

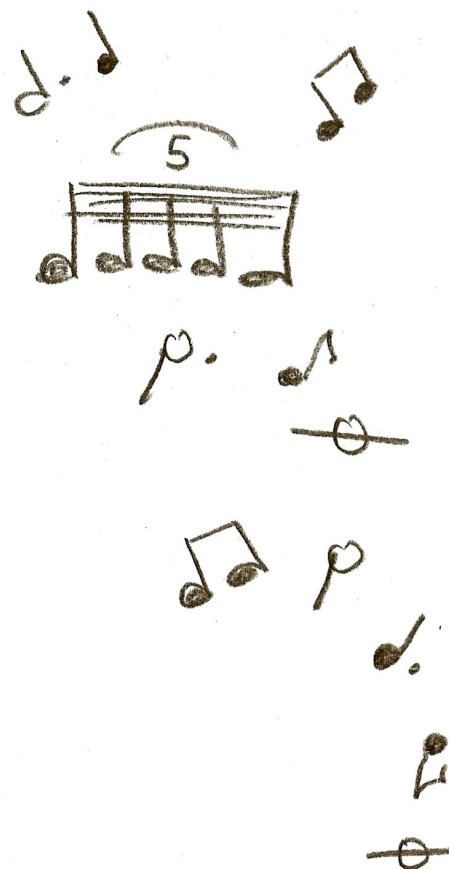
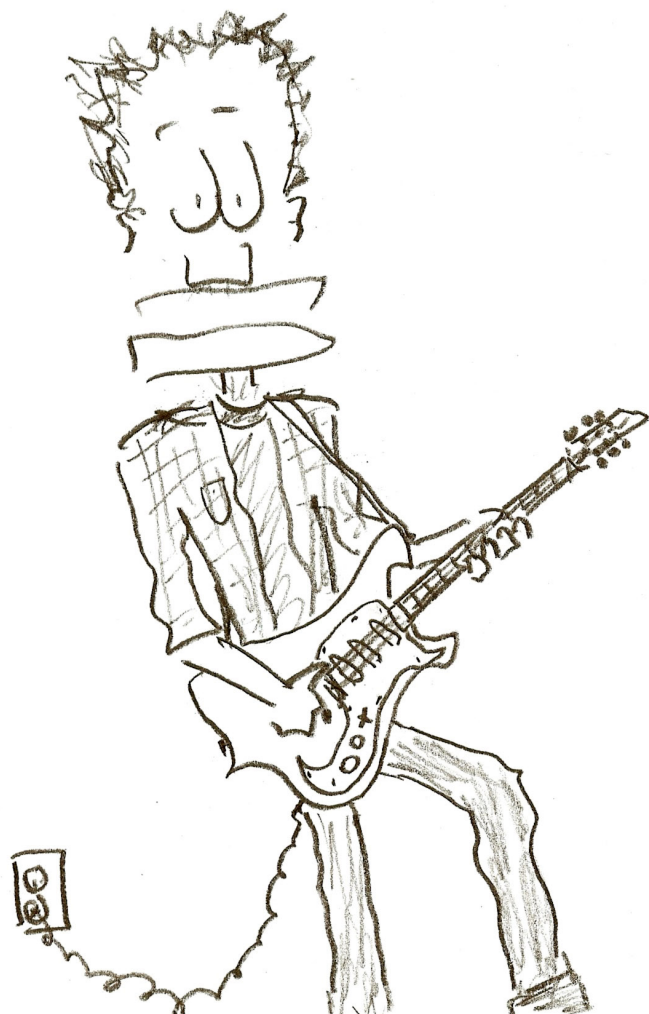
PAUL GILBERT

BOOK OF

USEFUL & VALUABLE

SCALES & ARPEGGIOS

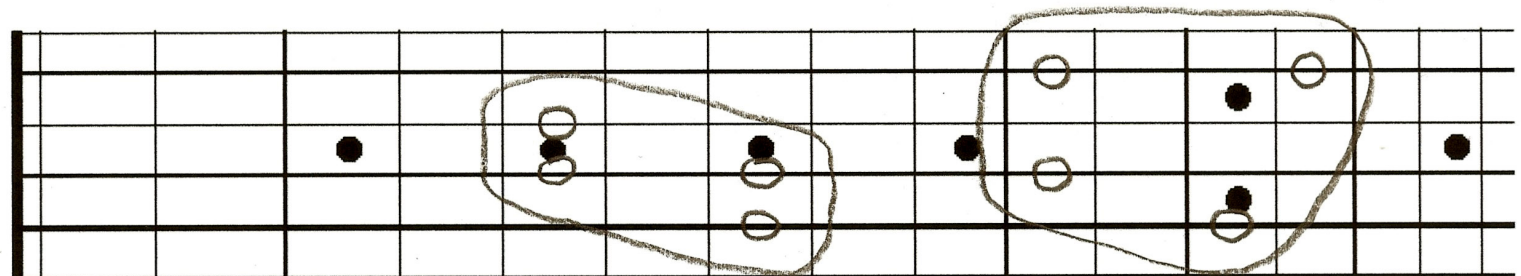
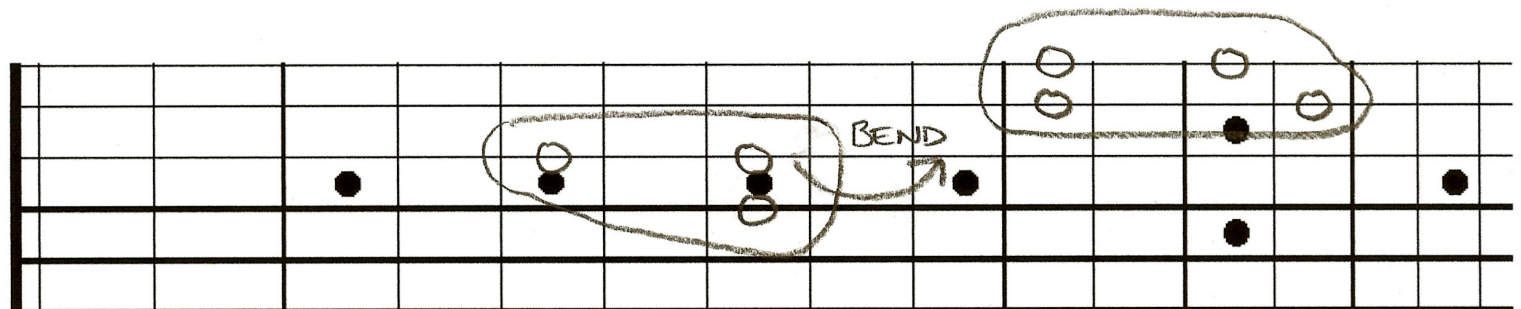
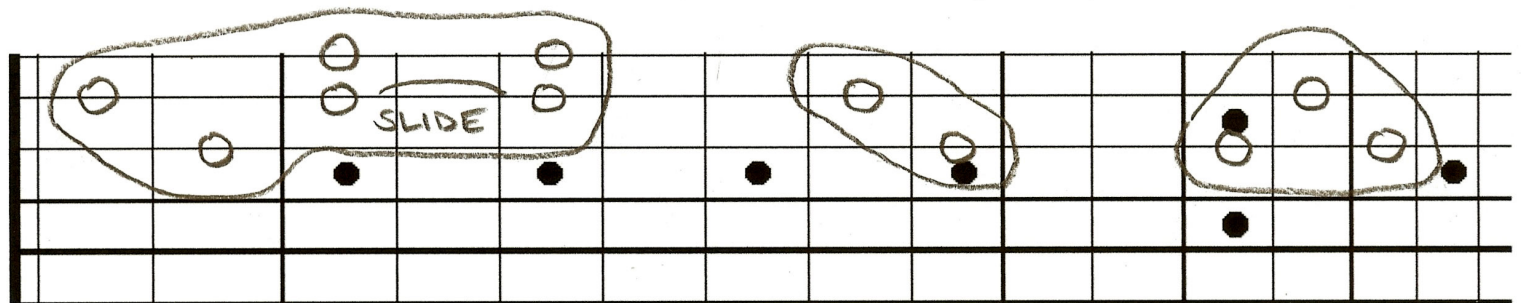
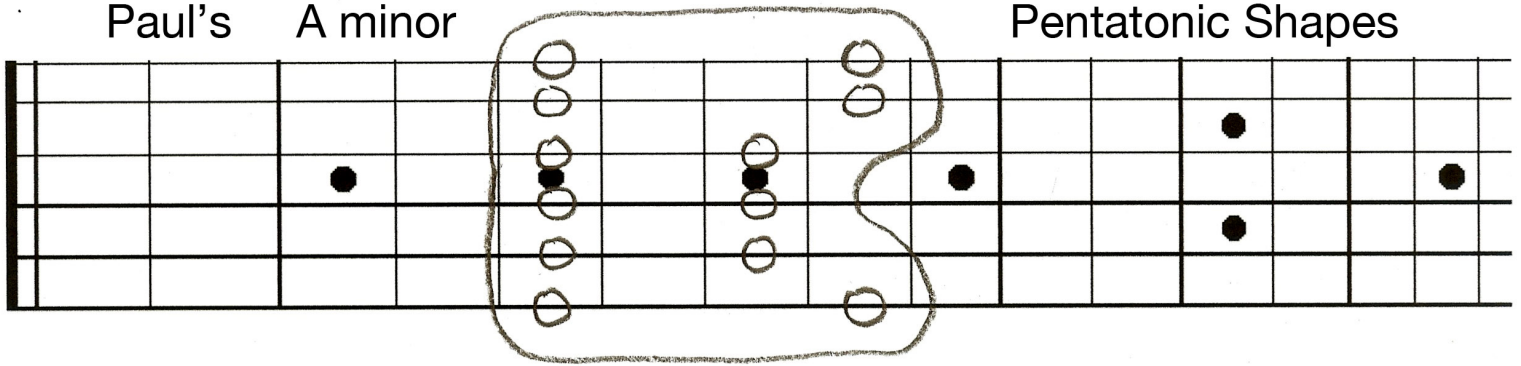
FOR GUITAR



Paul's

A minor

Pentatonic Shapes



The minor pentatonic scale uses five different notes. The intervals are: the root (1) / m3 / P4 / P5 / m7. I want to BEND UP to the “chord tones.” (1,3,5,7) from a scale step below. This means that sometimes I have to use a note outside of pentatonic as a starting point for bending. For example, to bend to C (the m3), I have to use B (the 9th) as a starting point. And if I bend to G (the 7th), I have to start with F# (the M6).

