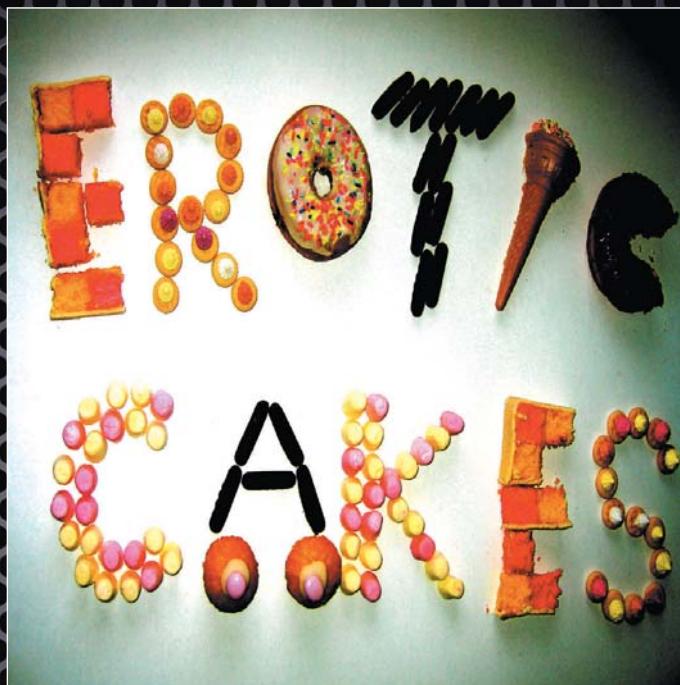




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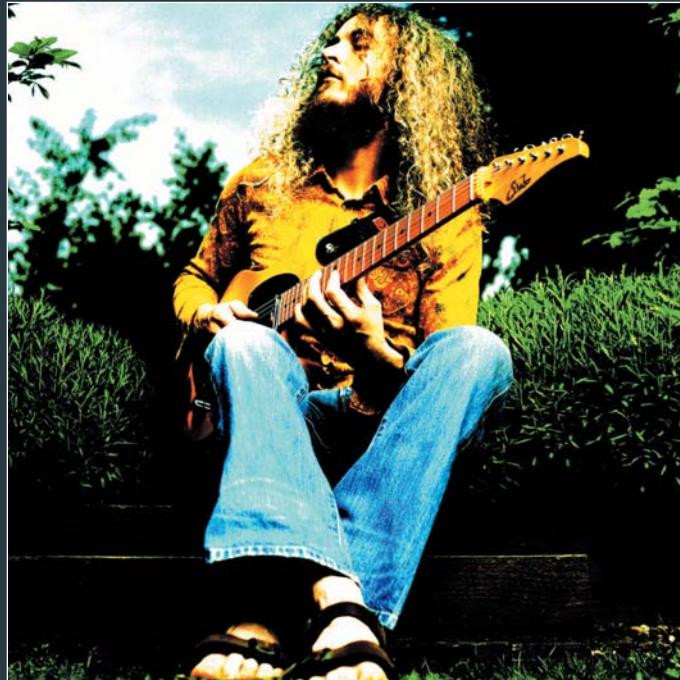


Erotic Cakes - The Backing Tracks

All the transcriptions in this book were
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Introduction

Greetings, one and all!

Guthrie here...

Hearty felicitations and congratulations on your purchase of this Erotic Cakes Jamtracks package. I'm happy to report that General MIDI and his Magic Band were in no way involved with the manufacture of these backing tracks: they're remixes of the actual album sessions. Apart from the fact that the most prominent guitar parts have been removed, what you have here is the exactly same as the album - Pete and Seth's splendid drum 'n' bass contributions are very much in evidence, as is Jan's unparalleled mixing prowess - so hopefully you'll enjoy the sound quality and "real band" vibe of the tracks...

May you have a Most Excellent time jamming along!

About the transcriptions...

It's probable that you've grown accustomed to the "everything on a plate" fashion in which instrumental guitar music is normally transcribed. Perhaps you've even become somewhat dependent on the comforting notion that a transcription can tell you exactly what to do at any given moment in the track.

If so, you may at first feel a little perplexed (or even cheated!) by the accompanying pdfs , which offer only the main themes and general harmonic structure for each track - rather than documenting every last string squeak and pick scrape in slavish detail... Well, I've had many a discussion with the good people at Jamtrack Central about the best way to present this material, and we've always concluded that our approach should reflect the spirit in which the music was written and recorded.

Interestingly, I've met a number of fellow musicians over the years who seemed to think that every note on the Cakes album was composed. In reality, the intent behind this music was much closer to the "jazz" mentality - in each tune, the composed passages are interspersed with sections where the guitar is meant to improvise around a predetermined chord progression.

(The main melody from something like Waves, for instance, is entirely "composed" - so it pretty much remains the same from one gig to the next. On the other hand, the ring modulated "robot solo" from the title track is something which could never, ever happen again. To my way of thinking, however, that's absolutely fine - it was never meant to be replicated...)

In general, the solos you hear on the album aren't meant to be set in stone: they're just recordings of whatever I happened to feel like playing when the engineer hit the red button on one particular occasion, in a studio in North Hollywood, several years ago...

The parts you'll find notated in the accompanying transcriptions comprise every composed note from the album. Once you've worked out how all the key parts fit into the overall structure, you'll essentially know the songs as well as I do! At that point, I would urge you to start having a ridiculous amount of fun with the solo sections, taking every liberty imaginable in the name of injecting some of your own personality into the music.

Some general thoughts

In a moment, you'll find some brief tips on the kind of note choices I would recommend for the solo sections in each track. Before we get to any of that stuff, however, I'd like to share a few general observations with you.

Much of what follows is based on my experience of the kind of guitar players who most commonly attend my gigs and clinics. These guys (and yes, they are almost exclusively guys!) often have bucketloads of theoretical knowledge, coupled with a terrifyingly high level of metronome-honed technical proficiency... yet so many of them suffer from an overwhelming lack of confidence when they tentatively approach what they perceive as the dauntingly nebulous concept of improvisation.

(If you don't relate to the above - or you're just the impatient type! - and you'd rather skip ahead to the more specific stuff later on, I won't be offended... but the following bit pretty much sums up my whole approach to note choice, etc - so at least some of it may prove enlightening...)

Given that the tips below mostly consist of various scales and modes, I feel duty-bound to say this: whilst scales are undeniably good things, I suspect that guitarists as a breed spend way too much time focusing on them. This is understandable: they're easy to teach, easy to learn - provided you're willing to put the requisite amount of hours in - and the speed at which you can play various scales offers an appealing yardstick by which a player's "progress" can be measured...

To be fair, it's obviously useful to be able to classify a certain selection of notes as "right" whilst dismissing all the remaining options as "wrong" - but if your goal is to make a melodic statement with any kind of musical value, you need to take things one step further and become familiar with the distinctive mood and quality of each note, relative to the harmonic context of the music as a whole. (Whizzing up and down a memorised scale pattern on autopilot is certainly fun for a while - unless you pick the wrong scale, of course - but this tactic eventually leads to frustration when you realise that the fretboard pattern is telling you what to play, rather than the other way around.)

The reality is that, at any point during an improvisation, you're perfectly entitled to play any one of the twelve notes of the chromatic scale. To do so with confidence, however, requires the ability to predict the overall effect of any given note before you commit to actually playing it.

(I can think of at least three obvious ways to improve your abilities in this area: transcribing stuff by ear, trying to sing along with your playing - which can increase your melodic awareness immeasurably - and simply slowing down when you jam over a track, just to let each note breathe for long enough that you can hear the effect it has over the chord in the backing music.)

Maintaining interest throughout the course of an improvisation is largely a matter of balancing tension and release. To accomplish this in real time, the musician has to make aesthetic decisions on a note-by-note basis. Rather than trying to remain fully conscious of all the theoretical stuff when you play, I think it's best in the long term to aim for a more instinctive understanding of how things sound, and this can be developed simply by listening to what you're playing and evaluating its tension/stability as you go along.

If this sounds daunting, remember that you learned to talk in exactly the same way, and that you can now string together complex sentences in your native tongue quite effortlessly - without ever pausing to think about (for example) the correct way to decline an irregular verb! You just do it, because that's the way you learned - and doesn't it feel good?!

Thus, any one of the "play scale x over chord y" tips listed below actually takes all of the following as read:

Over any given chord, the root note will always be the most stable sounding note choice. That doesn't necessarily mean it's always the best note choice: all good things in moderation!

The other notes contained within that chord will tend to yield a satisfying melodic quality. Each note does this in a subtly different way: the fifth provides a nice all-purpose "thickness" - somewhat reminiscent of the root note, but with slightly less stability - whereas the third imparts a "happy" or "sad" character... and so on.

