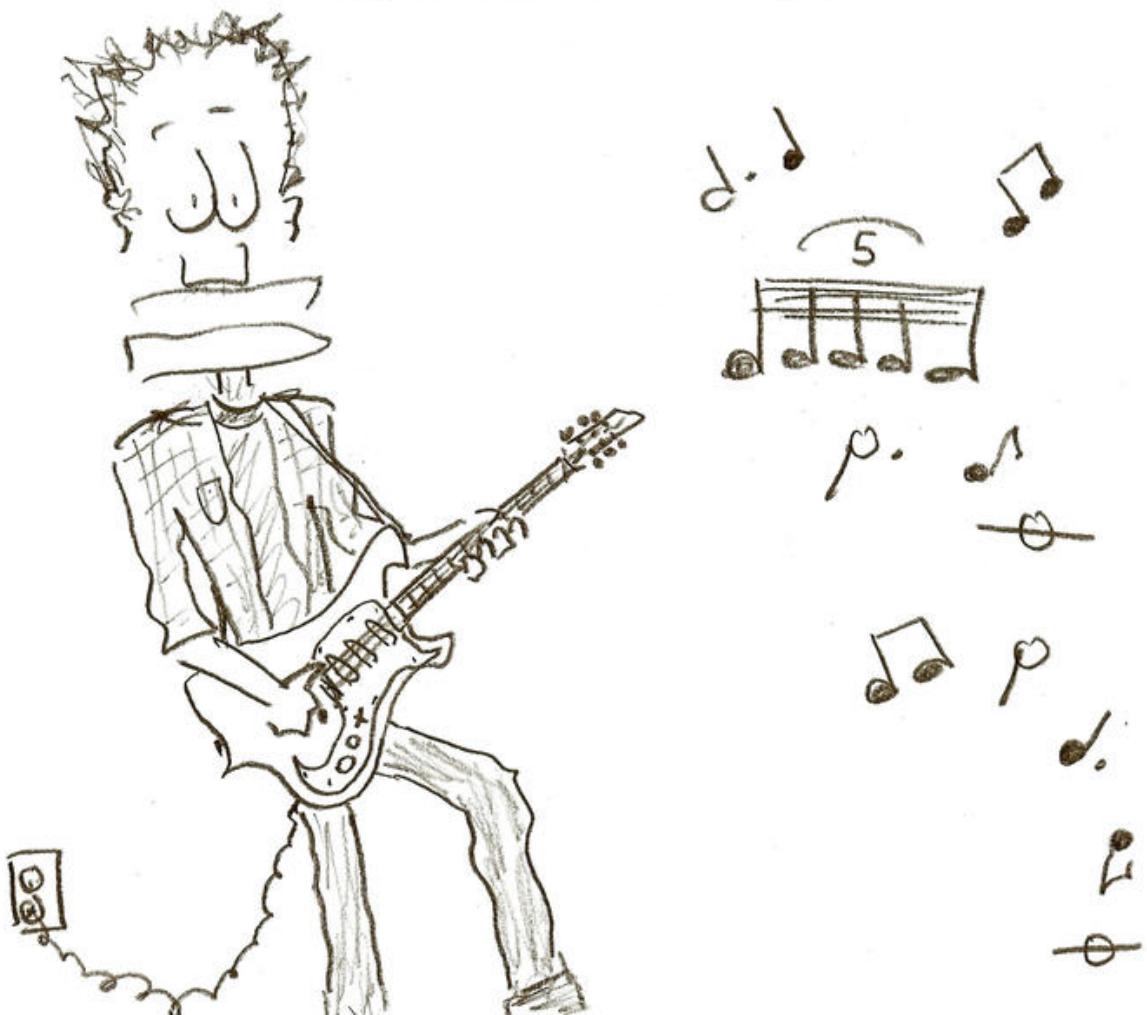
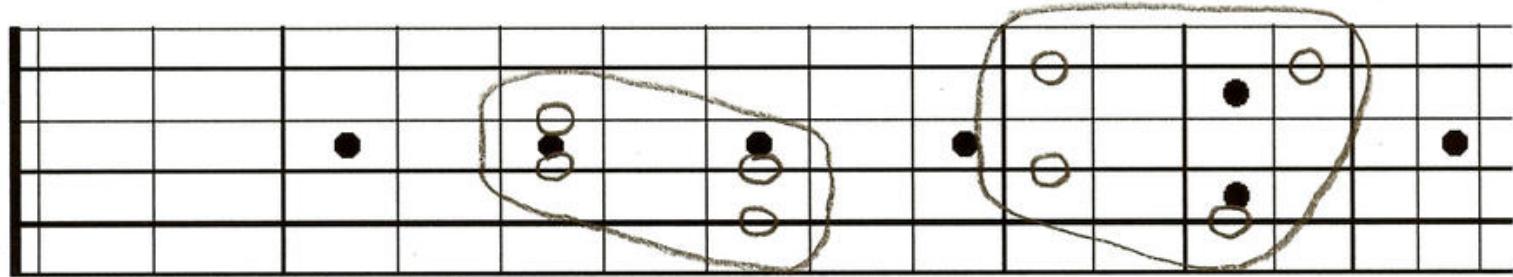
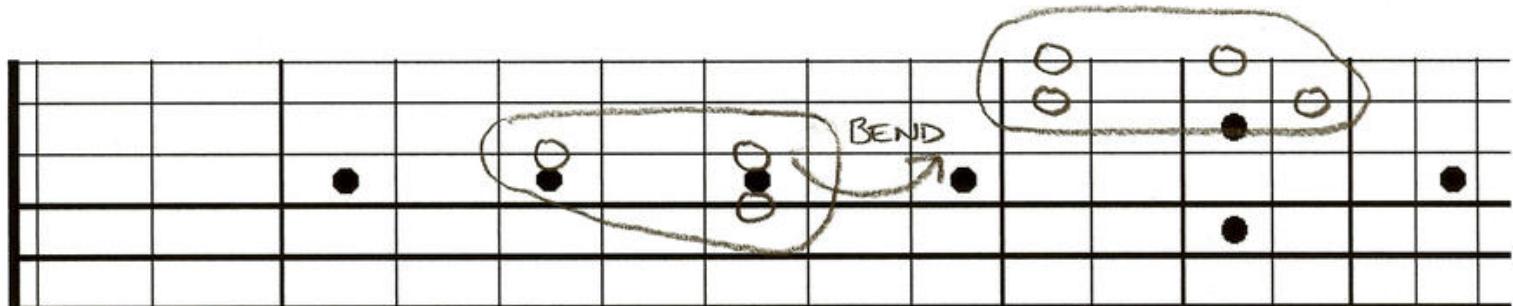
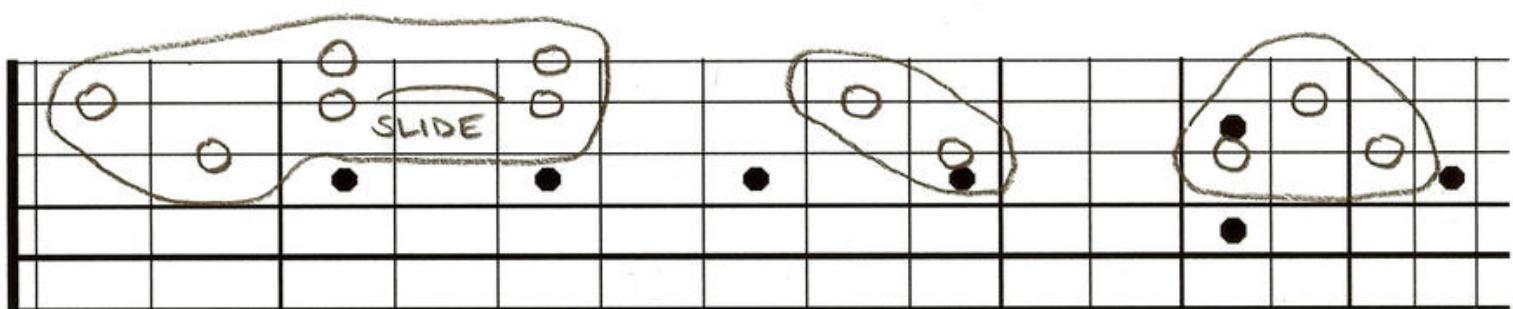
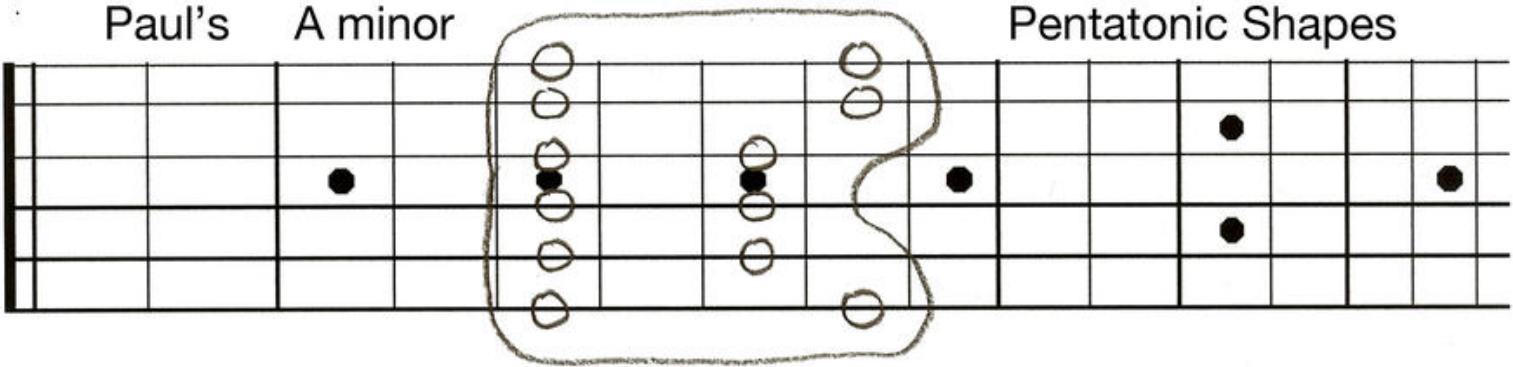


PAUL GILBERT
BOOK OF
USEFUL & VALUABLE
SCALES & ARPEGGIOS
FOR GUITAR



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.

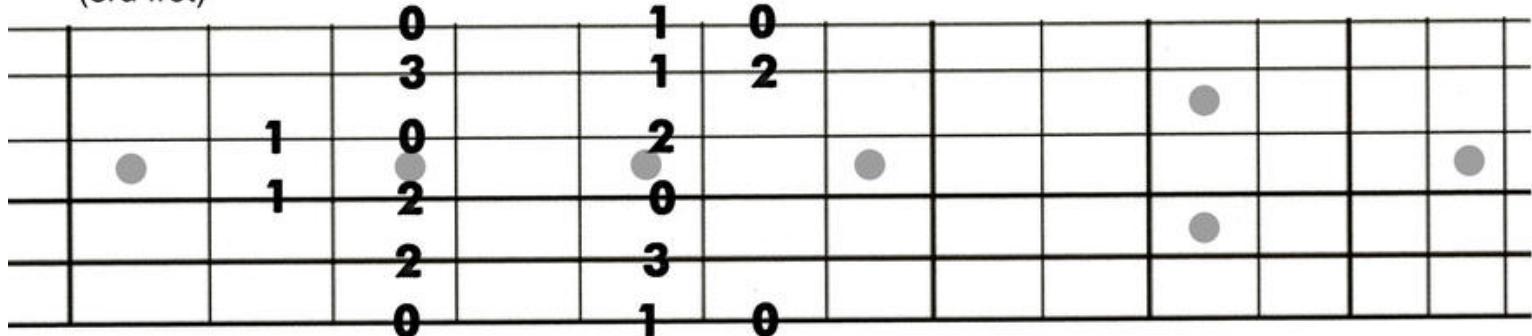
1 = half-step bend

2 = whole-step bend

3 = step and a half bend

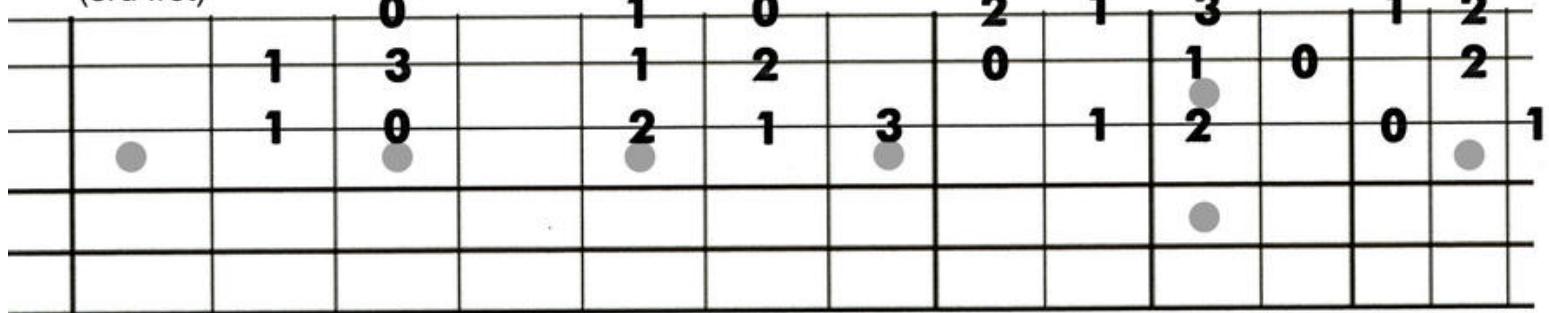
0 = Don't bend this note.

