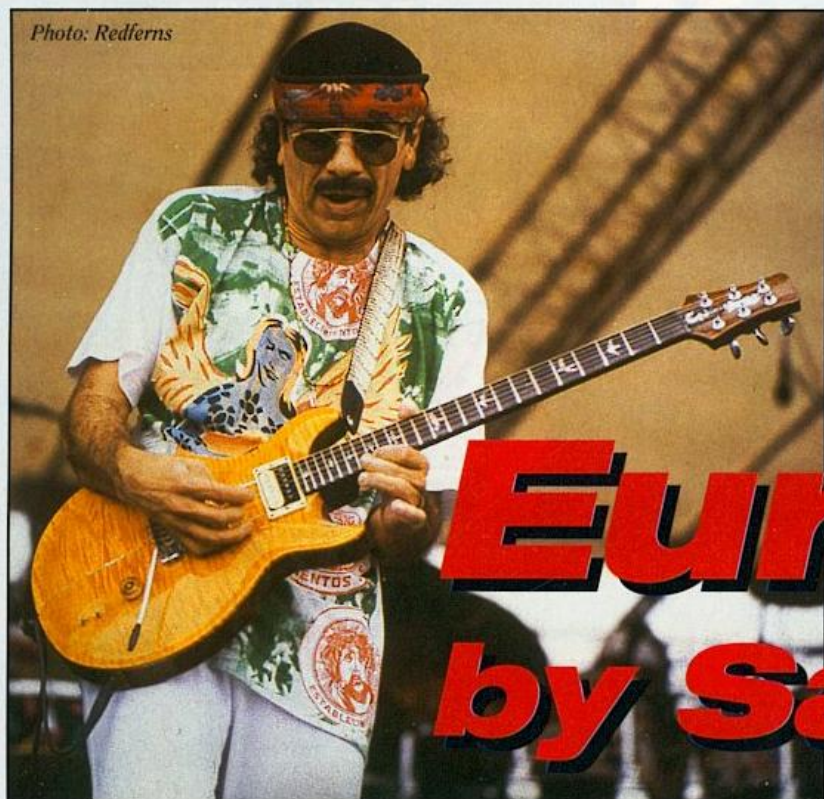


Photo: Redferns



Transcribed by  
Lee Hodgson

The man whose name is  
synonymous with melodic  
guitar playing makes a long  
awaited return to **GT**

# Europa by Santana

In the mid 70s I spent countless hours jamming along with Santana albums (eg 'Abraxas' & 'Caravanserai') and around the time I was leaving school in 1976 I bought my favourite – 'Amigos'. What a spooky cover and what funky grooves! Flip the vinyl and drop the stylus somewhere around track three and wait for those endearing opening notes to this month's study piece, *Europa* (*Earth's cry, Heaven's Smile*). Santana's spirited, passionate playing, devotion and surrender (to the music) have always been a great source of inspiration and enjoyment for me and, I'm sure, countless others.

The band began as a blues outfit and Carlos' appreciation and admiration of blues players (especially John Lee Hooker) is well known; he also has a fondness for jazz (especially John Coltrane) and his self-admitted limitations in that field have never stopped him from entering the

spirit of jazz on many occasions.

Returning to the blues influence for a moment, I think you'll agree that some of Carlos' licks are very much styled on Eric Clapton and this is evidenced in *Europa*. Santana's Latin roots are never far away though and his phrasing and sense of rhythm show that – apparently he listened to a lot of trumpet playing in his formative years.

*Europa's* chord structure suggests that there are two possible key centres here – A<sub>major</sub> or E<sub>major</sub> but the key signature clearly shows the latter to be correct. Accordingly, the relative C natural minor scale, incorporating C minor pentatonic, is used extensively for the end soloing in this tune.

The main tune is very much melody-based, so treat it with respect and limit any improvisation to simple embellishment (the occasional trill, slide or hammer-on) as Carlos does.