If a note occurs in your chosen scale or mode but not in the chord itself, it will add an interesting new colour - some of these notes sound more pleasant than others, depending on the "brightness" or "darkness" of the scale/mode in question. (The #4 in a lydian mode sounds pretty enough that you can safely linger on it without alarming people, whereas the b2 in a phrygian mode is a different beast altogether, and as such it needs to be handled with care...)

The remaining chromatic notes - those suspicious-looking pitches which don't belong in the scale at all - also have their uses. If you were to slip one in discreetly between two neighbouring scale tones, it would most likely create a pleasing sense of movement - but your listener might scarcely notice that you'd just played a "wrong" note. If you were to draw more attention to the same "wrong" note (by playing it in isolation, increasing its duration, making it louder, repeating it, placing it on a main beat within the rhythmic pulse of the music... or any combination of those things) your listener would almost certainly feel a little uncomfortable. Perverse though it may sound, this can be a good thing: if you feed your listeners with a constant diet of obvious root notes and saccharine thirds, they'll eventually start to take these "good" notes for granted and you'll run the risk of losing their interest... so from time to time it's good to throw in a little tension, just to keep everyone on their toes...

The balance between these different note-flavours will help to determine whether your playing sounds stable or unpredictable, melodic or dissonant, soothing or challenging, earthly bluesy or bewilderingly jazzy, etc etc. You're the boss, after all - it's your solo!

Waves

Waves

Solo Tips

Just for fun, let's start at the end of the tune, where you'll be soloing over the progression from the A section. The bad news is that, at various points throughout the progression, you'll need to use F# aeolian, E mixolydian, B dorian, C# phrygian and D lydian. The good news is that all those modes contain exactly the same notes, so you can start by simply using a single scale shape as your guide: just try to listen to the notes in each chord throughout the progression.

The B section can be tackled in exactly the same way - though our miracle scale shape now encompasses the additional mode of A ionian over the A/C# (albeit fleetingly!)

For the C section, a little more awareness of the changes is required. Try the following:

Am11/Fmaj7#11 - use A aeolian/F lydian (which contain the same notes)

C#m7/Amaj7#11 - use C# aeolian/A lydian (be careful when the C#m7 appears for the first time - after the initial hurdle of acknowledging that modulation, you'll realise that you're basically doing the same thing as before, but two whole tones higher...)

E/D, D, Bm11 - use D lydian for the E/D and D chords, and then B aeolian for the Bm11

Amaj7 - use A lydian here. Admittedly, A ionian should really make more sense when you consider the harmony in the previous few bars... but I think bar 29 of the transcription marks a very pronounced "scene change", and I quite like the added brightness offered by the #4 of the lydian mode at this point. (Why not try both and draw your own conclusions?)

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WAVES - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Main theme

Chords: E/F# (x4), F#m (x2), E/F#, Bm7, C#m7, F#m, E/F#, F#m, Dsus2, Esus2, F#m, E/F#, F#m, Dsus2, Esus2, Bm11.

Bass Line: T (Treble), A (A), B (B). Fingerings: 5-7, 9, 12, 14; 6-7, 9-11, 12-14, 9-11, 7-9, 11-12; 4-7, 9-12, 5-9, 10-12, 12-9, 7-9, 11-12, 9-11, 7-6, 11-9, 10-7, 5-6; 4-6, 7-10, 9, 11-9, 7-6, 4-7, 11-12, 9-11, 7-11, 10-9, 11-12, 9-5, 7-6, 7-5, 4.

B Solo 1 over these chords...

Chords: E, F#m, A/C#, D, E, F#m, Bm11.

Bass Line: T (Treble), A (A), B (B).

Time Signature: 4/4.

Duration: [0:49].

13

E F[#]m A/C[#] D A Bm11

T
A
B

C Solo 2 over these chords...

17

Am11 Fmaj7#11 C#m7 Amaj7#11

[1:50]

T
A
B

25

E/D D Bm11 Amaj7

T
A
B

D Middle section

33

12 [2:52]

T
A
B

36

T
A
B

37

8va

T
A
B

Erotic Cakes

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Erotic Cakes

Solo Tips

For the fusion-flavoured C section, try:

Am11 - A dorian

Amaj7#11 - A lydian

Dm11 - D dorian

Gmaj7#11 - G lydian

You might also enjoy experimenting with some minor pentatonic stuff, moving from Am-G#m-Am-Bm over those four chords.

(Oh - and, much as you might expect, that Abmaj7#11 right at the end of the C section can be handled in much the same way as the Gmaj7#11: just do the same stuff, but one fret higher...)

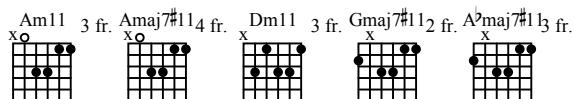
For the chaotic middle section, anything goes - as a starting point, try drifting in and out of your bluesy Em pentatonic/dorian comfort zone!



EROTIC CAKES - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)



A Introduction

$\text{♩} = 142$

Musical score for measures 1-5 of the introduction. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 0, (0), 7, 6, 5, 8, 7, 6, 8, 4, 5, 0, 0, 1, 1, 1, 0. Measures 1-5 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

Gtr I

Musical score for measures 6-10 of the introduction. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 7, 6, 5, 8, 7, 6, 6, 5, 4, 7, 6, 8, 5, 4, 7, 5, 3, 6, 5, 4, 0. Measures 6-10 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

T
A
B

Musical score for measures 11-15 of the introduction. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 7, 6, 5, 8, 7, 6, 6, 5, 4, 7, 6, 8, 5, 4, 7, 5, 3, 6, 5, 4, 0. Measures 11-15 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

T
A
B

Musical score for measures 16-20 of the introduction. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 7, 6, 5, 8, 7, 6, 6, 5, 4, 7, 6, 8, 5, 4, 7, 5, 3, 6, 5, 4, 0. Measures 16-20 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

T
A
B

Musical score for measures 21-25 of the introduction. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 6, 5, 4, 7, 7, 6, 6, 6, 6, 5, 5, 4, 4, 6, 6, 5, 5, 5, 4, 4, 4, 4, 3, 3, 5, 5, 4, 4, 4, 4, 3, 3, 2, 2, 1, 2, 5, 0. Measures 21-25 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff. Fingering is indicated above the bass staff: 3, 2, 3, 2, 1, 3, 2, 3, 2, 1, 3, 2, 3, 2, 1.

Fingering: 3 2 3 2 1 3 2 3 2 1 3 2 3 2 1

T
A
B

B Main theme

Musical score for measures 26-30 of the main theme. The top staff shows a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff shows a bass clef and a bass staff. The bass staff has tablature below it with note values 0, 7, 6, 5, 8, 7, 6, 6, 5, 4, 7, 6, 8, 5, 4, 7, 6, 5, 4, 7, 6. Measures 26-30 consist of eighth-note patterns on the treble staff and sixteenth-note patterns on the bass staff.

21

T
A
B

7 5 3
8 4 7, 6
6 5 4 0 (0) 7 6 5 8 7 6 8 4 5 0 1
sl.

1.

24

Fingering: 3 2 3 2 1 3 2 3 2 1 3 2 3 2 1

T
A
B

7 6 5 8 7 6 6 5 4 7 6 6 5 4 6 5 5 4 3 5 4 4 3 2 1, 2 5
sl.

2.

26

Fingering: 3 2 3 2 1 3 2 3 2 1 3 2 3 2 1

T
A
B

7 6 5 8 7 6 6 5 4 7 6 6 5 4 6 5 5 4 3 5 4 4 3 2 1, 2 5
sl.

C Solo over these chords...

Am11

Amaj7#11

Dm11

1., 2., 3.
Gmaj7#114.
A⁹maj7#11

28

[0:54]

D Ending

33

[3:33]

T
A
B

(0) 7 6 5 8 7 6 8 4 5 0 0 1 1 0 (0) 7 6 5 8 7 6 6 5 4 7 6

36

T
A
B

7 5 3 6 5 4 0 (0) 7 6 5 8 7 6 8 4 5 0 0 1 1 0

The musical score consists of a treble clef staff above a guitar tab. The treble clef staff contains sixteenth-note patterns. The guitar tab has three horizontal lines representing the strings, labeled T (top), A (middle), and B (bottom). Below the strings are six horizontal lines representing the frets. Fingerings are indicated above the strings: the first measure shows 7, 6, 5 over 8, 7, 6; the second measure shows 6, 5, 4 over 7, 6, 5; the third measure shows 8, 7, 6 over 6, 5, 4; and the fourth measure shows 8, 7, 6 over 7, 0.