(3rd fret)

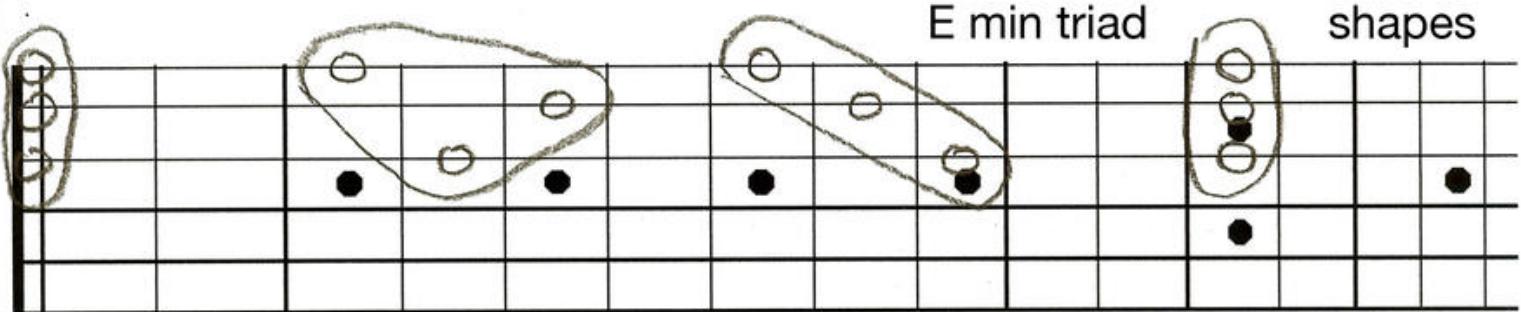


Here are more places to bend chord tones on the top three strings (where bending is most practical).

(3rd fret)

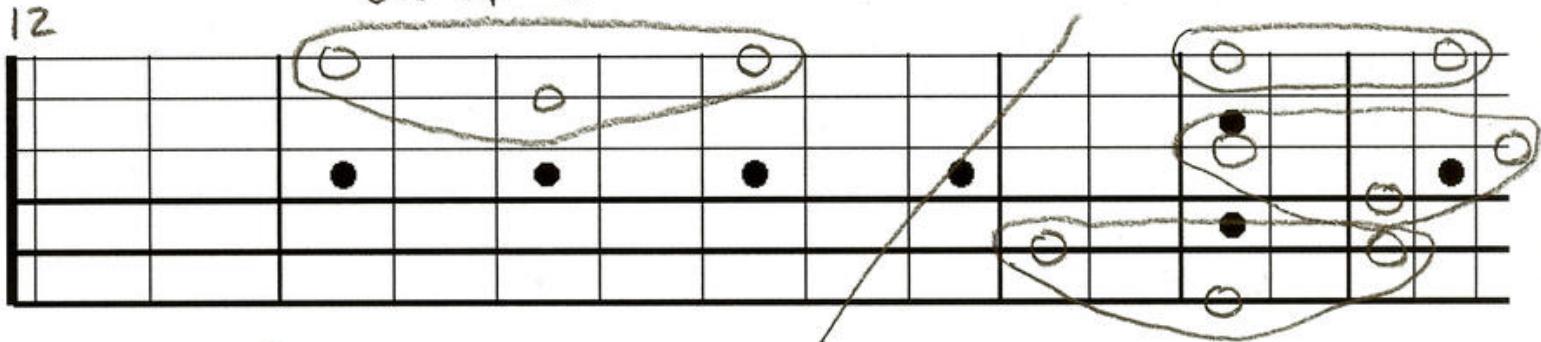


I also added the b5 (blue note) as a possible starting point on the diagram above..

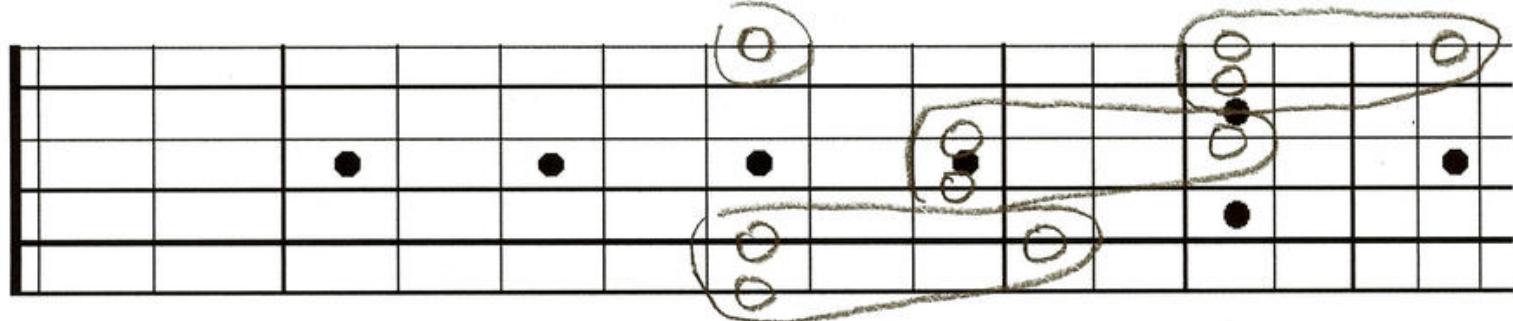
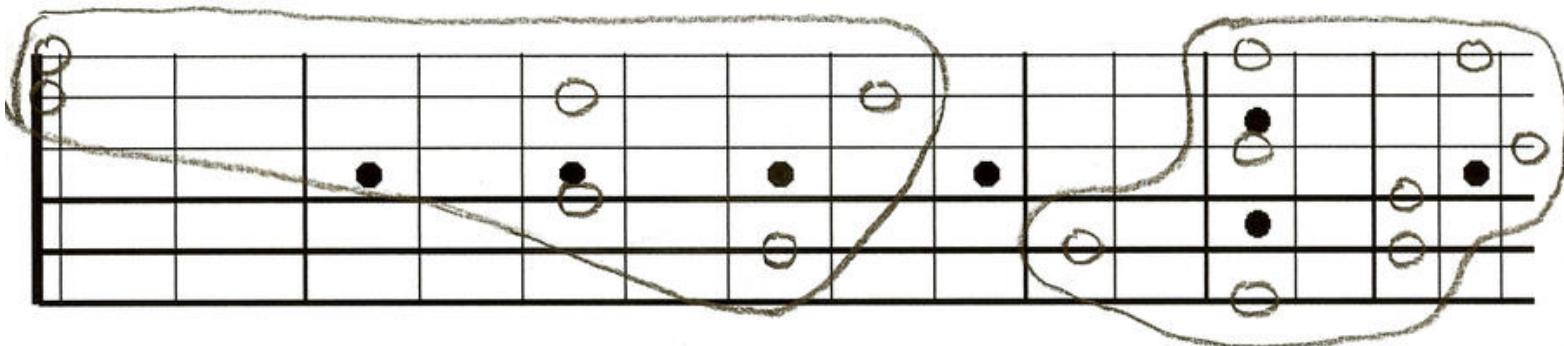
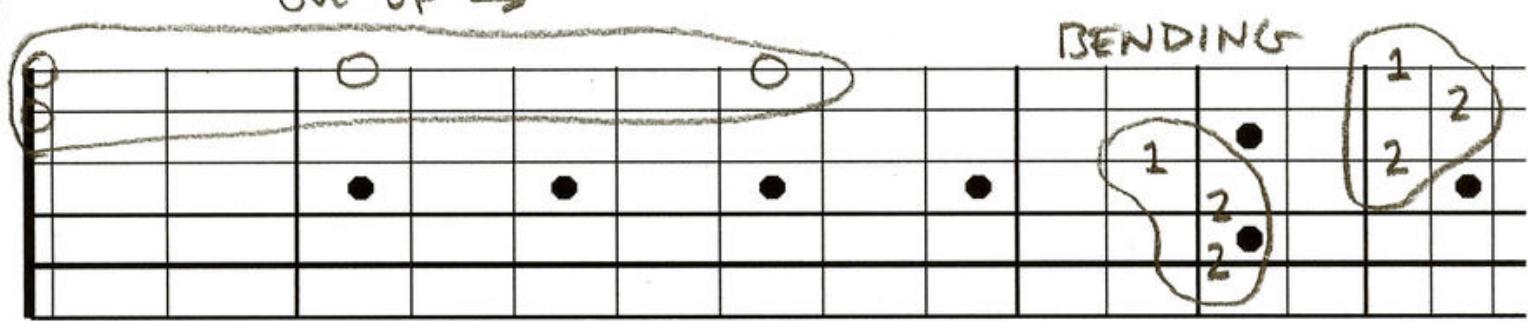


12

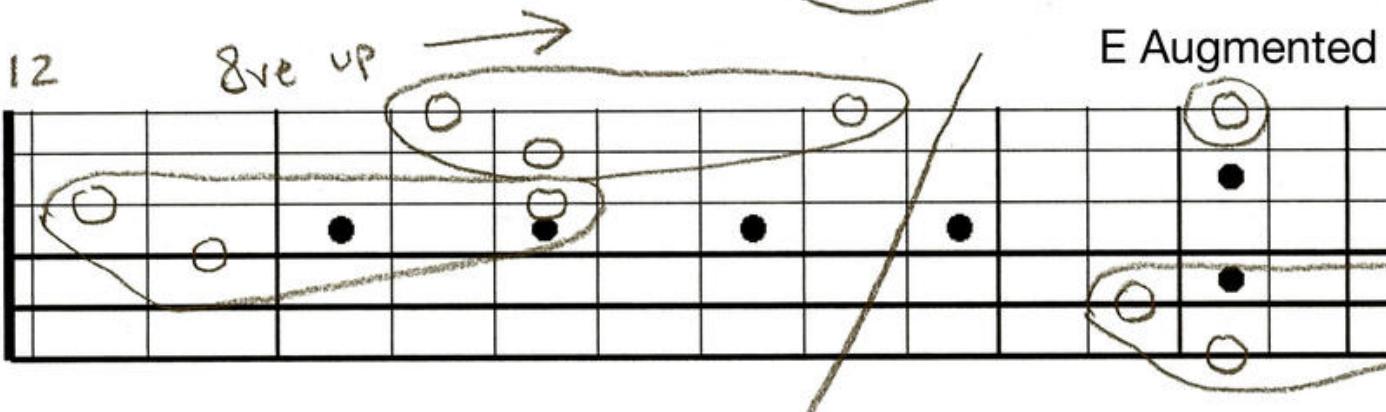
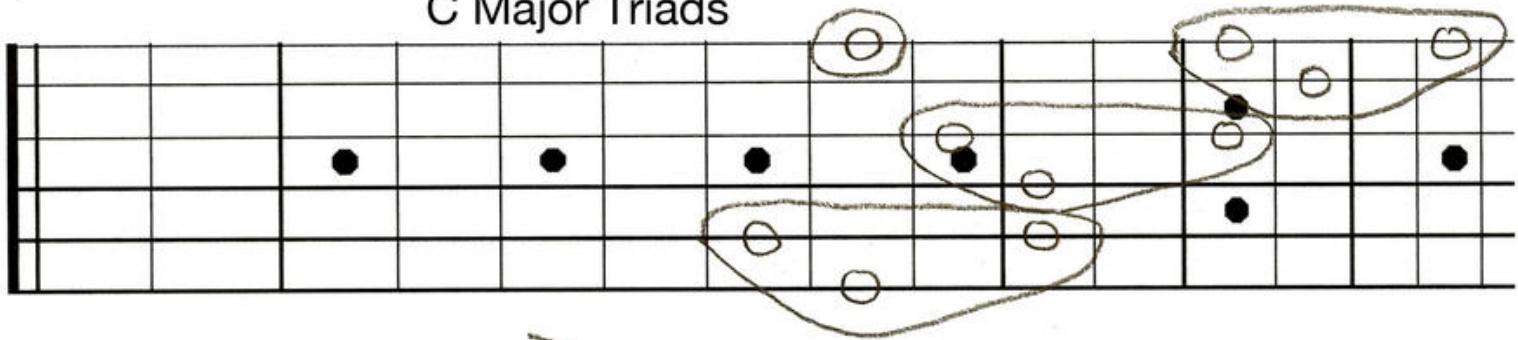
gve up →