So here is the pentatonic scale including places where you can bend up to a chord tone.

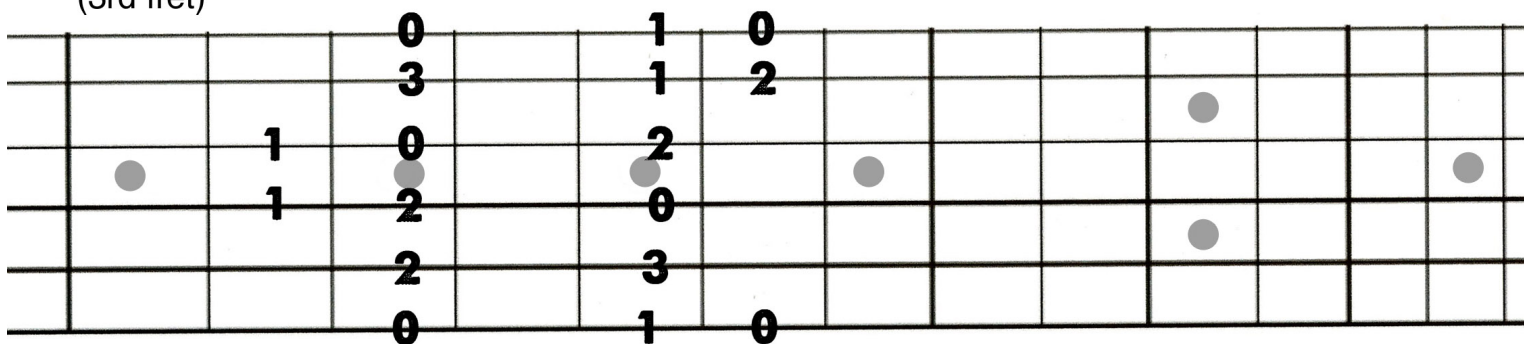
1 = half-step bend

2 = whole-step bend

3 = step and a half bend

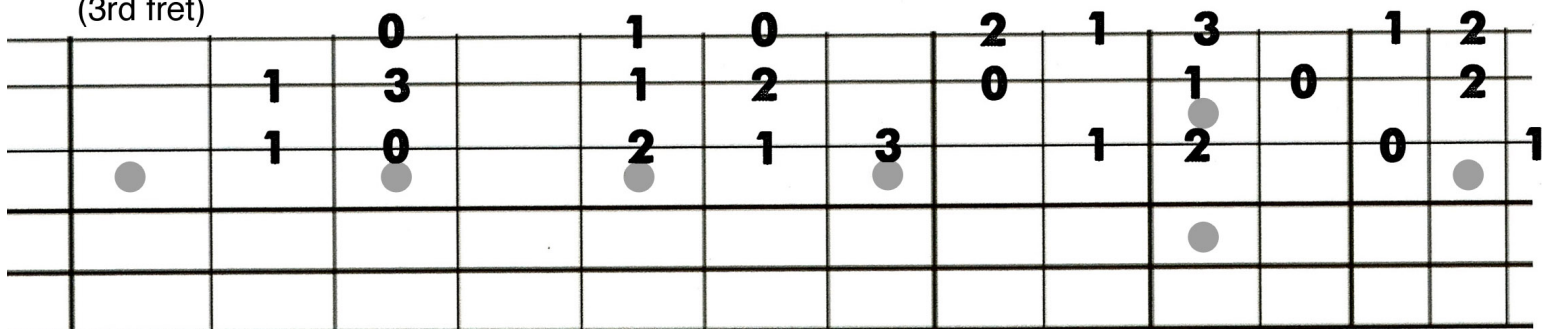
0 = Don't bend this note.

(3rd fret)



Here are more places to bend chord tones on the top three strings (where bending is most practical).

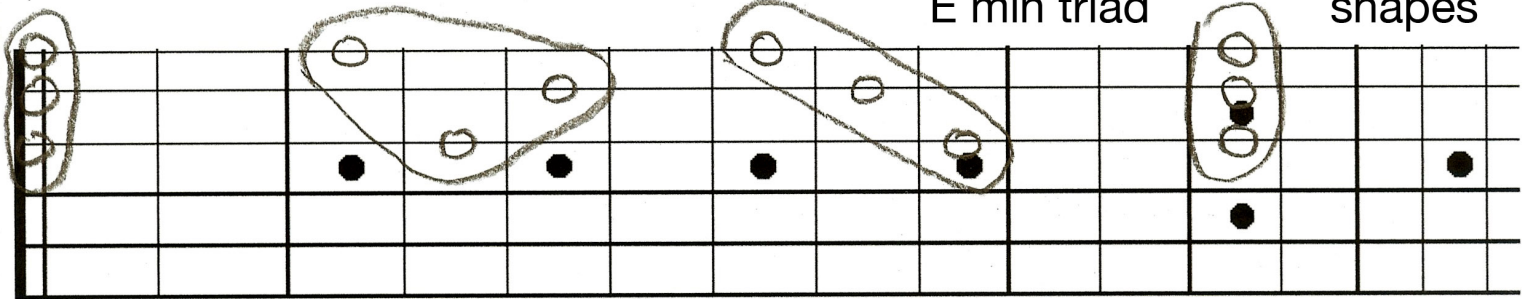
(3rd fret)



I also added the b5 (blue note) as a possible starting point on the diagram above..

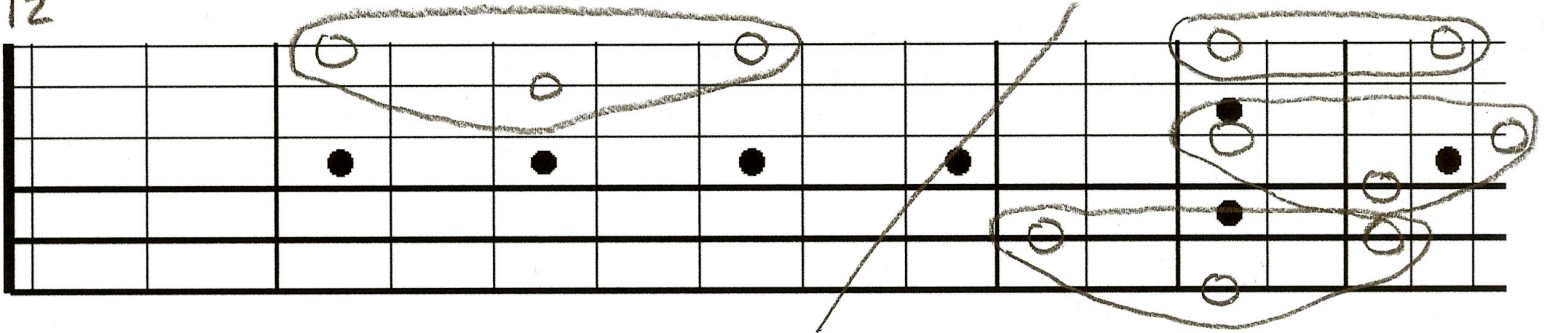
E min triad

shapes



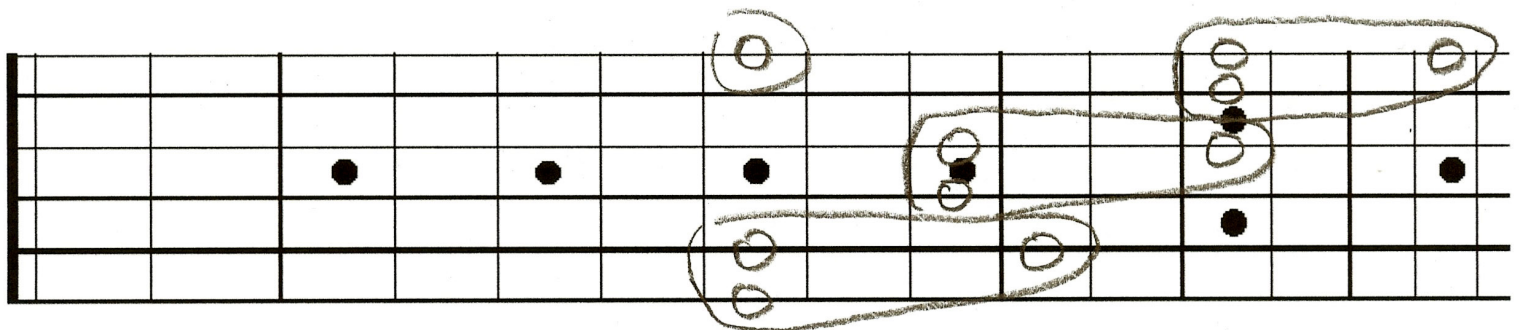
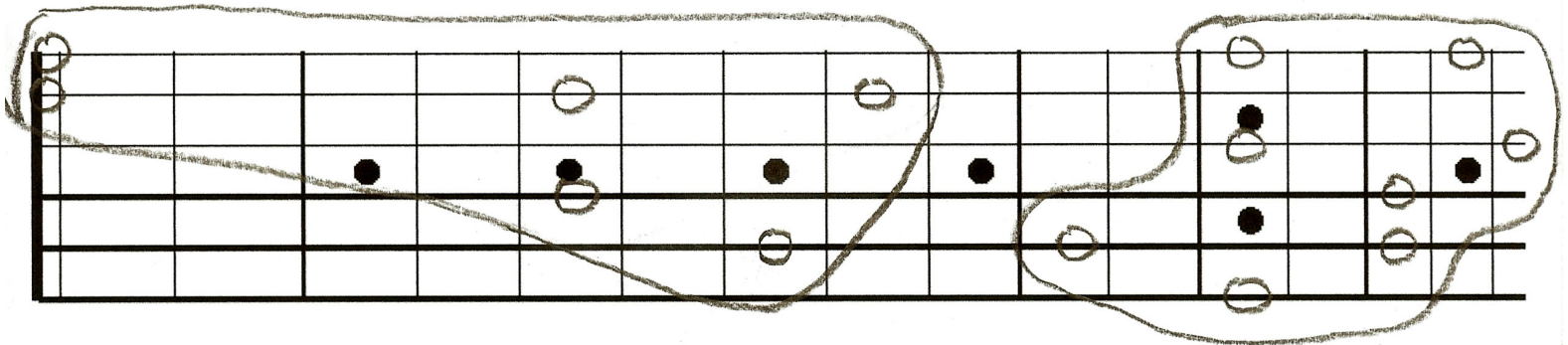
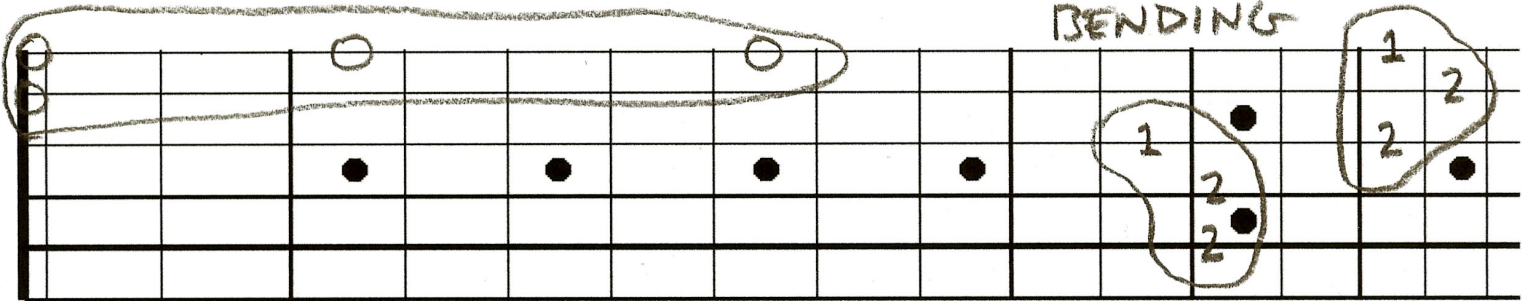
12

