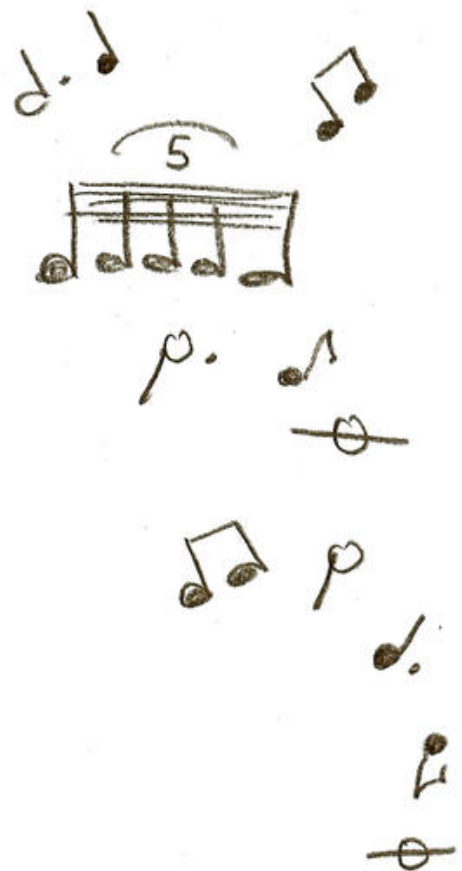


# PAUL GILBERT

## BOOK OF USEFUL & VALUABLE SCALES & ARPEGGIOS FOR GUITAR

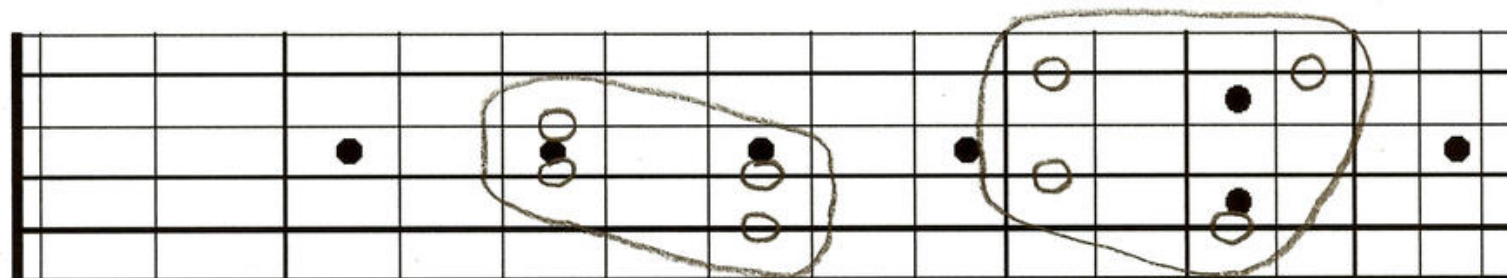
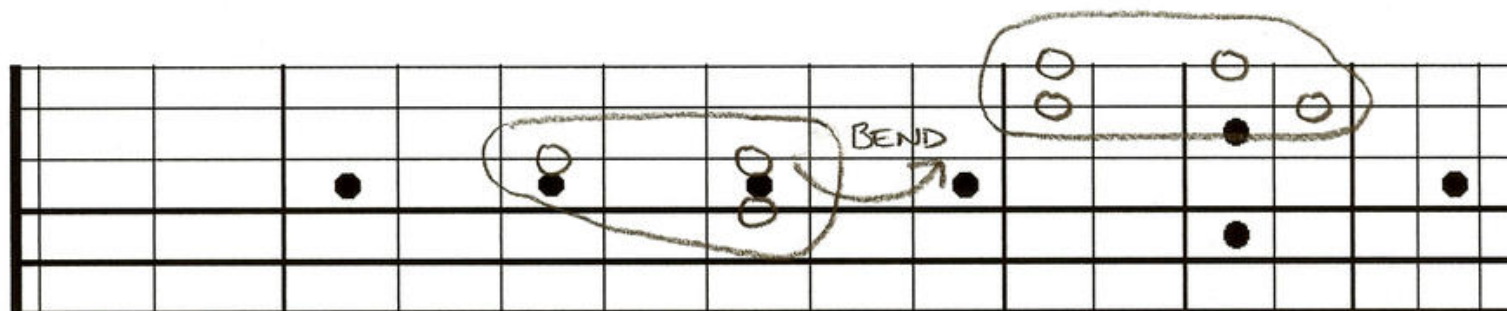
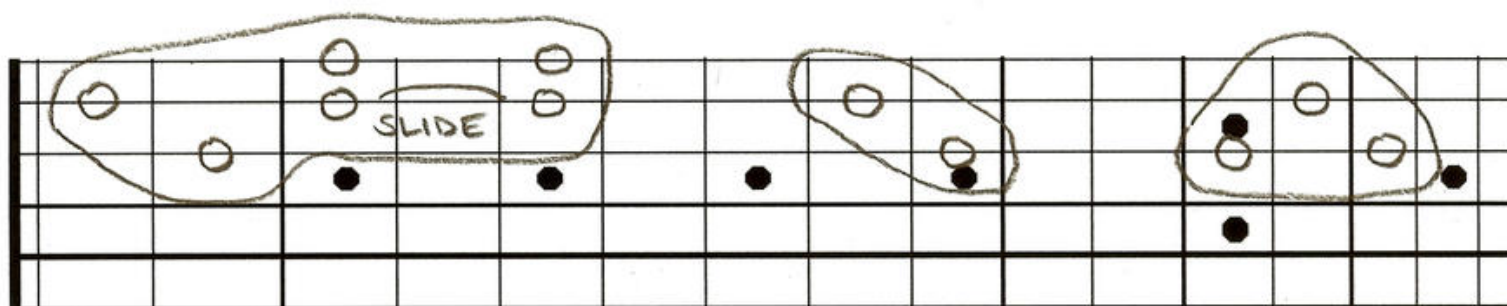
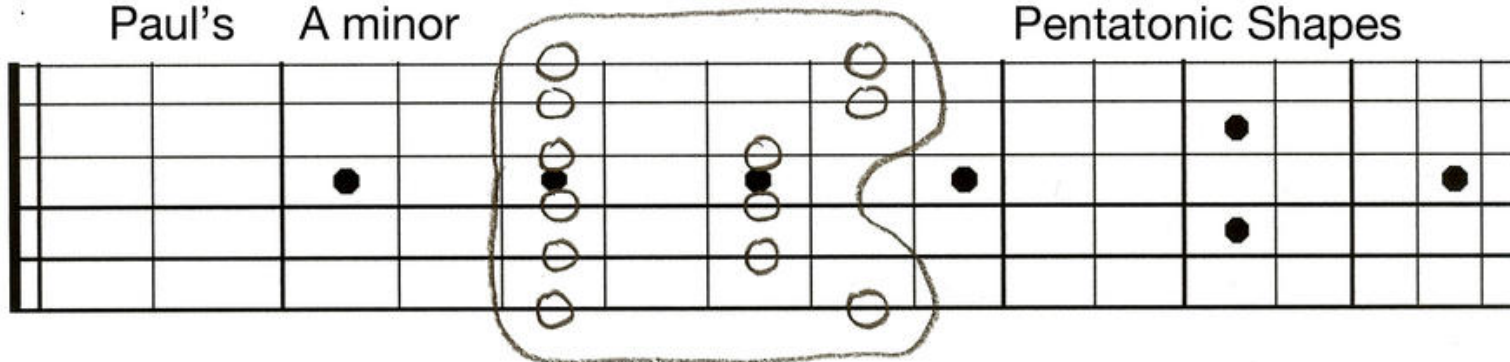




Paul's

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.

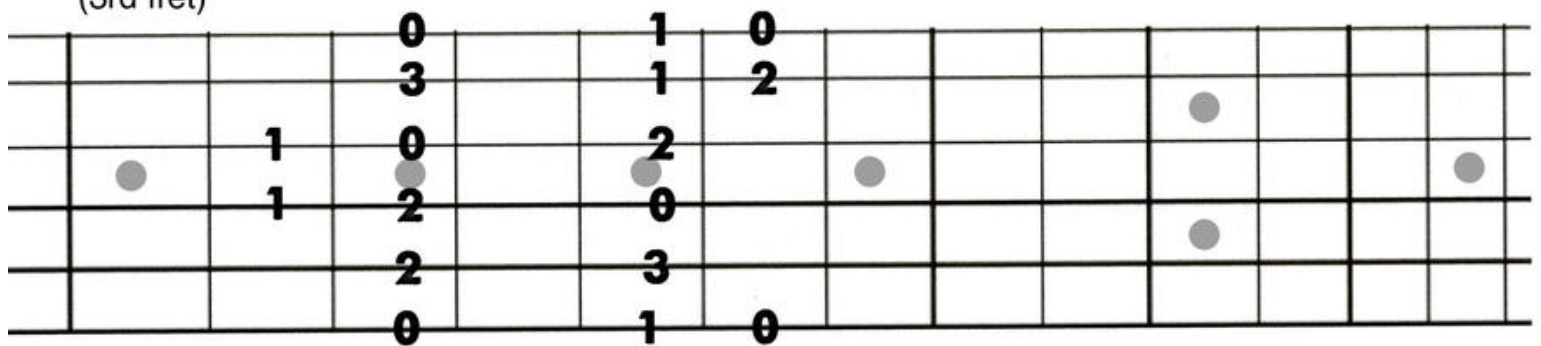
1 = half-step bend

2 = whole-step bend

3 = step and a half bend

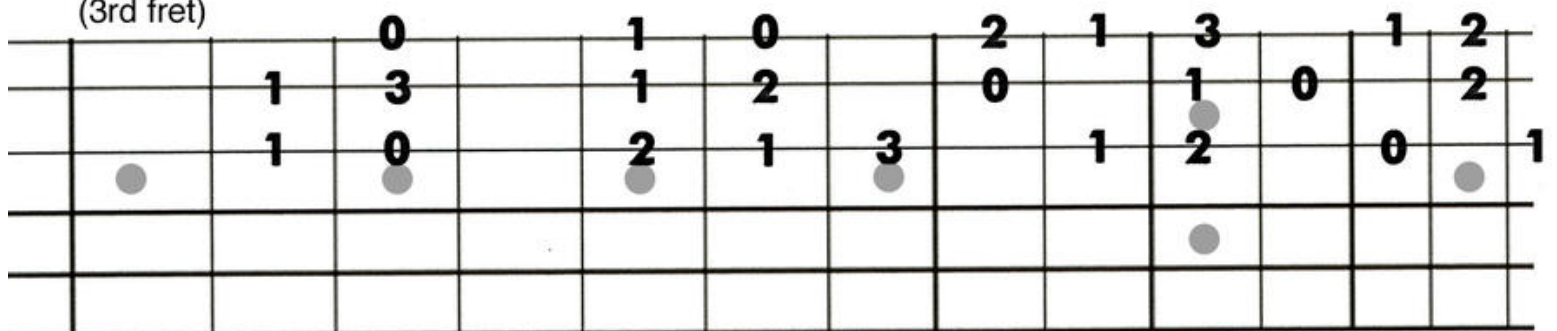
0 = Don't bend this note.