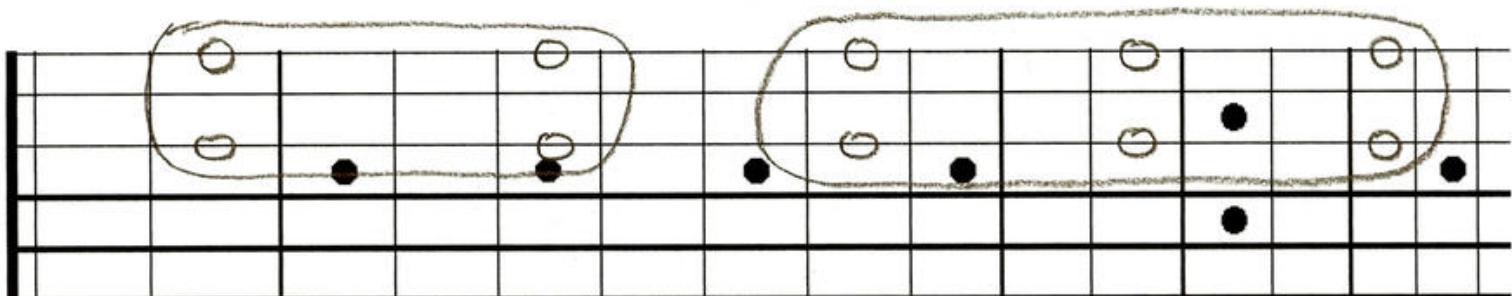
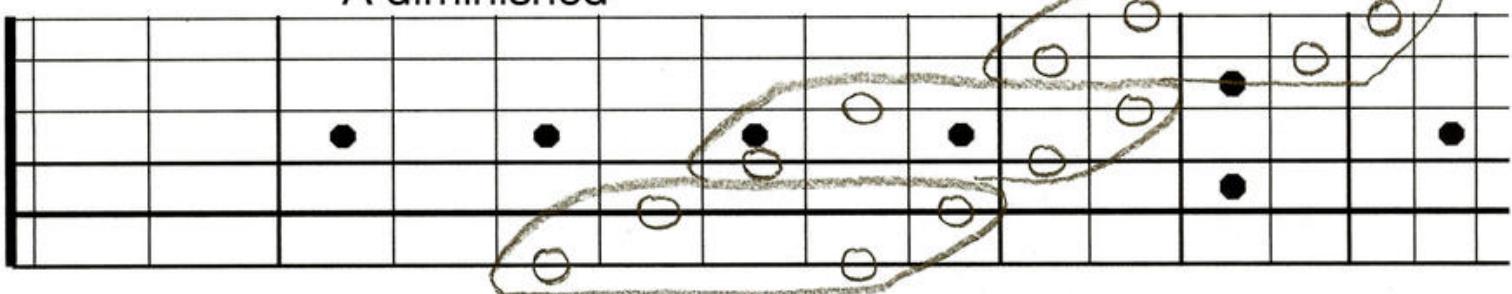
BENDING



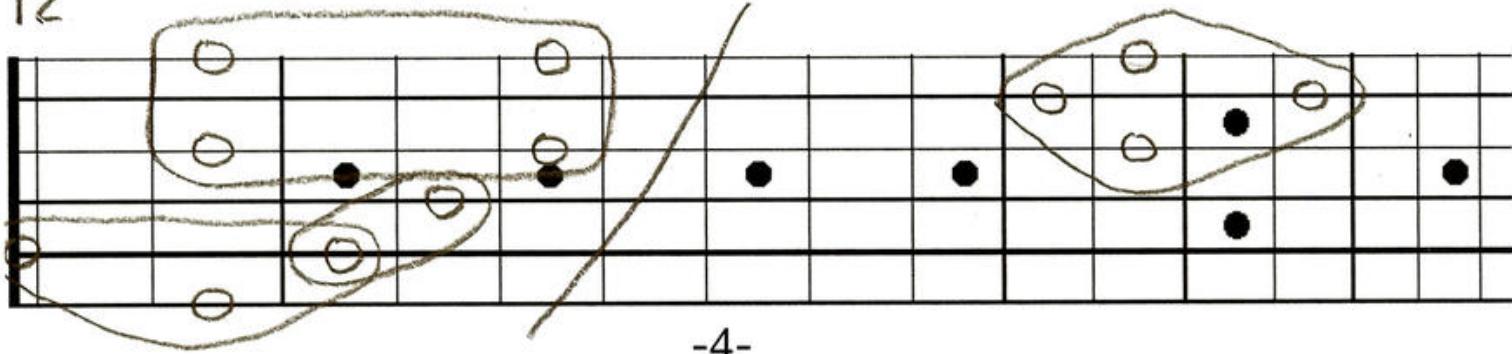
C Major Triads



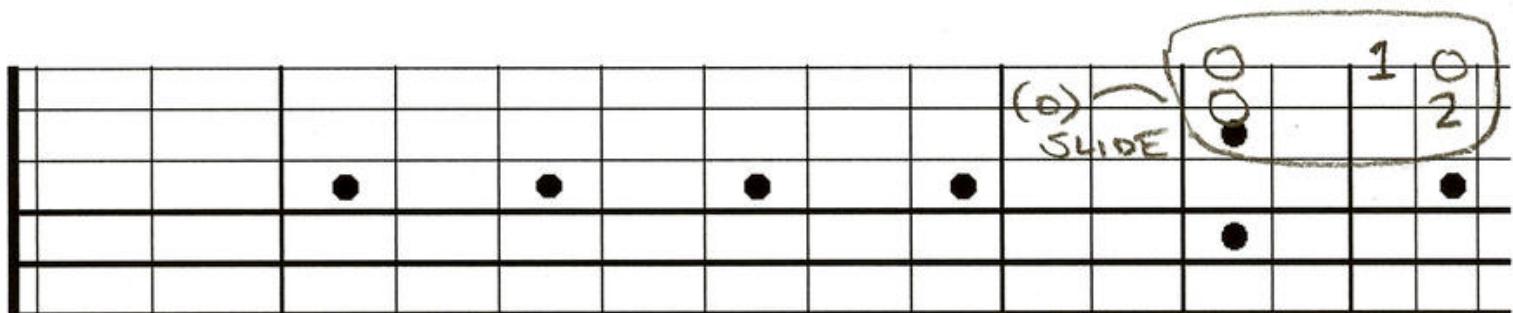
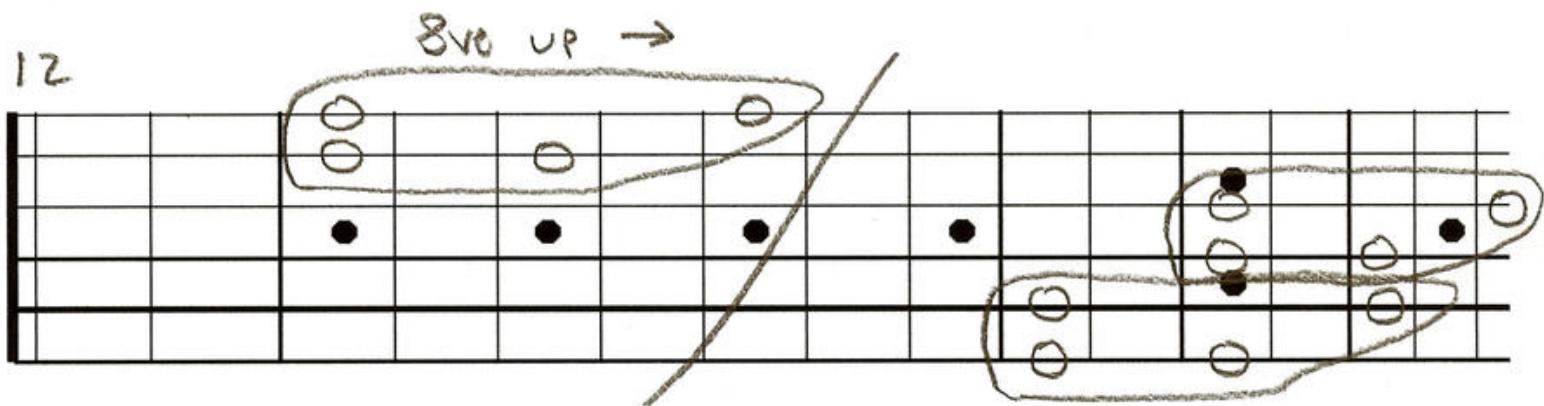
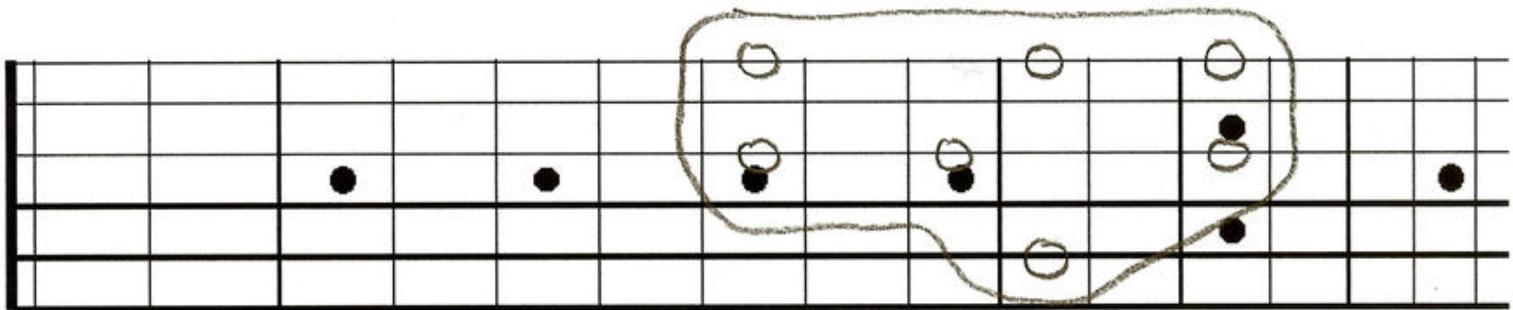
A diminished