8ve up →

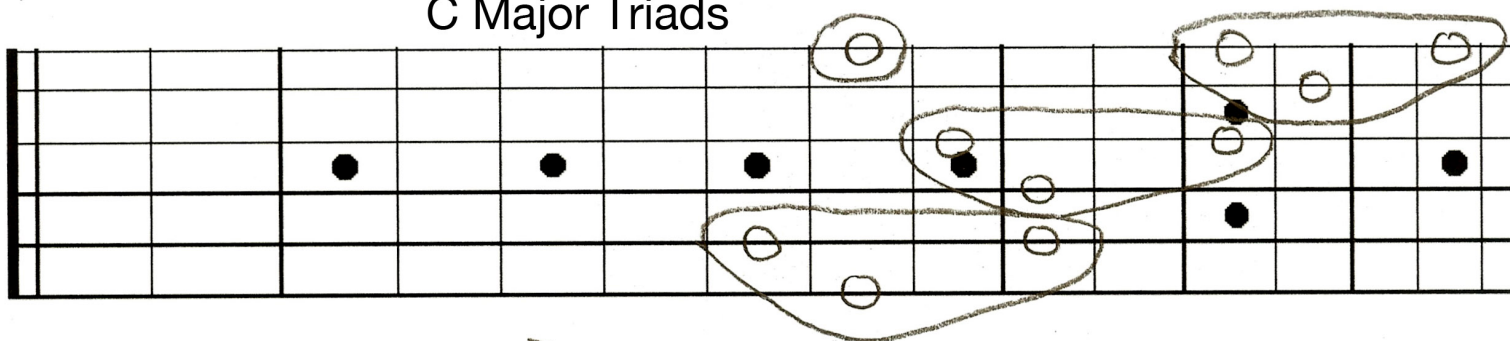


8ve up →

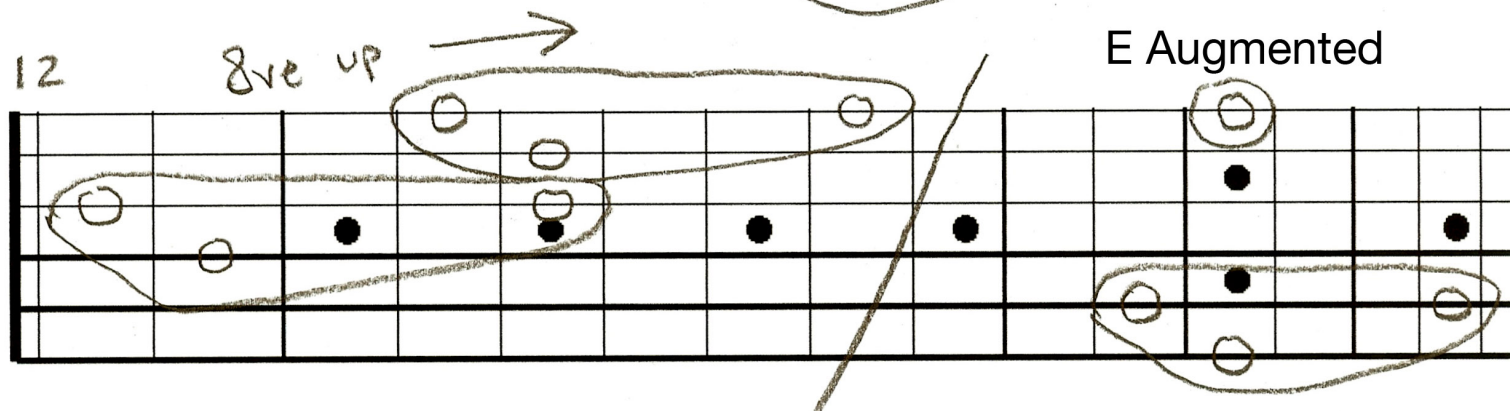
BENDING



C Major Triads

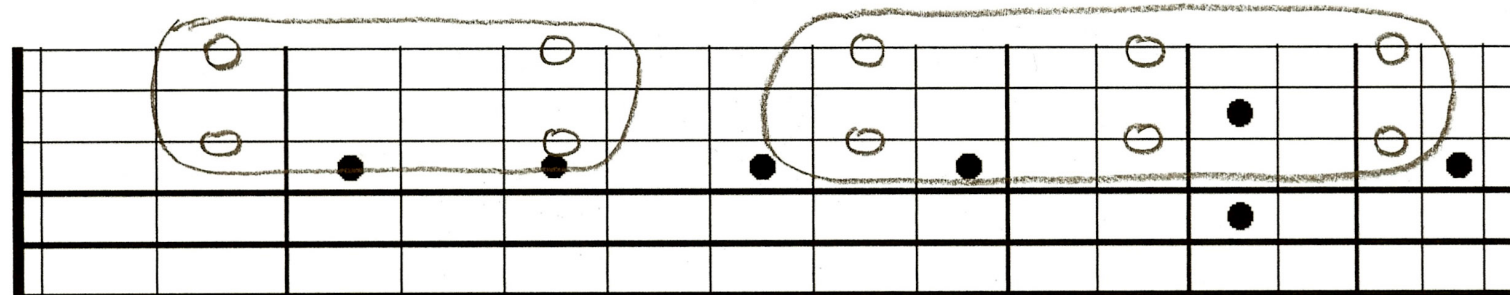
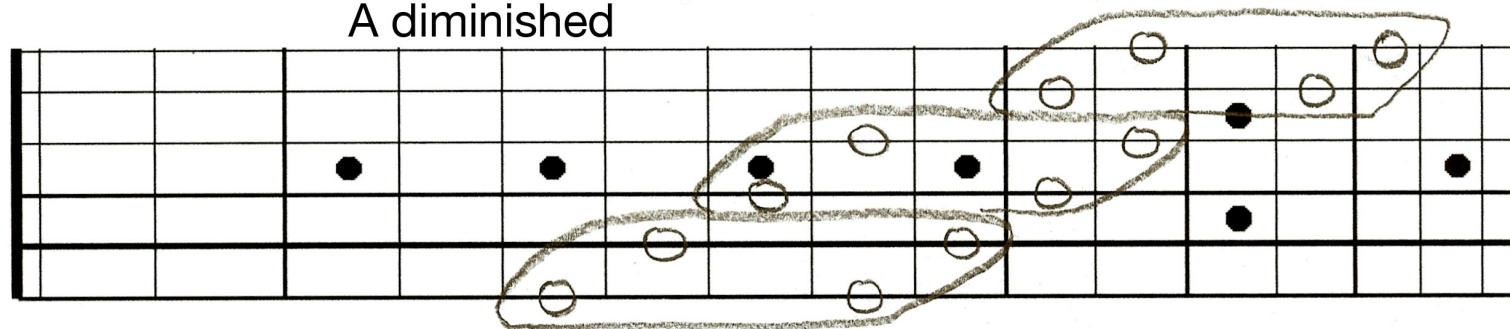


