

# Beyond Pentatonics

*"Tips and tricks for breaking out of the pentatonic box and improving your soloing"*





# Swift Guitar Lessons

## "Beyond Pentatonics" Session #1.

"Tips and tricks for breaking out of the pentatonic box and improving your soloing"

### Tip #1: Add embellishments.

In section one of this video series, we look at some basic techniques to improve the licks you may already know. Adding slides, hammer-ons, pull-offs, bends, ghost-notes, rakes, and vibratos is a fantastic way to add a little character to your playing.

E	-----	-----	-----
B	-----	-----	-----
G	-----	-7b(9) -7v -5h7	-----5b(6)-----
D	----5----5-5h7vvv	-----5/7v	----5-7-x-----7v-(p5)--
A	-/7----7-----	-----	-/7----x-----
E	-----	-----	-----

### Tip #2: Combine multiple scales for major soloing.

In section two, we discuss how to combine our pentatonic scale with the major and mixolydian scales. Be sure to practice these scales using the *Essential Scales* reference sheet featured in this ebook.

E	-----	-----5-----	-----5-----
B	-----	-----5-7---(8)/10-	-8b(10)---8-5-7b8r7p5-7-----
G	--5h6---7-5b--	-5h6-----	-----5-----
D	-7-----7-----7	-----	-----7-----
A	-----	-----	-----
E	-----	-----	-----

### Tip #3: Use notes from your complete natural minor scale, from which your pentatonic is derived.

In section three, we discuss how the pentatonic scale lacks some of the most active tones found in natural minor scale. It's important to remember, pentatonic just means "five tones," and in its minor form is a simplified version of this natural minor scale.

E	-----	---5-7-7B(8)-7-5-7-----
B	-5-6-5h6p5-----	-5-----5v--
G	-x-----7-5-4h5p4---	-----
D	-x-----7-----	-----
A	-----	-----
E	-----	-----



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## "Beyond Pentatonics" Session #2.

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**Tip #4: Utilize the the flat 5<sup>th</sup> to create the "blues scale" and diminished licks.**

As a soloist, you have the opportunity to present a wide range of emotional effects to your listeners. One popular tool is to use dissonance to create a feeling of stress. In music, no combination of notes is more evocative than the flatted 5<sup>th</sup>. In these examples, we'll be using this device to create a bluesy attitude.

E	-----	-----	-----5-----
B	-----	-----4h5p4-4-----	-----
G	-----5b-----	-----7-7-5b-5h7--	-----7/8\7p5--
D	----5-7--7-5h7v-	-----7-----	-----7-
A	-/5-----6-----	-----	-----
E	-----	-----	-----

**Tip #5: Stack notes in your pentatonic scale.**

Stacking your notes into intervals of thirds and fourths and fifths is an easy way to develop a more professional sound. While many guitar players run their scales in a linear fashion, you'll find that most high-level players have a much less predictable style.

E	-----	----5-----	-----5-----
B	5-----	-/5-5-8-5-----	-----8b(10v)-7-5-----
G	--5b-----	-----7-5-7-5v-	-----7-5h6--
D	----7-5-7v-	-----7--	-----7-
A	----7-----	-----	-----7-
E	-----	-----	-----

**Tip #6: Utilize "double stops".**

Add thickness to your guitar licks using double stops. This is when a guitarist performs two notes at the same time.

E	-/5-----	-----	-/5-5-5--8--5-----
B	-/5-7-5-7br--5b--	-----5/7\5-----	-/5-5-5--7b-5-7-5--
G	----7-5-7br--5b--	-----5/7\5-----	-----7-5h6-
D	-----7-	--5-7-----7-5-7v-	-----
A	-----	-/7-----7-----	-----
E	-----	-----	-----



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## "Beyond Pentatonics" Session #3.

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### Tip #7: Add a jazzy flavor using approach notes.

This technique, called "approach notes," adds a chromatic element by featuring the notes a half-step down from those in your minor scales.