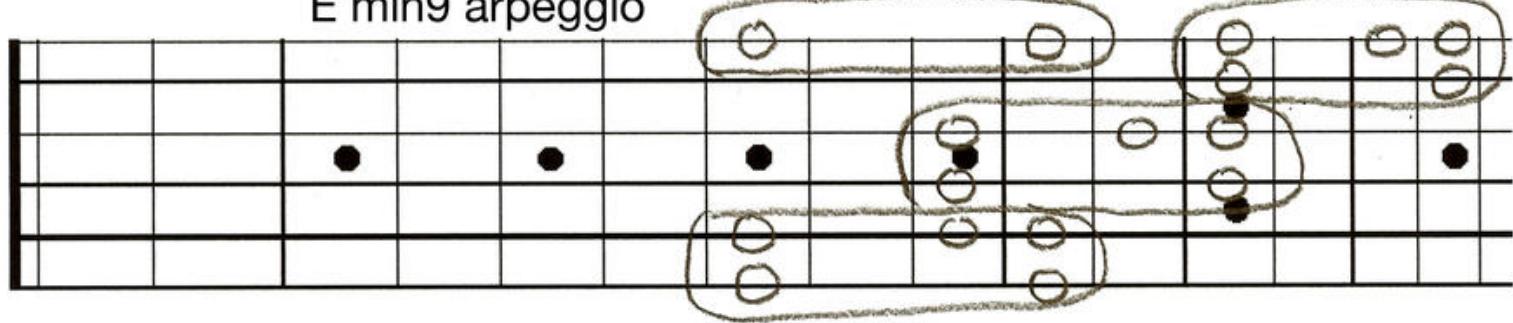
12 8ve up →



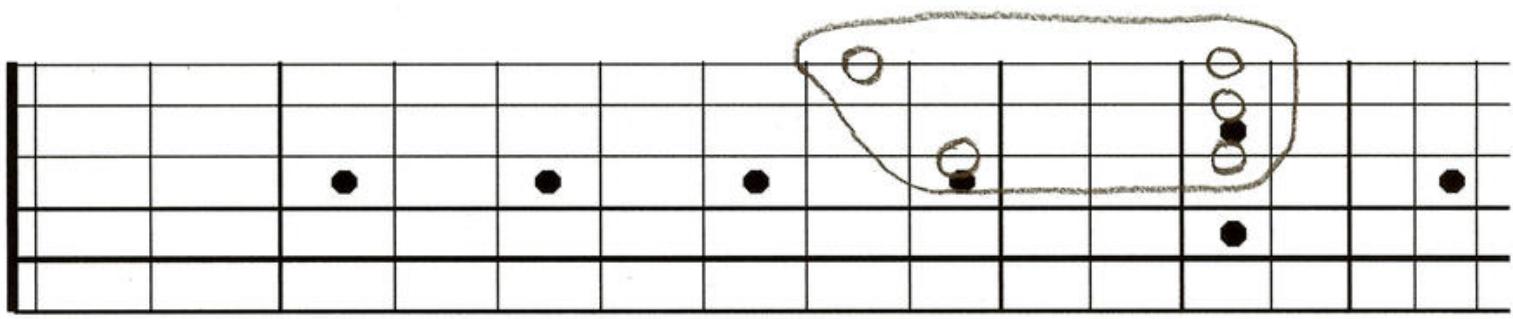
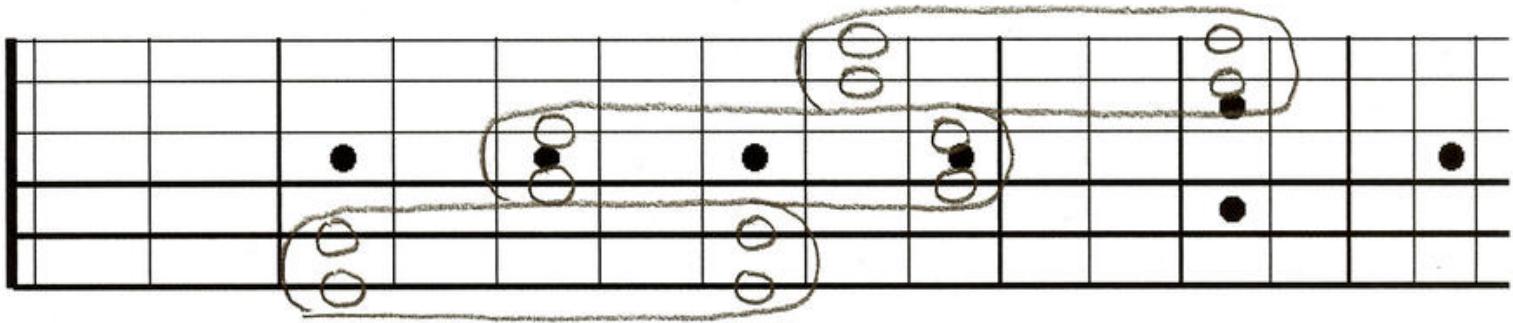
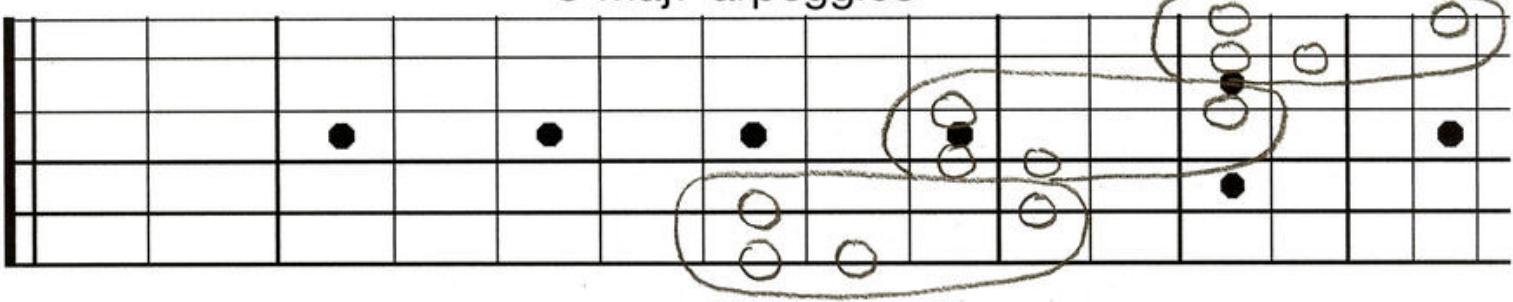
E min7 arpeggios



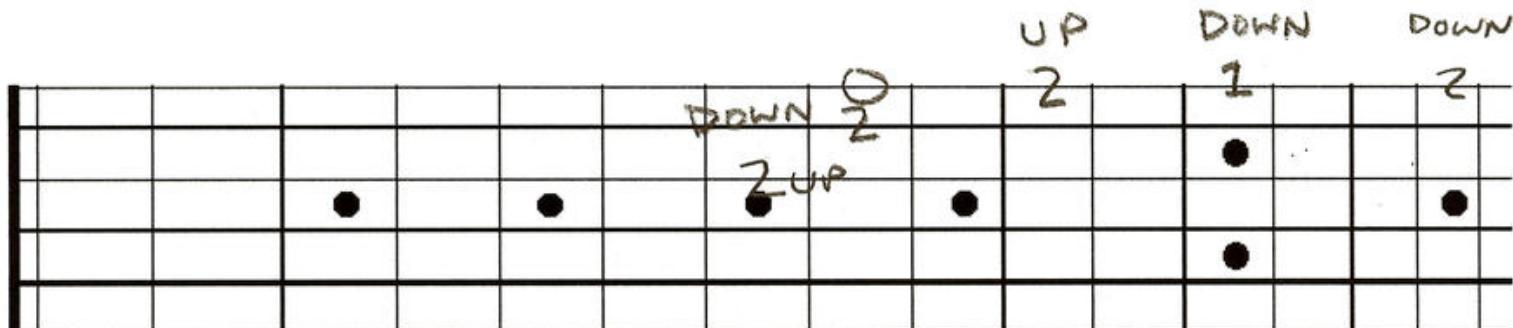
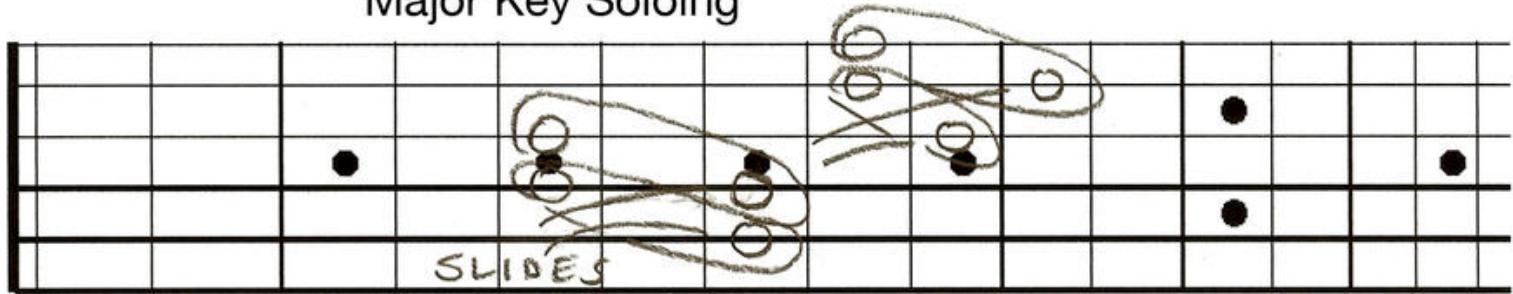
E min9 arpeggio