12 8ve up →

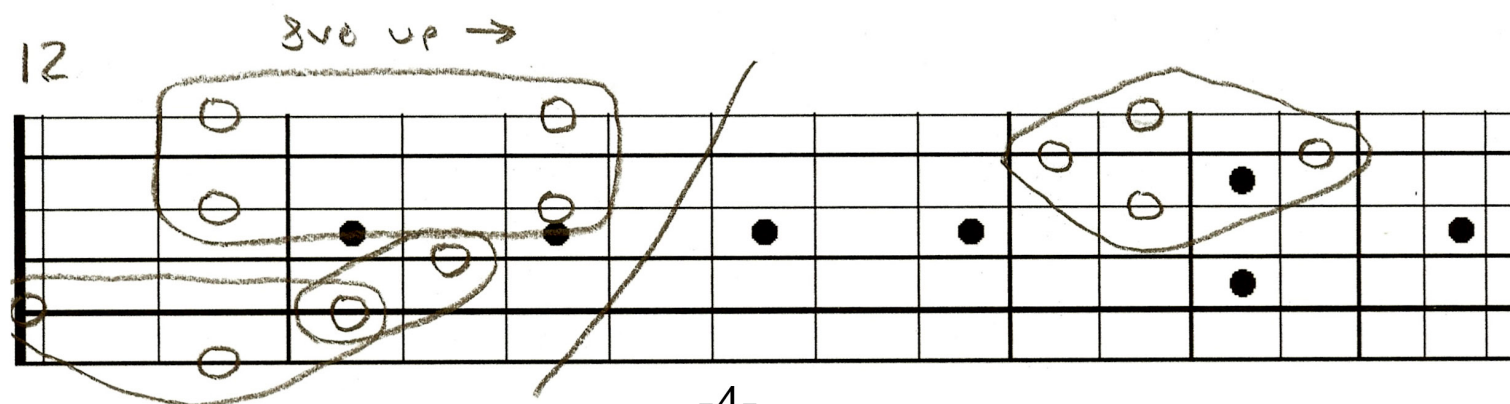


E Augmented

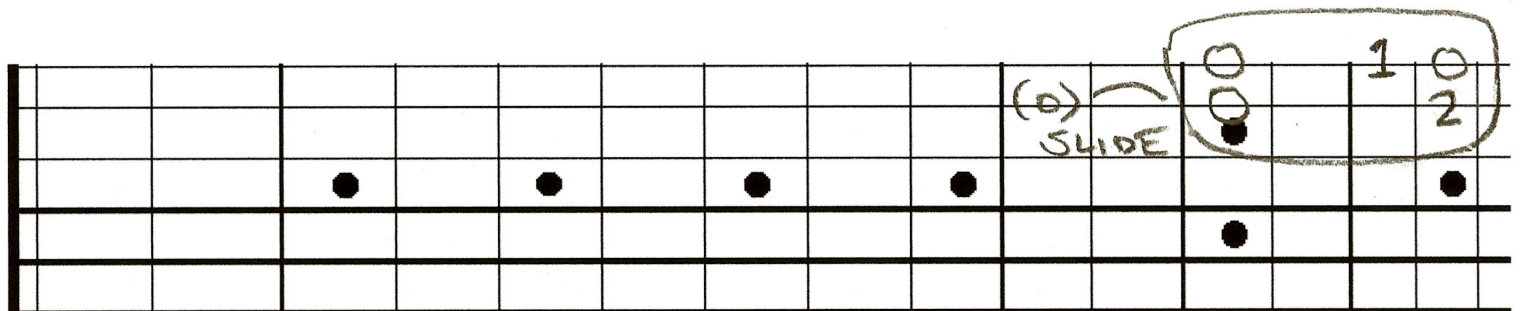
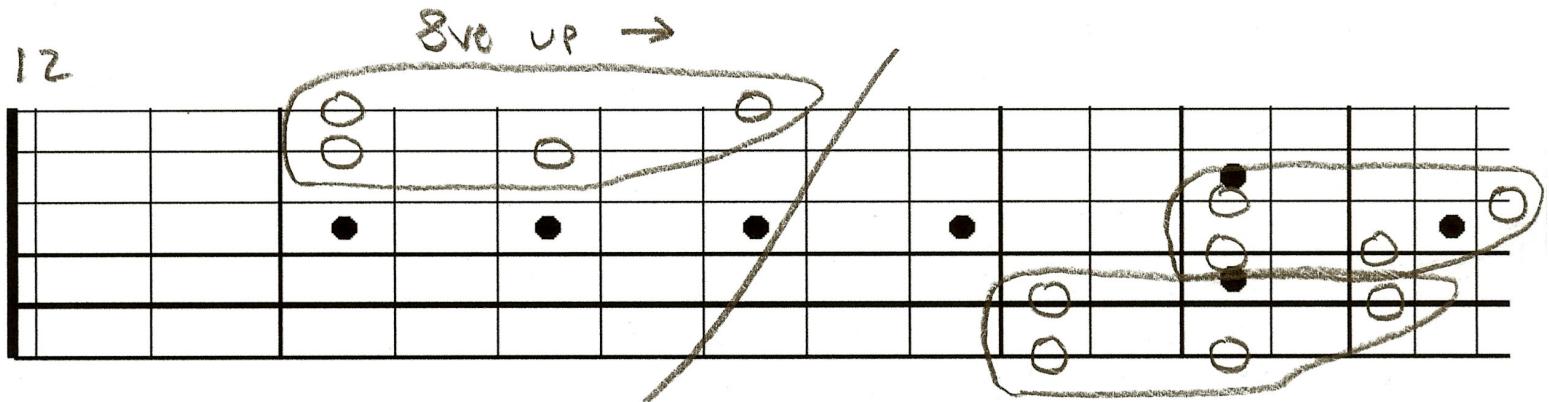
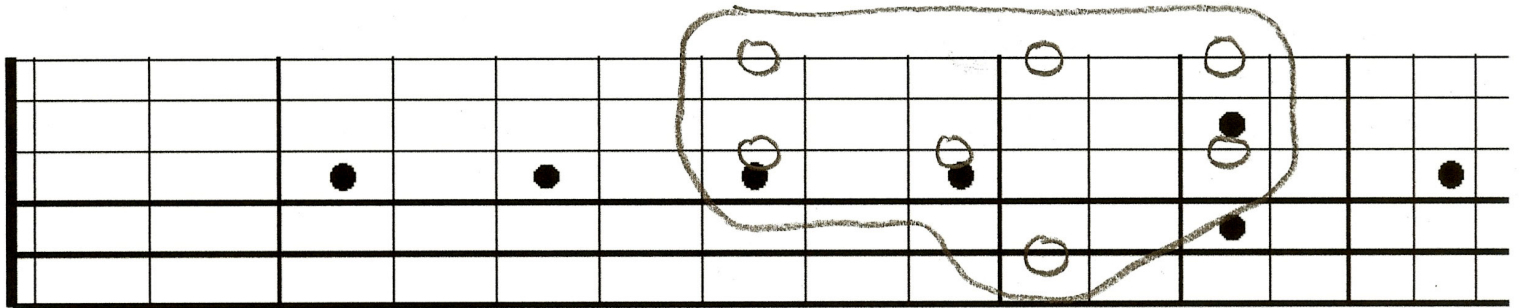
A diminished



