



Hello friends,

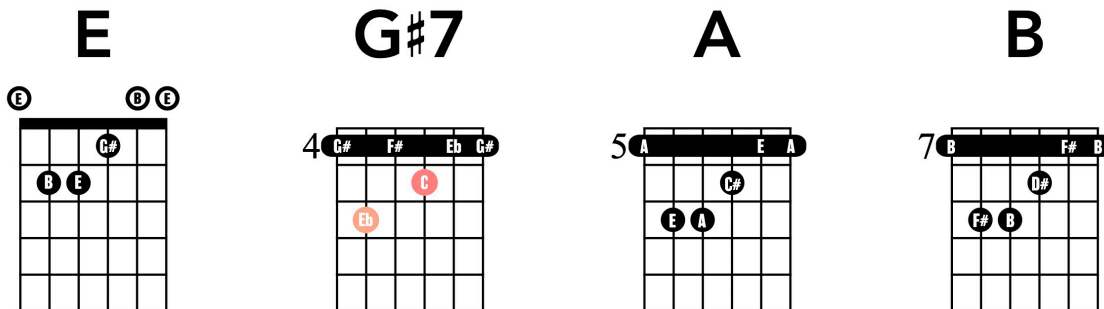
Welcome back to Swiftlessons for another lead guitar tutorial. Major and minor pentatonic scales have a well-deserved reputation for being versatile. These five tone patterns have the ability to transcend genres, providing a palette with which we can create simple, yet captivating melodic ideas. While no one can question the usefulness of pentatonics, they do have their limitations...

Section #1 - When Do Pentatonics Fail?

Every lead guitarist eventually experiences the awkward moment when their rhythm player squeezes in an exotic chord change, instantly rendering their main playing weapon, the pentatonic scale, useless. In this scenario the soloist has been sabotaged by something known as a “borrowed chord,” which is a non-diatonic chord derived from a different scale, mode, or parallel key. For more info on borrowed chords, [check out this tutorial](#).

Section #2 - Example Chord Progression

In this example, we will encounter a progression that is only partially hospitable to the major pentatonic scale, a 1-dom3-4-5 progression or Emaj, G#dom7, Amaj, Bmaj. Since the G#dom7 is a non-diatonic, borrowed chord shape, we will need to take notes from it's harmony in order to solo over top of it.



Section #3 - Soloing Over the 1-dom3-4-5

The major pentatonic scale is perfect for soloing over a 1.4.5 progression, but as seen in the examples below, we will need to borrow chord tones from the G#dom7 - it's maj3 and 5th intervals - if we wish to create lines that fit harmonically over that ‘problematic’ chord change.