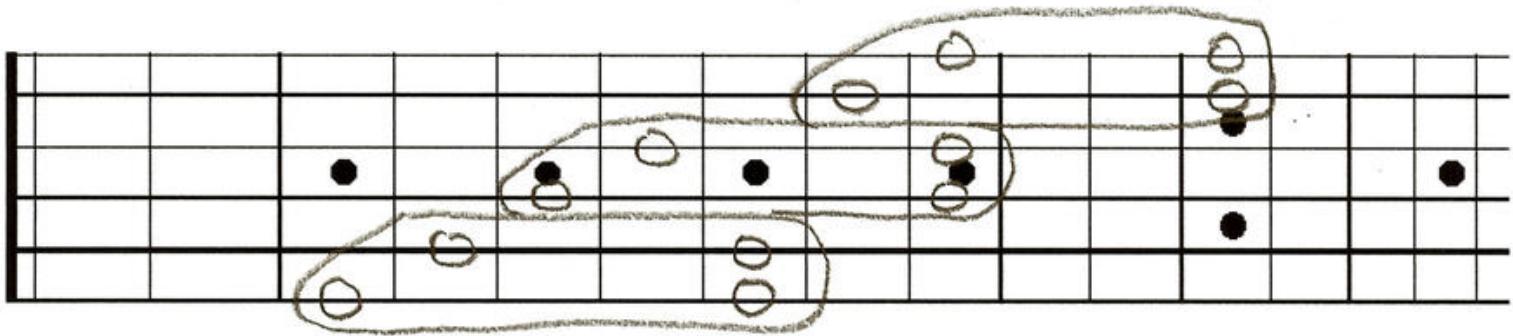
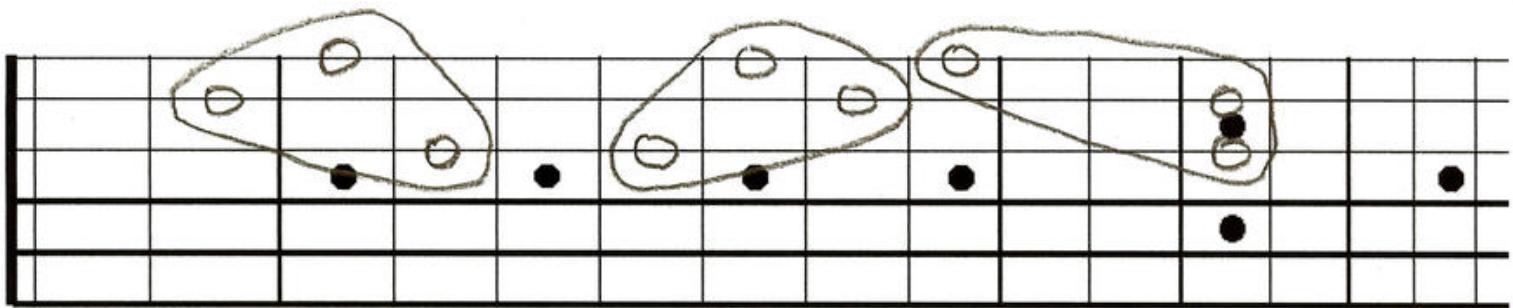
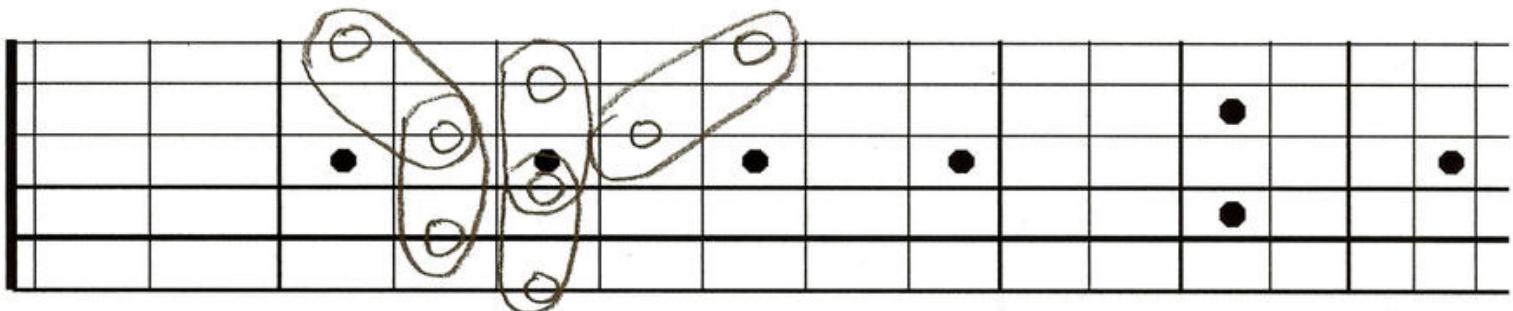
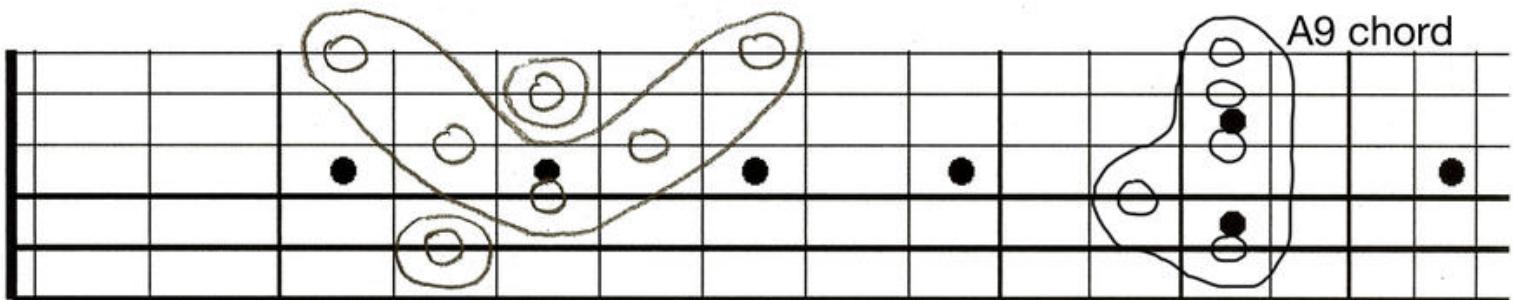
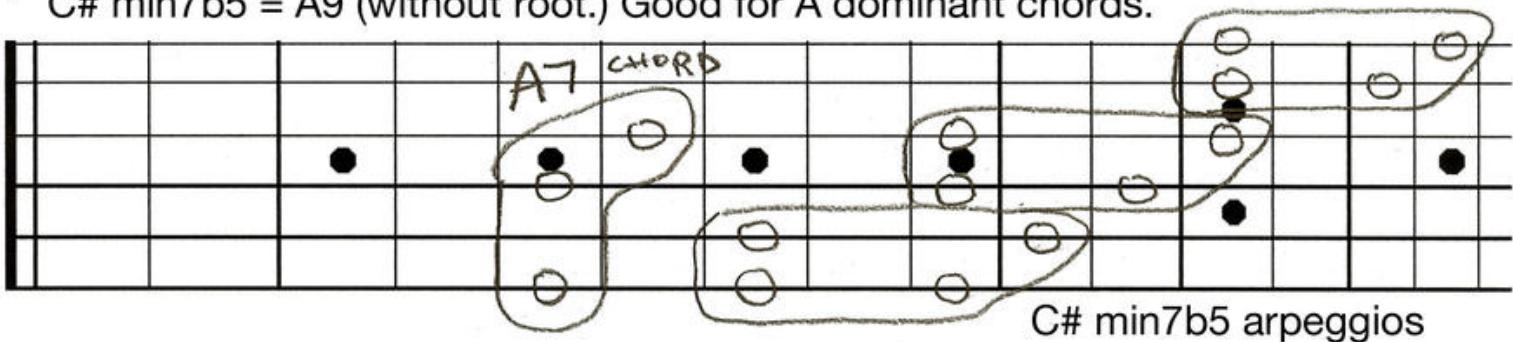
C Maj7 arpeggios



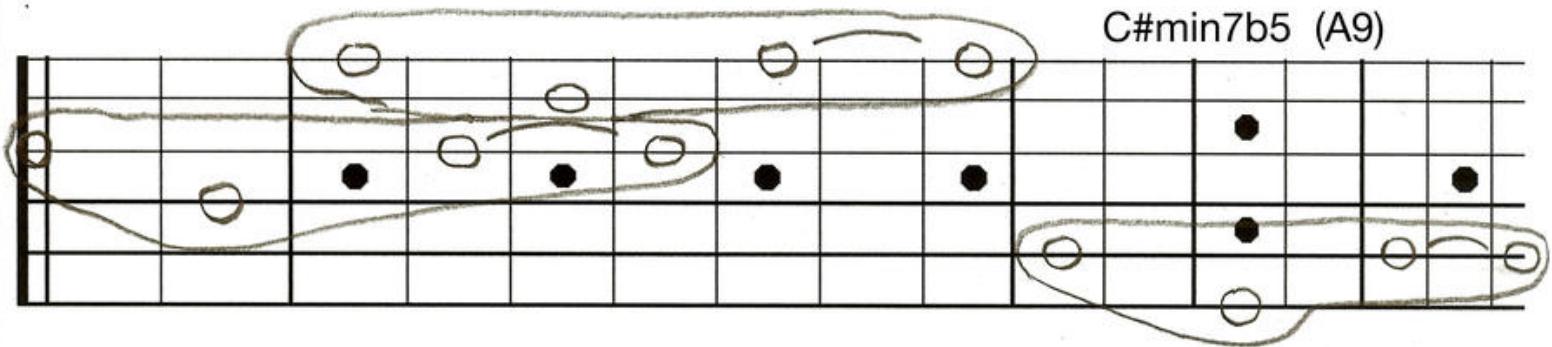
Major Key Soloing



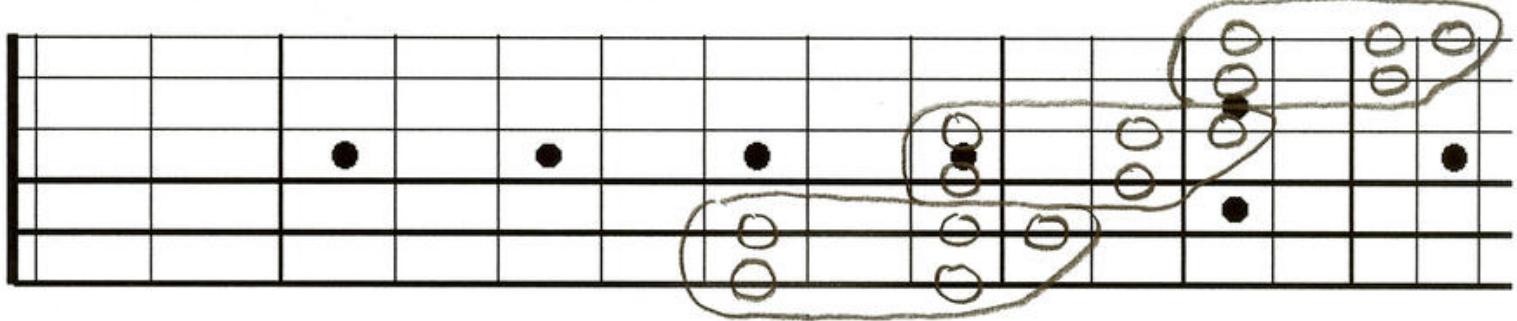
C# min7b5 = A9 (without root.) Good for A dominant chords.



C#min7b5 (A9)

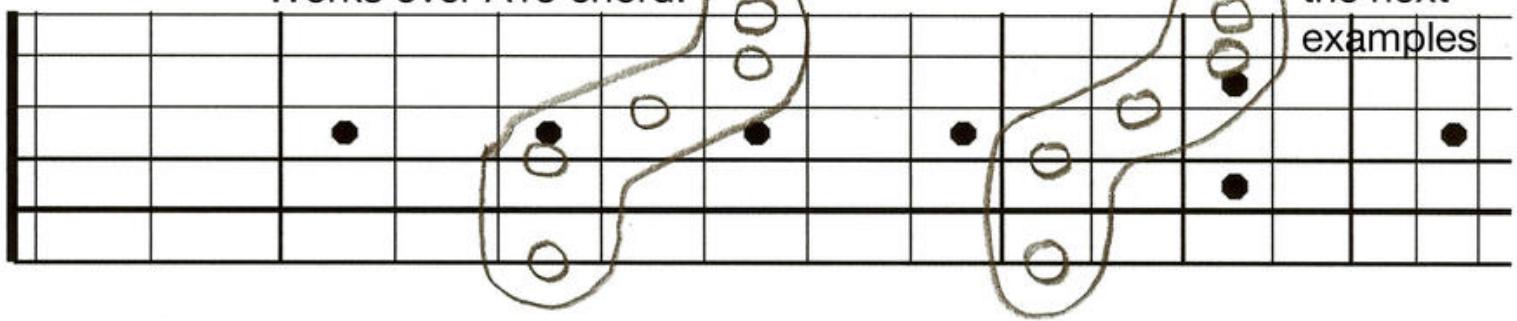


A13 arpeggio. Same as last arpeggio but with additional F# note.



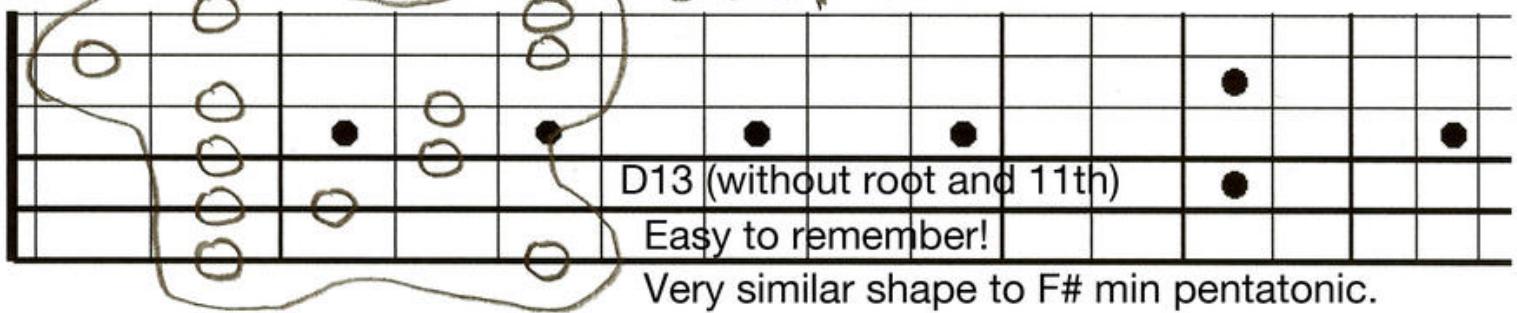
Works over A13 chord.

