Black Ma-gic Wo-man, by, by, don't got a Black Ma-gic, turn your back on me ba-ba, got your spell on me ba-ba. Chord: Dm7. Fret numbers: 10, 10, 10, 10, 10, 10, (10), 10, 10, 10, (10), 10, 10, 10.

34

35, 47, 83

**Am7** **Dm7**

Wo - man, I've got a Black Ma - gic Wo - man  
 - by. yes. don't turn your back on me ba - by  
 - by, yes, you got your spell on me ba - by

E B G D A E

10 10 10 10 10 10 10 10  
 12 12 12 12 12 12 12 12  
 10 10 10 10 10 10 10 10  
 12 12 12 12 12 12 12 12

37,49,85

**Gm7** **Gm7**

got me so blind I can't see that she's a  
 stop mess - ing round with your tricks. Don't turn your  
 turn - ing my heart in - to stone. I

rake rake rake H P sl

E B G D A E

13 12 10  
 10 10 10  
 10 10 10

3 5 3 3 3 3 3 5 5 3 3 3

40,52,88

**Dm7** **Am7** **Dm7** 3rd time to CODA 1

Black Ma - gic Wo - man, she's tryin' to make a dev - il out of me. Don't turn your back on me ba -  
 hack on me ba - by. you just might pick up my magic sticks.  
 need you so bad, Ma - gic Wo - man, I can't leave you a - lone.

E B G D A E

10 10 10 10 10 10 10 10  
 10 10 10 10 12 12 12 12  
 10 10 10 10 10 10 10 10  
 12 12 12 12 12 12 12 12

43,55,91

46

GUITAR SOLO

2

Full Full

Dm7 Full P

Dm7

Am7

Full Full

Full P

P P

3

Full P P

13 10 13 13 (13) 10 13 12 10 13 (13) 10 12 (12) 10 9 (9)

58

Am7

Dm7

Dm7

Full

Full

Gm7

Full

H P P Full

Full Full

Full P Full

9 10 10 13 12 (12) 13 12 10 13 (13) 13 15 (15) (15) 13 15 (15) 13

62

Gm7

1/2

sl

Dm7

Am7

Full

1/2

1/2 sl P P P P P Full

1/2 Full

17 (17) 12 13 12 10 12 13 12 10 13 (13) 10 13 10 12 (12) 10 12 (10) 10 13 10 12 (12) 10 12

66

Full

Full

Full

Dm7

Full

Dm7

Full

Am7

Full Full Full

Full Full

Full P P

13 15 13 (13) 12 (12) 13 10 13 10 12 12 (12) 10 9 (9)

70

Am7

1/2

Dm7

Full

Dm7

Gm7

Full

Full

Gm7

1/2

Full

H 1/2

1/2 Full

Full Full

1/2 Full

(9) 10 10 13 (13) 13 (13) 10 13 (10) 10 10 12 11 12 12 13 15 (15) 17 20

74

IT 69 Edition

Vocals **Dm7** **Am7** **Dm7** **D.S. al Coda**

Guitar **Full** **Full**

*You got your spell on me ba -*

PH PH P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P H P

12 10 13 10 (10) 10 13 10 10 13 10 13 10 13 10 13 10 13 10 13 10 12 10 12 10 12 10 5 6 7 5 7 5 6

79

**CODA**

Guitar **P** **sl** **sl** **H P** **H P**

*(Musical notation for Coda)*

12 10 (10) 7 9 7 (7) 6 8 6

94

*(Musical notation for Coda continuation)*

sl sl H P H P

(6) 7 9 7 (7) 6 6 6 (6) 7

99

*(Musical notation for Coda continuation)*

P H P sl sl

5 6 5 7 (7) 6 8 6 (6) 7 9 7 (7)

