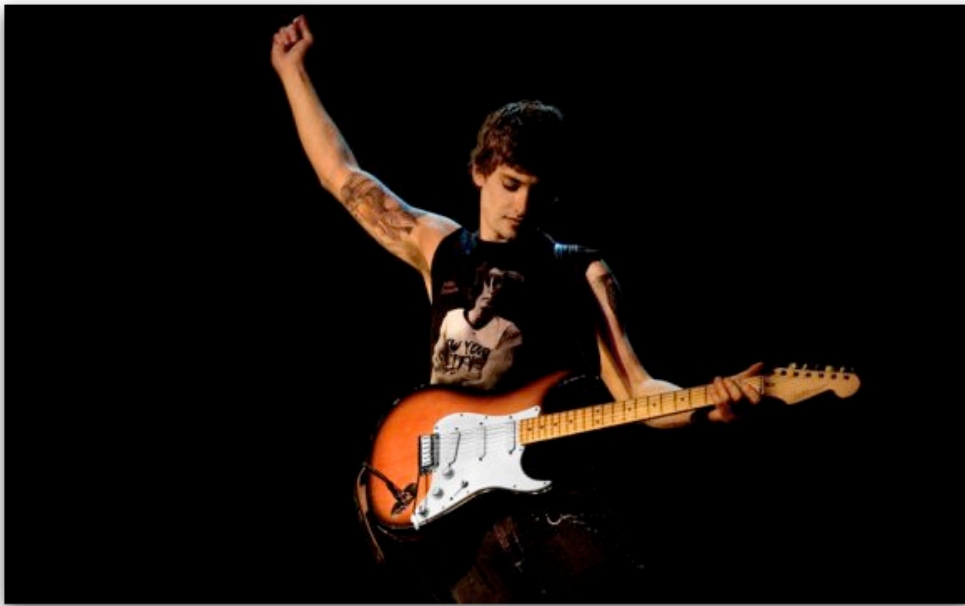


THE ULTIMATE LEAD GUITAR METHOD



Complete Guitar Solos from each of the 7 Modes

By Nathan McDonald
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(Chapter 1 -- for promotional use only)

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Visit Nathan McDonald online at his site: <http://www.effective-lead-guitar.com>

Acknowledgement and credit are due to the following photographers: Wes Aldridge.

If at any time during the course of playing through this book you experience glitches, typos, or any other distasteful matter other than an undue sense of self-importance, please feel free to contact me and voice your valued opinion at my contact page:

<http://www.effective-lead-guitar.com/contact.html>

The contact page can also be used to ask questions about the lessons, lead guitar, or tell me you like my hair that was cut by the one and only Debbie Hertzfeldt.

facebook: <http://www.facebook.com/natedawgg.doubleG>

twitter: <http://twitter.com/NateDawgg69>

Much of the post-writing editing during the creation of this book was done without a guitar in my hands. Trust me, there was a LOT of editing. If your eye notices any discrepancies in the music that my eye missed, such as incorrect fingerings, etc., again, please email me through my contact page on:

<http://www.effective-lead-guitar.com/>

This is CHAPTER 1 ONLY! To get the full version of the book, go here:

<http://www.effective-lead-guitar.com/ultimate-lead-guitar-method.html>

Chapter 1: Ionian Mode in the Key of C Major

INTRODUCTION

Although the Ionian Mode is not used as often as other modes in heavy rock music, it serves as a foundation for every other mode that follows. Therefore, a good understanding of this mode should precede any attempt to learn other modes.

In its root position, this scale can be slightly awkward on the fingers. Playing solos that are in this key can be made easier by switching to the relative minor position (the Aeolian pattern 3 frets lower). It will still sound major and become more playable, especially if you are more used to playing in minor keys.

Bands such as Widespread Panic can be heard playing guitar solos in major sounding keys, yet the solos still use intricate phrasing and lead guitar technique.

The Ionian Mode is the pure major mode without any adjustments to its scale degrees. For this reason, the *Ionian scale* is sometimes referred to as the *major scale*. However, just because a song is in a *major* key, does not necessarily denote that the scale to use while soloing should ALWAYS be the Ionian mode. It could just as easily be one of the other major sounding modes, such as Lydian or Mixolydian. The choice should be determined based upon factors such as chord changes and overall vibe that you are going for. A mode other than Ionian will sound more exotic and less plain.

Many catchy melodic phrases can be created using the Ionian Mode. This mode is good for playing simpler, singable solos. Due to the inherently “happy” nature of this major mode, it is easy to sound cheezy if you overuse too many fast guitar tricks or shred too much. Stick to singable phrases and you should be fine. Strive to make your solos more tasteful and melodic, because less is more in this mode.

A good aural exercise for you to perform outside of this book is to transcribe vocal melodies in major keys. Just pick out a catchy tune and try to play the vocal line on your guitar using the patterns found in this mode. This exercise will help you remain tasteful when soloing in a major key and not like you are “trying too hard.”

THE MODE

This mode is shown in a key which contains no flats and no sharps. Learning this mode will help you visualize the fretboard's “white” keys ~ the natural notes from the C Major Scale.

C Ionian Scale



Box 1 ~ Ionian pattern

Box 2 ~ Dorian pattern

Box 3 ~ Phrygian pattern

Box 4 ~ Lydian pattern

Box 5 ~ Mixolydian pattern

Box 6 ~ Aeolian pattern

Box 7 ~ Locrian pattern

Box 8 ~ Phrygian pattern

Box 9 ~ Lydian pattern

Box 10 ~ Mixolydian pattern

Box 11 ~ Aeolian pattern

Box 12 ~ Locrian pattern

THE EXERCISE

This finger exercise based on the Ionian Mode in the key of C should help limber up your fingers and prepare them for soloing in this key. The exercise is played in the root position of the scale, which means you should be in the seventh position (index on seventh fret, middle on eighth, ring on ninth, and pinky on tenth).

Look at the notes in this exercise in groups of four. The sixteenth note pattern should help with that. Always maintain a down/up alternating stroke pattern with your pick and play it at a tempo that you are comfortable with.

THE BACK-UP RIFF

To avoid a back-up rhythm part that sounds too cheezy or excessively happy, we have a dreamy chord sequence which is based on Maj7 chords, such as Cmaj7 and Fmaj7. The chords can be played loosely and speckled with ad lib. Lightly strum and pick out the chords to create an ambient symphonic background for our Ionian solo.

Click here to play along to the back up riff at <http://www.effective-lead-guitar.com/ebook-companion-page.html>

Moderate ♩ = 70

THE SOLO

There are several places during this solo where your fingering could be ambiguous. For this reason, I have included the correct finger numbers below most of the notes where said ambiguity may otherwise arise.

Moderate ♩ = 70

① ④ ① ② ① ④ ② ① ④ ① ② ③ ① ① ② ① ② ④ ④ ④ ① ④ ① ① ② ④

④ ① ③ ③ ① ④ ① ③ ③ ④ ① ③ ① ④ ① ② ③ ④ ④ ① ① ③ ① ② ① ② ③ ④ ① ① ④ ② ① ② ② ③

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