In bar 25 there's a change of tone which was actually an overdubbed guitar that appears a few bars earlier and takes over for a while. I've shown it as one part but with commonly available effects units it really is no problem to switch sounds. Towards the end, Santana kicks in a wah-wah pedal for some wailing improvisation.

Speaking of sound, Santana always stresses how your tone is your 'face' in terms of how your audience perceives you, so be extra diligent when it comes to creating your core sound.

Carlos has long had association with PRS guitars and favours a weighty guitar strung with 9-42 strings. He also used a Gibson SG and later on an L6S (the vaguely Les Paul-ish model) yet I suspect he was using his custom Yamaha SG2000 around the time of this recording. A fat, sustaining sound from humbuckers is in order! Incidentally, Carlos uses enormous triangular picks...

MESA/Boogies are Carlos' choice when it comes to amplification. His original Boogie combo used a MKIV head into an open-backed 1x12 (Altec) cabinet. In addition, he has used a Marshall 100w rig for crunch sound.

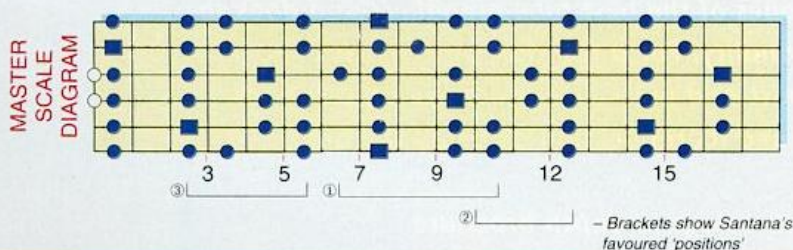
The fact that Santana and Larry Carlton made such an impact using MESA/Boogie combos certainly had an influence on me; I bought a MKIII Simulclass in the 80s and I still think it's in a class of its own! For the **GT**CD recording I used Phil Hilborne's Marshall JMP-1.

Bearing in mind how Santana would

## C Natural Minor Scale / Aeolian Mode

(Parent Scale = E<sub>b</sub> Major)

C D E<sub>b</sub> F G A<sub>b</sub> B<sub>b</sub> C  
1 2 3 4 5 6 7 1  
square = root  
(Minor Pentatonic Components)





improvise over the end section (eg live or on the 'Moonflower' album), I've taken the liberty of finishing off the **GTCD** demo with some improvising of my own with the spirit of Carlos very much in

mind. With respect, you too should gain familiarity with the natural minor scale and experiment freely over the backing track. Just don't forget the love, devotion and surrender! **GT**

*Europa*  
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## Keyboards arranged for guitar