104

# Samba Pa Ti

Words and Music by CARLOS SANTANA

Guitar

1

4

7

10

Am7 Bm7

E B G D A E

13

Am7 Full D

E B G D A E

16

G Em

E B G D A E

19

D G Bm7

E B G D A E

22

Em Am7 Full D Full

E B G D A E

25



Am7

28

Am7 Bm7 Am7

31

D G Bm7

34

Am7 D G

37

Bm7 Bbm7 Am7 D

40

43

G Am7 G

E  
B  
G  
D  
A  
E

46

Am7 G Am7

E  
B  
G  
D  
A  
E

40

G Am7 G

E  
B  
G  
D  
A  
E

52

Am7 G

E  
B  
G  
D  
A  
E

54

Am7 G

E  
B  
G  
D  
A  
E

Am7 G

56

Am7 Full G

58

G Am7

61

G Am7 Full

63

G Am7

65

8<sup>va</sup> G Am7

E B G D A E

67

G Am7

E B G D A E

69

8<sup>va</sup>

E B G D A E

71

8<sup>va</sup> G Am7

E B G D A E

73

G Am7

E B G D A E

75

77

G Am7

E B G D A E

79

G

E B G D A E

80

Am7

E B G D A E

81

G Am7

E B G D A E

83

G

E B G D A E

Am7 G

E  
B  
G  
D  
A  
E

84

E  
B  
G  
D  
A  
E

86

Am7 G Am7

E  
B  
G  
D  
A  
E

88

G Am7 G

E  
B  
G  
D  
A  
E

91

E  
B  
G  
D  
A  
E

94

# She's Not There

Words and Music by ROD ARGENT

Keyboard Intro

17

Vocals

1 No - one told me a - bout her the way she lied.

22 Well, no - one told me a - bout her, how man - y peo - ple cried. but it's too

Vocals

C Cm Gm Dm

late to say you're sor - ry. how would I know, why should I care.

Guitar

E B G D A E

26

Gm C Cm Bb

Please don't both - er try - in' to find her. she's not there.

E B G D A E

29

Ooh, no - bod - y told me a - bout her, what could I do?

Full Full Full  
Full Full Full  
0 5 5 5 3 3 5 3 5

Well, no - one told me a - bout her, though they all knew.

Full Full sl  
Full Full sl  
13 10 13 10 (10) 15 17 15 17 15 17

But it's too late to say you're sor - ry, how would I know why should I care.

Full Full H  
Full Full H  
18 17 (18) 17 16 17 16 17 (17) 3 5 5 5 3 5 3 (3)

Please don't both - er try - in' to find her, she's not there.

Full Full Full Full  
Full Full Full Full  
18 18 18 15 17 10 10 10 10 10 13 13 13 13

\* Guitar tacet 2nd time



Well, let me tell you 'bout the way she looks, the way she ac - ted, the co - lour of her hair, —

40,80

\* Played both times

her voice was soft and cool, — her eyes were clear and bright, but she's not there.

CODA

52,63

**GUITAR SOLO I**

56

(8va)

61



# GUITAR SOLO II

W/wah wah + slapback echo  
(approx. 100ms)

Measures 89-91. Treble clef, key signature of one flat. Chord: Gm. Fingerings: 5, 3, 5, 3, 6, X, X. Techniques:  $\frac{1}{2}$ , H, P,  $\frac{1}{2}$ , P, H, H. Slurs and accents are present.

Measures 92-94. Treble clef, key signature of one flat. Chord: Gm. Fingerings: 3, 3, 5, 5, 3, 5, 3, 5, 5, 3, 5, 6. Techniques:  $\frac{1}{2}$ , H, P, sl, sl. Slurs and accents are present.

Measures 95-98. Treble clef, key signature of one flat. Chord: Gm. Fingerings: (10) 10, 15, 13, 15, 18, 18, 18, (18), 18, 18, 15, 19, (18), 15, 18, 17, 17, 15, 17, 15, 17. Techniques: sl, Full, Full, Full, Full, Full, Full, Full, P. Slurs and accents are present.

Measures 99-102. Treble clef, key signature of one flat. Chord: Gm. Fingerings: 15, 17, 15, (15), 18, 17, (18), (17), (18), (17), (18), (17), 6, (6), 6, (6), 3, 6. Techniques: Full, hold bend, w/trem., \* return to pitch, heavy vib w/trem., AH, Full, P, Full. Slurs and accents are present.

Measures 103-108. Treble clef, key signature of one flat. Chord: Gm. Fingerings: (6), 6, 3, 5, 3, 3, 5, (5), 3, 5, 3, 3, 3, 1, 3, 4, 3, 1, 3, 3, 3, 1, 3, 3, 1, 3. Techniques: P, Full, P, sl, P, Full, P, sl. Slurs and accents are present.

Measures 109-111. Treble clef, key signature of one flat. Chord: Gm. Fingerings: 3, 1, 3, 5, 17, 17, 15, 17, 17, (17), 15, 15, 18, (15), (18). Techniques: Full, P, Full, sl. Slurs and accents are present.