(3rd fret)



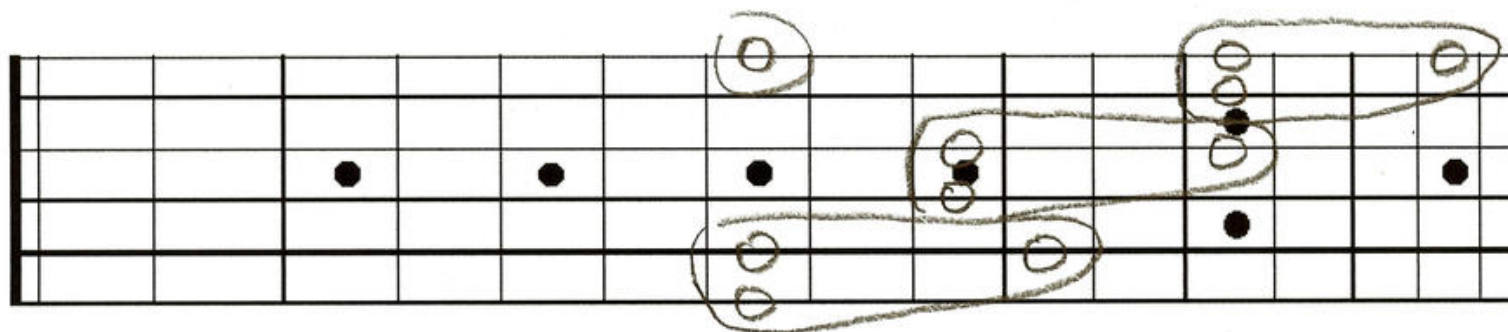
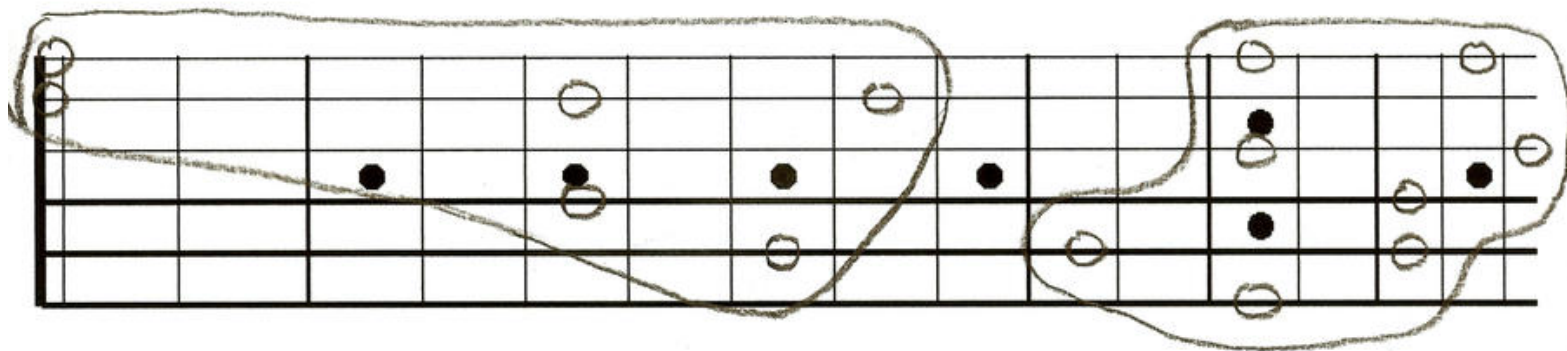
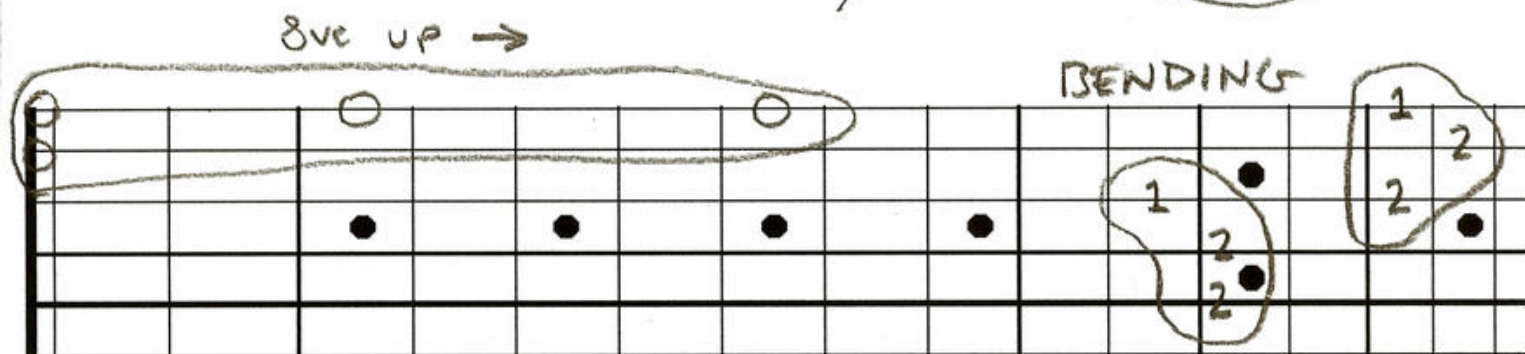
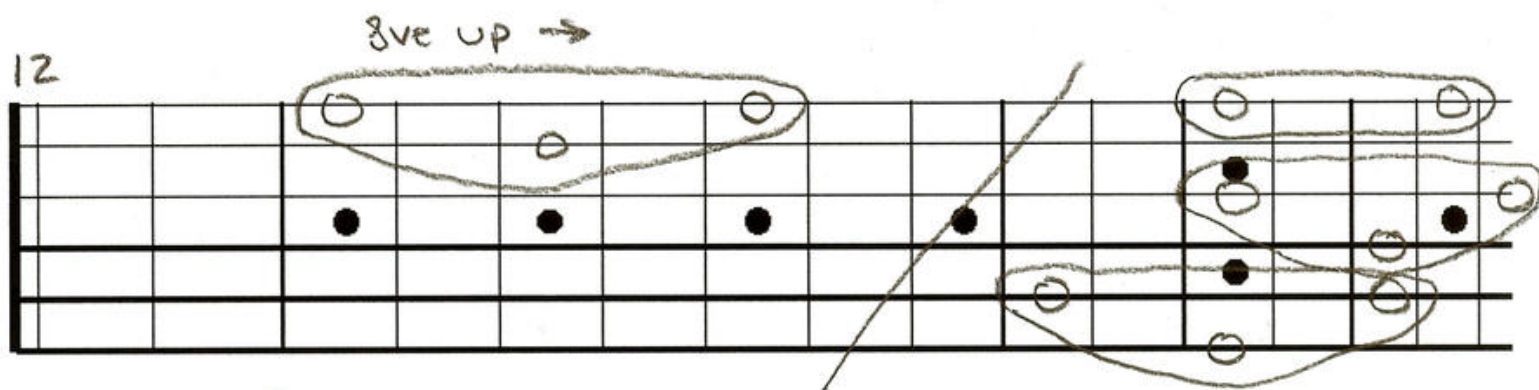
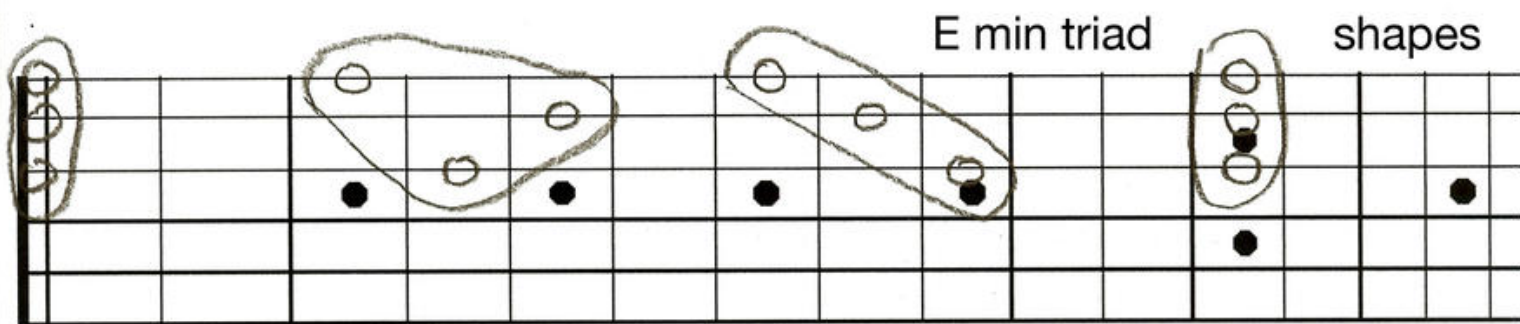
Here are more places to bend chord tones on the top three strings (where bending is most practical).

(3rd fret)



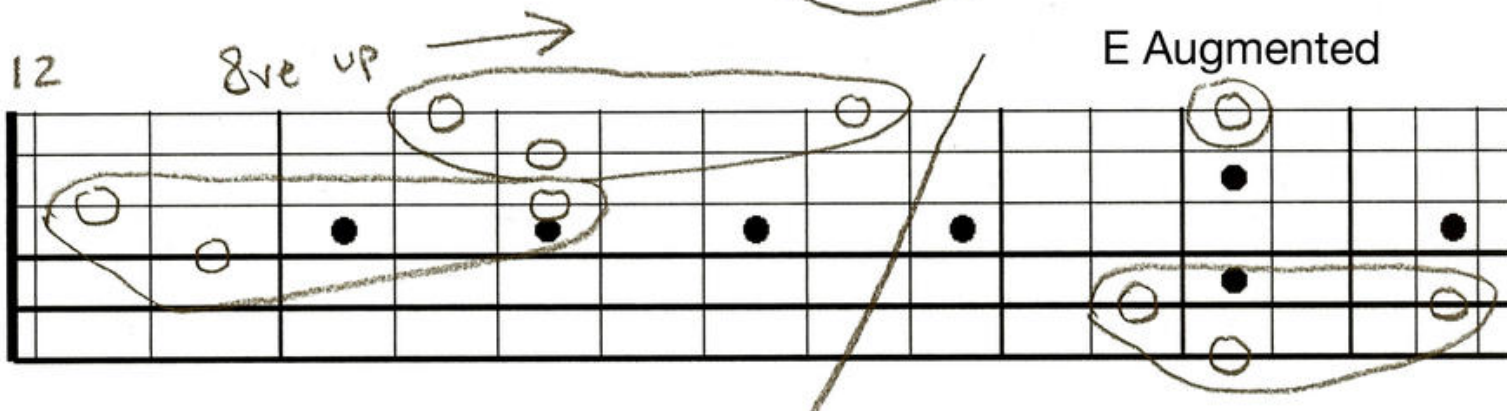
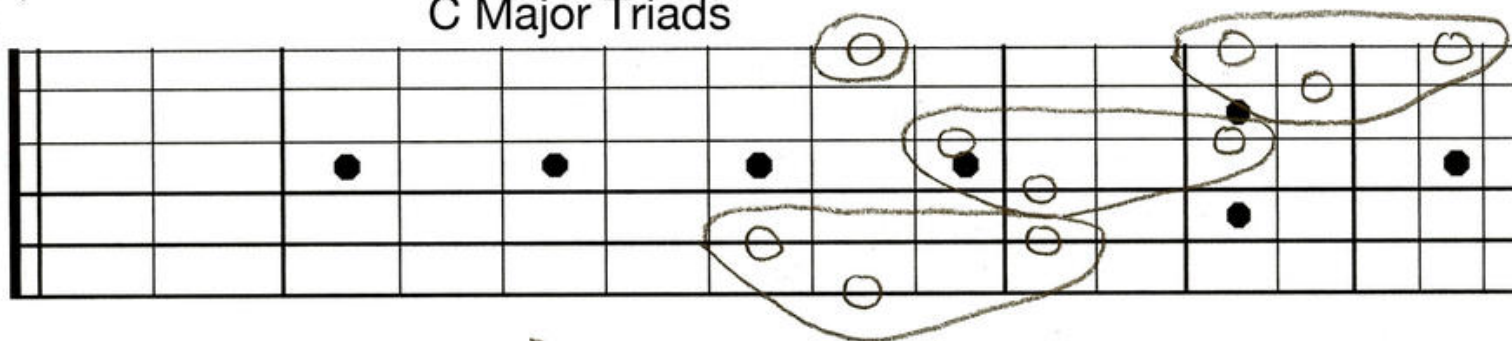
I also added the b5 (blue note) as a possible starting point on the diagram above..