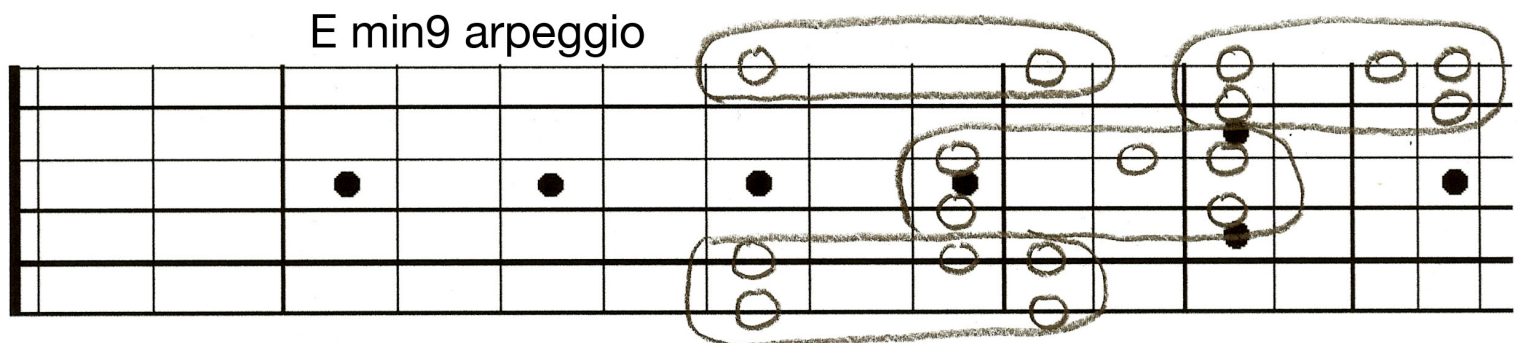
12 8ve up →



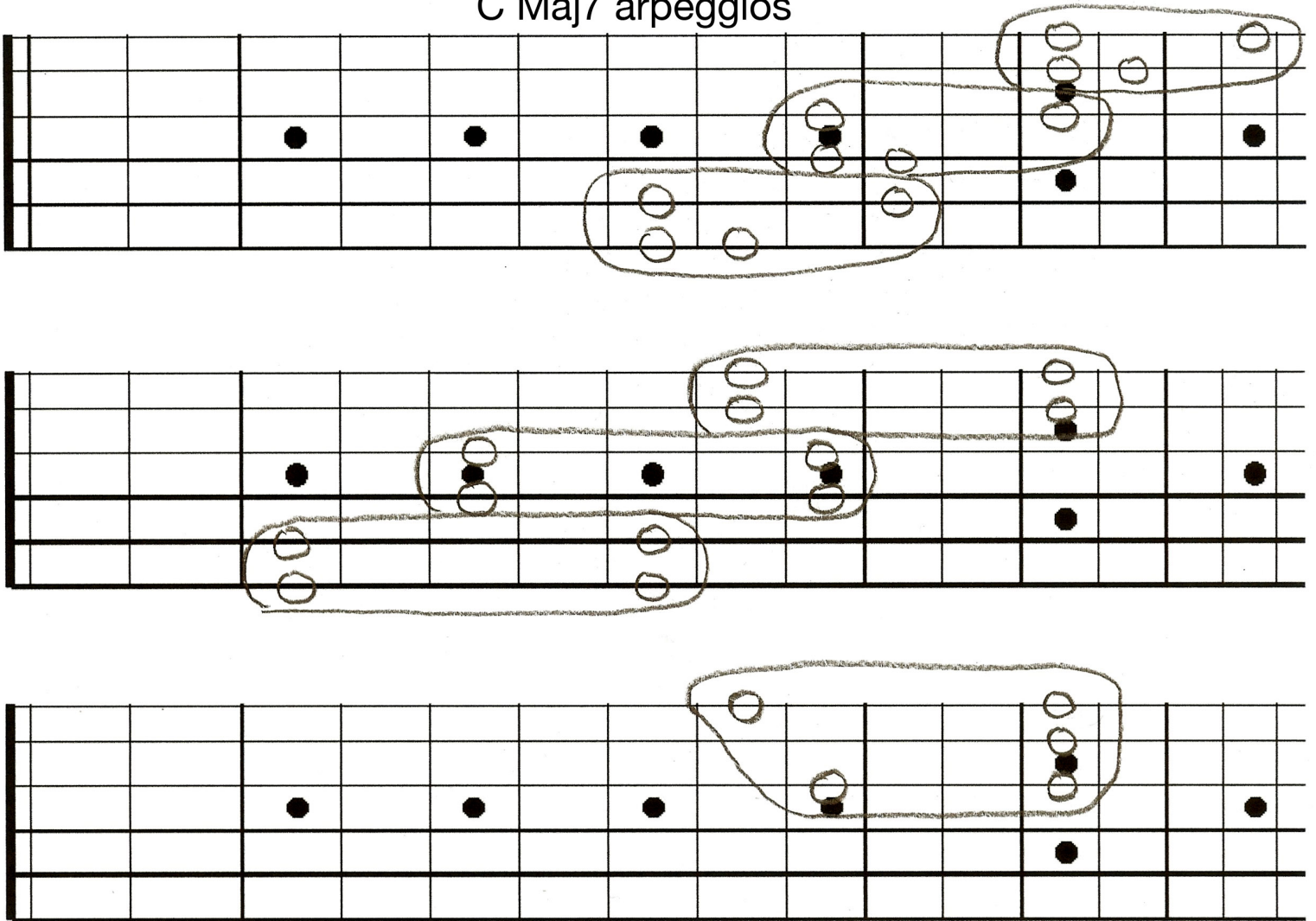
E min7 arpeggios



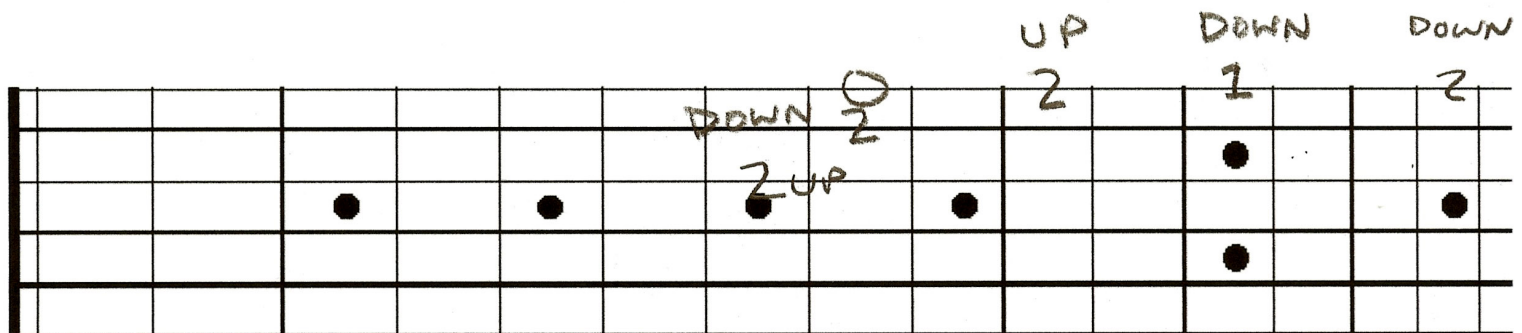
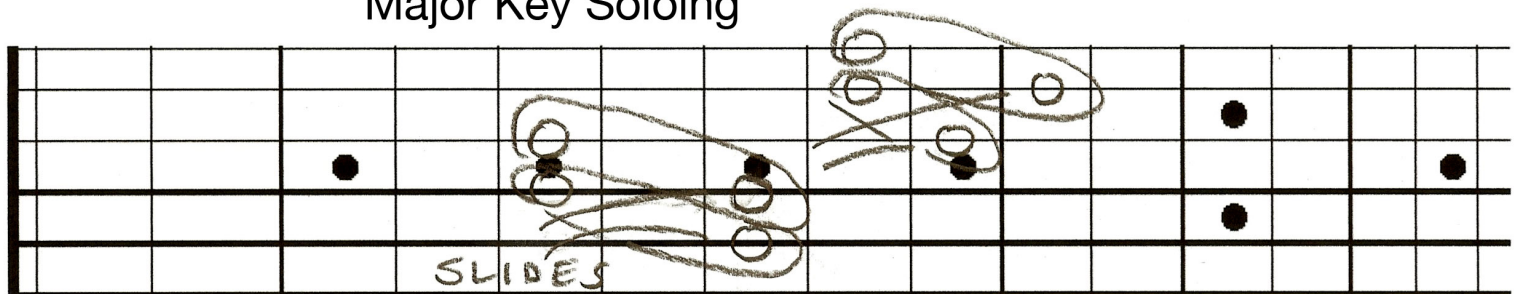
E min9 arpeggio



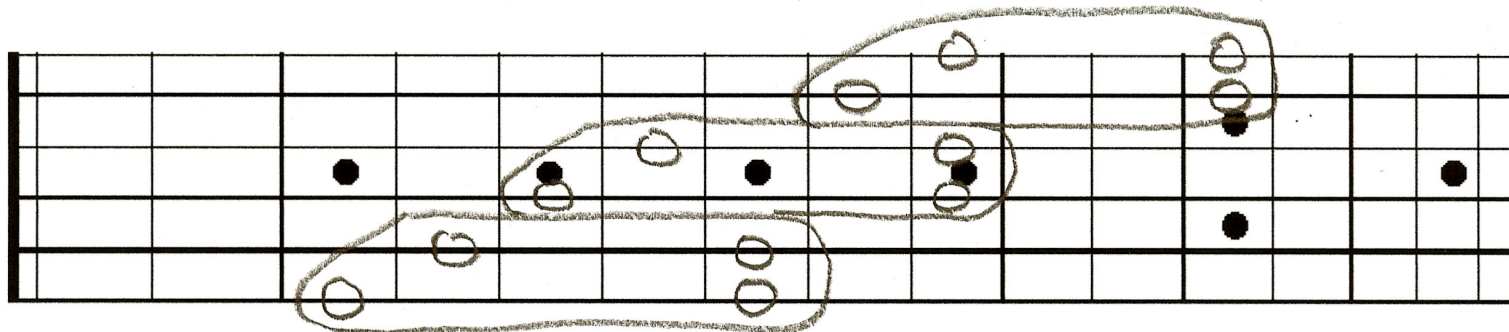
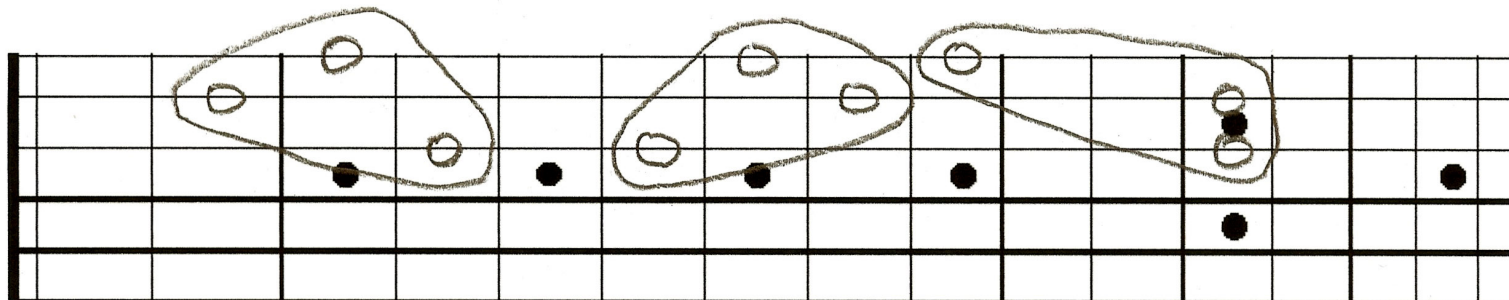
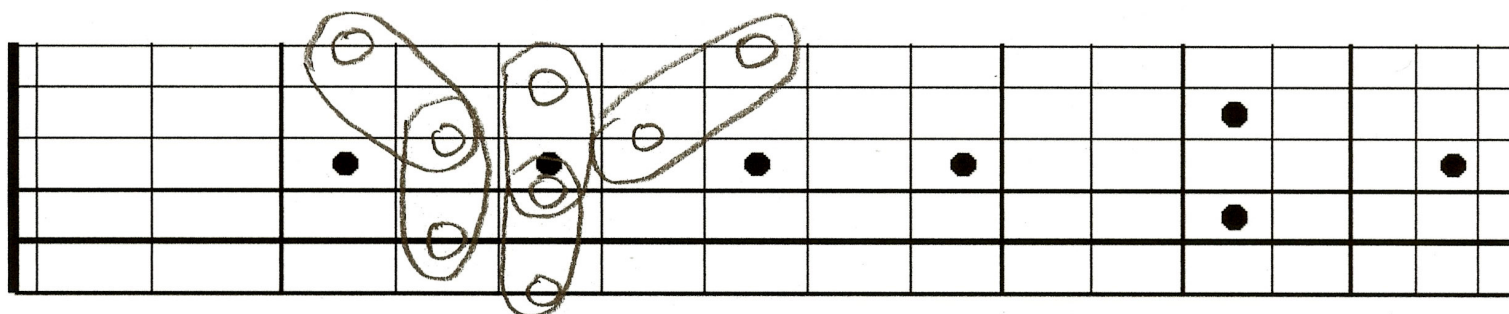
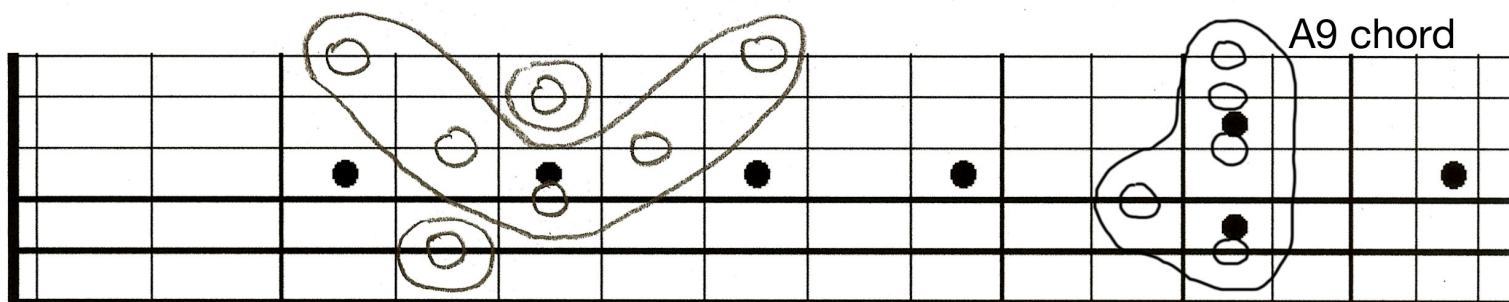
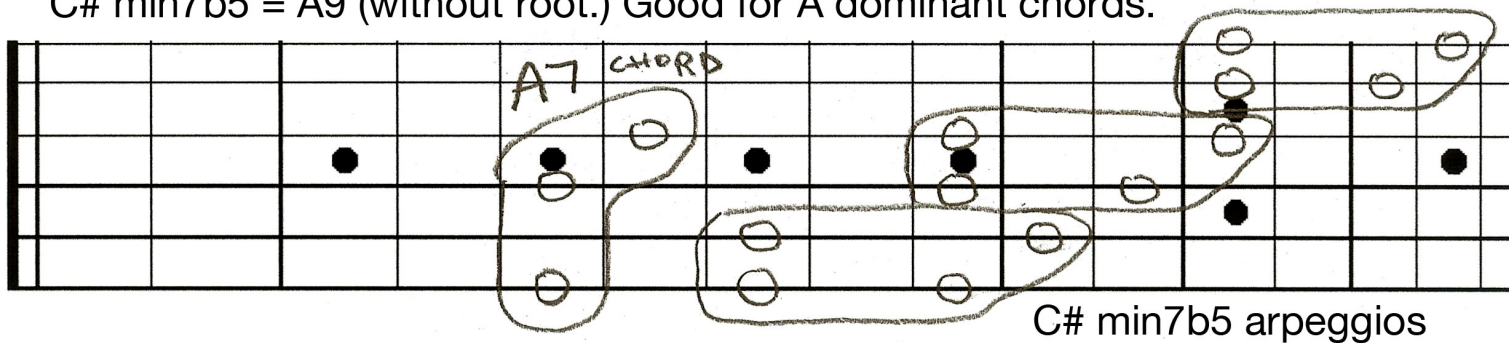
C Maj7 arpeggios



Major Key Soloing



C# min7b5 = A9 (without root.) Good for A dominant chords.