# The Healer

Words and Music by CARLOS SANTANA,  
CHESTER THOMPSON, JOHN LEE HOOKER and  
ROY ROGERS

Guitar

E B G D A E

1

E B G D A E

4

E B G D A E

7

Keyboard Intro  
16

## GUITAR SOLO I

E B G D A E

25

29

Full P P Full \*release 1/2 Full P H Full  
 Full P P Full \*release 1/2 Full P H Full  
 12 12 10 12 10 12 10 12 10 12 12 (12) 10 12 10 12 (12) 13 12 12 10 12 10 12

33

10 13 10 13 10 10 13 10 10 10 13 10 10 10 13 10

36

1/2 1/2 H Full 1/2 1/2 H Full 1/2 P P sl 1/2 P P sl  
 12 12 10 12 10 12 12 10 12 10 10 13 10 13 10 13 15 15 (15) 13 15 13 (13)

(8<sup>va</sup>)

trem pick

39

17 20 17 20 17 20 17 20 17 20 20 20 20 20 20 20 20 20 20 20 Full (20) Full Full Full Full P sl 20 17 18

Santana Book

The Healer  
 2nd File

41

vocals

Blues, the hea-ler. All ov-er the world.

45

Blues is the hea-ler, hea-ler. All ov-er the world, all ov-er the world.

53 It can heal you, heal you, yeah, yeah. Heal me, heal me to

57 heal me. I was down, I was down. Heal me.

61 No, no, no, no, no, no. Yes it is, yes it is. (spoken) Look now. My wo-man left me.

65 The Blues healed me. My wo-man left me, left me ear - ly one morn - ing.

69 The blues heal, heals, heals me, heals me. Yeah, yeah. Lo,

73 lo, lo, lo, lo, lo, lo, lone - ly. (spoken) My ba - by. Blues. The blues

77 is the hea - ler. Blues, blues is the hea - ler, hea - ler.

Vocals  
It healed, healed, healed, healed,

Guitar  
Full Full

E  
B  
G  
D  
A  
E

\* With wah wah



(8<sup>va</sup>)

Full Full Full Full Full

Full Full Full Full Full

20 20 20 20 20 (20) 20 17 20 17 10 20 10 20

3 P Full H

96

(8<sup>va</sup>)

P Full Full

13 10 13 10 13 10 13 10 10 10 10 13 10 10 10 13 13

3 Full Full

99

(8<sup>va</sup>)

Full Full Full Full Full Full

Full Full Full Full Full Full

13 13 10 10 10 10 10 10 13 13 13 10 13 10 13 10 13 10 13

102

Loco

Full

Full P

3 3

10 13 10 10 12 10 12 12 (12) 10 12 12 10 12 10 12

104

1/2 P 1/2

1/2 P 1/2

3

13 10 10 13 10 10 10 13 10 10 13 (13) 10 12 12 10 12

106



8<sup>va</sup>

100

8<sup>va</sup> Loco

112

115

118

Keyboard Outro

16

121

# Oye Como Va

Words and Music by TITO PUENTE JR

**ORGAN INTRO**

8 Am7 D9 Am7 D9

Vocals

Guitar

E B B G D A E

1 9,13

Detailed description: This system shows the organ introduction for the song. It consists of three staves: Vocals, Guitar, and a guitar chord diagram. The key signature is one flat (Bb) and the time signature is 4/4. The organ intro is marked with a '3' and a bar line. The guitar part features a melodic line with notes and rests, including slurs and accents. Fret numbers are indicated below the notes. The chord diagram shows the fretboard layout for the chords: Am7, D9, Am7, and D9.

Am7 D Am D Am

17

Detailed description: This system shows the first system of the main body of the song. It consists of three staves: Vocals, Guitar, and a guitar chord diagram. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line is silent. The guitar part features a melodic line with notes and rests, including slurs and accents. Fret numbers are indicated below the notes. The chord diagram shows the fretboard layout for the chords: Am7, D, Am, D, Am.

Am7 D9 Am7 D9

Oy - e co - mo va, mi rit - mo. Buc - no pa go - zar, mu - la - ta.

21,25

Detailed description: This system shows the second system of the main body of the song. It consists of three staves: Vocals, Guitar, and a guitar chord diagram. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line contains the lyrics: "Oy - e co - mo va, mi rit - mo. Buc - no pa go - zar, mu - la - ta." The guitar part features a melodic line with notes and rests, including slurs and accents. Fret numbers are indicated below the notes. The chord diagram shows the fretboard layout for the chords: Am7, D9, Am7, D9.