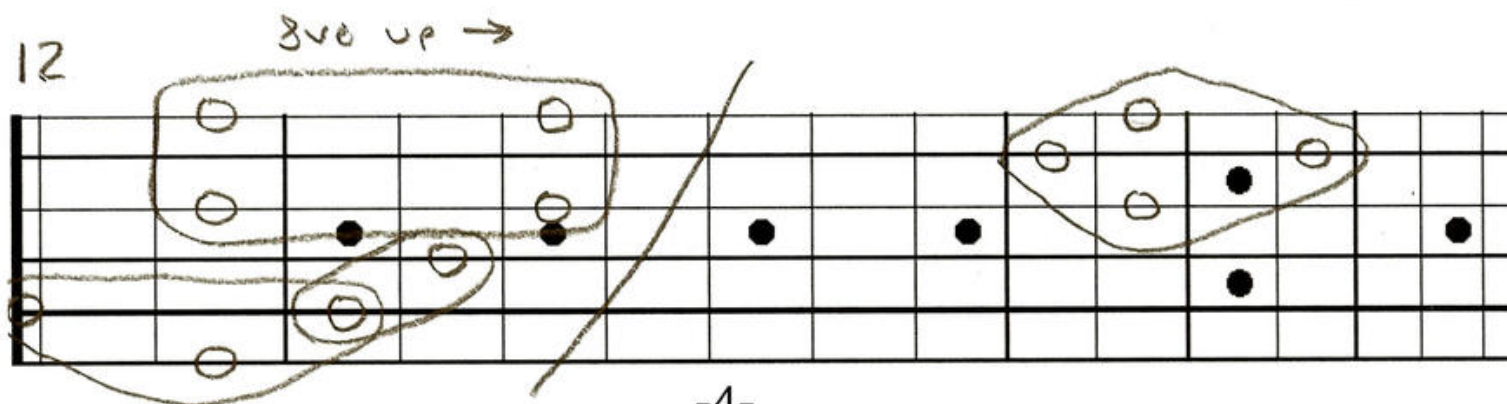
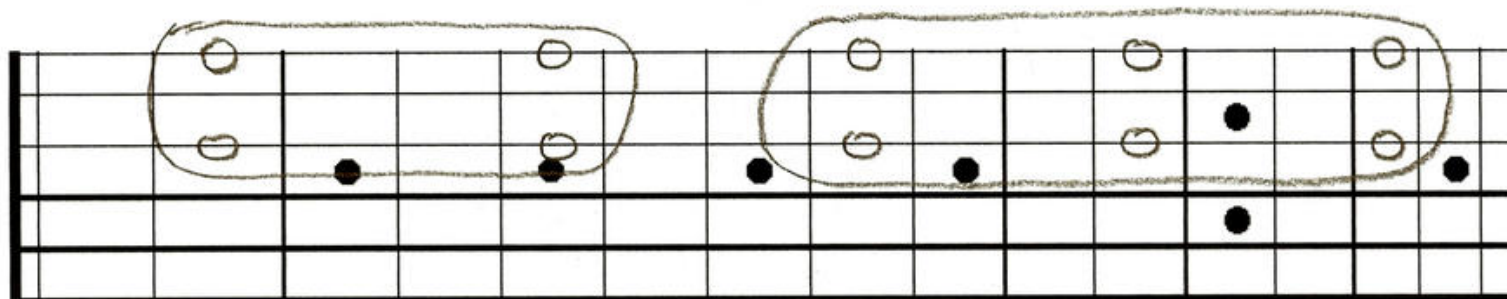
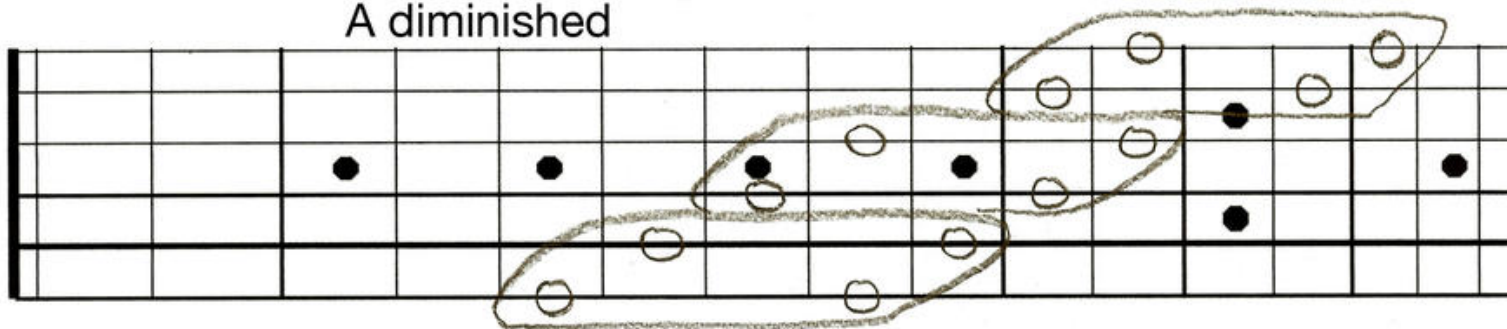




# C Major Triads

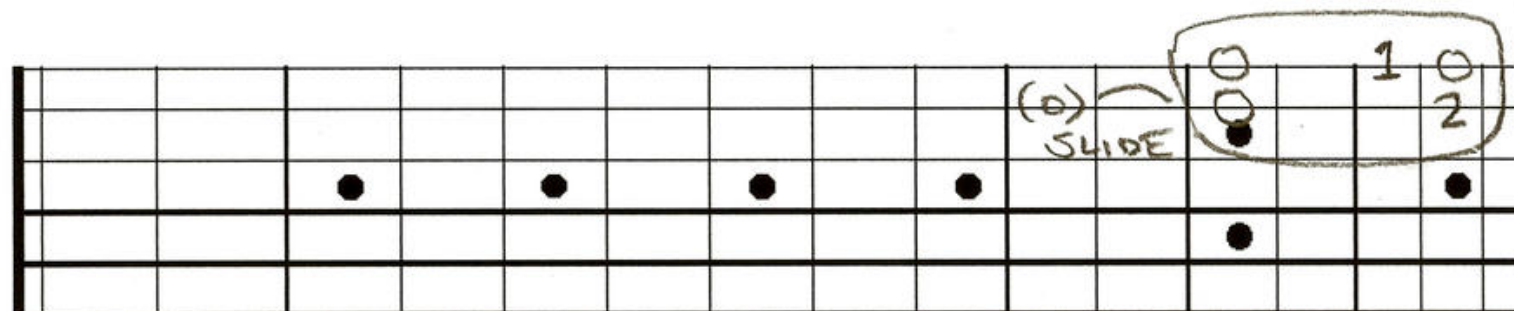
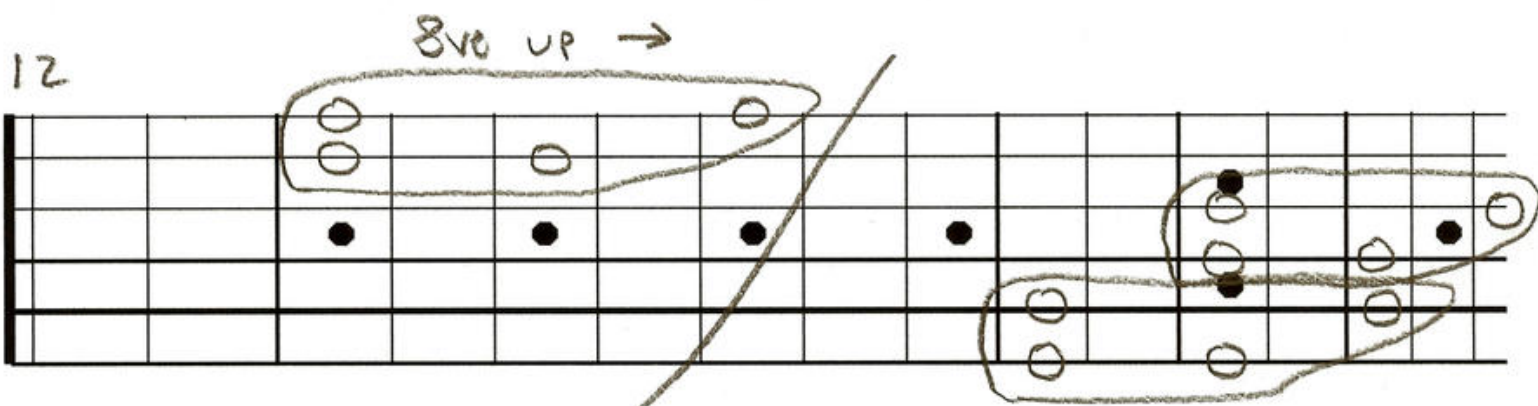
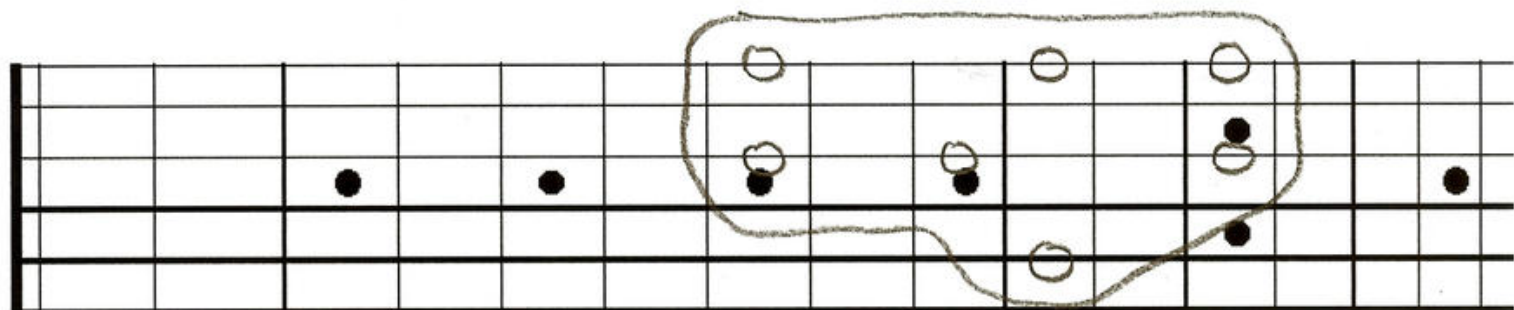