Works over A13 chord.



the next examples

the next examples

12

8ve up →

D13 (without root and 11th)

Easy to remember!

Very similar shape to F# min pentatonic.

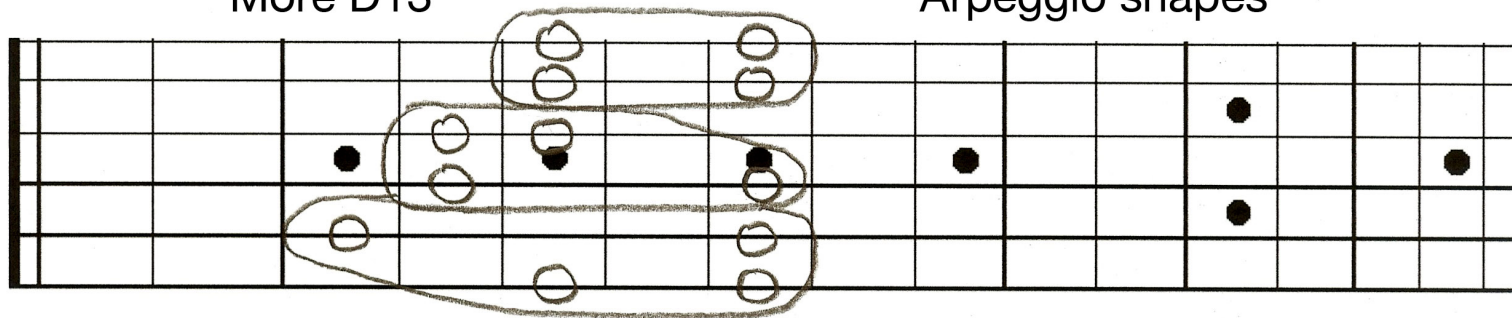
8vo up →

Very similar shape to F# min pentatonic.

More D13 shapes

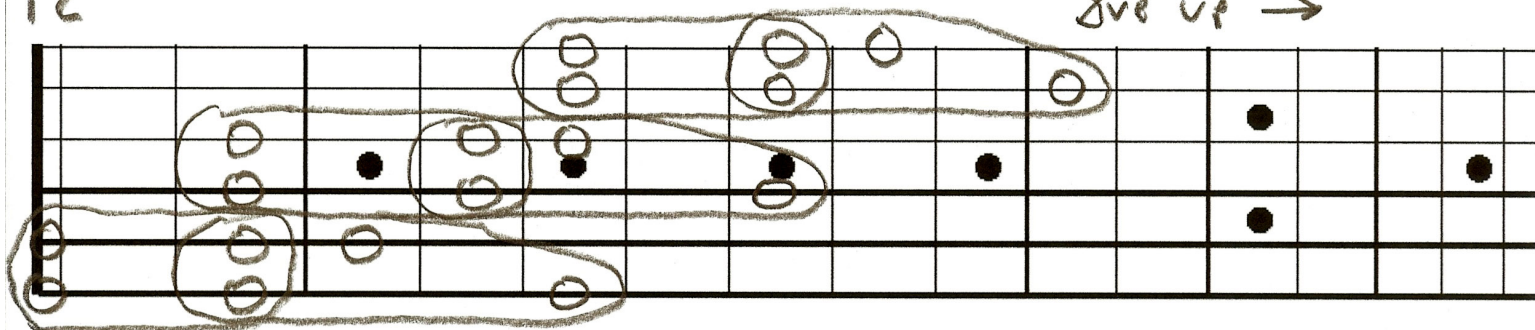
More D13

Arpeggio shapes



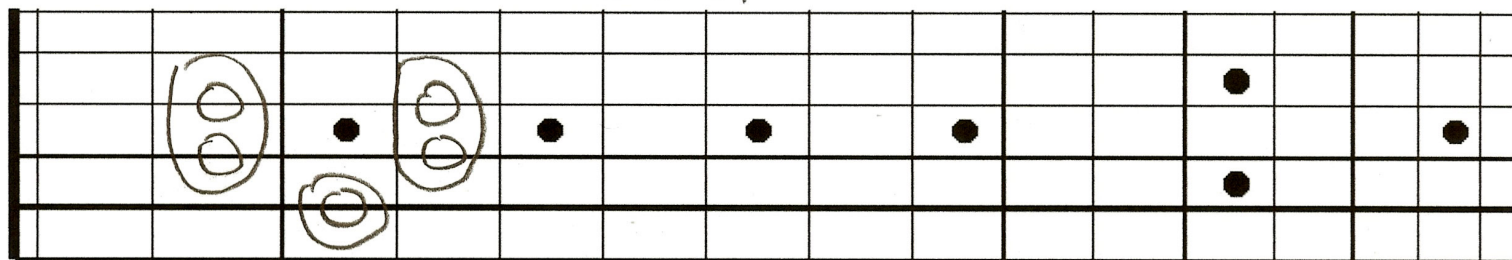
12

8ve up →



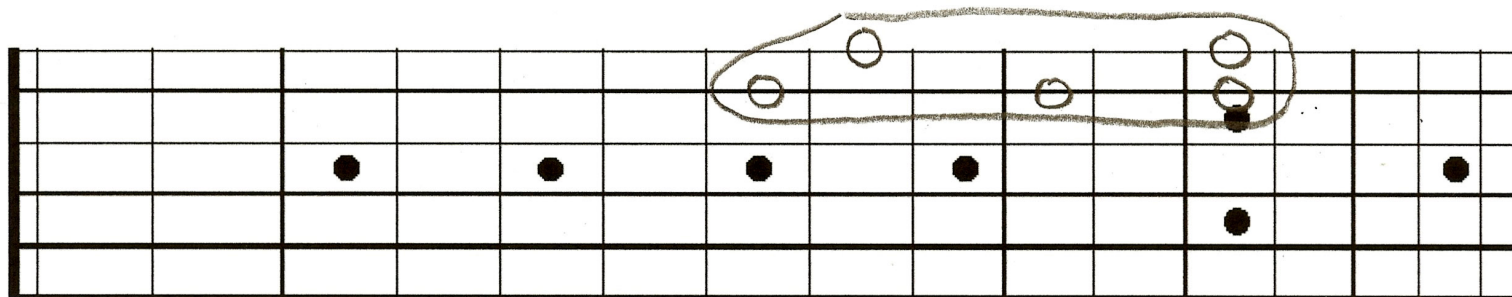
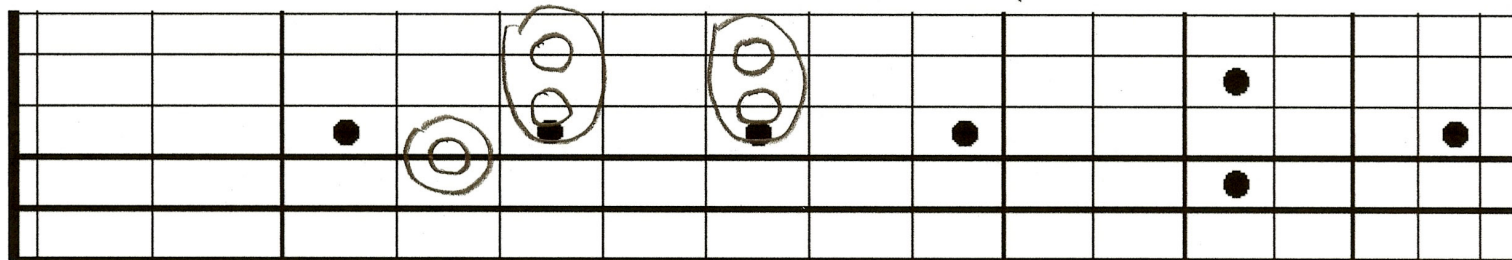
12