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Solo Tips

You can actually jam over the solo sections in this track and achieve some pretty good results using nothing more complex than the humble Bm pentatonic scale. This is splendid news: it means that a player who may not feel entirely comfortable with the whole jazz/fusion thing can simply build on that trusty pentatonic framework, adding one new idea at a time.

A few chromatic notes can work very well here if they're applied in the right way, but the most important thing is to stay focused on what's actually going on in the chord progression. Try these scale choices, if you feel so inclined...

For the B section:

Bm7 - B aeolian

D9 - D mixolydian

Gmaj7 - G lydian

F#7b9 - F# phrygian dominant (if you like Yngwie) or F# superlocrian (if you like Larry!)

Additional info for the E section:

Em11 - E dorian (the same notes as the B aeolian and G lydian we encountered earlier.) This will work for the whole of bars 25-26, so don't panic about the density of the chords as notated in the tab - everything's going to be just fine.

A11 - A mixolydian

A#dim7 - you could interpret this as an F#7b9 with no root, and use F# phrygian dominant. You might also like to try the whole-half diminished scale, starting on A#. Or you could play it safe and stick to the notes of the A#dim7 arpeggio. (Frankly, it's only there for one beat at the end of bar 23... so you could be forgiven for not worrying too much about this chord!)

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WONDERFUL SLIPPERY THING - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Introduction

$\text{J} = 96$ (E7)

T
A
B
H 0 x x x x x x
L R L L R L

B Solo 1 over these chords...

Bm7 D9 Gmaj7 F#79
[0:05]

C Main melody

Bm7 D9 Gmaj7 F#79 E11 E9
[0:45]

D Riff section 1

[1:05]

1.

13

T A B

7 5 7 (7) 0 0 x 4 x 5 x 6 7 x 5 7 x 6 7 6 4 5 4 7 7 5 7 (7) 0 0 x 4 x 5 x

sl. H P P sl.

16

T A B

10 11 10 9 7 9 7 6 7 5 7 4 7 7 5 7 (7) 0 0 x 4 x 5 6

sl.

18

T A B

7 9 10 14 17 T 14 10 9 10 14 17 H H T H H T P P H sl. T T P H H Hs. T P H H H H

3 7 11:8 3 6 3 5

Full

8va

E Solo 2 over these chords...

Gmaj7 Bm7 Em11 Bm7 D9

[1:35]

T A B

7 9 10 14 17 T 14 10 9 10 14 17 H H T H H T P P H sl. T T P H H Hs. T P H H H H

Gmaj7 Bm7 Em D/F# G Bm A11 A#dim7

23

T A B

Bm7 D9 Gmaj7 F#79 E11 E7 Gmaj7 F#79

27

T A B

F Altered melody section

Am7 8va C/G F#m75 8va F13 B7#11 Am7 F#m75 F13

G Riff section 2

[2:25]

H Final melody & ending

Bm7 D9 Gmaj7 F#79 E11 E7

[2:55]

Gmaj7 F#79 Bm7 D9 Gmaj7 F#79

46

T
A
B

sl.

Full Full Full

1 1/2

Full

G/F
8va

49

T
A
B

12 (13) 15 13 17 (17) 17 17 14 17 19 22 19 17 14 21 19 16 14 21 19 17 14 16

Full Full Full 1/2

H H T H H T H H T P P T P P T P P

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Ner Ner

Ner Ner

Solo Tips

Let's start with the intro section. Live, I generally find myself just playing the riff at this point, but if you fancy soloing over the chords it might be helpful to simplify the chord names... (The voicings in the riff are very specific, hence the profusion of terrifying-looking slash chords in the tab!) You could view the basic four bar progression as D5 C5 - D5 C5- Bb Am - G F: as ever, it's important to latch on to the changing chord tones as much as possible here, but a nice shortcut would be to use D dorian for the first two bars, switch to D aeolian for bar 3 and then back to D dorian for bar 4. (Listening out for any B or Bb notes in the chord progression should explain why this works better than sticking with one scale throughout!)

The B section can also be simplified. Think of the main body of it as alternating between Eb and F every two bars; thus, you would use Eb lydian and F mixolydian - which are essentially the same thing. These same notes could also be used for the final two bars of this section (acting as D phrygian and F mixolydian) - though I personally prefer a touch of the natural 2 over the Dm7, rather than the b2 offered by the D phrygian mode: it's just a little brighter...

For the F section, it helps to think slightly more like a jazz player and treat each chord on its own merits, rather than looking for a "one scale fits all" shortcut. At any rate, these would be good starting points:

Gm11, Ebmaj9, Eb/F - use G dorian, Eb lydian, F mixolydian (all the same notes!)

Db/Gb - use Gb lydian

Bb/C (there's one of these right at the end of the solo!) - use C mixolydian.

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NER NER - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

Tuning: D A D G B E (low to high)

A Intro

1 Dsus2 Csus2/F B²sus2/E Csus2/A Dsus2/G Csus2/F
T A B
sl. sl.

B Main theme

5 Dsus2 Csus2 Dsus2 Csus2 B²sus2 Csus2/A
[0:30] T A B
sl. sl. sl. sl.

8 Dsus2/G Csus2/F E²maj9 E²/F
T A B
sl. sl. sl. sl.
tr~~~~ Full Full
(8) 10 10 7 5 sl.

11 E²sus2/A²
T A B
sl. sl. sl. sl.

13
T A B
sl. sl. sl.

C Solo 1 over these chords...

15 [1:01] T A B

19 T A B

23 Dm7 E/F

Repeat main theme [1:31] and then play solo 2 over the same chords as solo 1 [2:01]

D Middle section 1

27 [2:32] T A B

30 T A B

33 T A B

D7⁹ Gm/B⁷ D7/A Gm E⁷/G⁷ D/A

T 8 7 5 10 8 10 8
A 7 10 7 10 7 8 7 5
B 5 6 8 8 8 6 4 5 4 5

E Middle section 2

[3:02]

1.

T 10 10 10 10 10 10
A 8 8 8 8 8 8
B 5 4 3 2 1 sl.

2.

3.

T 10 10 10 10 10 10
A 8 8 8 8 8 8
B 2 1 sl.

let ring -----|

T 6 4 6 4 6 4 10 10 10 10 10 10
A 3 5 3 5 3 5 8 8 8 8 8 8
B 3 3 2 1 sl.

F Solo 3 over these chords...

Gm11 4 E⁷maj9 4 E⁷/F 2 Gm11 2 D⁷/G⁷ 2 E⁷/F 2

[3:32]

T 1 1 1 1 1 1 1 1 1 1 1 1
A 1 1 1 1 1 1 1 1 1 1 1 1
B 1 1 1 1 1 1 1 1 1 1 1 1

1. E♭maj9 2 Gm11 2 D♭/G♭ 2 E♭/F 2 | 1., 2. 3. B♭/C 2

Fives

Fives

Solo Tips

Once you're comfortable with the 5/4 groove and the somewhat frantic tempo, this is actually a pretty simple tune, and the same three chords run throughout the whole thing...

Scale-wise, I think A dorian is a good bet for the Am11, and Db lydian is definitely the way forward when tackling the Db-maj7#11.

What to play over the Fm11 is slightly more of a grey area: if your main concern is acknowledging what just happened over the previous Am11, you'll probably want to use F dorian... but if you're more interested in flowing smoothly into the following Dbmaj7#11 you'll be more inclined to favour F aeolian.

If in doubt, I can suggest two opposing (but equally valid) policies:
avoid the b6 and 6 altogether when playing over the Fm11, or
concoct a new all-purpose scale featuring both kinds of 6th!

(I should add that the solo I did on the album version of this tune descends into the realms of über-chromatic gibberish in places, so... I suppose the moral of this story is: play whatever feels right at the time!)

you may also like....



Funky Blues

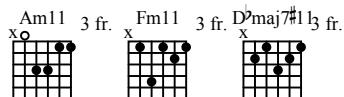
As you may know, Guthrie recorded new solos over some of our backing tracks, exclusively for our Youtube channel - Funky Blues is one of the most requested. The package includes video, backing track, solo and transcription.

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FIVES - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)



A Introduction

$\text{♩} = 152$
Am11

Musical score for the Am11 introduction. It consists of two staves. The top staff is a treble clef staff with vertical bar lines. The bottom staff is a bass clef staff with vertical bar lines. Both staves have six horizontal lines. The Am11 chord is played on the first and third beats of each measure. The bass line consists of eighth-note patterns.