# A diminished

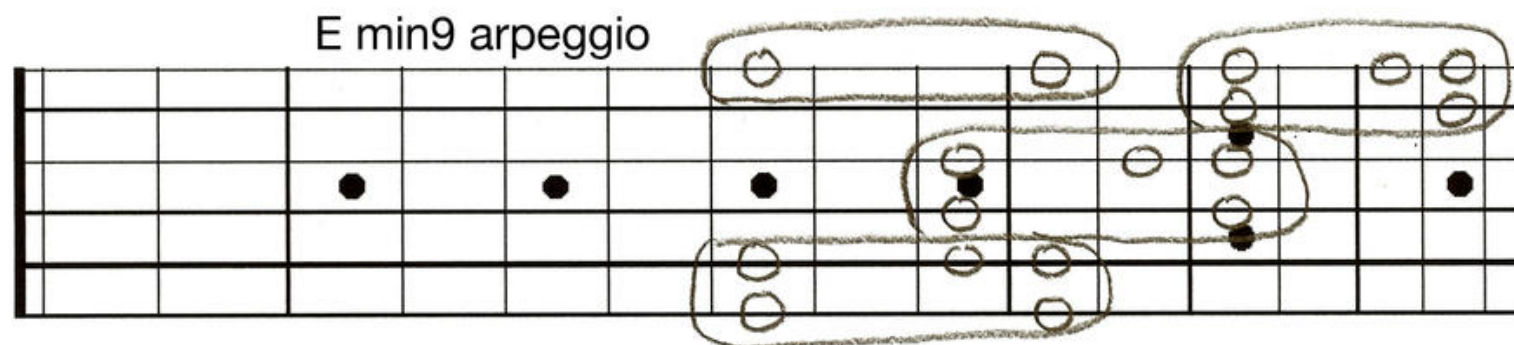




# E min7 arpeggios

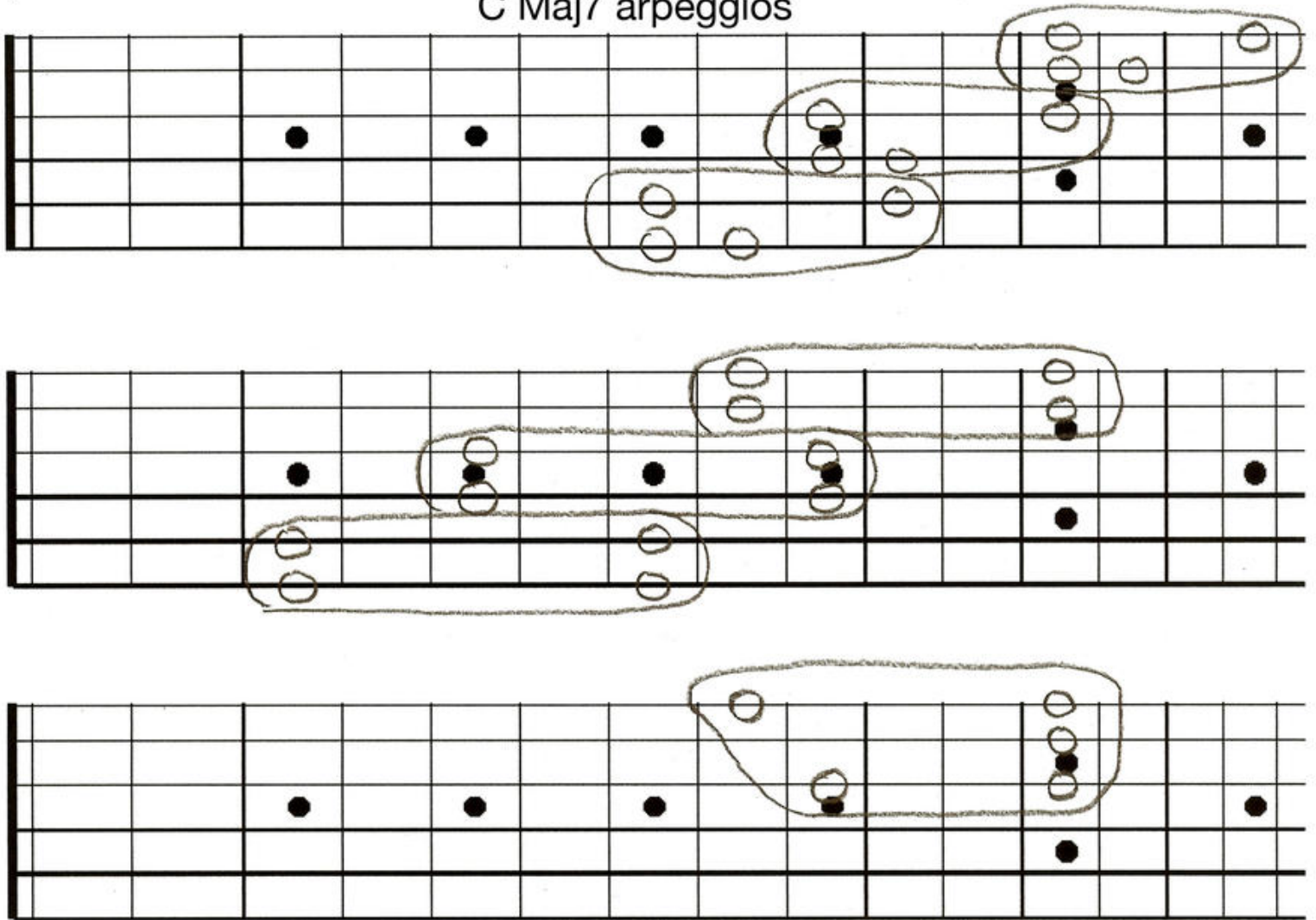


## E min9 arpeggio

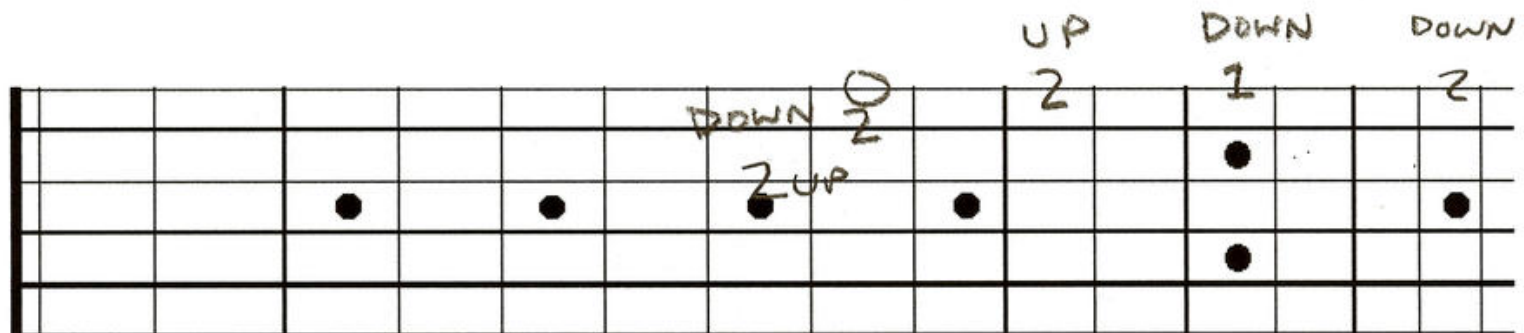
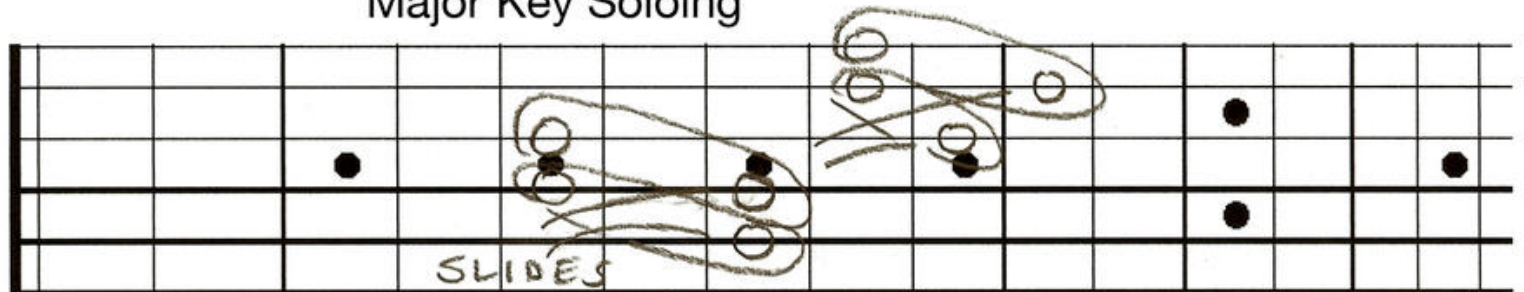