But let's use D13 for
the next
examples

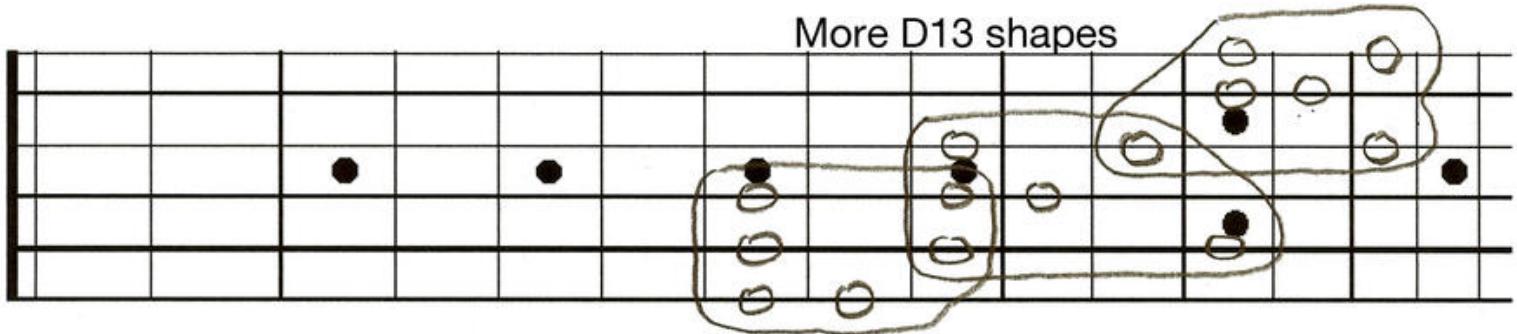


12

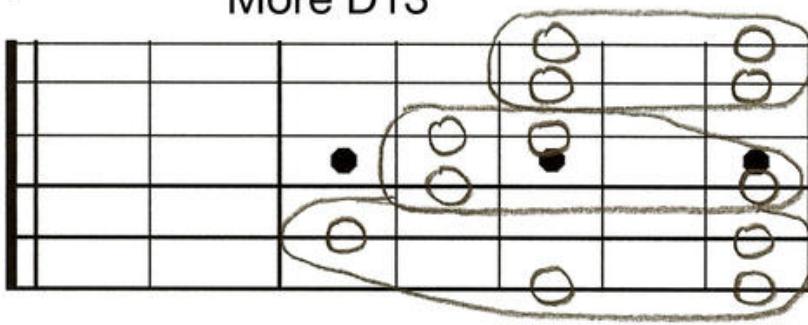
8ve up →



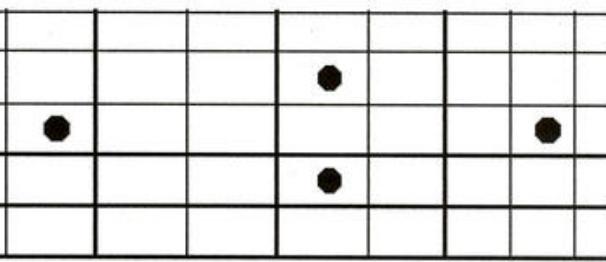
More D13 shapes



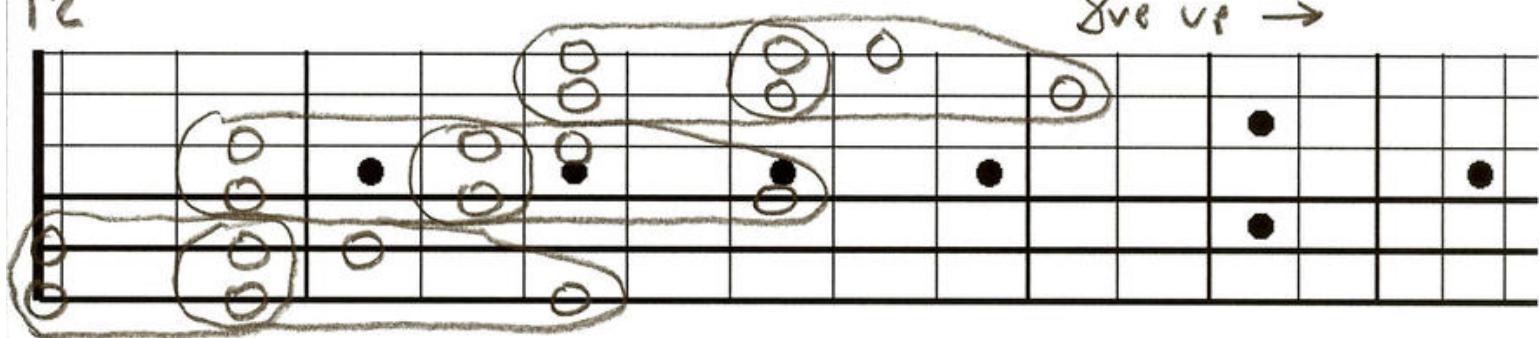
More D13



Arpeggio shapes

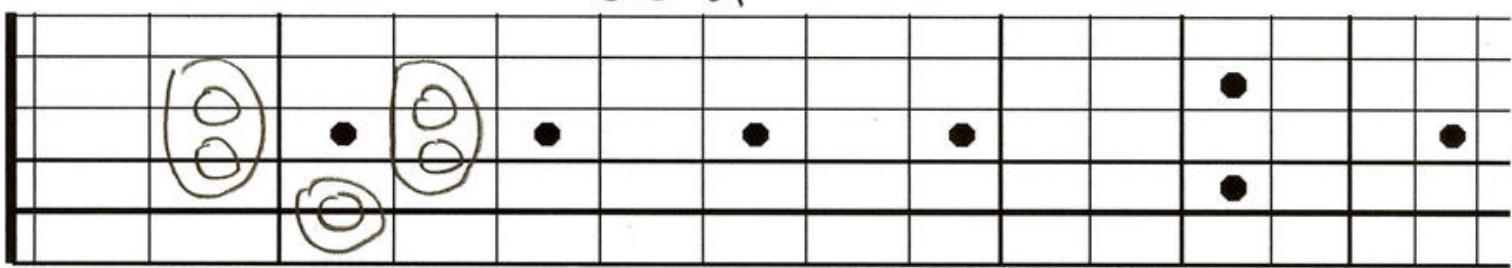


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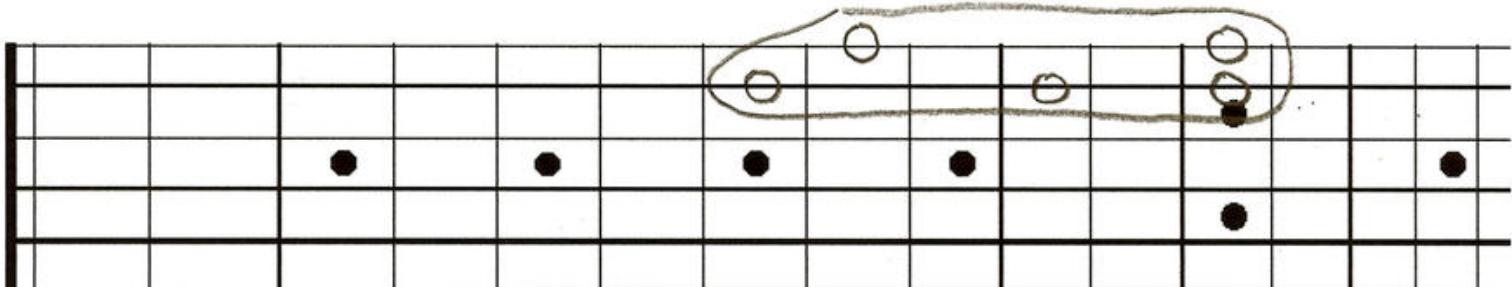
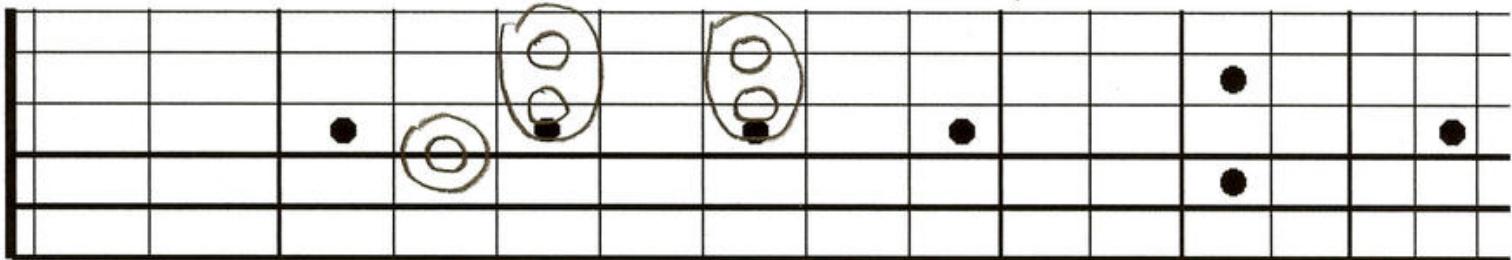
12

Sve up →

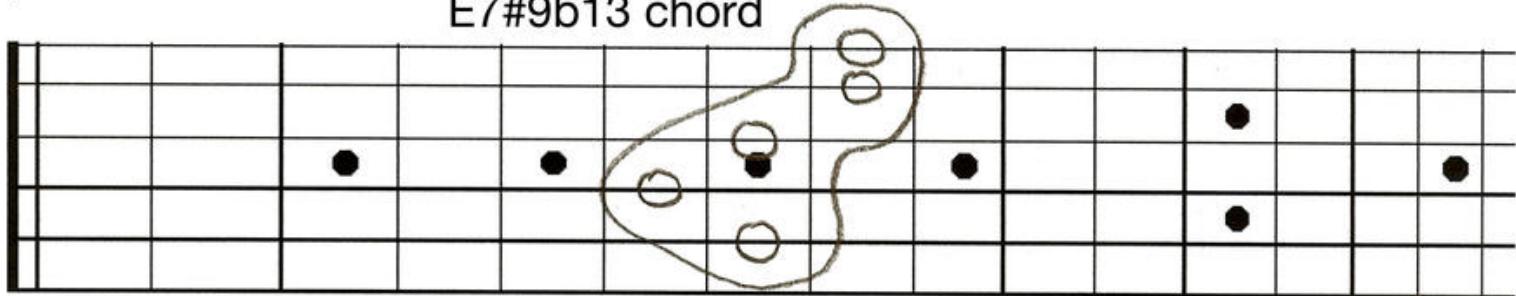


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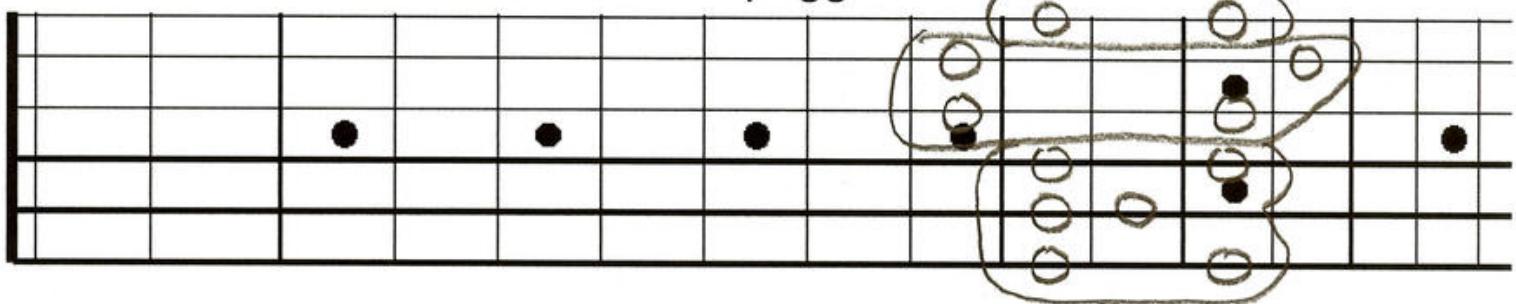
Sve up →