<p><b>A<sub>b</sub>/B<sub>b</sub> (B<sub>b</sub>11)</b></p> <p>B<sub>b</sub> A<sub>b</sub> C E<sub>b</sub> A<sub>b</sub> B<sub>b</sub> - 1    7 9 11 7</p>	<p><b>B<sub>b</sub>9</b></p> <p>B<sub>b</sub> A<sub>b</sub> C D 1 7 9 3</p>	<p><b>B<sub>b</sub></b></p> <p>B<sub>b</sub> F B<sub>b</sub> D F B<sub>b</sub> 1 5 1 3 5 1</p>	<p><b>E<sub>b</sub> maj7</b></p> <p>E<sub>b</sub> G B<sub>b</sub> D (G) 1 3 5 7 (3)</p>	<p>or <b>E<sub>b</sub> maj7</b></p> <p>E<sub>b</sub> B<sub>b</sub> D G B<sub>b</sub> 1 5 7 3 5</p>
<p><b>A<sub>b</sub> maj7</b></p> <p>A<sub>b</sub> G C E<sub>b</sub> 1 7 3 5</p> <p>omit for first two beats</p>	<p><b>A<sub>b</sub> maj7#11</b></p> <p>A<sub>b</sub> G C D 1 7 3 #11</p> <p>move up a fret on beat 4</p>	<p><b>G7sus4 (11)</b></p> <p>G D F C F G 1 5 7 4/11 7 1</p>	<p><b>G7</b></p> <p>G D F B<sub>b</sub> F G 1 5 7 3 7 1</p>	<p><b>Cm</b> or</p> <p>C G C E<sub>b</sub> G 1 5 1 3 5</p>
<p><b>Cm</b></p> <p>C G C E<sub>b</sub> G C 1 5 1 3 5 1</p>	<p><b>Cmaj7</b></p> <p>C G B E G 1 5 7 3 5</p>	<p><b>Fm9</b></p> <p>F A<sub>b</sub> E<sub>b</sub> G 1 3 7 9</p>	<p><b>B<sub>b</sub>7</b></p> <p>B<sub>b</sub> F A<sub>b</sub> D F B<sub>b</sub> 1 5 7 3 5 1</p>	<p><b>B<sub>b</sub>7sus4 (11)</b></p> <p>B<sub>b</sub> F A<sub>b</sub> E<sub>b</sub> F B<sub>b</sub> 1 5 7 4/11 5 1</p>
<p><b>Cm7</b></p> <p>C G B<sub>b</sub> E<sub>b</sub> G 1 5 7 3 5</p>	<p><b>E<sub>b</sub>7,5/A</b> alias <b>A7(b5)(#11)</b></p> <p>(B<sub>b</sub>) A G D<sub>b</sub> E<sub>b</sub> of E<sub>b</sub> - 5 of A - 1 3 7 1 7 3 #11 (b5)</p>	<p><b>F/G (G11)</b></p> <p>G F A C F of G - 1 7 9 11 7</p>	<p><b>G9</b></p> <p>G F A B 1 7 9 3</p>	<p><b>G9(no3rd)</b> alias <b>F6/G or Dm/G</b></p> <p>G F A D 1 7 9 5</p>
<p><b>C(m)7sus11</b></p> <p>C G B<sub>b</sub> F G 1 5 7 11 5</p>	<p><b>Fm9/B<sub>b</sub> (B<sub>b</sub>13)</b></p> <p>B<sub>b</sub> F A<sub>b</sub> E<sub>b</sub> G B<sub>b</sub> of B<sub>b</sub> - 1 5 7 11 13 1</p>	<p><b>B<sub>b</sub>9(no3rd)</b></p> <p>B<sub>b</sub> A<sub>b</sub> C F 1 7 9 5</p>	<p><b>Fm7</b></p> <p>F C E<sub>b</sub> A<sub>b</sub> C 1 5 7 3 5</p>	<p><b>Cm11</b></p> <p>C E<sub>b</sub> B<sub>b</sub> D F 1 3 7 9 11</p>







15

CO H (CO) H PO S

(10) 10 8 9 9 11 9 8 9 8 10 12

G7 Cmaj7

0:51

*gliss* *mild vib*

*f*

BU 13 (15)

(8<sup>va</sup>)

B

BU 13 (15) RPB LD (15) (15) 13 11 13 (13) (16) BU CO 10 13 13 11 13 (15) RPB LD (15) (15) 13 11 13 11

12 11

Fm9 B<sup>7</sup> B<sup>7</sup>sus4 B<sup>7</sup> E<sup>b</sup>maj7

(8<sup>va</sup>)

*Loco* *gliss*

H CO BU LD BU BU BU LD MU PO PO H PO PO S

(11) 13 13 (15) 13 (15) 13 (15) 13 (15) 13 11 (13) 13 11 10 (10) (10) 11 10 8 (8) 10 8 7

A<sup>b</sup>maj7 A<sup>b</sup>maj7<sup>#</sup>11 A<sup>b</sup>maj7 G7sus4

23

BU RPB LD BU LD

11 (13) (13) 11 8 11 8 10 (12) 10 8 10

G7 Cm7

*gliss*

Let ring slightly

S PO

10 8 (8) 6 8 6 8

1:16

*mf* *gliss*

switch to clean, wet sound (overdub on record)

