

SONG OF THE WIND

(*Caravanserai*—'72)

Written by Gregg Rolie, Neal Schon, and Carlos Santana

Figure 25 – Intro and Guitar Solo

When Carlos first heard “Song of the Wind” after it was recorded, he cried uncontrollably. Part of it was a reaction to the playing; he felt that both Gregg Rolie and Neal Schon played beautifully on the track. Another part was that it evoked a flood of memories—memories of the trials and triumphs of the band, the journey from Bill Graham and headlining the Fillmore to the Woodstock festival and their international success. But the primary tearjerker was Carlos’s realization that the band had indeed ended, and that it was time for everyone to move on. *Caravanserai* represented the closing of a circle, and to Santana it was every bit as significant a record as *Abraxas*. Subsequently, the Santana band did disperse like leaves in the wind. Gregg and Neal left to start Journey, a progressive rock band that would attain mega-star status in the late seventies and eighties, and Carlos pursued new directions including duets with John McLaughlin, a variety of solo projects, and a deeper spiritual quest with his guru, Sri Chinmoy.

“Song of the Wind” is a long, free-form jam based on a simple two-chord vamp—just Cmaj7 to Fmaj7. Just? Over this streamlined pattern, Santana creates a beautiful piece of fretboard invention. It is virtually a pure stream of improvisational consciousness as licks become melodies, melodies become stories, and the stories are woven into the musical fabric of this large and elaborate musical tapestry. We are treated to a microcosm of his influences—felt in his references to the sobbing blues licks of B.B. King and Otis Rush, the fiery rock sequences of the British rock school, the boppish extended lines of Wes Montgomery, the jabbing repeated-note passages of Gabor Szabo, the buoyant Brazilian rhythms of Bola Sete, the funky R&B phrasing of Bobby Womack, and the floating modality of John Coltrane—all reinterpreted and retold with a master storyteller’s skill and gift for communication.

Fig. 25



[A] Intro 0:00 *Fmaj7 Cmaj7 Fmaj7 Cmaj7

Moderately Slow ♩ = 92

1 8 Gtr. 1 (dist.) 8va p

[B] Guitar Solo

loco

T
A
B

14 14 14 14 14 14 14 15 15 15 17 15 17 15 17 17 13

* Chords implied by organ and bass gtr. (throughout).

13

Fmaj7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 Cmaj7

full

15 13 15 15 (15) 14 14 14 14 12 14 10 8 9 10 8

19

Fmaj7 Cmaj7 Fmaj7

mf

1/4 full full

9 9 7 5 7 5 7 0 7 5 5 5 0 5 8 5 7 (7) 5 7 5 7 7 5 5 7 5 5 7

22

Cmaj7 Fmaj7 Cmaj7

full full full

5 5 7 5 7 5 9 8 10 8 10 10 10 (10) 8 15 15 15 15 15 13 15 14

25

Fmaj7 Cmaj7 Fmaj7 Cmaj7

full full full full

13 15 15 15 13 15 13 15 17 15 20 20 19 19 20 20 22 22 19 10 15 19 15 15 12 12 12 15 (15)

* Played behind the beat.

** Played ahead of the beat.

29

Fmaj7 Cmaj7 Fmaj7

full full full

12 12 12 12 12 12 12 12 15 15 15 15 15 15 15 15 15 15 15 13 15 14 13 13 22 22

32 Cmaj7 8va Fmaj7 Cmaj7 8va

loco

full full

22 19 19 22 22 19 19 22 22 (22) (0) 22 22 (22) (0) 22

34 Fmaj7 8va Cmaj7 Fmaj7

loco

full

22 (22) 22 (22) 22 (22) 22 (22) 22 (22) 22 22 22 22 22 22 22 (22) 10 12 12

37 Cmaj7 Fmaj7 Cmaj7

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

40 Fmaj7 8va Cmaj7 Fmaj7

full full 1/2

15 15 15 15 15 15 13 12 13 12 15 13 15 15 15 15 15 15 15 15 13 12 14 12

43 Cmaj7 8va Fmaj7 Cmaj7

loco

full full full full

(12) 14 12 8 7 10 8 6 7 8 5 5 8 5 5 8 5 7 (7) 5 7 5 0 5 5 5 5 7 (7) 5 7

[illegible][illegible]

Cmaj7 Fmaj7

51

The musical score shows two staves. The top staff is in treble clef and contains measures 50 and 51. Measure 50 has a Cmaj7 chord and a melody starting on G4. Measure 51 has an Fmaj7 chord and continues the melody. The bottom staff is in bass clef and contains measures 50 and 51. Measure 50 has a bass line starting on E2. Measure 51 has a bass line starting on A1. Both staves have fingerings indicated by numbers 1-4.

53

Cmaj7

8va

Fmaj7

(10) 13 15 17 15 17 18 17 18 15 18 15 17 15 17 19 17 19 20 19 20/22 22 22 22 22 22

58 Fmaj7 Cmaj7 Fmaj7 Cmaj7

8va - - - loco

(15) 12 13 12 14 12 14 12 14 12 12 13 15 15 13 12 15 13 12 15

62 Fmaj7 Cmaj7 Fmaj7

12 12 12 12 12 12 (12) 12 15 13 12 13 12 15 12 12 12 12 12 15 12 13 12 12

65 Cmaj7 Fmaj7 Cmaj7 Fmaj7

8va - - - loco

12 15 13 12 15 15 17 20 19 15 17 15 17 20 19 20 15

69 Cmaj7 Fmaj7 Cmaj7

8va - - - loco

full full

(15) 17 20 20 17 19 (19) 17 19 19 17 17 12 14 12 10 12 10 12 10 14 (0) 14 14 12

3:17