

# 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 **80** – **85**

**A** Intro 0:00 \*Fmaj7

**B** Guitar Solo Cmaj7 Fmaj7 Cmaj7

Moderately Slow ♩=92

1 8 Gr. 1 (dist.) p 8va loco

T 14 14 14 14 14 14 14 15 15 15 17 15 17 15 17 17 18

A

B

\* Chords implied by organ and bass gr. (throughout).

13

Fmaj7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 Cmaj7

15 13 15 15 15 14 14 14 14 12 14

19

Fmaj7 Cmaj7 Fmaj7

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 7 7

22

Cmaj7 Fmaj7 Cmaj7

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

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

\* Played behind the beat.

\*\* Played ahead of the beat.

29

Fmaj7 Cmaj7 Fmaj7

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

62 Fmaj7 Cmaj7 Fmaj7

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

3:17

(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