

# Santeria Soloing Ideas

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The eight measure solo in Santeria is built using the E major pentatonic scale, G# major pentatonic scale, C# minor pentatonic scale (which is relative to E major pentatonic), and chromatic runs. It is played over two progressions of: E / G# / C#min / B . Identifying each of these elements will help you to craft your own solo, which you can apply during an extended jam. Practice right along with the song, which will function as a jam track.

Examine each measure. Write in the notes.

E major pentatonic run

D# and C# come from the G# major scale

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). The first measure is labeled 'E' and contains a pentatonic scale: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), followed by a slash. The second measure is labeled 'G#' and contains: B4 (quarter), C#5 (quarter), D#5 (quarter), E5 (quarter), F#5 (quarter), followed by a slash. Below the staff are three guitar strings: Treble (T), Middle (A), and Bass (B). Fingerings are indicated by numbers 1-4. A 'Pull' technique is shown on the A string at the 11th fret. A 'str I' (string I) label is above the first measure. A 'sl' (slide) label is below the first measure. A '1/2' label is above the second measure. A 'sl' label is below the second measure.

C# minor lick

Chromatic run used over B major

The diagram shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The first measure is labeled 'C#m' and contains a chromatic run: C#4 (quarter), D#4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), followed by a slash. The second measure is labeled 'B' and contains: B4 (quarter), C#5 (quarter), D#5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), followed by a slash. Below the staff are three guitar strings: Treble (T), Middle (A), and Bass (B). Fingerings are indicated by numbers 1-4. A 'Pull' technique is shown on the A string at the 12th fret. A 'str I' (string I) label is above the first measure. A 'sl' (slide) label is below the first measure. A '1/2' label is above the second measure. A 'sl' label is below the second measure. A 'P' (pick) label is below the first measure. 'H P' (hammer-on/pull-off) labels are below the first measure. 'H H' (hammer-on) labels are below the second measure.

E major pentatonic over E  
 (looks the same as C# minor pentatonic)

Chord tones: major 3<sup>rd</sup> and perfect 5<sup>th</sup> over G#

Musical notation for E major pentatonic over E and G#. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff. Below the staff are three bass staves labeled T, A, and B, with fret numbers and techniques indicated. The first measure is over an E chord, and the second measure is over a G# chord. Techniques include 'Pull', '3' (triplets), '6' (sixteenth notes), 'P' (palm mute), 'H' (hammer-on), and 'sl' (slide). A '1 1/2' fret mark is also present.

C # minor pentatonic licks

Overlapping scale tones work over C#min and B

Musical notation for C# minor pentatonic licks over C#min and B. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody is written on a single staff. Below the staff are three bass staves labeled T, A, and B, with fret numbers and techniques indicated. The first measure is over a C# chord, and the second measure is over a B chord. Techniques include '1 1/2' fret mark, 'let ring', '3' (triplets), '1 1/2' fret mark, 'Pull', and 'A.H.' (aftertouch). A 'Fl' (flamenco) technique is indicated at the end.

After you go through this solo measure by measure download the Santeria Soloing Ideas PDF and work through the ideas to create your own solo.

Here's a little homework

Major Scale Formula:    1    1    1    1/2    1    1    1    1/2

Write out the major scale for E and B.

Major Pentatonic Scale formula: 1 2 3 5 6

Write out the pentatonic major scale for E and B.

Minor Scale Formula: \_\_\_\_1\_\_\_\_1/2\_\_\_\_1\_\_\_\_1\_\_\_\_1/2\_\_\_\_1\_\_\_\_1

Write out the C# minor scale.

Minor pentatonic scale formula: 1 b3 4 5 b7

Write out the C# minor pentatonic scale.

The G# major scale is sort of complicated and is simplified by writing as Ab major.

G# A# B# C# D# E# F## G# Yes, you can say B# and E# here, as well as F## - F double sharp.

Ab Bb C Db Eb F G Ab As you can see this is easier.

The reason we call it G# major:

In this song the G# minor chord, which occurs naturally in the key of E major, has been changed to G# major. We don't have an Ab in the key of E major so you shouldn't call this Ab major. This is the short answer and you can read a more in depth explanation below.

The G# major chord is not in the key of E major and is used in place of a naturally occurring G# minor chord. Try playing a G# minor chord in place of this and you will hear the progression change significantly and become weaker. Substituting the G# major chord gives the progression a lift and creates motion by strongly leading to the C# minor.

G# major is the dominant chord of C# minor so it is the strongest chord to use when leading to C# minor. Play this progression: C# minor / G# minor / C# minor. Notice the strong resolution to C# minor. Again, the naturally occurring G# minor chord is changed to G# major. This is why we call it G# major, not Ab major. The note Ab does not occur in the key of E major.

Extra Stuff:

Here's a list of chords that occur naturally when harmonizing the E major scale:

I          ii          iii          IV          V          vi          vii o          I  
E major, F# minor, G# minor, A major, B major, C# minor, D# diminished, E major

The capital roman numerals denote major chords built off of the 1<sup>st</sup>, 4<sup>th</sup>, and 5<sup>th</sup> scale degrees or I, IV, and V respectively.

The lowercase roman numerals denote minor chords built off of the 2<sup>nd</sup>, 3<sup>rd</sup>, and 6<sup>th</sup> scale degrees or ii, iii, and vi.

The vii o denotes a diminished chord.

The Santeria progression in roman numerals: I III iv V and studying progressions will lead to more interesting soloing and songwriting.

Again, after you go through this solo measure by measure download the Santeria Soloing Ideas PDF and work through the ideas to create your own solo.