Am11

Musical score for the Am11 section. It consists of two staves. The top staff is a treble clef staff with vertical bar lines. The bottom staff is a bass clef staff with vertical bar lines. Both staves have six horizontal lines. The Am11 chord is played on the first and third beats of each measure. The bass line consists of eighth-note patterns. Fingerings are indicated above the bass staff: T 3, A 5, B 0. Slurs are indicated below the bass staff: sl., sl., sl., sl.

Fm11

Dmaj7#11

Musical score for the Fm11 and Dmaj7#11 sections. It consists of two staves. The top staff is a treble clef staff with vertical bar lines. The bottom staff is a bass clef staff with vertical bar lines. Both staves have six horizontal lines. The Fm11 chord is played on the first and third beats of each measure. The Dmaj7#11 chord is played on the second and fourth beats of each measure. The bass line consists of eighth-note patterns. Fingerings are indicated above the bass staff: T 8, A 6, B 8. Slurs are indicated below the bass staff: sl., sl.

Am11

Musical score for the final Am11 section. It consists of two staves. The top staff is a treble clef staff with vertical bar lines. The bottom staff is a bass clef staff with vertical bar lines. Both staves have six horizontal lines. The Am11 chord is played on the first and third beats of each measure. The bass line consists of eighth-note patterns. Fingerings are indicated above the bass staff: T 0, A 10, B 8. Slurs are indicated below the bass staff: sl., sl., sl., sl.

B Theme A

Am11

Musical score for Theme A. It consists of two staves. The top staff is a treble clef staff with vertical bar lines. The bottom staff is a bass clef staff with vertical bar lines. Both staves have six horizontal lines. The Am11 chord is played on the first and third beats of each measure. The bass line consists of eighth-note patterns. Fingerings are indicated above the bass staff: T 15, A 13, B 12. Slurs are indicated below the bass staff: sl., H P, sl., sl., sl., sl., sl., sl., sl., sl.

Fm11

D²maj7#11
8va-----1

Am11
8va-----1

Am11
[1:11]

Fm11

D²maj7#11
8va-----1

T 12 13 (13) 15 15 | 12 12 8 (8) 10 11 10 | 11 (11) 13 18 (18)

A

B

sl. sl. sl. sl.

Am11

8va-----1

T 20 16 20 16 13 14 13 16 15 16 13 15 | 13 15 15 15 13 15

A

B

sl. sl.

8va-----1

T 14 (14) 12 13 14 (14) 12 | (12) 13 14 (14) 12 13 14 | 15 13 12 14

A

B

sl.

C Theme B

Am11

8va-----1

[1:35]

T 12 17 12 12 17 12 12 17 12 12 17 12 12 17 12 12 17 12

A

B

H T H T H T H T H T H T H T H T H T H T H T H T H T H T H T

Fm11

8va-----1

T 15 20 15 15 20 15 15 20 15 15 20 15 15 20 15 15 20 15

A

B

H T H T H T H T H T H T H T H T H T H T H T H T H T H T

D^bmaj7#11
8va----- 1 8va----- 1

45

Am11
8va----- 1 8va----- 1

47

N.C.
8va----- 1

49

Am11
8va----- 1

53

D Solos over these chords...

Am11 4 Fm11 2 D^bmaj7#11 2 Am11 4

51

[2:00]

T A B

E Theme B repeat

Am11
8va----- 1 8va----- 1

63

[3:59]

Fm11
8va----- 1 8va----- 1 8va----- 1

68

D²maj7#11 8va-----1 8va-----1

67

T 13 18 13 T 13 18 13

A 13 18 13 18 13 13 18 13 13 18 13 13 18 13 13 18

B

H T H T H T H T H T H T H T H T H T H T

Am11 8va-----1 8va-----1

69

T 12 17 12 T 12 17 12 T 12 17 12 12 17 12 12 17 12 3x

A 12 17 12 17 12 12 17 12 12 17 12 12 17 12

B

H T H T H T H T H T H T H T H T H T H T

8va-----1

71

T 12 12 17 12 T 12 17 12 sl.

A 12 17 12 12 17 12 12 17 12

B

H T H T H T sl.

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Solo Tips

This one's nice and easy - you can use an E major scale throughout the solo section (these notes can act as either E ionian or A lydian, depending on the chord.) You might enjoy using an E major pentatonic shape as a basic framework for this one...



UNCLE SKUNK

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Verse 1 - unison guitars
 $\text{♩} = 68$

E
8va-----1

Whammy pedal notation (set pedal to raise pitch 1 octave)

/ = up (depress pedal) \ = down (release pedal) /-----\ = depress, hold, release

1

T 19 14 17 16 12 9 14 16 12 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9

A

B

P sl. sl. sl. H H

A

3

T 11 9 7 6 7 4 (4) (4) 2 2

A

B

sl. sl. sl. P sl. sl. sl. sl.

Full ↘

F#m7 B11 E

N.C.

6

T 8 9 10 12 12 12 14 9 9 12 7 7 12 9

A

B

6 7 sl. sl. sl. sl. sl.

2

B Verse 2 - harmony guitars

E
8va-----1

9

[0:28]

T 19 14 17 16 12 9 14 16 12 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9

A

B

sl. sl. sl. H H

T 14 9 12 11 11 9 5 7 12 9 6 7 4 8 8 7 6 11 10 9 14 13 12 11

A

B

sl. sl. sl. H

11

T A B

11 9 7 6 7 4 2 4 7 1 6 9 11 13 12 14 14 17 21 19 17 18 20 16 16 16 18 16 13 14

sl. sl.

T A B

13 13 16 12 14 14 16 16 21 16 14 14 14 16 14 12 14 13 11 13 9 11 11 9 14 11 9

sl. H sl. H sl. H P sl. H P sl. H sl. sl. sl. sl. sl. sl. sl.

A F#m7 B11 E

13

T A B

Full Full Full 1 1/2 2

9 11 11(11) 8 9 10 (10) 12 12 (12) 12 9 (9) (9) 7 7 12 9

sl. sl. sl. sl.

T A B

Full Full Full 1 1/2 2

7 7 11 8 9 10 (10) 12 (12) 12 9 (9) (9) 7 7 12 9

sl. sl. sl. sl.

C Chorus 1 (whammy pedal)

Gmaj7 8va F#m9 B11 Emaj9 8va Gmaj7 F#m7 B11

17 [0:56]

T A B

19 16 17 18 16 (16) 19

sl. sl.

whammy: (both gtrs) / \ \ \ / \ / \ \ \ /

T A B

7 4 5 6 4 4 (4) 7

sl. sl.

Emaj9
8va--
Gmaj7
F#m9 B11 Emaj9

T A B

sl. P sl. P sl. P sl. P P sl.

16 14 16 14 16 14 19 16 19 22 21 19 19 21 22 12 12 5

1 1/2 Full Full

T A B

sl. P sl. P sl. P sl. P P

9 7 9 7 9 7 12 9 0 12 12 12 11 9 12 0 9 7 7 9

sl. sl.

Am9
8va----- F#m7 F#m9 F#m11 Am7/C B13sus4

T A B

12 10 10 12 19 17 10 12 12 10 10 12 19 17 17 19 12 10 7 9 16 14 10 12 15 13 8 10 16 14 12 14

/----\ /----\ /----\ /----\ /----\ /----\ /----\ /----\

T A B

9 7 7 9 16 14 7 9 9 7 7 9 16 14 7 9 9 7 4 6 13 11 7 9 12 10 5 7 13 11 9 11

D Verse 3

E
8va-----

25 [1:24]

T 19 14 17 16 14 12 9 14 16 12 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9

A P sl. sl. H H

B 8va-----

T 19 14 17 16 14 12 9 14 16 12 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9

A P sl. sl. H H

B 27 Full 1/2

T 9 7 6 7 4 (4)(4) 2 2 4 6 11 9 9 13 11 12 12 11 9 12 9 11 11 9 11 9 11

A sl. sl. sl. P sl. sl. sl. sl.

B 11 9 11 14 11 13(13) 18 13 9 11 11 14 11 14 11 14 16 13 11 13 11 9 11 9 11 11 6 9

T sl. sl. sl. sl. sl. sl. sl. H P sl. sl. sl. sl.

A

B

A F#m7 B11 E

29

T A B

sl. H sl. sl. sl.

8va-----

Full Full 1/2 Full 1 1/2 1 1/2

T A B

10 9 14(14) 16 17 17 17 17 17 19 19 16 16 (16) 14 14 16 (16)

H H sl. sl.

E Bridge

A F#m7 B11 E

33 [2:07]

T A B

12 12 12 12 12 12 12 14 14

sl.

8va-----

/---\ /---\ /---\ /---\ /---\ /---\ /---\ /-----\ 8va-----

T A B

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 10 10 19 19

Repeat chorus [2:21]
Solo (verse chords) [2:49]
Bass solo (chorus chords) [3:46]

sl.