E7#9b13 chord

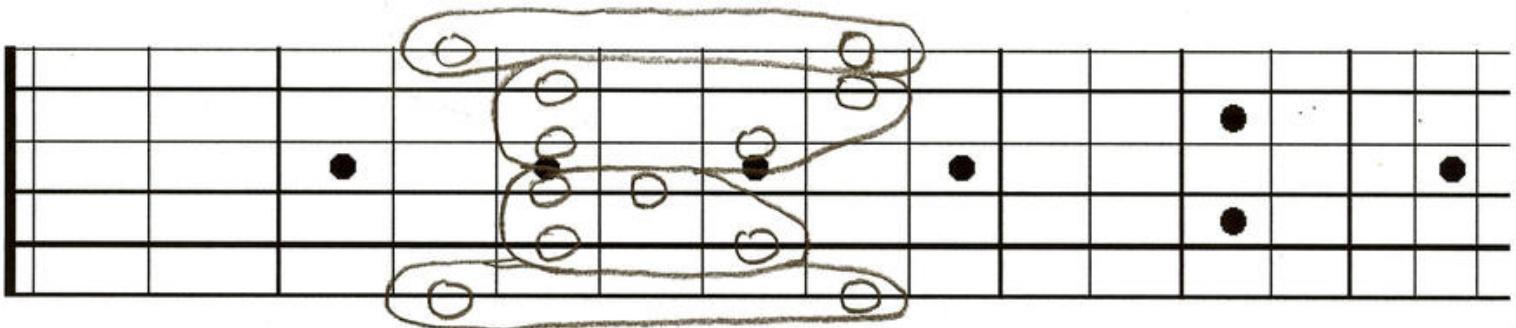
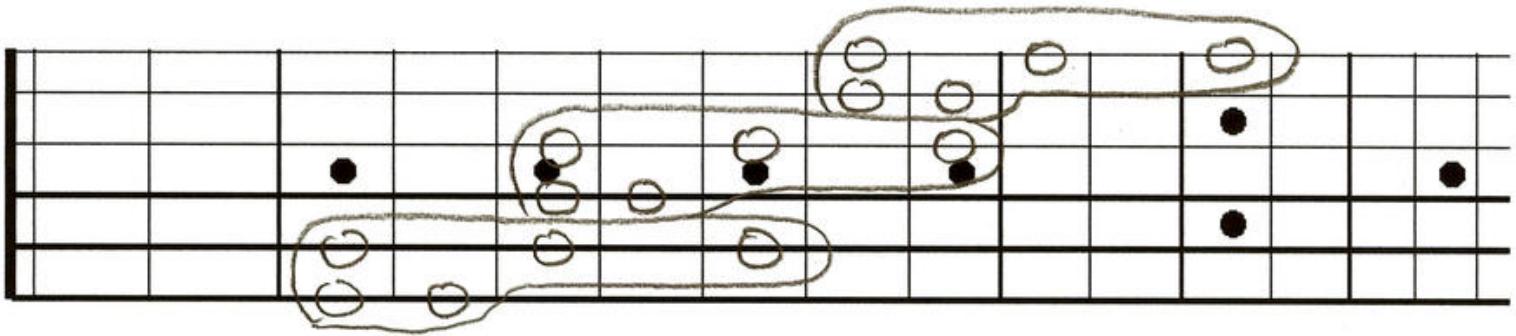


E7#9b13 Arpeggios

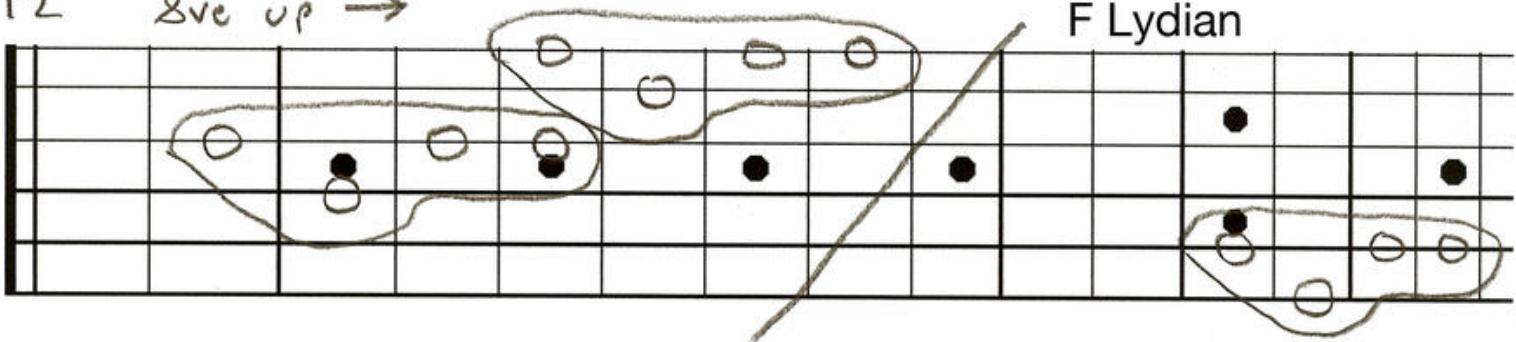


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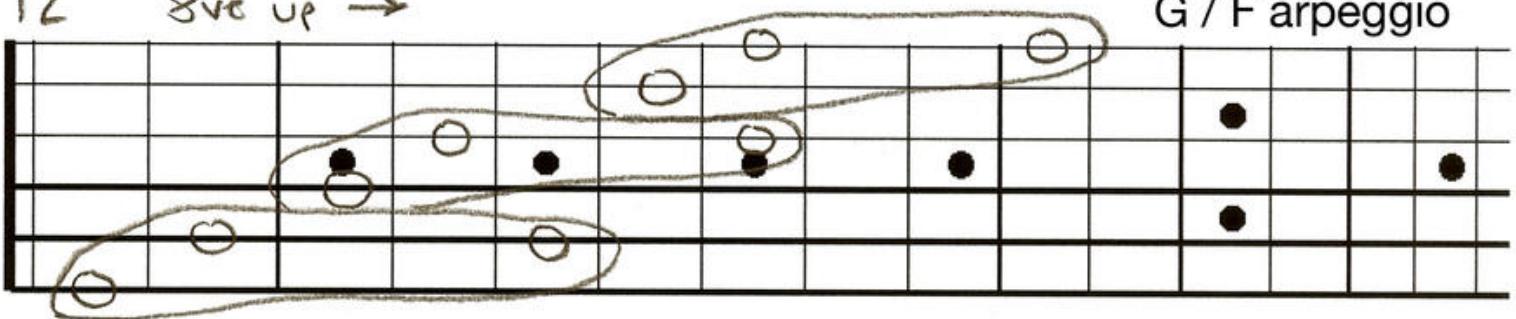
8ve up →