8ve up →

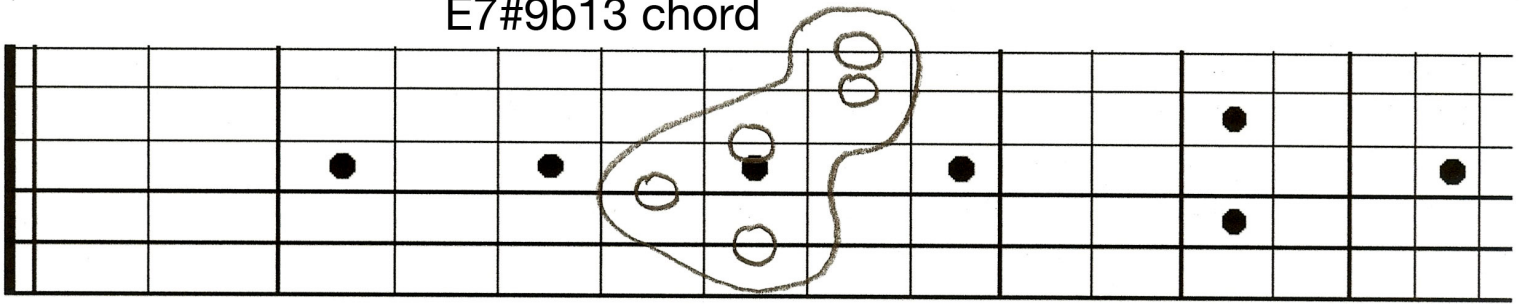


12

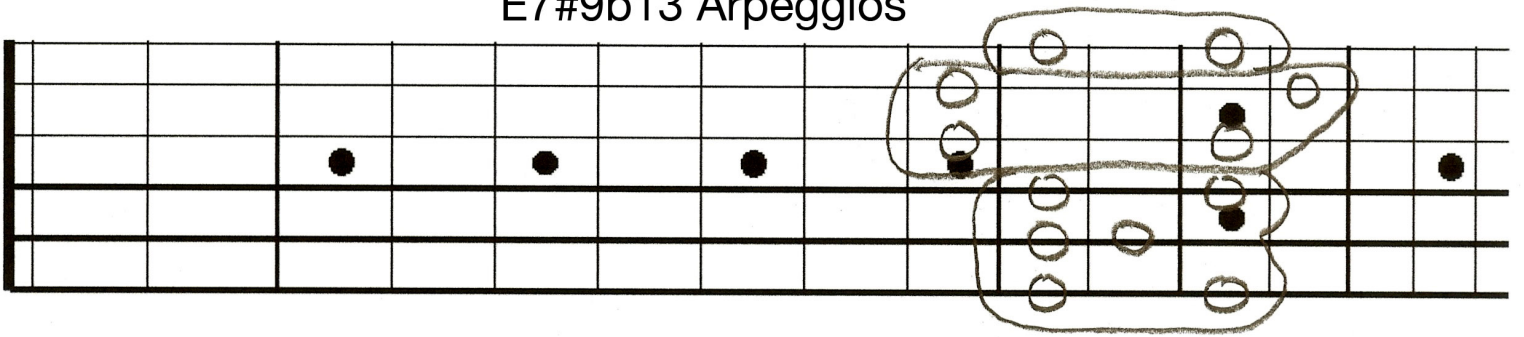
8ve up →



E7#9b13 chord

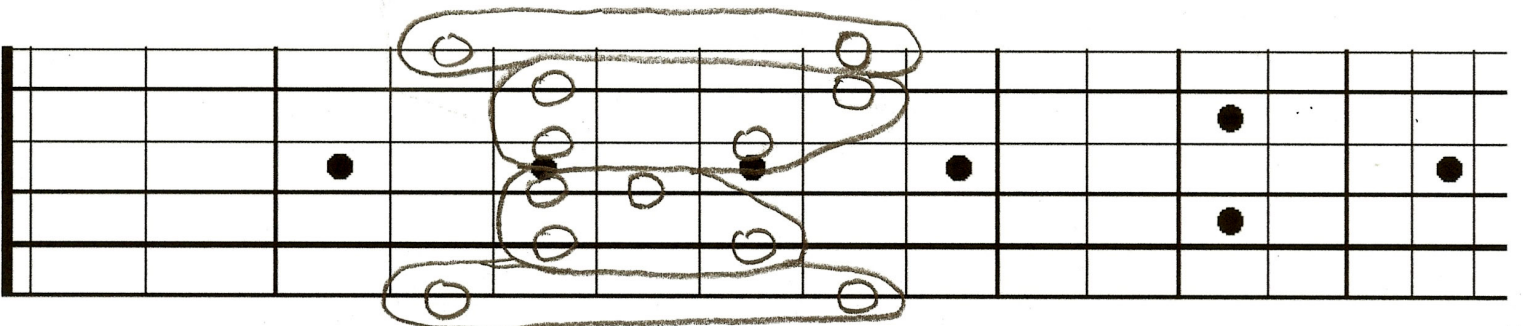
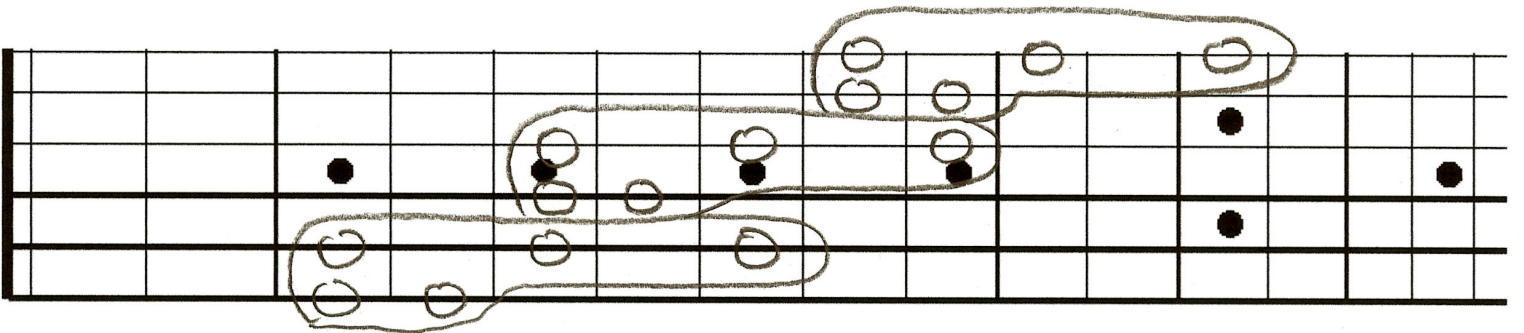
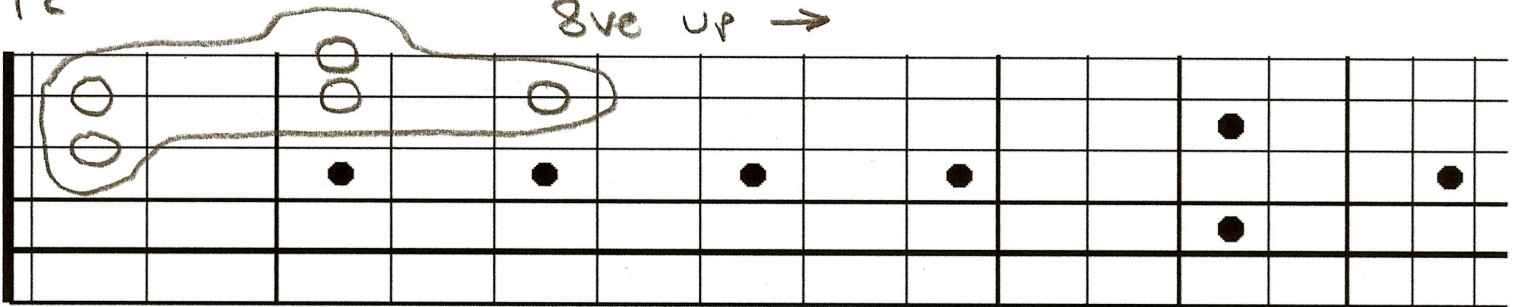