F Verse 4E
8va-----

37 [4:14]

T 19 14 17 16 14 12 9 14 10 12 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9
A
B sl. sl. sl. H H

T 14 9 12 11 9 11 7 9 5 7 12 9 11 12 13 13 12 11 9 11 8 9 11 11 10 9 11 12 10 9
A
B sl. sl. sl. H H

39

T 11 9 6 7 4 4 2 (2) 4 6 4 6 4 6 7 17 (17) 16 12 14 12 13 14 12 13 11 9
A
B sl. sl. sl. sl. H sl. T sl. sl.

T 11 9 6 7 4 4 2 (2) 7 9 13 14 16 (16) 17 11 13 (13) 14 sl. sl.

A N.C.

F#m7 B11 E

41 Full Full Full 1 1/2 1 1/2

T A B T A B T A B

9 11 11(11) 8 9 10 10 (10) 10 10 | 12 12 9 9 (9) 7 7 12 9

sl. sl. sl.

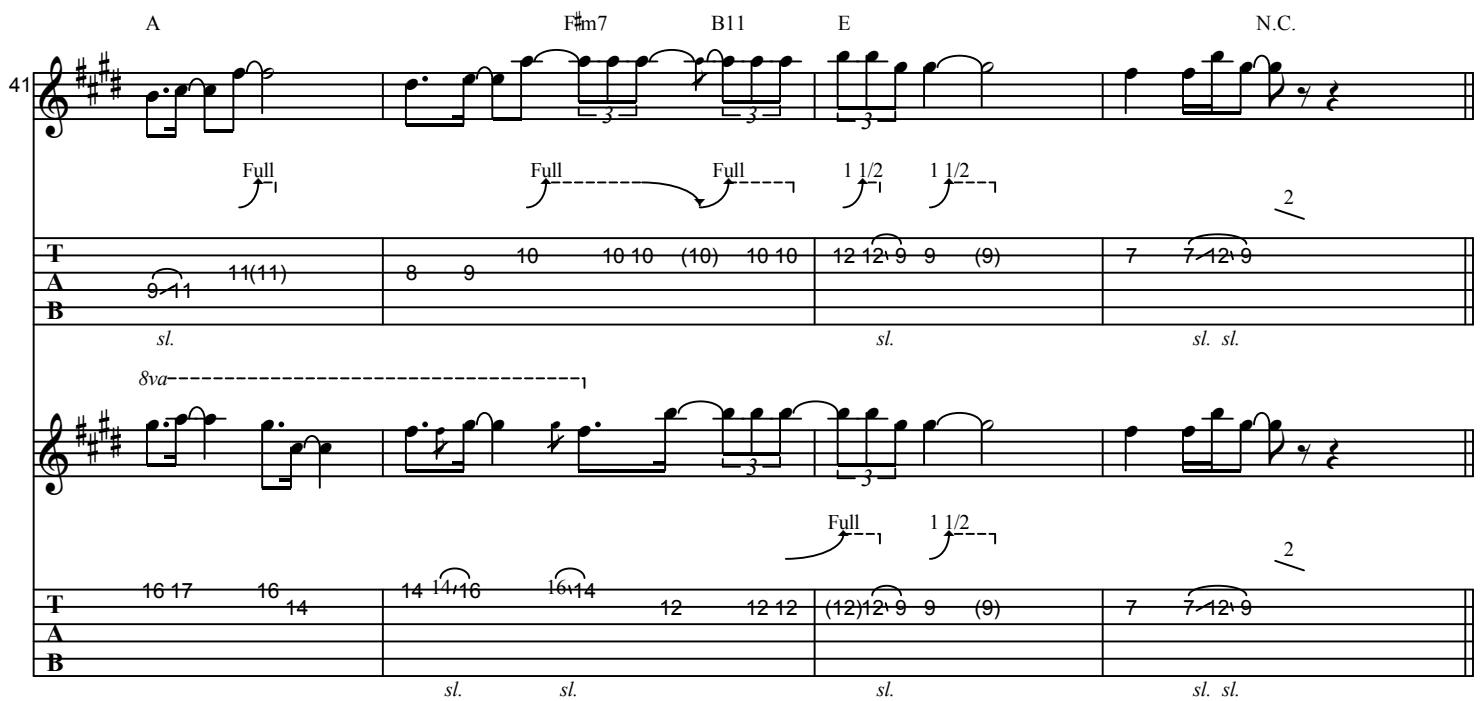
8va-----1

Full 1 1/2

T A B T A B T A B

16 17 16 14 | 14 14/16 16 14 12 12 12 (12) 12 9 9 (9) 7 7 12 9

sl. sl. sl. sl.

**G Ending**

F6add9 Emaj9

8va-----1

45 [4:42] 3

T A B T A B T A B

20 15 18 17 13 10 15 17 13 12 14 (14) 16 12

sl. sl. sl.

8va-----1

T A B T A B T A B

15 10 13 12 7 8 5 10 12 8 7 9 (9) 9 7

sl. sl. sl.

whammy (gtr3 only) /-----\ /-----\ /-----\ /-----\ /-----\ /-----\ /-----\ /-----\

T A B T A B T A B

10 12 8 6 10 12 8 6 10 12 8 6 9 11 7 5 9 11 7 5 9 11 7 5 11 7 5

sl. sl. sl. sl. sl. sl. sl.



Sevens

Sevens

Solo Tips

For the solo over the D section riff, your best choice is definitely G dorian.

The outro progression (following the C section chords) is slightly more involved, in the sense that an A note sounds good over the first half, whereas an Ab flat works much better in the second half. Hence you're strongly advised to use these modes:

Ebmaj9, Gm9 - use Eb lydian = G aeolian

Abmaj7#11, Cm9, Bbadd9 - use Ab lydian = C aeolian = Bb mixolydian.

Of course, the "easy" approach for this section is just to use a G minor pentatonic shape as your template and then add some additional chord tones throughout the progression as you see fit...



SEVENS - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Intro riff

1

T A G E B D

3 5 5 x 5 5 5 7 3 3 5
1 3 3 sl. sl. sl. 1 3 3 sl. 3 5 7 3 5 1

B Verse

3 Gm7 Gm6

[0:19] 1/2 1/2 1/2 Full

T A G E B D

5 (5) 5 (5) (5) 3 4 (4) 7 (7) (7) 6 P H P P

5 Gm

Full

T A G E B D

5 7 5 (5) (5) sl.

7 A♭maj7#11

1/2 1/2 Full

T A G E B D

4 4 8 3 3 (3) 1 5 (5) (5) 3 5 sl. H sl. P

9 Gm

Full

T A G E B D

3 5 3 (3) sl.

Gm7 Gm6

[0:44] 1 1/2 Full Full Full Full

T 15 (15) 15 (15) (15) (15)(15) 13 15 15 (15) 15 (15)(15) 13

A

B

P

Gm

13 Full

T 13 15 13 (13) (13)

A

B

A♭maj7♯11

15 1 1 1/2 Full

T 16 13 16 15 15 15 17 17 (17)(17) 15 17

A

B

P

Gm

17

T 15 17 15

A

B

C Chorus

E♭maj9 8va

19 [1:09] 22 20 18 16 20 19 16 15 22 20 18 16 20 19 16 15 19 20 19 16 15 19 17 15 13

T T H H T T H H T T H H T T H H T T H H T T H H

Gm9
8va-----

20

T T H H T T H H T T H H T T H H T T H H T T H H T T H H T T H H

A♭maj7♯11 * Guthrie prefers to play these notes at the 23rd fret (Eb) but he only had 22-fret guitars with him at the studio in LA!

8va-----

21

T T H H T T H H T T H H T T H H T T H H T T H H T T H H T T H H

Cm9
8va-----

22

T T H H T T H H T T H H T T H H T T H H T T H H T T H H T T H H

B♭add9 * see note for bar 21

8va-----

23

T T H H T T H H T T H H T T H H T T H H T T H H T T H H T T H H

A♭sus2

8va-----

24

T T H H T T H H T T H H T T H H T T H H T T H H T T H H T T H H

D Middle section riff 1

25 [3:02]

T A B

3 0 1 3 3 x 3 3 3 x 1 3 3 5 5 3 5 5 3 3 3 2 3 2

3 0 1 3 3 x 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

26

T A B

3 0 1 3 3 x 3 3 3 x H H P 5 7 H H P

3 3 x 3 5 5 3 5 5 7 5 6 5 5 5

E Middle section riff 2

27 [3:39]

T A B

12 10 12 12 12 x 12 12 10 11 10 12 13 10 11 13 10 10

1.