E	----- ----- (4)/5-  -4/5-8--4/5-8--4/5-8--
B	-(4)/5----- -----5/4/5----- -----
G	-----7--5-7--- -----5/4/5----- -----
D	-----7-----7-  -7p6h7----- -----
A	----- ----- -----
E	----- ----- -----

### Tip #8: Utilize Upper and Lower Extensions

In this section we will introduce the upper and lower extensions of your minor pentatonic scale in its common position, also called "E position", referencing the CAGED system. While this technique does not immediately introduce new notes to your playing, it does open you up to other positions of the scale and provide a greater mastery of the fretboard.

E	----- ----- -----8-10-b12-8--10-8-----
B	----- -----8-----  -/10-----10-----10v--
G	----- -----5-7-/9-(9)\7- -----
D	-----5v-  -/7----- -----
A	---3-5-5/6\5p3-3-5-/7--- -----
E	-/5-----5----- -----

### Tip #9: Mix lead lines and staccato chord strums

In this section we take a page out of B.B King's play book, as we learn to implement staccato chord strums into our licks.

	A	A9
E	-5-----  -8-9-5-----5-  ---8-10---9--8-9-----	
B	-5-8-5-----5-  -----5-----5-  -/10-----8--7-8-----10-	
G	-6---7-5h6-----4-  -----7-(4)/6-  -----/9-9--8-9---9-	
D	-5-----7-5-----5-  -----  -----/11-	
A	-----7-5-/4---  -----  -----	
E	-----  -----  -----	

# Swift Guitar Lessons



## Essential Scale Patterns & Their 1.4.5 Progressions

It's time to expand your knowledge of the fretboard by learning a few "must know" scale patterns. Scales are a sequence of notes that are used to create melodies, riffs, and guitar solos. Let's get started!

<i>Major Scale</i>	<i>Position 2</i>	
E  -----4-5-  -----2-4-5-		<b>Amaj</b> <b>Dmaj</b> <b>Emaj</b>
B  -----5-7-  -----2-3-5-		
G  -----4-6-7-  -----1-2-4-		
D  -----4-6-7-  -----2-4-		
A  -----4-5-7-  -----2-4-5-		
E  -----5-7-  -----5-		

<i>Natural Minor Scale</i>	<i>Position 2</i>	
E  -----5-7-8  -----3-5-		<b>Amin</b> <b>Dmin</b> <b>Em/E7</b>
B  -----5-6-8-  -----3-5-6-		
G  -----4-5-7-  -----2-4-5-		
D  -----5-7-  -----2-3-5-		
A  -----5-7-8-  -----2-3-5-		
E  -----5-7-8-  -----5-		

<i>Pentatonic Scale</i>	<i>Position 2</i>	
E  -----5-8-  -----3-5-		<b>Commonly used</b> <b>over major or Minor</b> <b>1.4.5 progressions.</b>
B  -----5-8-  -----3-5-		
G  -----5-7-  -----2-5-		
D  -----5-7-  -----2-5-		
A  -----5-7-  -----3-5-		
E  -----5-8-  -----5-		

<i>Blues Scale</i>	<i>Position 2</i>	
E  -----5-8-  -----3-5-		<b>Commonly used</b> <b>over major or Minor</b> <b>1.4.5 progressions.</b>
B  -----5-8-  -----3-4-5-		
G  -----5-7-8-  -----2-5-		
D  -----5-7-  -----2-5-		
A  -----5-6-7-  -----3-5-6-		
E  -----5-8-  -----5-		

<i>Mixolydian Scale</i>	<i>Position 2</i>	
E  -----5-  -----2-3-5-		<b>Amaj</b> <b>Dmaj</b> <b>Em</b>
B  -----5-7-8-  -----2-3-5-		
G  -----4-6-7-  -----2-4-		
D  -----4-5-7-  -----2-4-5-		
A  -----4-5-7-  -----2-4-5-		
E  -----5-7-  -----5-		



# SWIFT GUITAR LESSONS

## Anatomy of the Pentatonic Scale