GUITAR SOLO 1

Am D Am

29

Am7 D9 Am7 D9

33

Am7 D9 Am7 D9

37

Am7 D9 Am7 P H D9 P

41

Am7 H P D9 Am7 P D9

45

48

Chords: Am7, D9

Dynamics: P, 1/2

Fingerings: 8 5, 8 5, 8 12 8 5, 8 5, 8 5, 7, (7) 5 7 5

49

Chords: Am7, D9

Performance: Tacet, Play 3 times, Play twice

Dynamics: P

Fingerings: 5 5 5 5 5 5 5 7, 4 5 6 7, 5 5 5 5 5 5 5 5 7, 7 7 7 4

50

Gtr II

Chords: Am, Am(maj7), D9sus4, D9

Dynamics: mp

Instruction: Lot ring whenever possible

Fingerings: 7 5 5 6 5 5, (5) 5 4 5 5 6, 7 5 5 6 5 5, (5) 4 4 5 5

51

Chords: Am7, Am(maj7), D9sus4, D9, Am, Am6

Dynamics: f

Fingerings: 7 5 5 6 5 5, (5) 5 4 5 5 6, 7 5 5 6 5 5, (5) 4 4 5 5

52

Organ Solo (Org. tacet last 2 times)

Chords: Am7, D9, Am, D

Dynamics: mf

Performance: Continue sim., Play 13 times

Fingerings: 5 5 5 5, 7 5, 5 5 5 5 5 5 5 5, 5 5 5 7 5, 5 5 5 7 5

Vocals

Am7 D9 Am7 D9

Oy - e - co - mo va, mi rit - mo. Bue - no pa go - zar, mu - la - ta.

Guitar

E B G D A E

96,100

Gtr II

D7(no3rd)

Gtr I

sl

E B G D A E

104

Gtr I

Am7 D9 Am7 H P P D9

E B G D A E

108

Gtr I

Am7 D9 Am7 H P P D9

E B G D A E

112

Am7 <sup>8va</sup> Full D9 Loco Full Am7 Full D9 Full Full 1/2 Full

116

Am7 D9 1/2 Full Am7 D9 H P sl P

120

Am7 D9 Am7 P P P D9 sl P sl

124

Am7 P T P D9 Am7 D9 P P P

128

Gtr II Am D Am D Am

132



17

Tacet

*f*

Fm7

Bb7

Ebmaj7

Full

sl

P

Full

P

E B G D A E

21

A/maj7

Full

Full

Full

Full

G7sus4

P

P

H

P

G7

Full

P

Full

Full

Full

Full

E B G D A E

24

Cm

Clean tone w/fast chorus/vib

Tacet

Bb7sus4

sl

mf

H

H

E B G D A E

27

Bb7

Ebmaj7

A/maj7

H

sl

sl

P

H

Full

Full

Full

Full

E B G D A E

30

G7sus4

G7

Cm

H

Full

1/2

1/2

P

sl

E B G D A E



33

Tacet

B $\flat$ 7sus4

B $\flat$ 7

36

E $\flat$ maj7

A $\flat$ maj7

G7sus4

39

G7

Cmaj7

Tacet

42 \* return to original distorted sound

Fm7

B $\flat$ 7

E $\flat$ maj7

A $\flat$ maj7

46

G7sus4

G7

Cm7

49

Fm7 Cm7 Fm7 Cm7

49

53

Fm7

53

55

Fm7 Cm7

55

58

Cm7 Fm7 Cm7

58

62

Cm7 Fm7

62

64

Cm7 Fm7

66

Cm7 Fm7

68

Cm7 Fm7

70

Cm7 Fm9/Bb

# Evil Ways

Words and Music by SONNY HENRY

Percussion Intro approx. 1 Bar

Gm C Gm C B $\flat$  Gm C Gm

Vocals

Guitar

F B G D A E

1

C Gm C Gm C

You got to change your ev - il ways, ba - by,

H

H

E B G D A E

5

Gm C Gm C B $\flat$  Gm

be - fore I start lov - in' you. You got to change, — ba -

E B G D A E

8

C Gm C Gm C

- by, and ev - 'ry word that I say is true. You got me

11

Gm C Gm C Gm C

run - nin' and hi - din' all o - ver town. You got me snea - kin' and a peep - in' and