# C Maj7 arpeggios

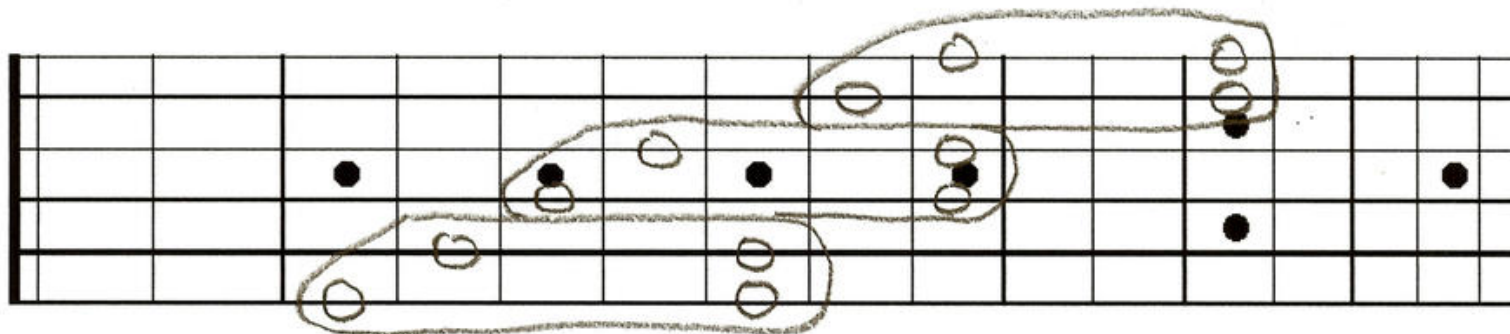
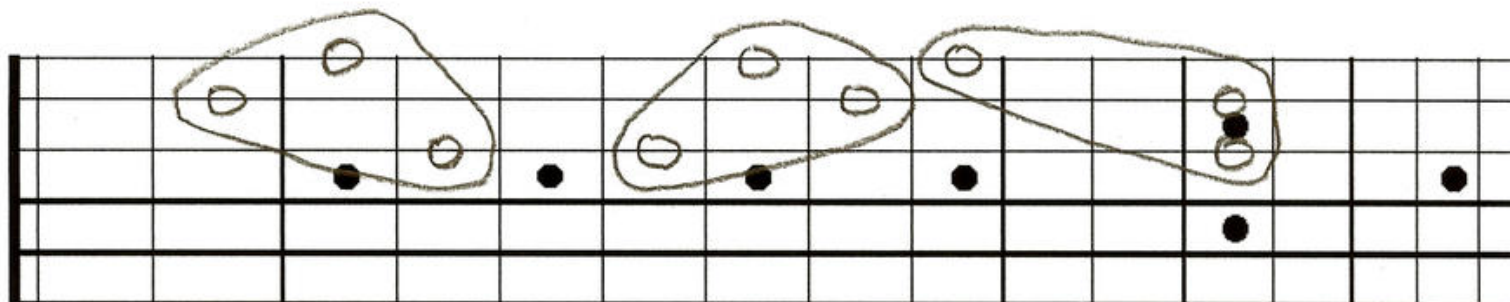
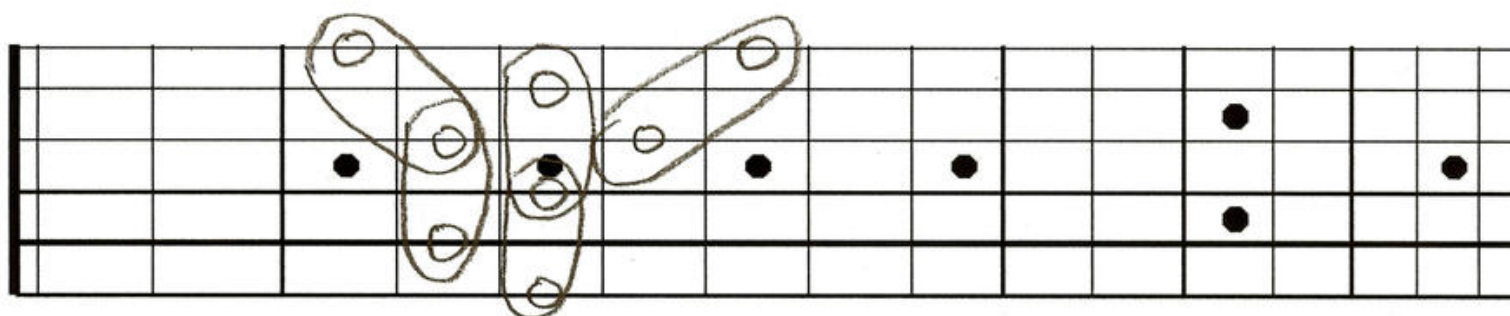
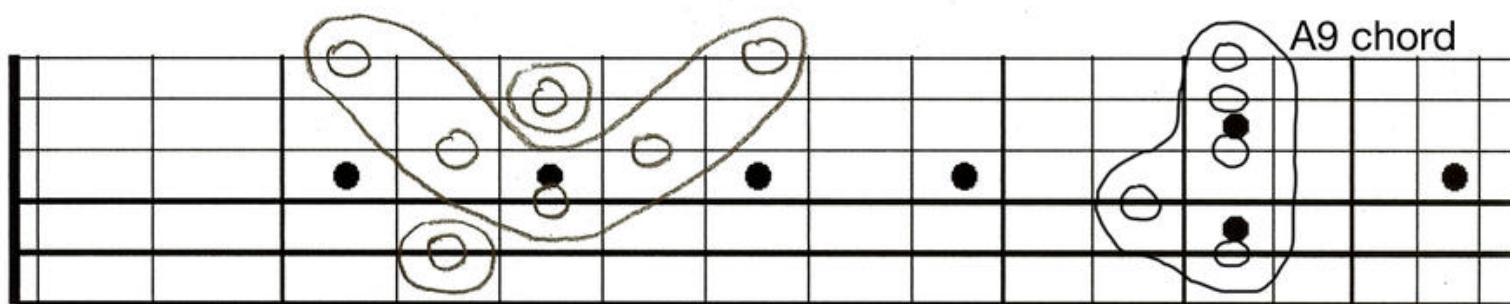
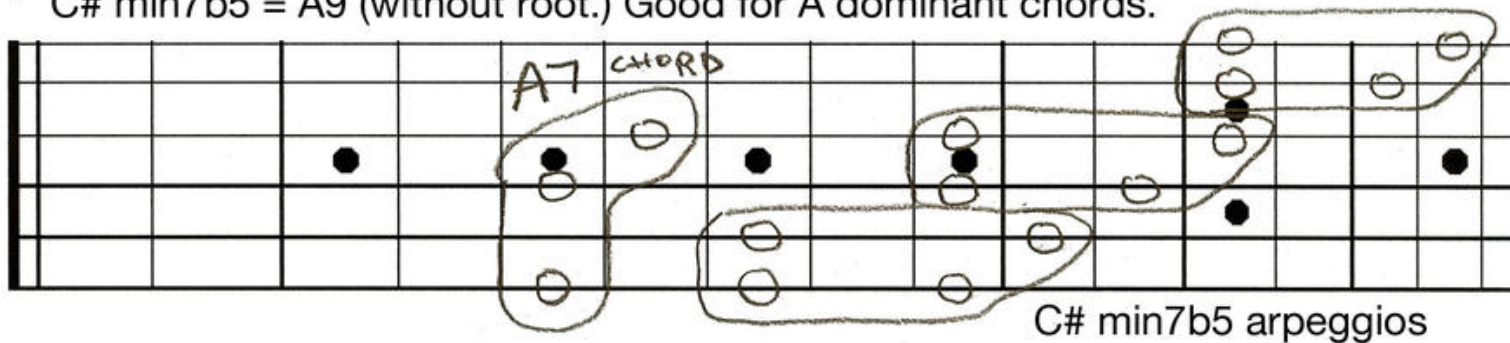


## Major Key Soloing



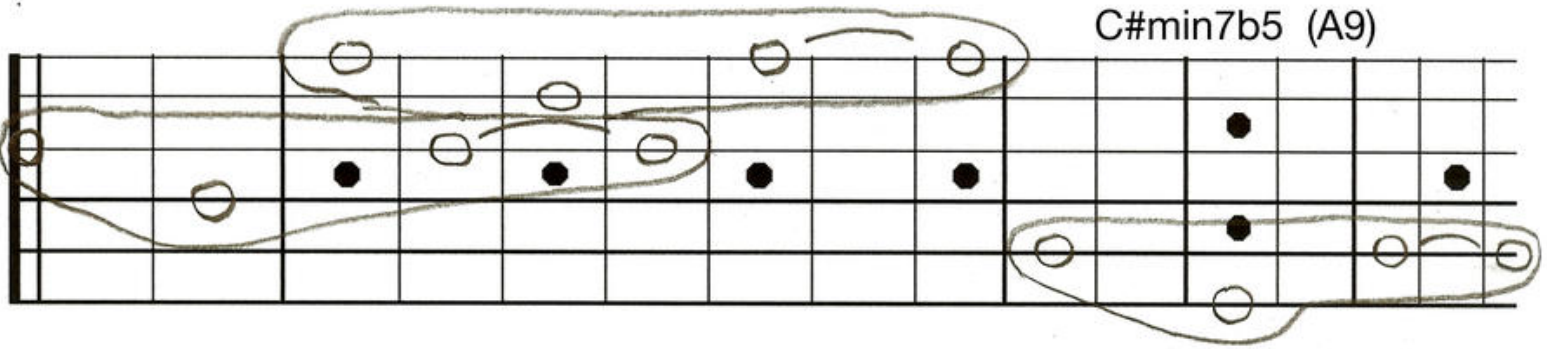


C# min7b5 = A9 (without root.) Good for A dominant chords.

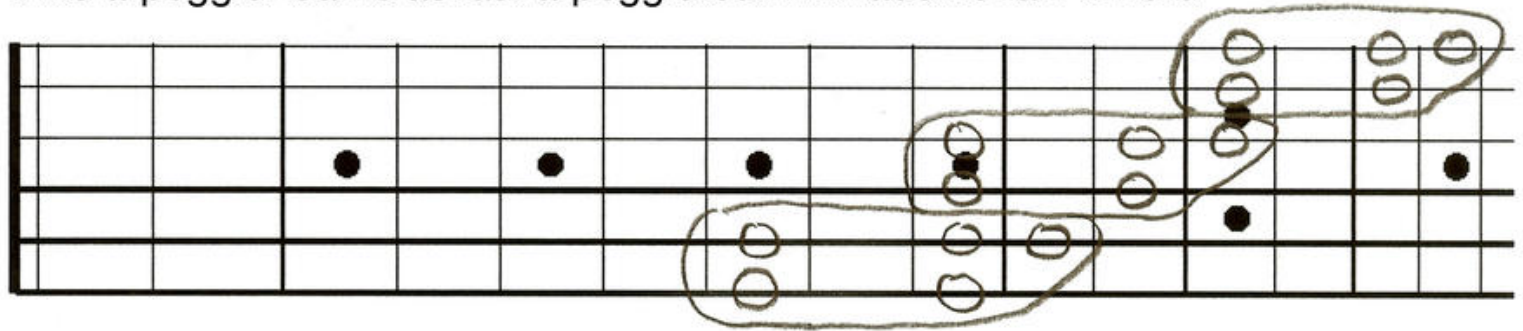




C#min7b5 (A9)

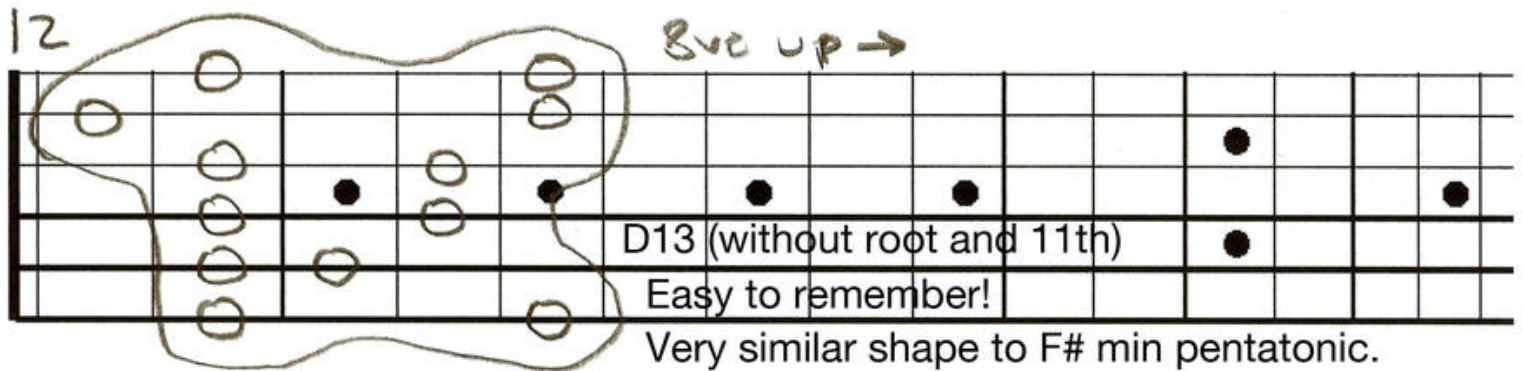
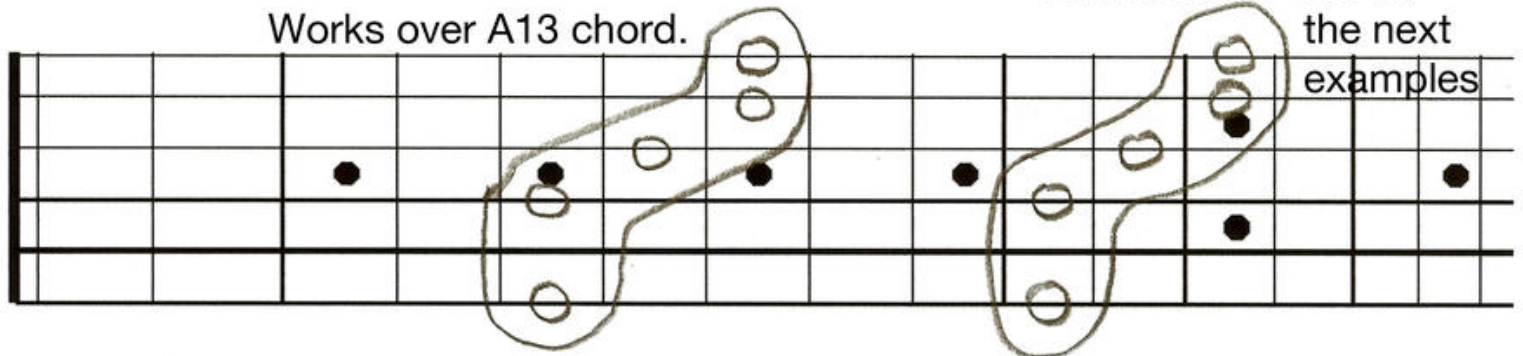


A13 arpeggio. Same as last arpeggio but with additional F# note.