28

T A B

12 10 12 12 12 x 12 12 12 13 10 13 10 13 10 13 10 13

sl. sl. sl. sl.

2.

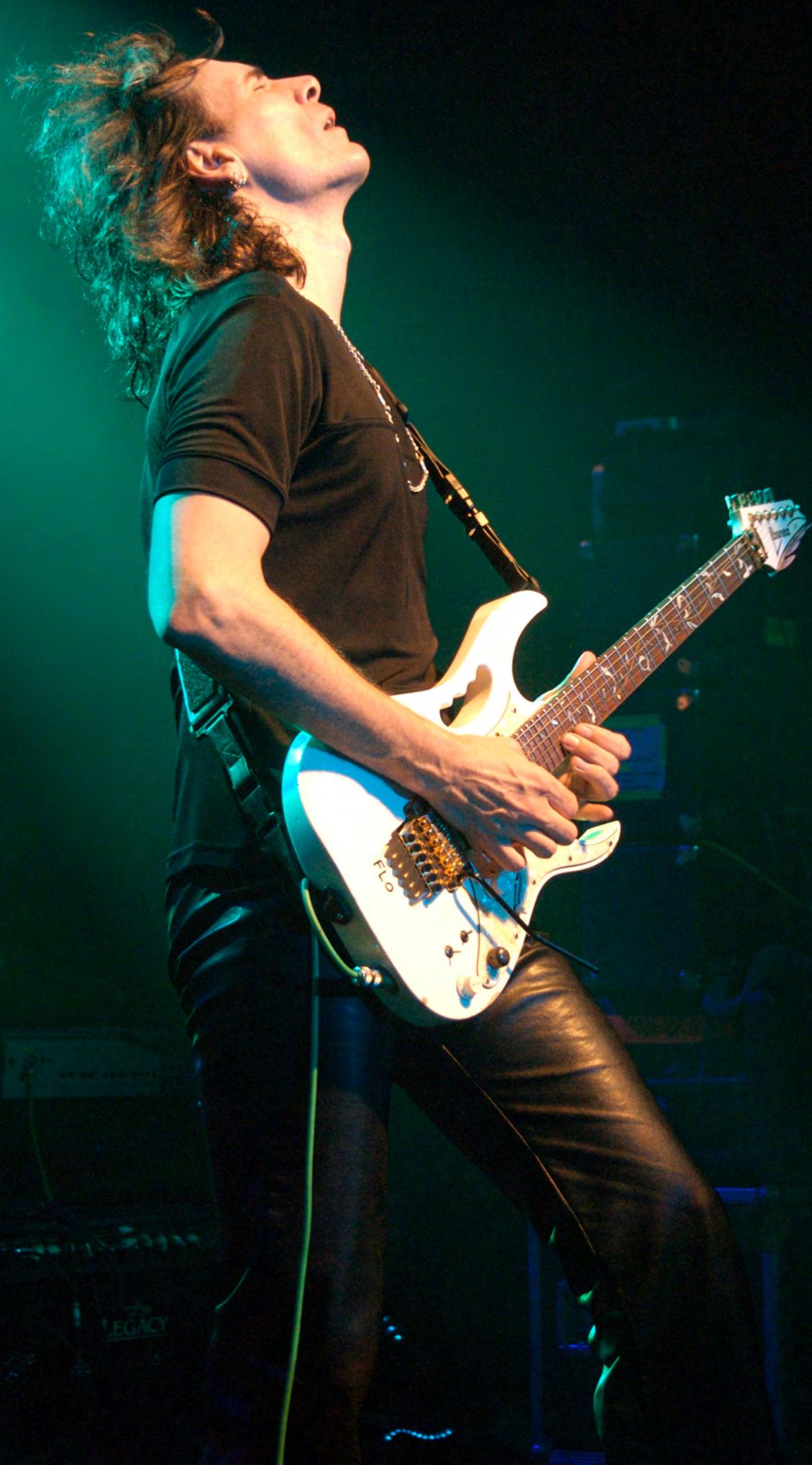
G7sus4

T 13 12 13 13 13 8 8 8 10 10 10
A 12 10 12 12 12 x 12 12 12
B 12 11 11 10 10 10 10 10

sl.

Ibanez

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Solo Tips

The main opportunity for improvisation in this tune comes in the E section. Try the following scale suggestions:

Cmaj9 - C ionian

Ebmaj9 - Eb lydian

Abmaj7 - Ab lydian (the chords indicated for bars 63-64 look complicated, but Ab lydian works just fine over all of them)

Db9 - Db lydian dominant

Cm7, F7 - C dorian = F mixolydian

Ab, Bb11 - Ab lydian = Bb mixolydian

For the outro section, Bb mixolydian should work very nicely.



ERIC - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Introduction

$\text{♪} = 132$ (♪-♪)

Cmaj9 E♭maj7

let ring

B Main theme 1

Cmaj9 E♭maj7

[0:25]

T 5 (5) 8 (8) 13 11 10 8 10 8
A sl. sl. sl. sl. sl. sl. sl.
B sl. sl. sl. sl. sl. sl.

Cmaj9 E♭maj7

T 12 15 12 15 17 13 12 10 12 10 12 13 11 8 4
A sl.
B sl. sl. sl. sl. sl. sl. sl.

A♭maj7 A♭maj7/G Fm7 Fm7/E♭ D9

T 5 4 6 8 8 8 9 11 9 11 9 8 8 (0) 9 6 8 7 6 (6)
A sl.
B sl. sl.

Cm7 F7 B9 13sus4 B9 11

T 8 10 10 12 10 8 10 13 16 13 13 8 8 4 4 5 3 5 3 3
A sl.
B sl. sl.

Cmaj9 E♭maj7 Cmaj9 E♭maj7

T 4 (4) sl.

C Main theme 2

Cmaj9

E♭maj7

29 [1:31]

T 5 3-5-3 6-8 (8) 13-11 10-8-10-8
A
B sl. sl. sl. sl. sl. sl.

33

T 12-15-12 15-17-13 12 10-12-10 12 13-11-13 (13)-11 8-6-8 (8)-6-8-6 8 8
A
B sl. sl.

A♭maj7 A♭maj7/G Fm7 Fm7/E♭ D9 4:3

37

T 5 4 6-8 8 8-11-9 11-9-8 8 (6)-9-6 6 8 8-6 6-4 5 3-5
A
B sl. sl.

Cm7 F7 B⁷11

41

T A B

10 10 12 10 8 13 13 8 8 8 5 5 5 6 10 8 8

sl. sl. sl. sl. sl. sl. sl. sl.

45

T A B

8 11 11 15 16 18 (18) 23 (18) 23

sl. sl. sl. sl.

D Bridge

Bdim 8va- Cm

49

[2:25]

T A B

7 16 7 10 7 10 16 10 13 10 16 7 10 7 8 15 8 11 8 11

T H P sl. T H P sl. T H P sl. T H P sl.

Ddim 8va- E⁷

50

T A B

13 19 13 16 13 16 19 16 10 16 13 19 13 16 13 11 18 11 15 11 15

T H P sl. T H P sl. T H P sl. T H P sl.

1. Fdim 8va-

51

T A B

16 22 16 19 16 19 22 22 19 22 19 16 22 16 19 16 13 19 13 16 13 16 19 16 19 16 15 20 15 19 15

T H P sl. T H P sl.

52 *A^b*
8va-----

53 2.
B^b11
8va-----

54 8va-----

E Solo over chords...

Cmaj9
[2:47] 8va

E^bmaj7

Cmaj9

E^bmaj7

55 15

T
A
B

sl.

A^bmaj7 A^bmaj7/G Fm7 Fm7/E^b D^b9 Cm7 F7

T
A
B

A^b B^b11 Cm7 F7 A^b B^b11

T
A
B

F Bridge repeatBdim
8va

Cm

76

[3:44]

T H P sl. T H P sl. T H P sl. T H P sl.

Ddim
8va

E♭

77

T H P sl. T H P sl. T H P sl. T H P sl.

1., 2.

Fdim
8va

78

T H P sl. T H P sl.

A♯
8va

8va

79

T H P sl. T H P sl.

3.
B11
8va

80

T H P T H P T H P T H P T H P T H P T H P T H P T H P T H P T H P T H P

20 13 18 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13 20 13 18 13 18 13

Slidey Boy

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Slidey Boz

Solo Tips

For the bulk of the solo section here, your best bet is to use these modes as your starting point:

F/Eb - Eb lydian

D/C - C lydian

Bm11 - B aeolian (the G i.e. the b6 in this scale isn't particularly nice, so it's best not to dwell on it too much!)

(Incidentally... it's probably worth spending some time exploring the classic lydian "major triads" trick... Over F/Eb, for instance, it sounds cool if you play some ideas based on an F major arpeggio and then resolve using a nearby note from an Eb major triad.)