E7#9b13 Arpeggios



12

8ve up →



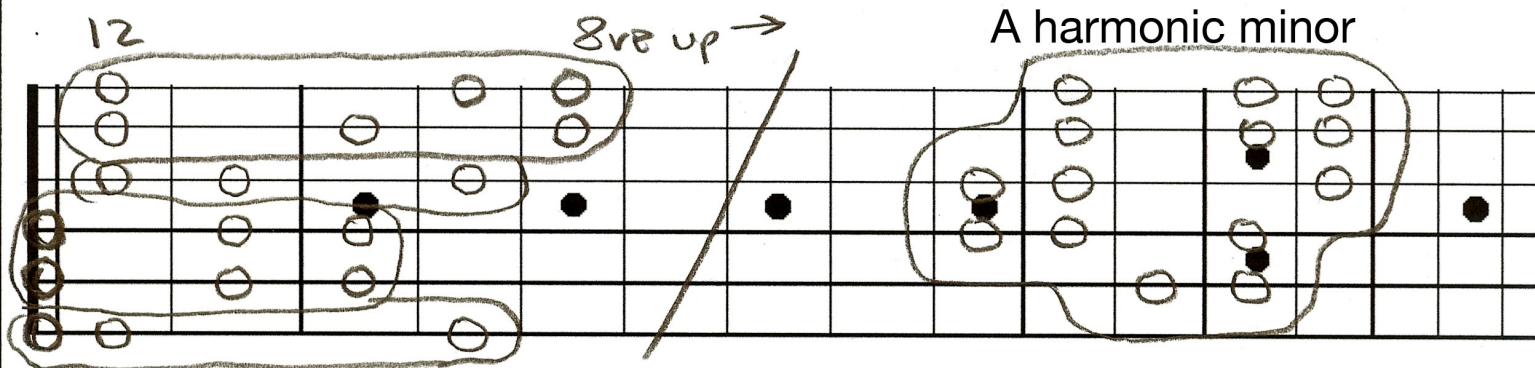
12 8ve up → F Lydian

12 8ve up → G / F arpeggio

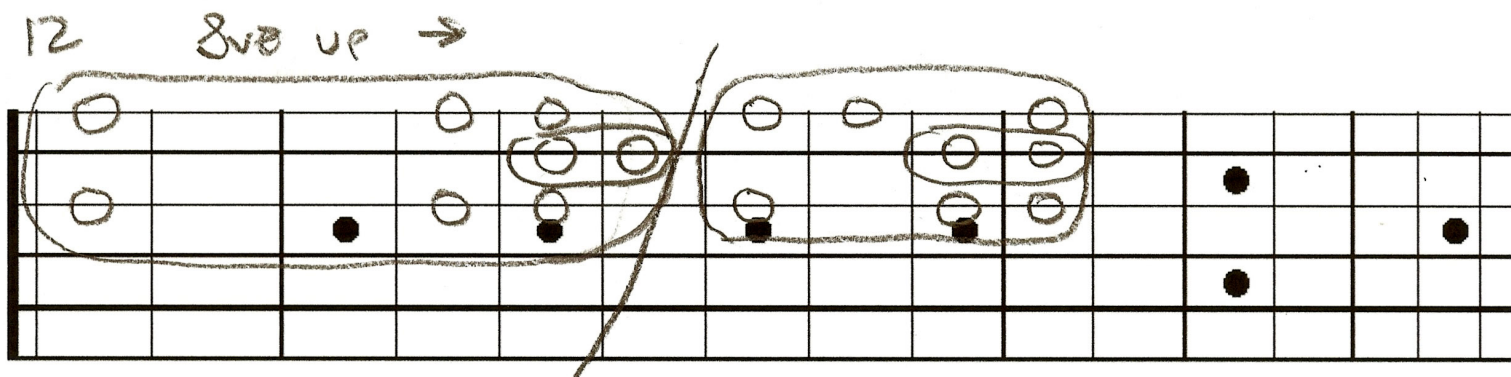
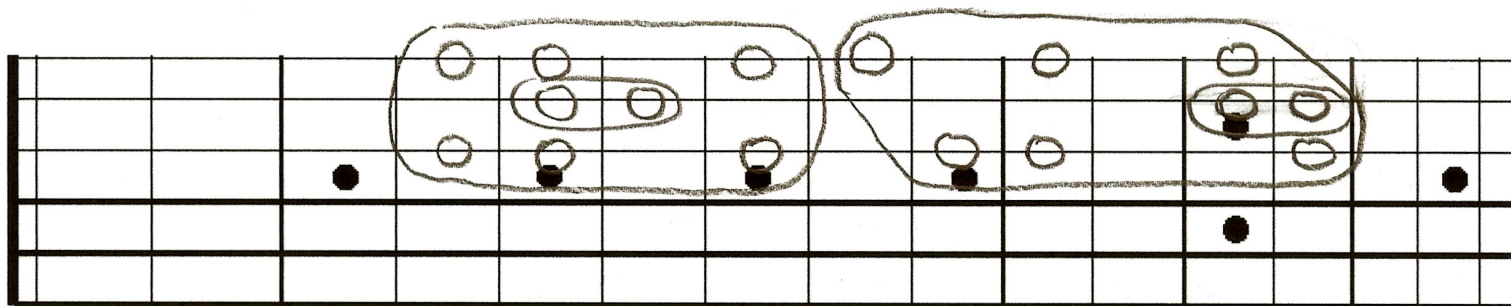
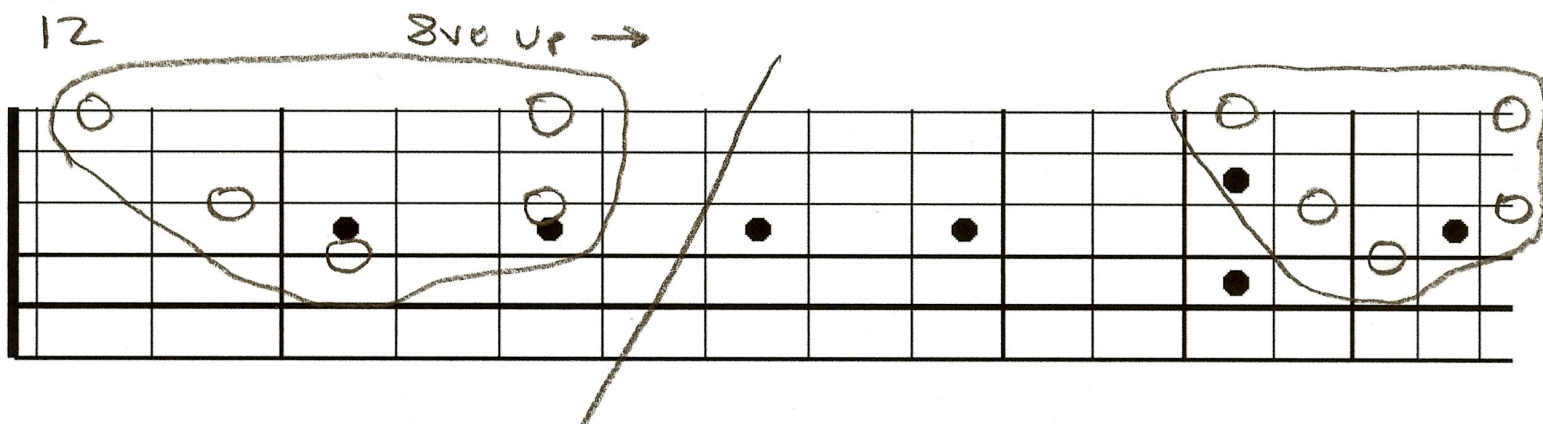
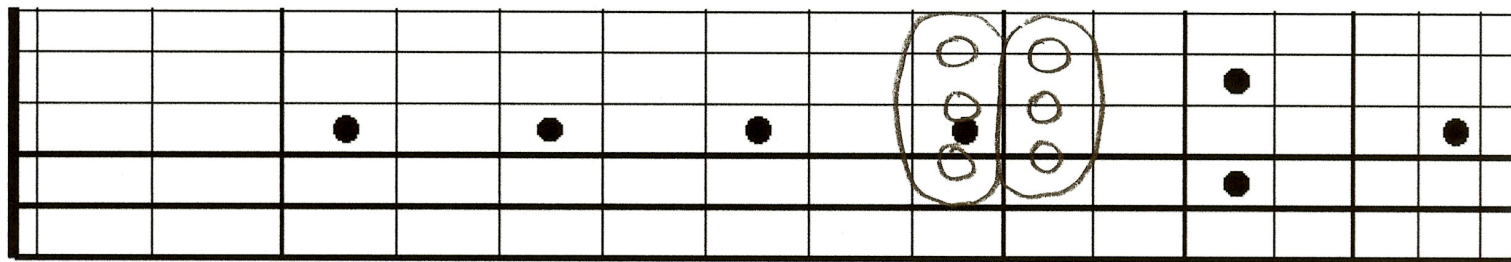
12 8ve up → F Lydian

F Lydian

12 8ve up → F Lydian

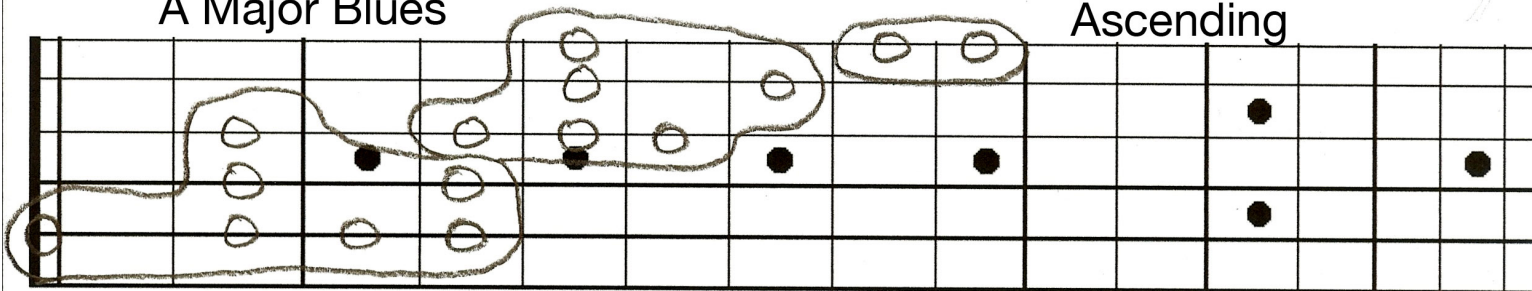


Use all of these over an E root (E Phrygian Dominant).

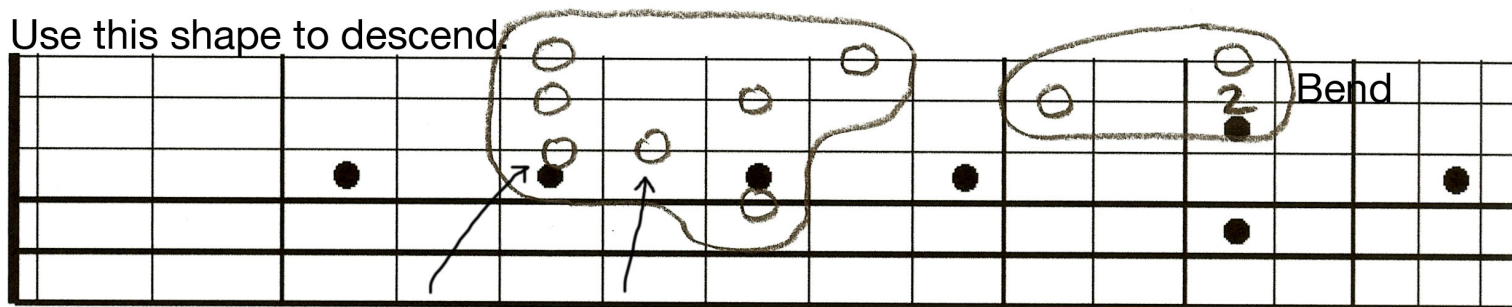


A Major Blues

Ascending

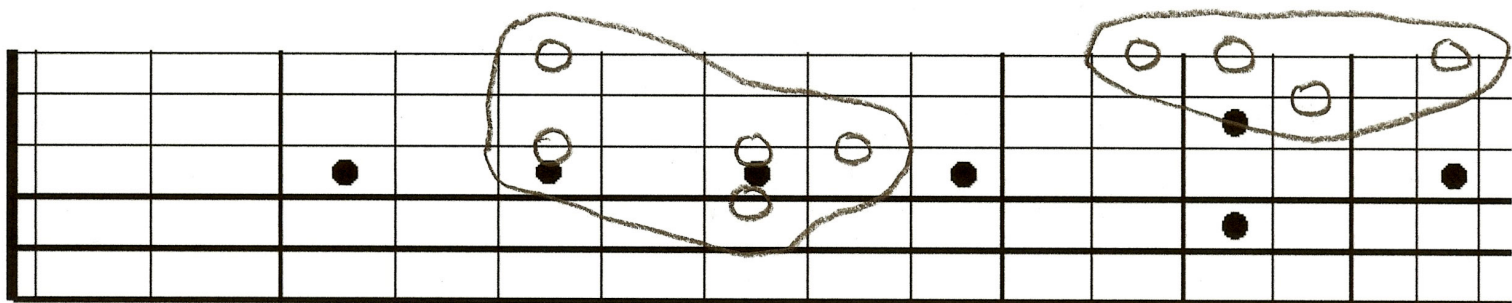
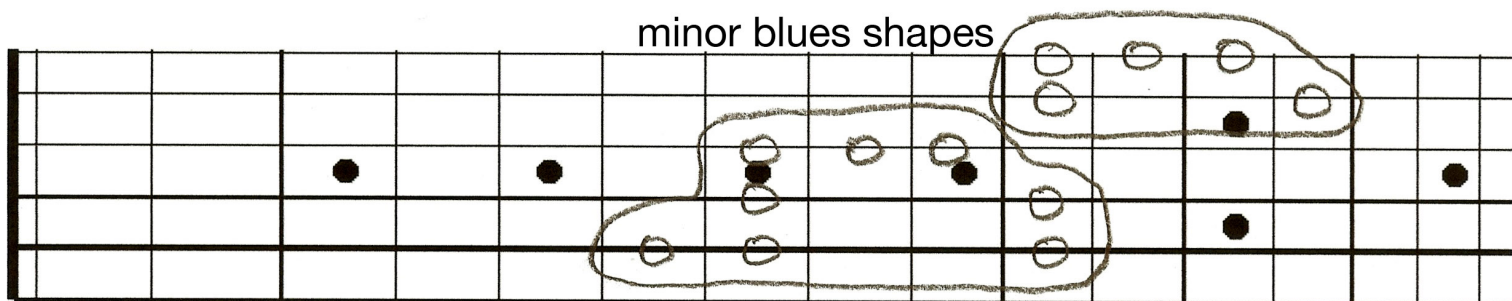


Use this shape to descend



But always play the m3 into the M3

minor blues shapes



One last Major Blues shape