MU H CO CO H CO H CO

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

Cm (stab) A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>9 A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>



28

*gliss* *gliss*

S CO CO S CO CO PO lazy BU CO BU LD H CO CO CO CO

7 8 11 7 8 11 8 11 11 8 11 11 (13) 11 10 (12) 10 8 10 8 10 10

E♭maj7 E♭7/5/A A♭maj7 A♭maj7#11 A♭maj7 G7sus4 F/G

31

*gliss* *mp* *gliss* *mf* 1:43 *gliss* 3 or 4 5

BU CO MU BU LD CO PO S S (CO) PO CO

10 (12) 8 8 11 (8) 10 (11) 10 8 10 8 8 (8) 10 8 10 8 10 8 6 8 6 10 7 8 5

G9 F/G G9 no 3rd Cm7 C(m)7sus11 Cm7 N.C. Bass & drum stab

D

*gliss* *gliss* *gliss* *gliss*

S CO CO H CO CO H CO CO S CO CO S CO MU

6 8 8 10 8 8 10 8 10 8 10 8 7 8 11 7 8 11 8 (8)

Fm9/B♭ B♭9 no 3rd E♭maj7 E♭7/5/A

37

*mp*

PO gradual BU BU CO H

8 11 11 8 11 11 (13) 11 8 10 (12) 8 11 8 10 (12) 10 8 10 8 10

A♭maj7 F/G

39

*mf* *gliss* 2:06 *gliss* 3 5

BU BU LD S H S CO H PO CO H

(10) 10 (12) 8 8 11 8 10 (12) 10 8 10 8 10 12 10 12 10 12 14 12 12 14 12 12 14

G9 no 3rd G7 Cmaj7



8va

**E**

switch back to overdrive sound *f*

PO CO CO BU *ff* BU RPB LD BU BU LD PO *f* H CO

12 12 13 13(15) 13(15) (15) (15) 13 11 13 11 13 (15) 13(15) 13 11 13 11 13

41 N.C. Fm7 B $\flat$ 7 E $\flat$ maj7

(8va)

*Loco*

*ff* BU BU LD PO *f* BU LD PO PO S H PO *ff* BU PO *f* BU LD

13(15) 13(15) (15) 13 11 13 13(15) 13 11 13 11 10 11 10 (10) 11(13) 11 8 11 8 10(12) 10 8 10

45 A $\flat$ maj7 G7sus4 \* = note becomes quieter, through (accidental?) RH damping G7

**F** ♩ = 80 2:31

*vib*

8 8 10 (10) 8 10 8 8 (8) 8 8 (8) (8) 8 11 9

48 Cm Fm9 Cm

*gliss gliss*

S S BSS LB + PO H BU CO H PO PO

(9) 8 11 9 8 10 12 (12) 10 8 10 10 8 10 8 8 (8) 8 11 (13) 8 (8) 11 8 8 11 10 11 10 8

51 Fm7 Cm Fm9

(8va)

*slightly uneven*

H PO PO H PO PO PO H PO PO PO BU

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

54 Cm



## CHORD CHART – Keyboards arranged for guitar

Note: \* = Last ♭7 passing note  
(Organ 'moves around'  
quite a bit in general)

### Melodic rock guitar instrumental

♩ = 75 GT CD COUNT

1

A

			A♭/B♭	B♭9	A♭/B♭	B♭	E♭maj7	*
--	--	--	-------	-----	-------	----	--------	---

Lead Gtr.  
pick up notes

1

A♭maj7	A♭maj7♯11	A♭maj7	G7sus4	G7	Cm(7)	
--------	-----------	--------	--------	----	-------	--

Lead Gtr.  
Bass & drums stab

2

Cmaj7		Fm9	B♭7	B♭7sus4	B♭7	E♭maj7
-------	--	-----	-----	---------	-----	--------

Bass & drum stab & fill

(B bass gtr note)