For the more energetic bit towards the end of the solo, I would suggest:

C/F - F ionian

Eb6add9 - Eb lydian

D6 - D lydian

C13#11 - C lydian dominant (the Simpsons scale!)

A quick word about the outro solo... The harmony here is intentionally a little ambiguous: the chord starts out as a Cmaj7 but ends up being an Am9, and it's hard to tell exactly where the transition occurs. (I quite like that!) At any rate, the "correct" notes are the same in either case - interpret them as C lydian or A dorian, as you see fit...

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SLIDEY BOY - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Introduction

$\text{♩} = 130$
Bm11

4

T
A
B

Cmaj7

sl.

sl.

sl. sl. P

B Theme A

Bm11

[0:15]

T
A
B

sl.

sl.

sl.

sl.

1.

Cmaj7

sl.

2.

17

T (5) 5 7 3 5 7 3 (3) 2 3 4 5 4 3 2 3 2 3 4 4 4 4 3

A

B

C Theme B

20 [0:48]

T 3 4 4 4 4 4 2 (2) 0 1 2 0 2 1 0 0 1 2 0 2 2 4 3 2 5 1 2 0

A

B H

21

T 7 5 4 5 2 3 5 2 5 3 (3) 5 5 3 x 4 2 4 5 3 sl.

A

B

23

26

T 6 5 4 2 3 (2)

A

B

27

D Interlude (improv)

Bm11

Cmaj7

28 [1:03]

T 7 7 7 2 2 9 7 3x

A

B sl.

29

E Theme A repeat

Bm11

32 [1:17]

T 7 7 7 7 9 9 7 9 6 (6) 7 9 6 9 6 7 5 6 5 9 6 7 5 6 5 7 8 9 7 7 sl.

A

B

33

35

T A B

sl. sl. sl. sl. sl. sl. H P P

Cmaj7

T A B

5 7 3 (5) 5 7 3 5 7 3

sl.

Dmaj7

T A B

3 5 5 6 5 3 5 7 3 5 7 3 8 10 (10) 9 8 7 9 7 7 9 9 7 7 9 10 9

sl. H P sl. sl. sl.

Fmaj7

T A B

10 9 10 (10) 10 8 11

[F] Solo over chords...

F/E⁷ D/C F/E⁷ D/C Bm11

T A B

[1:43]

F/E⁷ D/C F/E⁷ Em7 Dmaj7

T A B

C/F E⁷add9 D6 C13#11

T A B

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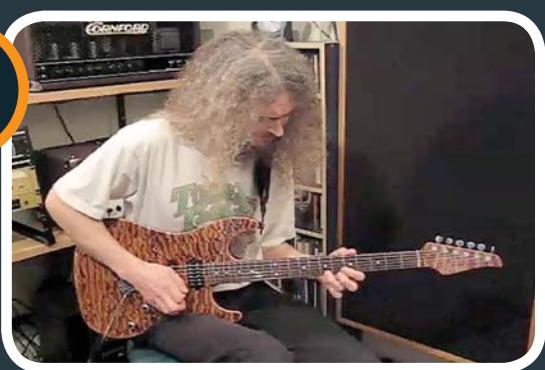
Solo Tips

Apart from the little diminished twist right at the end, every chord in this track is a dominant seventh... so a good starting point would be to use the appropriate dominant seventh arpeggio for each. You might then add in a 9th (i.e. a tone above the root) for slightly more of a "Western swing" vibe. Also, it's cool to try preceding some of the major thirds with the minor third one fret below, just to add some bluesier colour. (If you do attempt this, try to make sure that the major third always lands somewhere rhythmically significant and comes across as more important than the minor third leading up to it!)

Of course, you could also try using the appropriate major pentatonic for each chord. The only problem with this scale is that it features the natural 6, rather than the b7 which is actually contained in any dominant seventh chord, so you might want to add a judicious sprinkling of b7s just for good measure...)

To increase the sense of movement, feel free to use chromatic notes to approach some of the chord tones - or indeed to link two chord tones in an ascending or descending line - but do try to remain aware of the basic arpeggio shapes for each chord as you add these embellishments!

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RHODE ISLAND SHRED - MAIN THEMES

As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Theme 1

$\text{♩} = 160$
G7
8va

C7

Guitar tab for measure 1 of Theme 1. The tab shows a six-string guitar neck with fingerings indicated below each string. The tuning is G7 (B7, D7, F#7, A7, C7, E7). The tab starts with a power chord (B7) followed by a sequence of eighth-note patterns. The strings are muted with 'm' and strummed with 's'. The first half ends on a G7 chord, and the second half begins on a C7 chord.

G7
8va

Guitar tab for measure 3 of Theme 1. The tab continues the eighth-note patterns from the previous measure. The strings are muted with 'm' and strummed with 's'. The tab ends on a C7 chord.

C7
8va

Guitar tab for measure 5 of Theme 1. The tab continues the eighth-note patterns. The strings are muted with 'm' and strummed with 's'. The tab ends on a C7 chord.

G7
8va

E7

Guitar tab for measure 7 of Theme 1. The tab continues the eighth-note patterns. The strings are muted with 'm' and strummed with 's'. The tab ends on an E7 chord.

A7
8va

D7

Guitar tab for measure 9 of Theme 1. The tab continues the eighth-note patterns. The strings are muted with 'm' and strummed with 's'. The tab ends on a D7 chord.

11 G7 8va E7 A7 D7

B Theme 2 (delay at 281ms)

13 G7 8va C7 G7

17 C7 8va G7 E7

21 A7 8va D7 G7 E7 A7 D7

25 G7 8va C7 G7 G7 F7

29 E7

Delay off

C Solo 1 over these chords...

31 E7 A7 E7 A7

[0:45]

T
A
B

39 C7 D7 C7 D7 N.C.

T
A
B

D Solo 2 over chords...

49 G7 C7 G7 C7 G7 E7

[1:12]

T
A
B

57 A7 D7 N.C. G7 E7 A7 D7

T
A
B

E Ending

G7 8va----- C7 C#dim7 -----

[1:52]

T A B

15 12 17 15 12 15 12 12 15 12 12 15 13 12 13 14 15 18 15 17 18 15 12 14 11

66 D7 -

T A B

12

Hangover

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Hangover

Solo Tips

This one is something of an oddity. The safest way to approach playing over these changes is to focus on chord tones and then fill in the gaps with judiciously placed chromatic notes. If you're keen to try a more scalar approach, however, then I think my personal choices would be something like this:

Bm9 - use B aeolian, but avoid the b6 (I don't particularly like the b6 or the natural 6 here... it's just personal taste thing...)

Bbadd9 - use Bb lydian dominant

Eb6add9 - use Eb lydian (the "regular" lydian with a natural 7, not the dominant variety!)

Ab13 - use Ab lydian dominant

G7 - use G lydian dominant

C7sus4 - use C mixolydian, emphasising the 4 rather than the 3.

Having said all of the above, this tune is all about Not Feeling Very Well - so it's as good an opportunity as any for you to play the most horrible, offensive stuff you can muster!



HANGOVER - MAIN THEMES

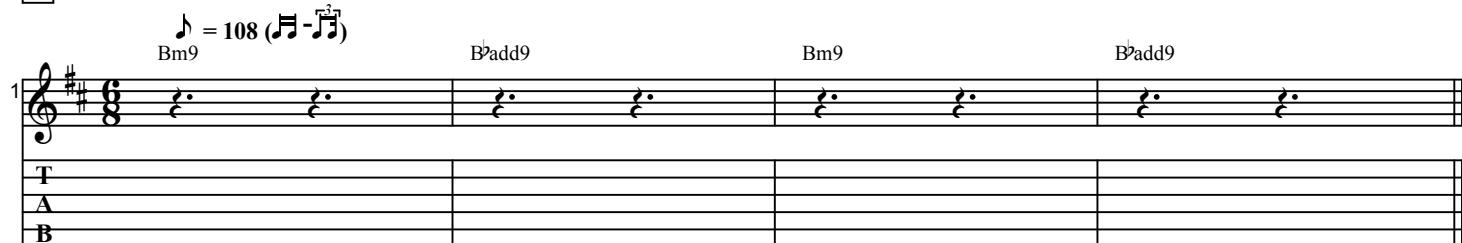
As recorded by Guthrie Govan

(From the 2006 Album EROTIC CAKES)