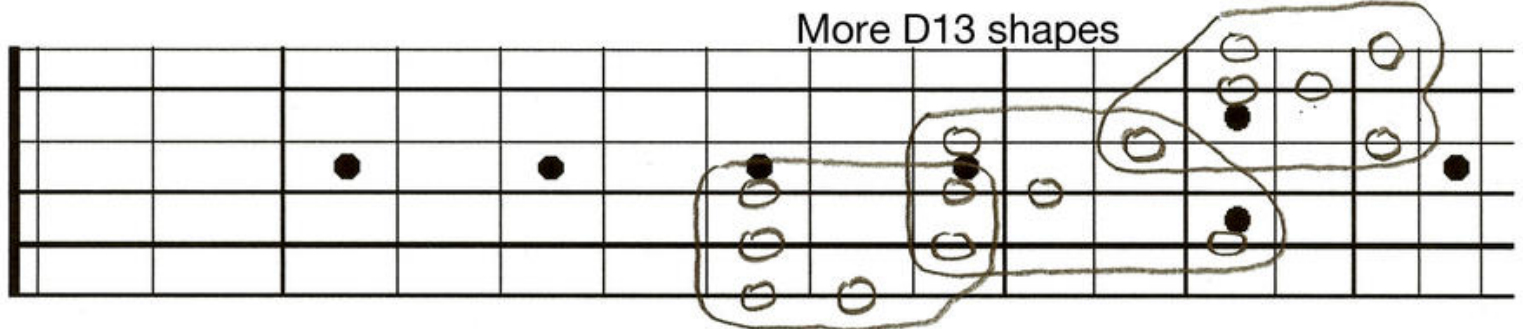


Works over A13 chord.