A♭maj7	A♭maj7♯11	A♭maj7	G7sus4	G7	Cm7	
--------	-----------	--------	--------	----	-----	--

Lead Gtr  
& drum fill

C

A♭/B♭	B♭9	A♭/B♭	B♭	E♭maj7	E♭7♭5/A	A♭maj7	A♭maj7♯11	A♭maj7
-------	-----	-------	----	--------	---------	--------	-----------	--------

G7sus4	F/G	G9	F/G	G9 no 3rd	Cm7	C(m)7sus11	Cm7	
--------	-----	----	-----	-----------	-----	------------	-----	--

Lead Gtr &  
Bass & drums stab

D

Fm9/B♭	B♭9 no 3rd	E♭maj7	E♭7♭5/A	A♭maj7	
--------	------------	--------	---------	--------	--

F/G	G9 no 3rd	G7	Cmaj7	
-----	-----------	----	-------	--

(vague passing chord -F♯ strings)

Bass & drum stab & fill

E

Fm7	B♭7	E♭maj7	A♭maj7	G7sus4	G7
-----	-----	--------	--------	--------	----

(B bass gtr note)

F

♩ = 80

x 11

x 13  
ON GT CD

Cm	Fm7 or m9	Cm	Fm9/B♭ (or B♭11)
----	-----------	----	------------------

R 'n' R till fade

nb - from Letter F it's a busier latin feel

GT CD ENDING = Cm11



(8va)

55

7:4

LD (13) PO 11 PO 10 H 8 PO 11 PO 10 CO 13 BU 11 13 (15) (15) BU (15) 13 (15) BU (15) 13 (15)

Fm9 Cm

(8va)

57

3:03

BU LD BU LD BU BU (13 (15) 13 (15) 13 (15) 13 (15) (15) (15) LD (15) 13 13 CO CO (13) 11 11 (11) 11 11 (11) 11 11 (11) 11 11

Fm7 Cm Fm9 Cm

(8va)

61

Loco

gradual BU 8 8 11 (13) 8 11 8 BU LD 10 (12) 10 8 10 8 (8) 10 8 8 (8) PO S S CO 10 8 6 8 10 10 7 8 10

Fm9 Cm

63

slight vib

CO CO CO PO CO 8 10 8 (8) 10 11 9 8 (8) 9 8 (8) 9 8 10 8 10 8 (8) 10 7 8 10

Fm9 Cm

65

gliss

CO CO CO CO S PO CO CO 8 10 8 (8) 10 11 9 8 (8) 9 7 8 (8) 9 8 10 8 10 8 (8) 10 10 7 8 10

Fm7 Cm



67

*gliss*

CO CO CO CO S CO

8 10 8 (8) 10 11 9 8 (8) 9 7 8 (8) 9 8 10 8 10 8 (8) 10 7 8 10

Fm7 Cm

69

*gliss*

CO CO CO CO H S

8 10 8 (8) 10 11 9 8 (8) 9 7 8 8 8 11 13 13

(3:36)

semi-harmonic (breaks into 2nd harmonic feedback)

Fm9 (SNARE DRUM FILL) Cm

71

*8va*

CO BU BU BU BU Hold bend

(13) 11 11 13 11 13 (15) (15) (15) 13 (15) (15) 13 (15) 13 (15) 13 (15) (15)

Fm9/B<sup>b</sup> Cm Fm9/B<sup>b</sup>

(8<sup>va</sup>)

*gliss*

RPB LD BU LD PO S CO BU BU BU LD

(15) 13 11 11 (11) 11 11 (11) 13 (15) 13 11 13 11 15 18 18 15 18 (20) 18 (20) (20) 18 (20) 18 15 15 15

74 Cm Fm9/B<sup>b</sup>

(8<sup>va</sup>)

3:57

*ff*

BU PO BU PO BU PO BU PO BU PO

18 (20) 15 18 15 18 (20) 15 18 15 18 (20) 15 18 15 18 (20) 15 18 15 18 (20) 15 18 15 18

76 Cm