A Introduction

$\text{♪} = 108$ ( - 

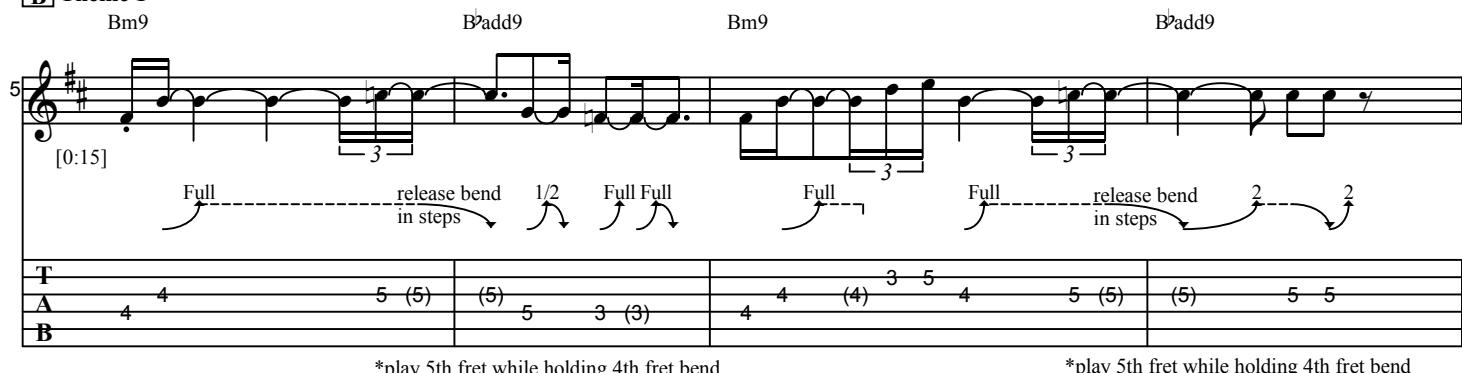
Bm9 B^{flat}add9 Bm9 B^{flat}add9



B Theme 1

Bm9 B^{flat}add9 Bm9 B^{flat}add9

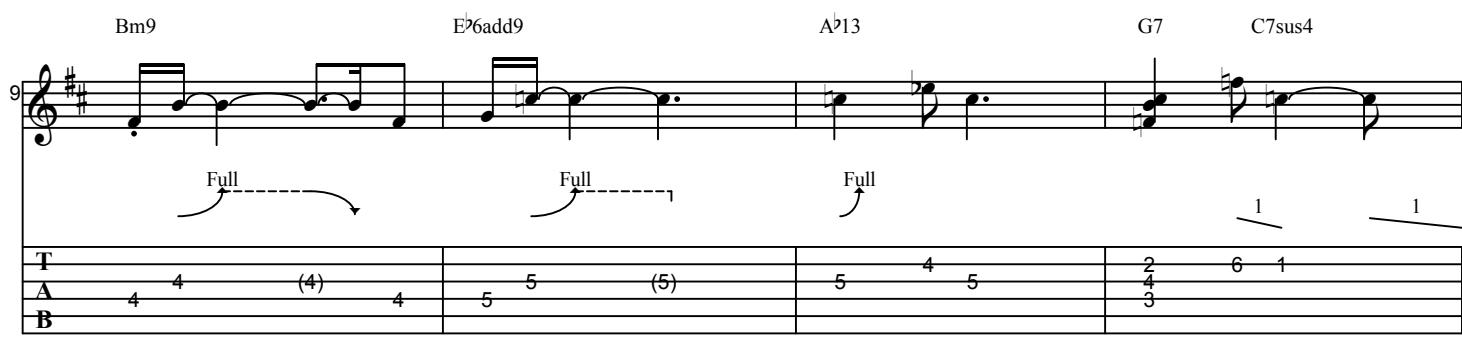
[0:15]



Fretting: T 4, A 4, B 5 (5) (5), 5 3 (3); T 4, A 4 (4) 3 5 4, B 5 (5) (5); T 4, A 4, B 5 5.

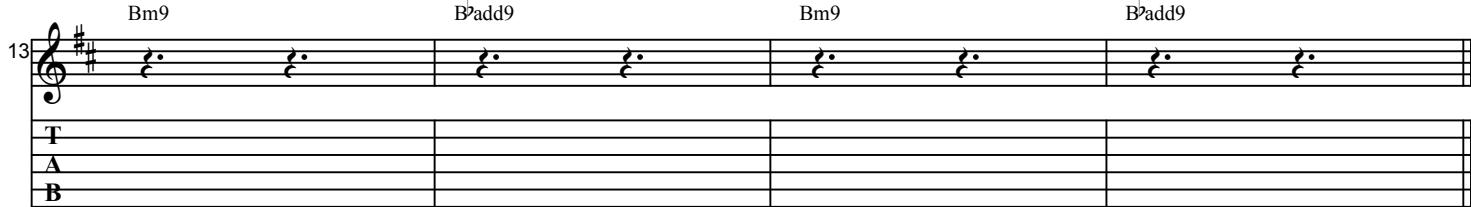
*play 5th fret while holding 4th fret bend

Bm9 E^{flat}6add9 A^{flat}13 G7 C7sus4



Fretting: T 4, A 4 (4) 4, B 5 5 (5); T 5 4 5, A 2 6 1, B 4 3.

Bm9 B^{flat}add9 Bm9 B^{flat}add9

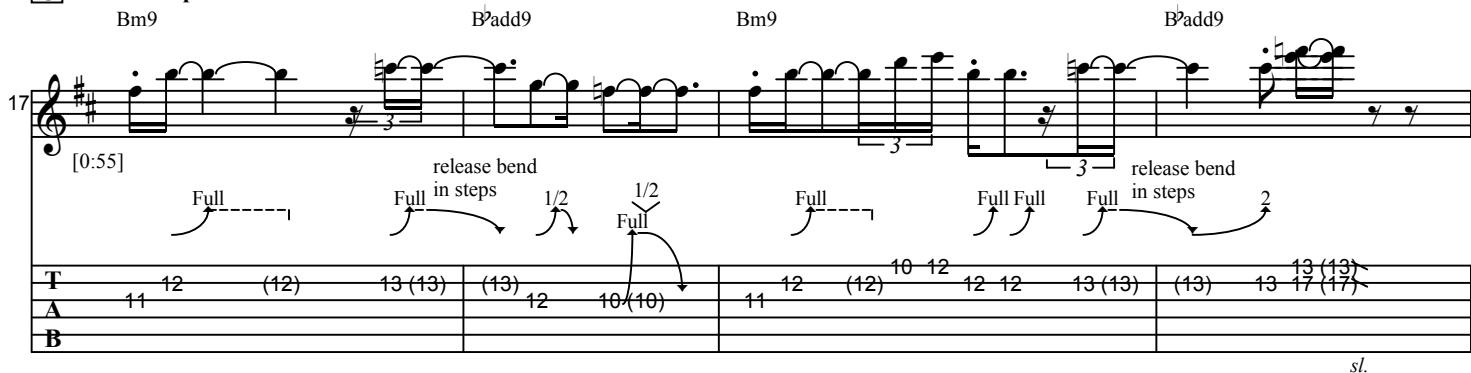


T 11 12 (12), A 13 (13) 12, B 10 (10); T 11 12 (12) 10 12, A 12 12, B 13 (13); T 13 13 17 (17).

C Theme 1 repeat

Bm9 B^{flat}add9 Bm9 B^{flat}add9

[0:55]



Fretting: T 11 12 (12), A 13 (13) 12, B 10 (10); T 11 12 (12) 10 12, A 12 12, B 13 (13); T 13 13 17 (17). sl.

Bm9 E^b6add9 A^b13 G7

21

Full Full Full 1 1/2
11 12 (12) 11 12 13 (13) 13 (13) 13 14 18 13
T A B
16

sl.

Bm9 B^badd9 Bm9 B^badd9

25

T A B

D Theme 2

C/F D/E Cmaj7 Bm7

29

[1:35] Twangy part (quite low in the mix)

T A B
8 7 8 7 5 5 5 7 4 4 5 2

C/F D/E Cmaj7 Cm11

33

T A B
3 2 0 3 2 4 0 2 3 1 1 3 3

Bm9 B^badd9 Bm9 B^badd9

37

T A B

E Solos over these chords...

Bm9 B^badd9 Bm9 B^badd9 Bm9 E^b6add9 A^b13 G7 Cm11

41

[2:02]

T A B
3x

F Theme 2 repeat

C/F
8va-----

D/E

Cmaj7

Bm7

49 [3:35] Full Full Full Full Full Full Full Full

T 18 15 (15) 13 | 17 (17) 15 | 17 17 (17) | 17 17 (17) 15

A

B

C/F
8va-----

D/E

Cmaj7

Cm11

53 Full Full Full Full Full Full

T 18 (10) | 17 17 17 15 17 15 | 14 17 (17) | x

A

B