But let's use D13 for the next examples



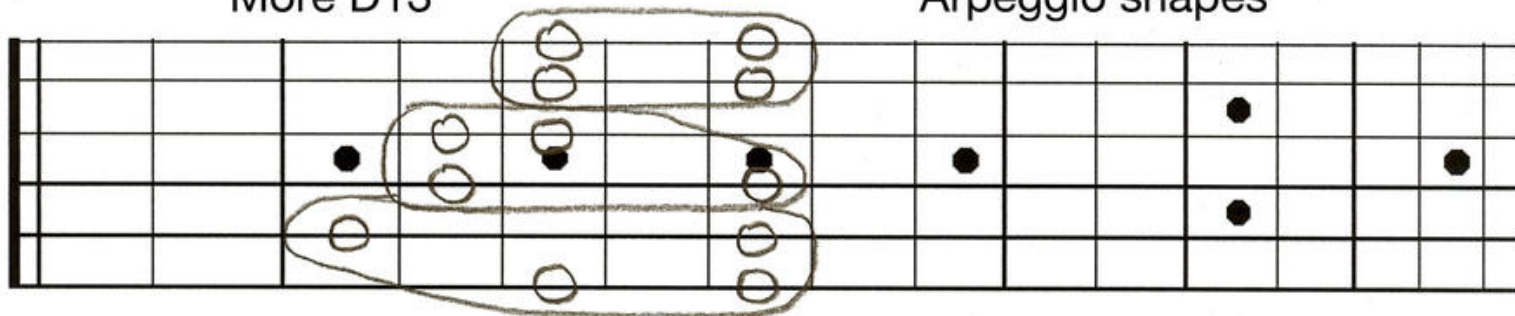
More D13 shapes





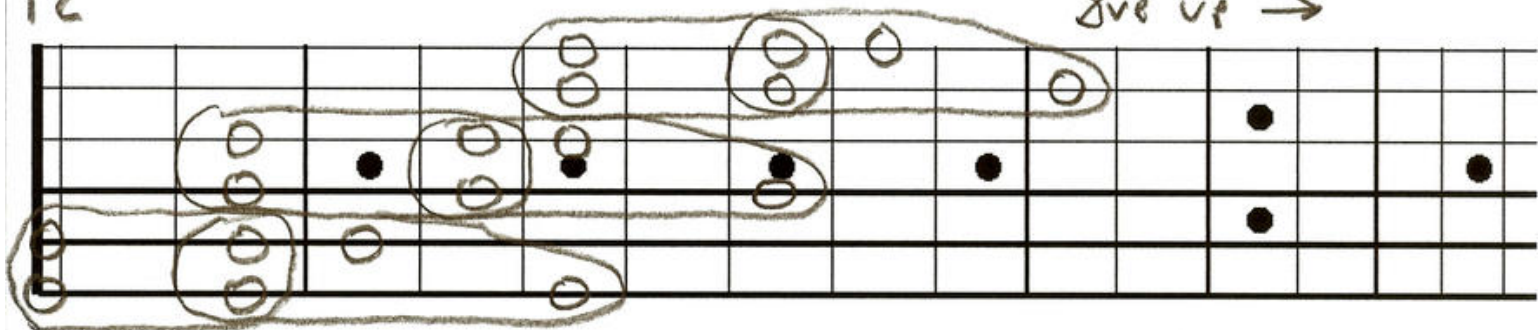
# More D13

# Arpeggio shapes



12

8ve up →



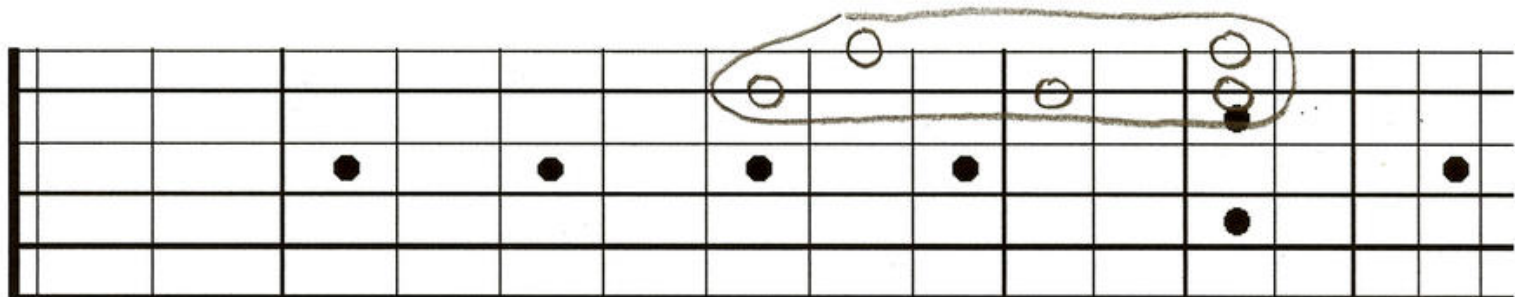
12

8ve up →



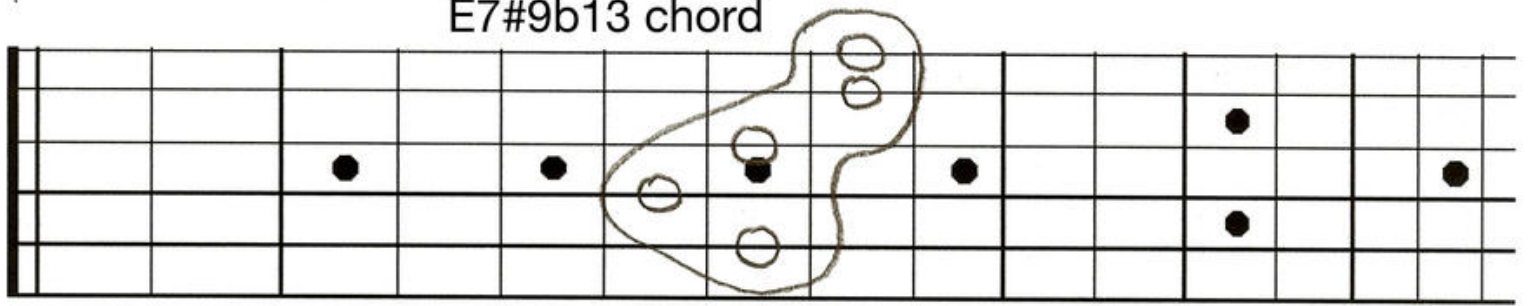
12

8ve up →

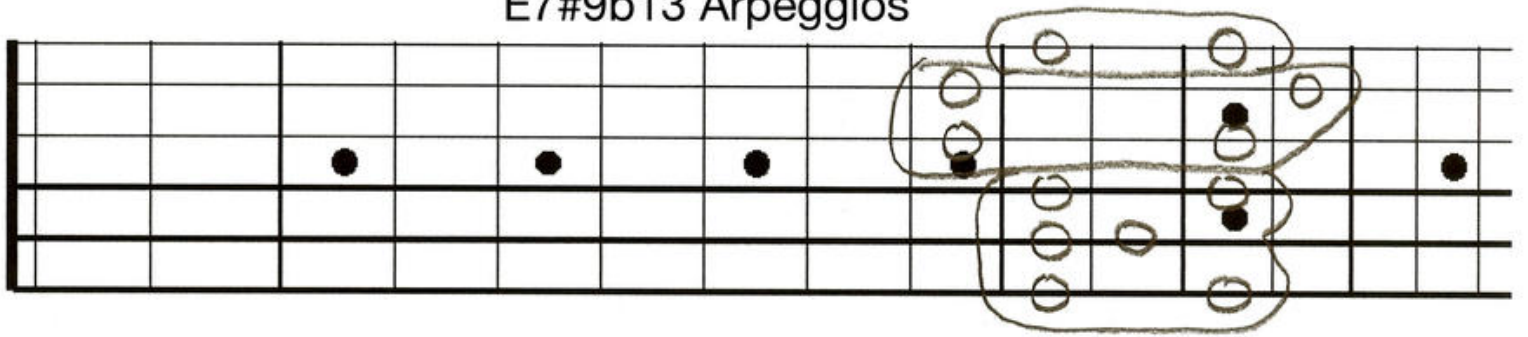




# E7#9b13 chord

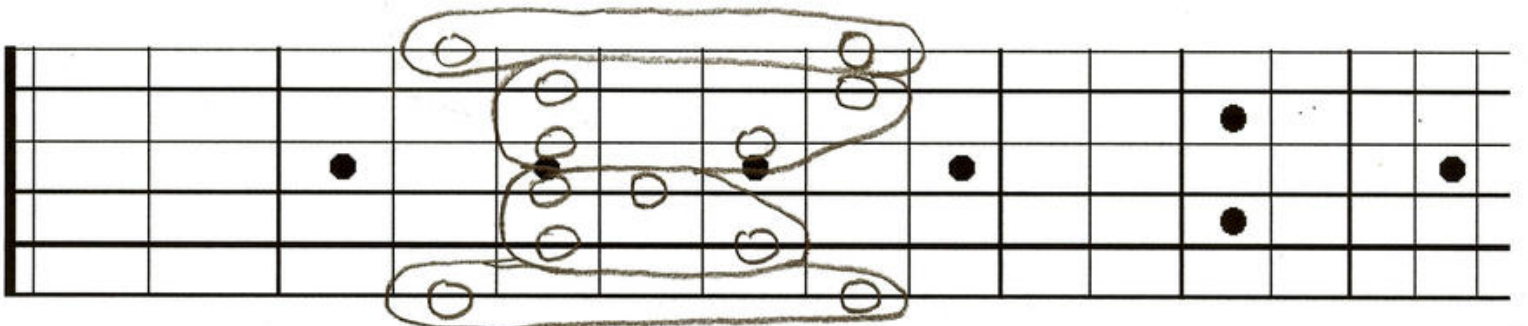
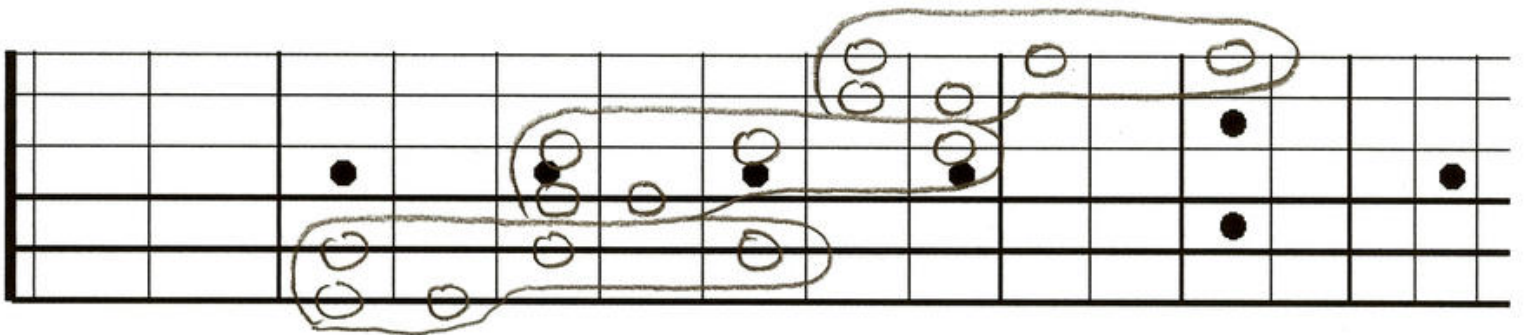