12 8ve up →



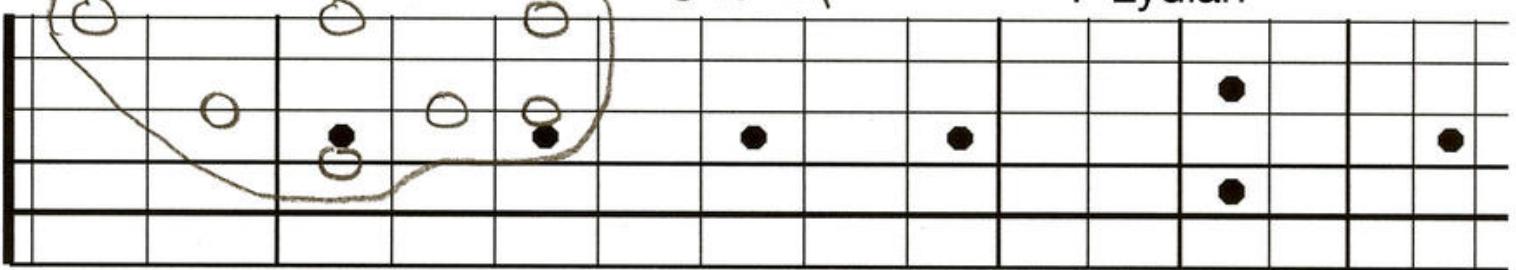
12 8ve up →



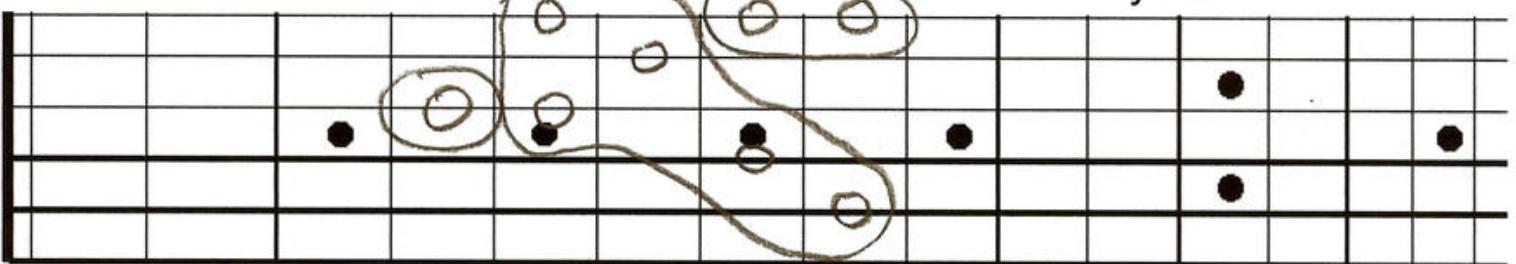
12

8ve up →

F Lydian



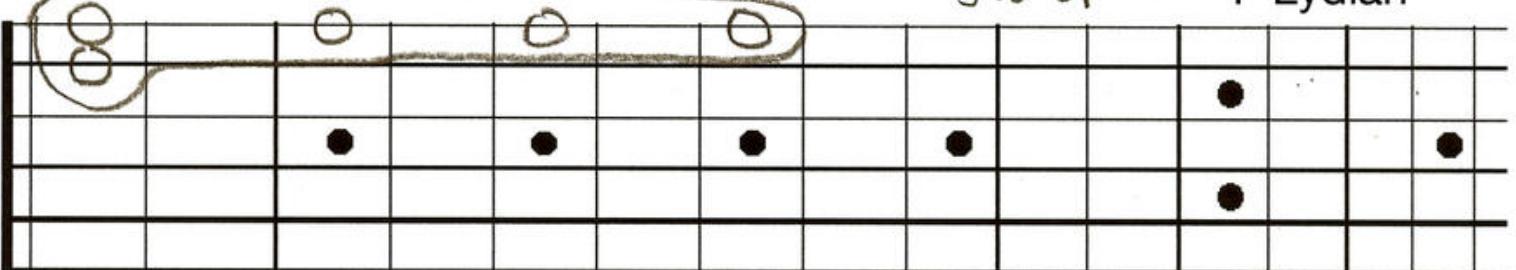
F Lydian

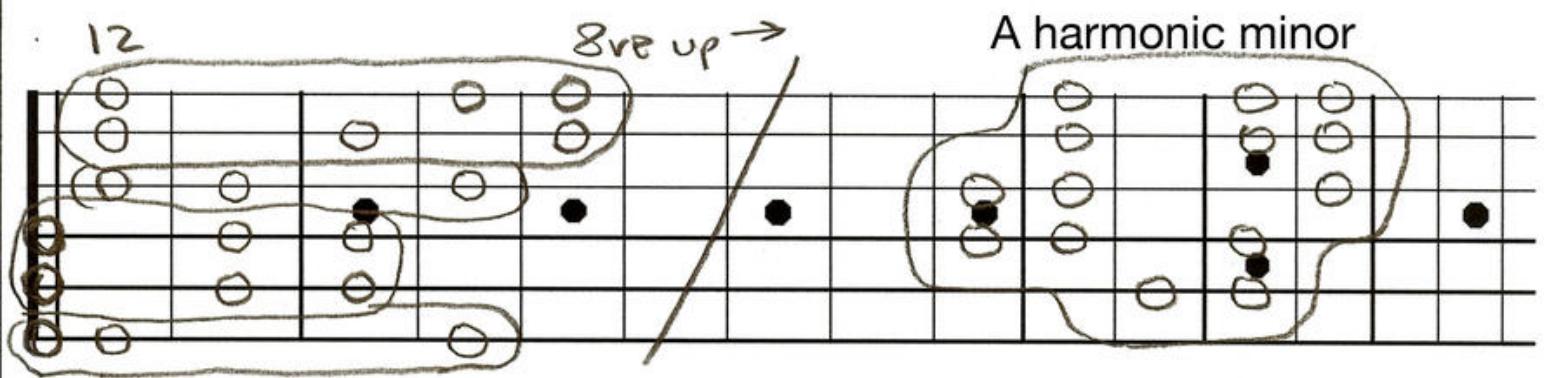


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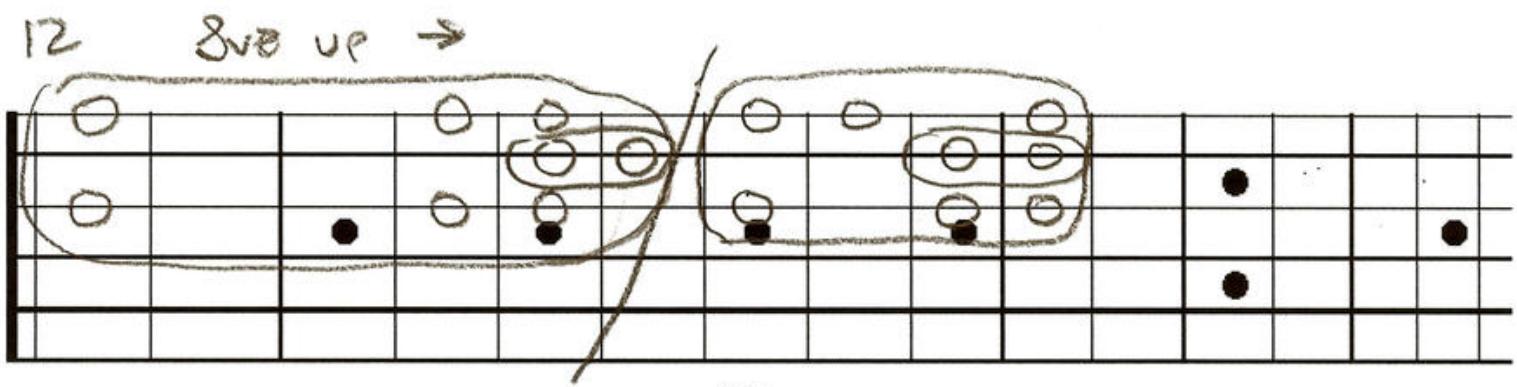
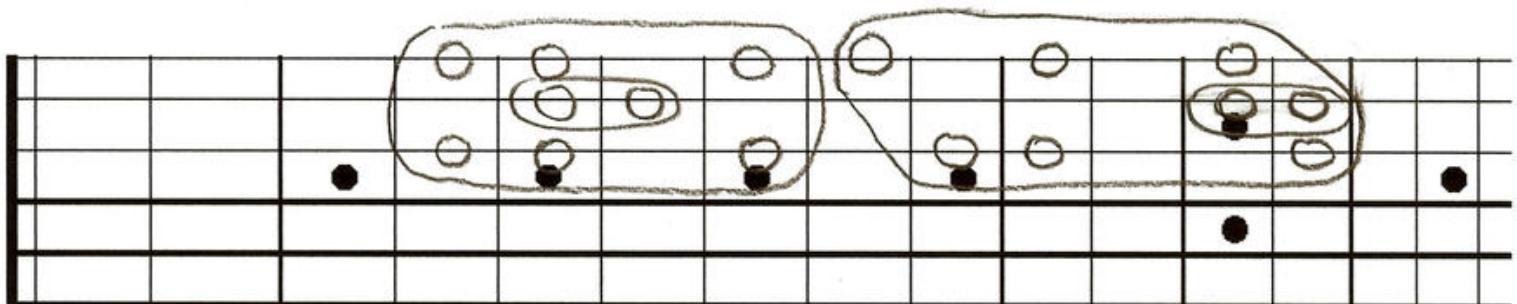
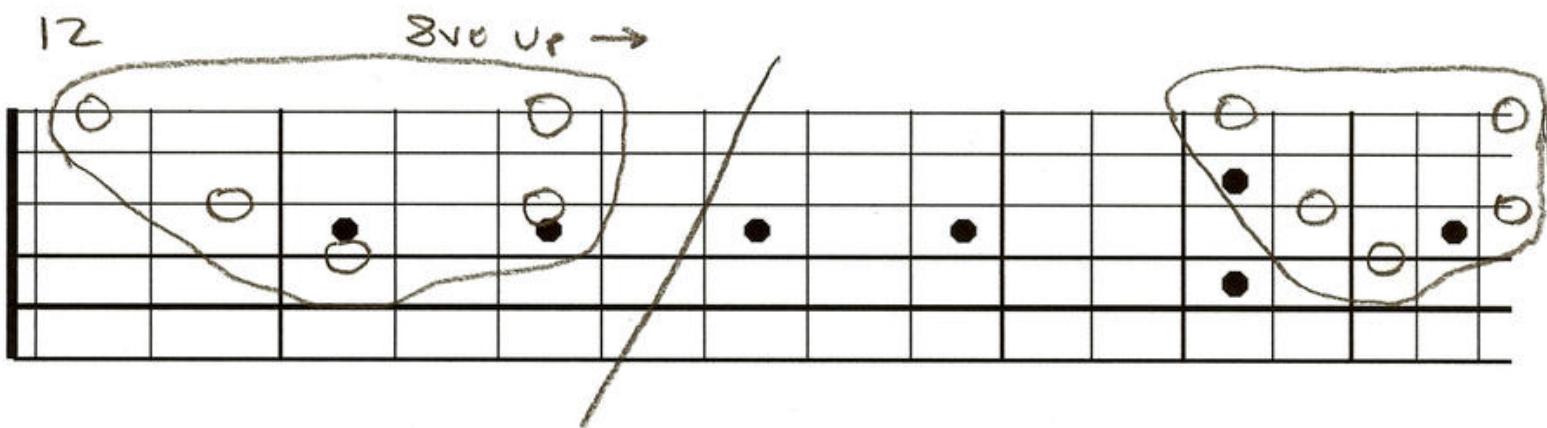
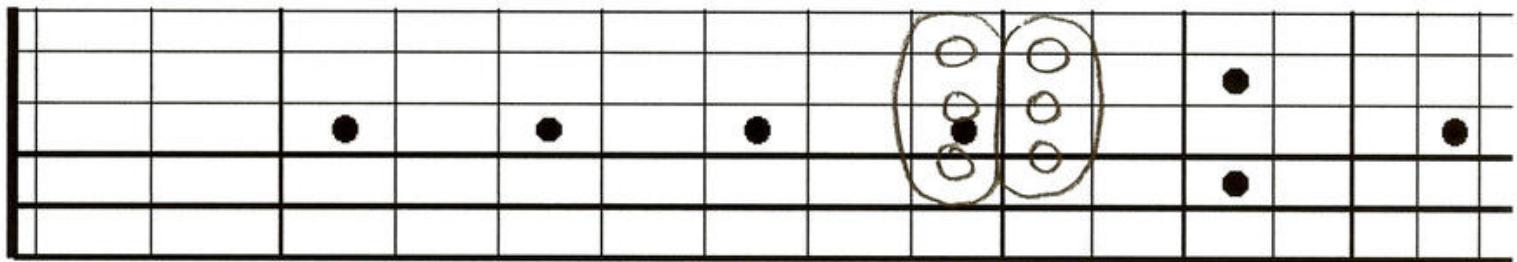
8ve up →

F Lydian

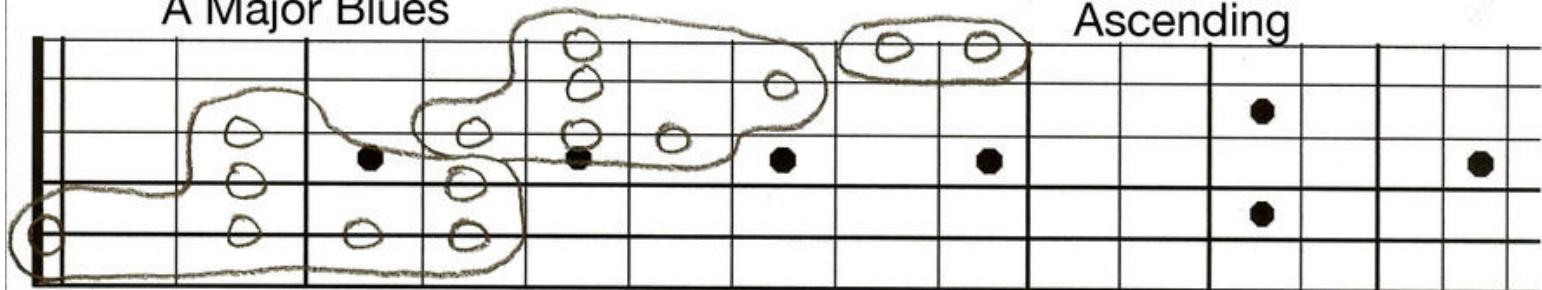




Use all of these over an E root (E Phrygian Dominant).

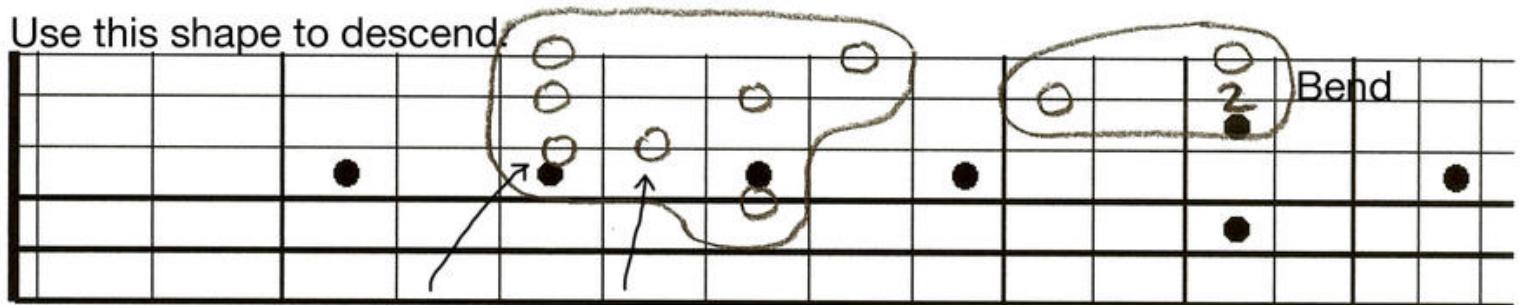


A Major Blues



Ascending

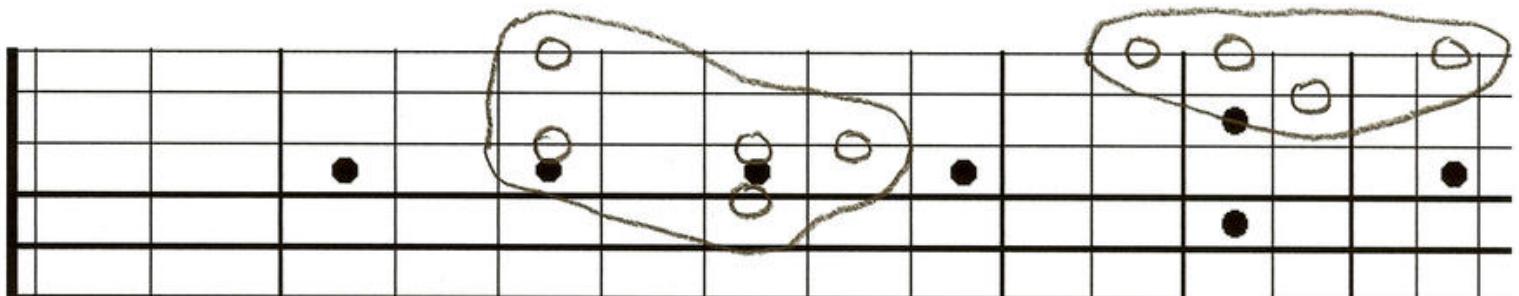
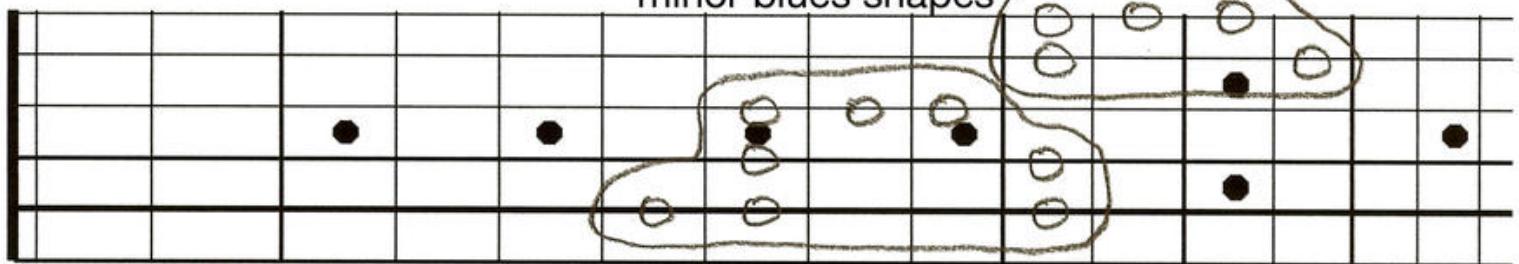
Use this shape to descend.



Bend

But always play the m3 into the M3

minor blues shapes



One last Major Blues shape