14

Gm C D7 D7

run - nin' me down. This can't go on. Lord knows you got to

17

Gm C Gm C Gm C Gm

change, ba - by, ba -

20

C Gm C Gm C

by. When I come home — bu - by,

E B B G D A E

23 24,60

Gm C Gm C C13 Gm C Gm

my house is dark — and my pots are cold. — You hang a - round, — ba -

E B B G D A E

26,62

Gm C Gm C Gm C

- by, with Gene and Joan — and a who knows who. I'm get - tin'

E B B G D A E

29,65

Gm C Gm C Gm C

ti - red of wait - in' and fool - in' a - round, — I'll find some - bo - dy, that won't make me

E B B G D A E

32,68

**Gm C D7 TO CODA**

feel like a clown. — This can't go on. Lord — knows, you got to

35.71

**ORGAN SOLO**

**Gm C Gm C Gm Gm C Gm Gm C** Play 8 times

change.

38

40,42,44,46, 48,50,52,54

\* Rhythm guitar continues sim.

**Gm C Gm C**

D.S. al Coda

When I come

56

**CODA**

**N.C. Gm C7**

Yeah, yeah, yeah!

73

Gm C7 Gm C7 Gm C7

Hey, hey.

75

**GUITAR SOLO**

Gm C Gm C Gm C

78

Gm C Gm C Gm C Gm C

81

Gm C Gm Full C Gm C

85

Gm C Gm C Gm C

88





**Fm** **B♭ Fm7** **A♭m**

self. You got per - sua - sion.

11

**Fm** **B♭ Fm7** **Fm** **B♭ Fm7** **C** **B♭**

I can't help my - self. Some-thing a - bout you ba - by.

14

**A♭** **G** **G♭** **Fm** **B♭ Fm7** **Fm** **B♭ Fm7**

Keeps me from go - in' to some - bod - y else. Yeah, oh how the

17

**Fm** **B♭ Fm7** **Fm** **B♭ Fm7** **Fm** **B♭ Fm7**

way you walk now, now, now ba - by, you put me in a daze all the

20

Fm Bb Fm7 Abm

time. \_\_\_\_\_ The look that you got \_\_\_\_\_ for me \_\_\_\_\_ ba - by, \_\_\_\_\_ like the

E B B G D A F

23

Fm Bb Fm7 3 Fm Bb C Bb

de - vil \_\_\_\_\_ in dis - guise. \_\_\_\_\_ Some - thing a - bout \_\_\_\_\_ you ba - by.

E B B G D A F

26

Ab G Gb Fm Bb Fm7

You're \_\_\_\_\_ one, \_\_\_\_\_ you're one of a kind. \_\_\_\_\_

E B B G D A F

29

Fm Bb Fm Bb Fm Bb Fm Bb

PM - - - - - PM - - - - - PM - - - - - PM - - - - -

E B B G D A F

32

GUITAR SOLO I

Measures 36-38 of the guitar solo. The treble clef staff shows a melodic line with dynamics 'Full' and 'P'. The guitar staff shows fingerings: 4, 0, (0), 1, 1, 1, 4, 1, 4, 1, 3, 1.

Measures 39-41 of the guitar solo. The treble clef staff shows a melodic line with dynamics 'Full' and 'P'. The guitar staff shows fingerings: 3, 1, 1, 4, 1, 4, 1, 3, (0), 1, 3, 1, 1, 4, 1.

Measures 42-44 of the guitar solo. The treble clef staff shows a melodic line with dynamics 'Full' and 'P'. The guitar staff shows fingerings: 4, 1, 4, 1, 4, 1, 4, 1, 4, (4), 4, 1, 4, 1, 4, (4). A 'feedback' section is indicated with a dashed line and '8<sup>va</sup>'.

Measures 45-47 of the vocal and guitar accompaniment. The vocal line has lyrics: "Oh, the spell you put on me is just like thun-der babe." The guitar accompaniment includes a fretboard diagram with fingerings and dynamics 'P'.

Fm

Bb

A/m

I can't keep the rain from com - in' down.

Look out now. I can't get out from

48

Fm

Bb

un - der,

but I would-n't want to ev - en if I

can.

51

Some - thing a - bout you ba - by.

make me feel, make me feel like a

54

Fm

Bb Fm7

man.

56

GUITAR SOLO II

58

58

59

60

61

61

62

63

64

65

65

66

67

68

68

69

70

70

70

71

72

Am Fm

72

75

77

Fm B $\flat$  Fm7

80

Fm

82



Carlos Santana's instantly recognisable guitar style brought the rhythms of Afro-Cuban music to generations of people who might otherwise never have heard them. His soulful playing has inspired guitarists the world over for the last three decades, and continues to do so today.

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