## E7#9b13 Arpeggios



12

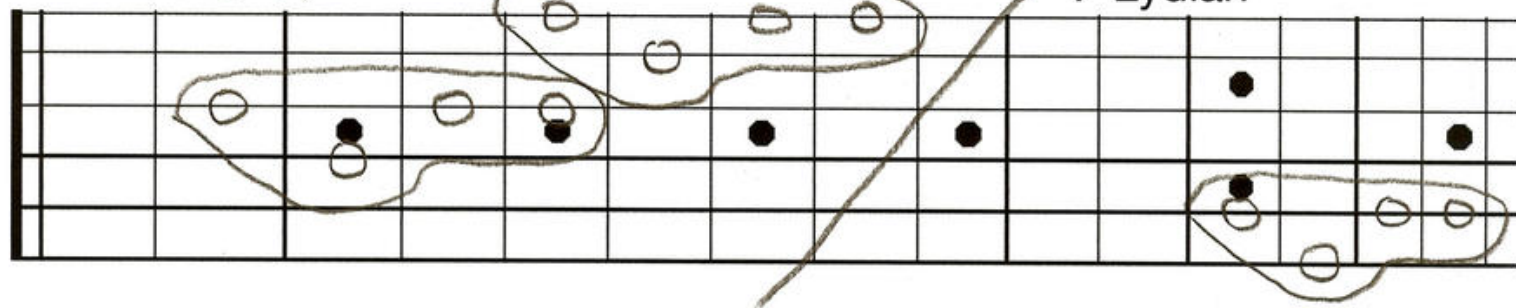
8ve up →





12 Sve up  $\rightarrow$

## F Lydian



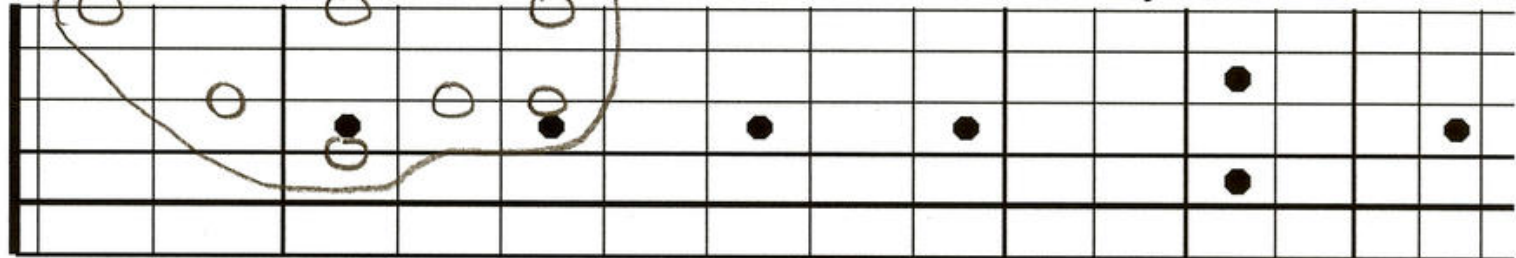
12 8ve up  $\rightarrow$

G / F arpeggio

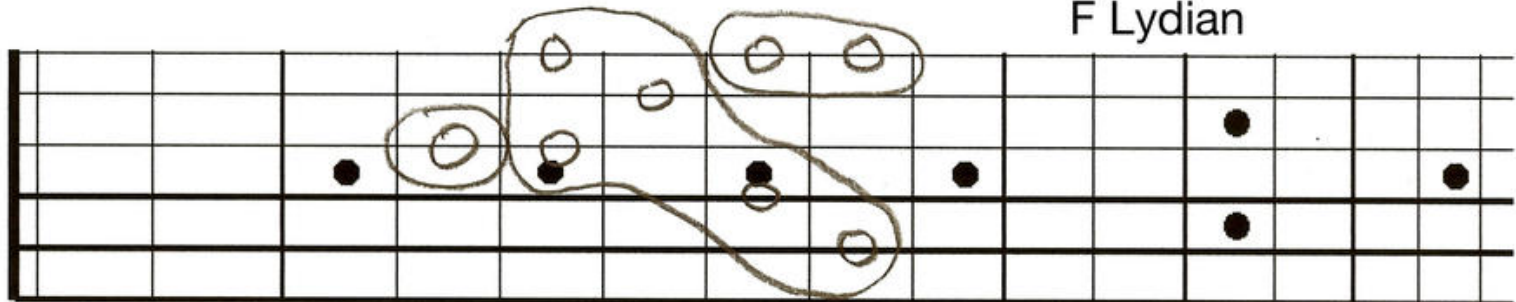


12  3ve up  $\rightarrow$

## F Lydian

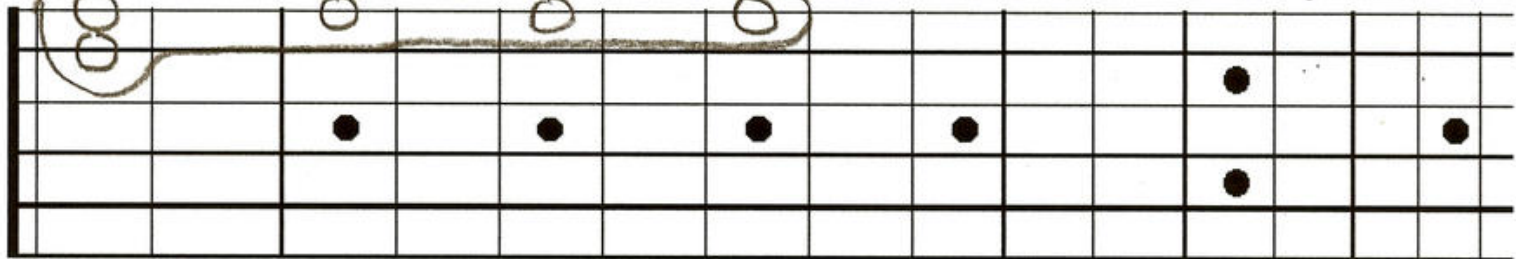


## F Lydian

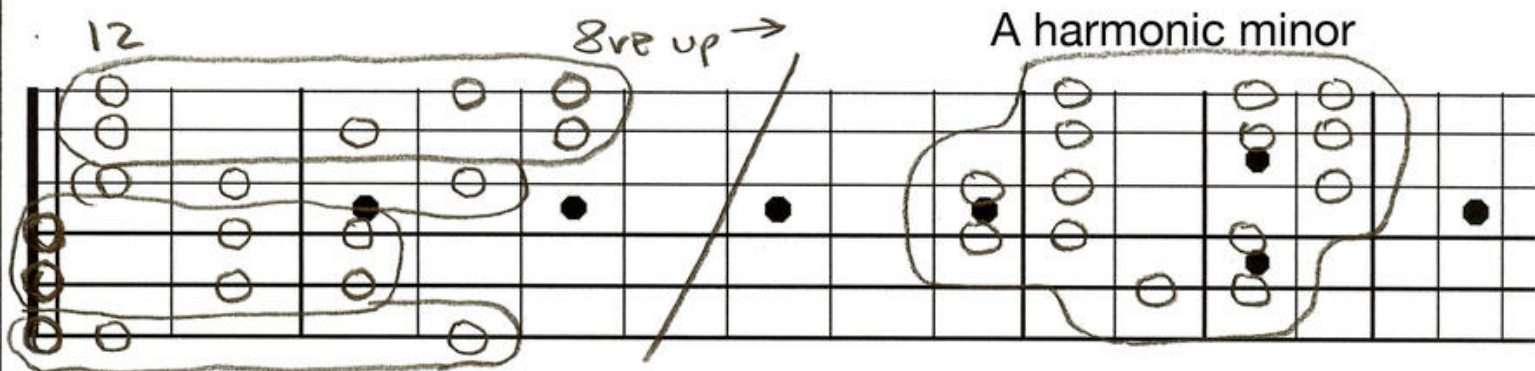


12

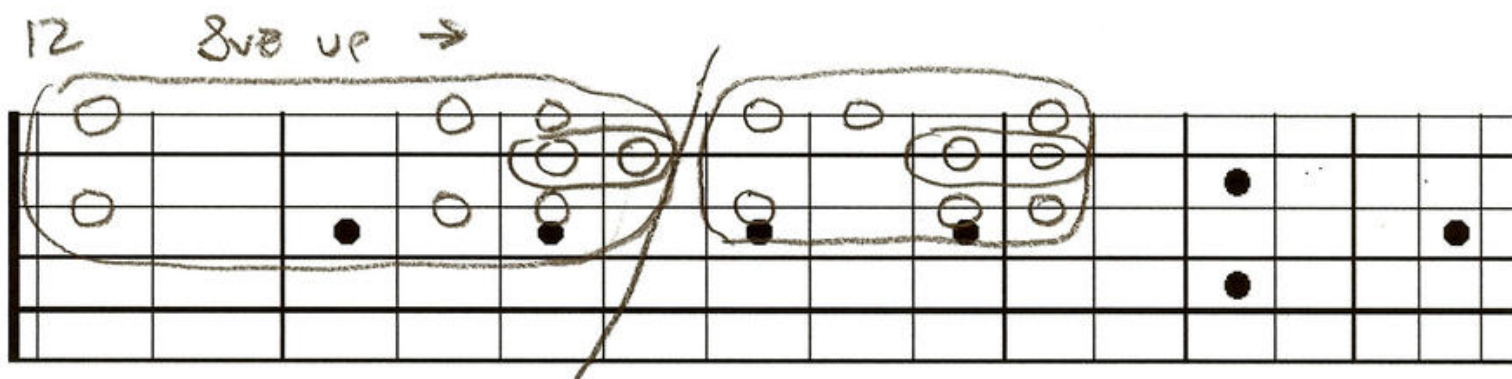
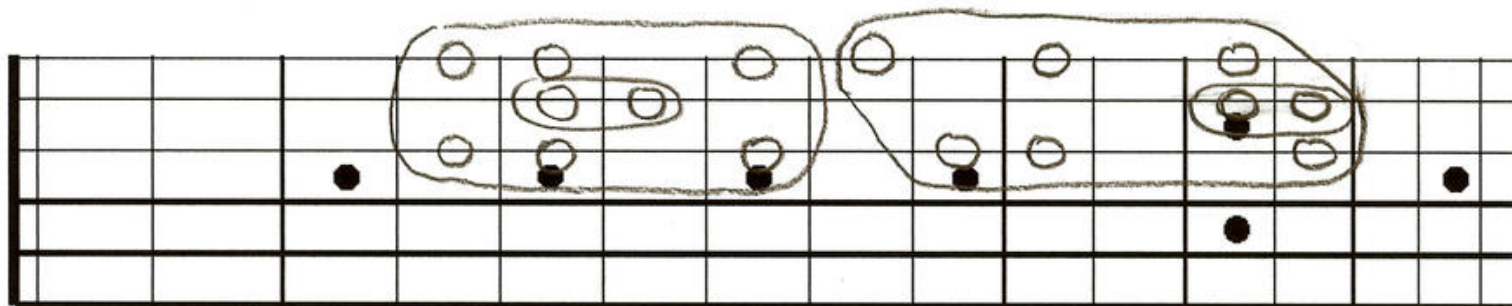
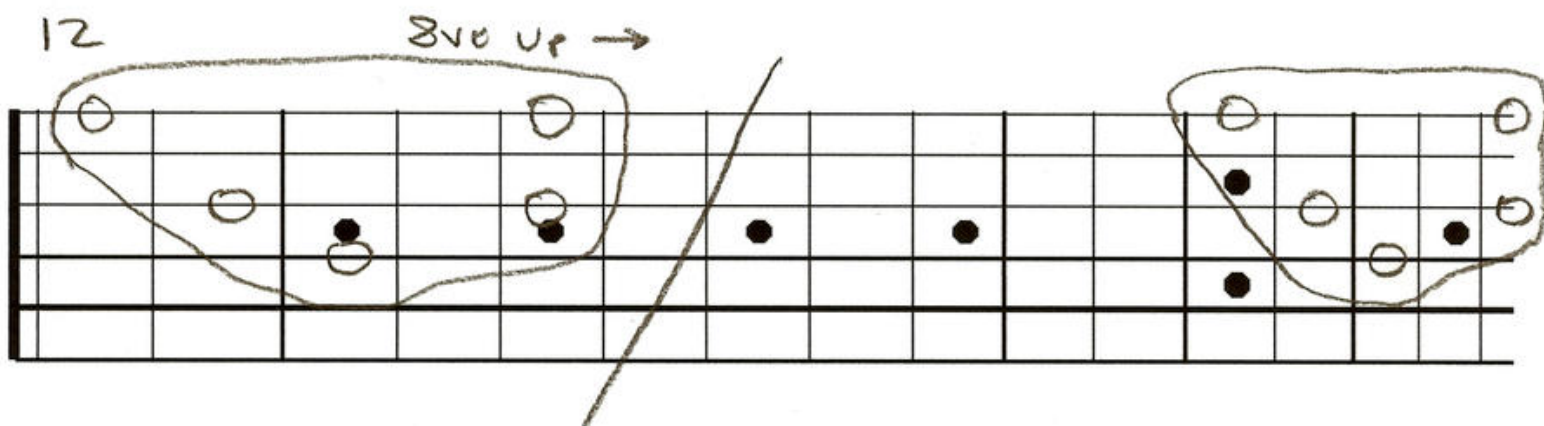
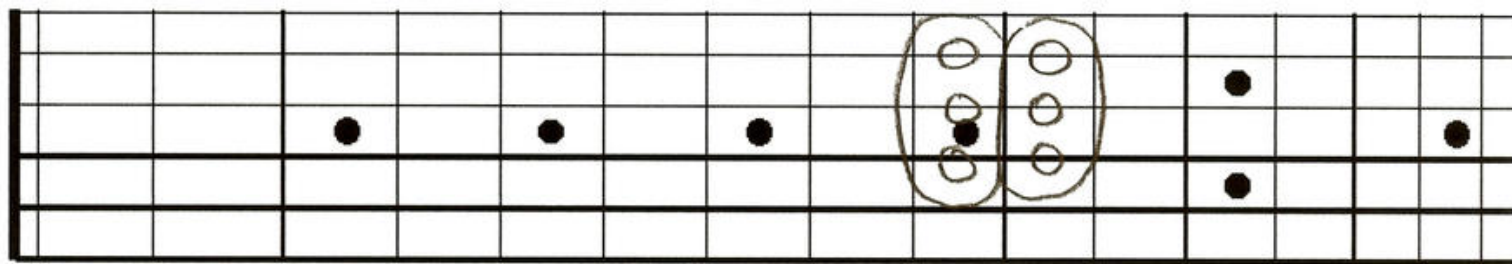
Give up  $\rightarrow$  F Lydian







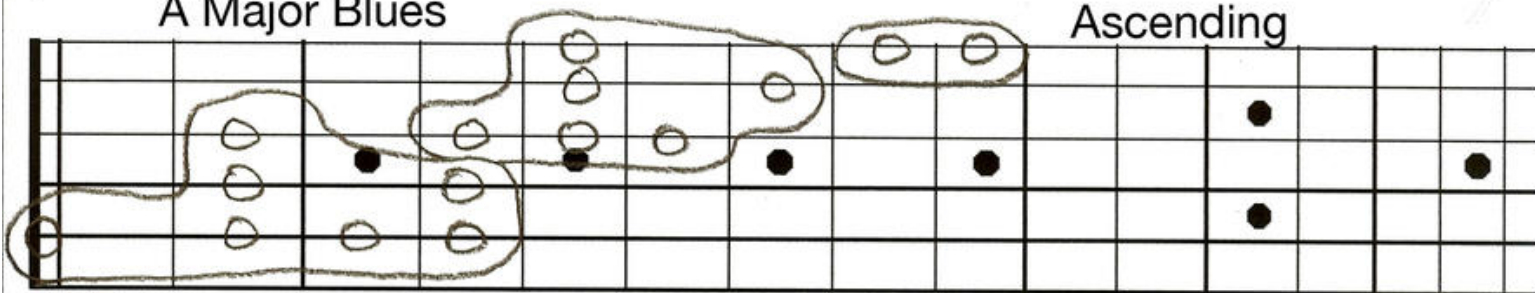
Use all of these over an E root (E Phrygian Dominant).



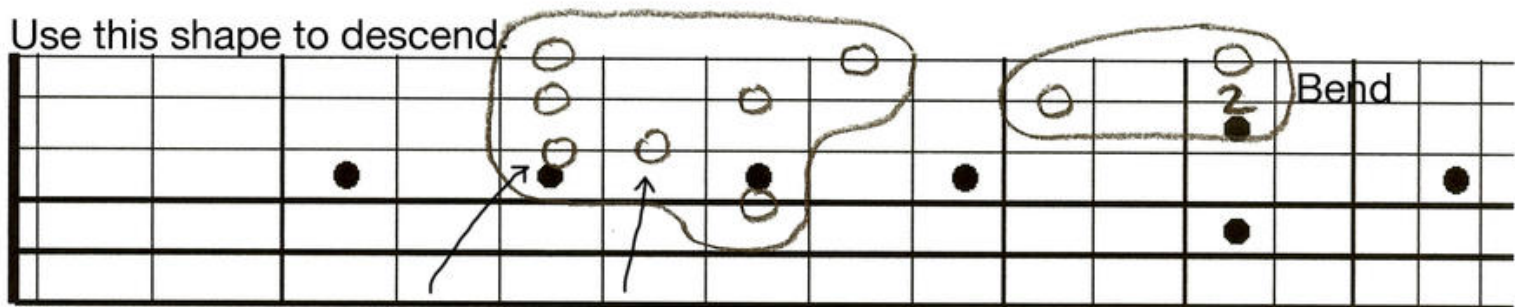


# A Major Blues

# Ascending

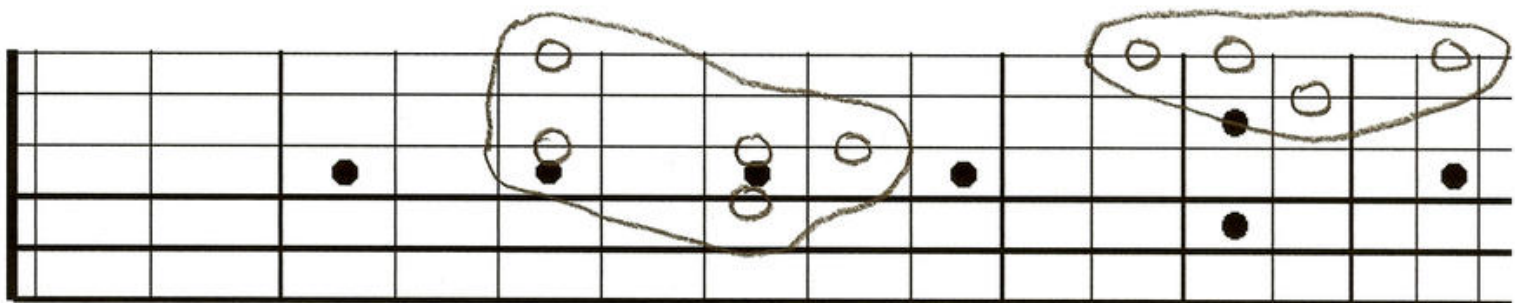
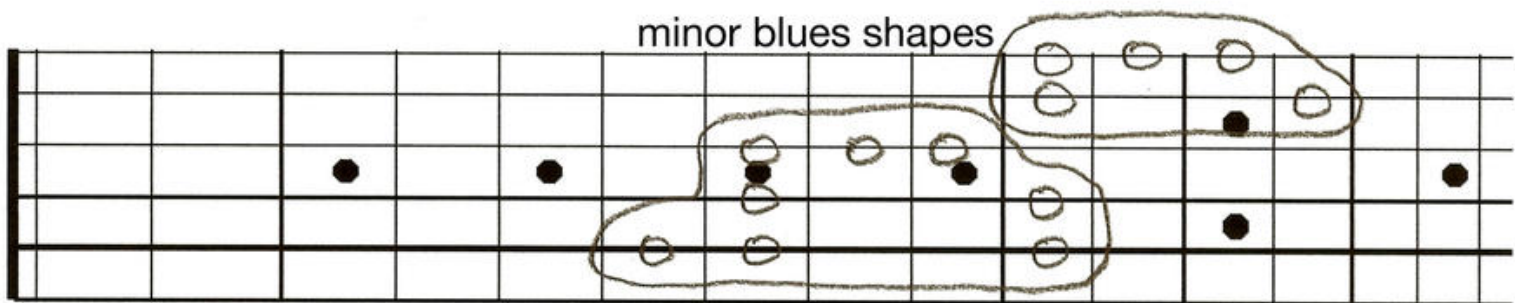


Use this shape to descend



But always play the m3 into the M3

# minor blues shapes



# One last Major Blues shape

