

play like

Stevie Ray Vaughan

The Ultimate Guitar Lesson

Study the trademark songs, licks, tones, and techniques of blues guitar god STEVIE RAY VAUGHAN. This comprehensive book and audio teaching method provides detailed analysis of Stevie's gear, tone, techniques, styles, songs, licks, riffs, and much more. You'll learn everything you need to know about SRV's legendary guitar playing, from his groundbreaking debut album through his incendiary rise to stardom and beyond. Learn to *Play Like Stevie Ray Vaughan* today!

The price of this book includes access to audio tracks online, for download or streaming, using the unique code inside the book!

Features music spanning Vaughan's entire career, including five full songs:

Couldn't Stand the Weather
Love Struck Baby
Pride and Joy
Texas Flood
Tightrope

Plus excerpts from these signature tunes:

Ain't Gone 'N' Give Up on Love
Empty Arms
Honey Bee
Lenny
Look at Little Sister
Riviera Paradise
Rude Mood
Scuttle Buttin'
The Sky Is Crying
Wall of Denial

Book \$9.99, Audio \$10.00 = Pkg U.S. \$19.99
Parts not sold separately



8 88680 00871 0

HL00127587

BMG
CHRYSA LIS

EXCLUSIVELY DISTRIBUTED BY
HAL LEONARD®

ISBN 978-1-4803-9050-8



9 781480 390508

5 1999

CONTENTS

- 3 Introduction
- 4 About the Audio

- 4 Tale of the Tone
- 7 Songs
 - 7 "Love Struck Baby"
 - 19 "Couldn't Stand the Weather"
 - 35 "Texas Flood"
 - 49 "Pride and Joy"
 - 62 "Tightrope"

- 79 Essential Licks

- 98 Essential Riffs
 - 98 "Ain't Gone 'N' Give Up on Love"
 - 99 "Honey Bee"
 - 100 "Rude Mood"
 - 101 "Scuttle Buttin'"
 - 103 "Wall of Denial"
 - 104 "Empty Arms"
 - 105 "Lenny"
 - 107 "Look at Little Sister"
 - 108 "Riviera Paradise"
 - 109 "The Sky Is Crying"

- 111 Integral Techniques
 - 111 The Slide/Pull-Off
 - 113 String Bending
 - 115 Vibrato
 - 117 Tremolo Picking
 - 117 Repetitive Licks

- 119 Stylistic DNA
 - 119 Slow-Blues Phrasing
 - 120 "Snapping" the Strings
 - 120 Oblique Bends
 - 122 Double Stops and Trills

- 124 Must Hear
- 127 Must See

INTRODUCTION

Play Like Stevie Ray Vaughan offers the most in-depth examination of the incredible playing style of the one and only Stevie Ray Vaughan, the immensely influential guitar phenomenon who is rightfully regarded as the greatest blues guitarist of his generation. SRV's complete mastery of the blues and blues-rock idiom is apparent in every single recording he made, from his blistering 1983 debut, *Texas Flood*, to the standout follow-up, *Couldn't Stand the Weather*, through the subsequent releases *Soul to Soul* and *Live Alive* and his brilliant last studio album, the chart-topping, Grammy-winning *In Step*. Since Stevie's untimely passing in 1990, many incendiary discs have been released, such as his duet with brother Jimmie Vaughan, *Family Style*, and the posthumous collections *The Sky Is Crying*, *In The Beginning*, *Live at Carnegie Hall*, the wonderfully intimate *In Session* (with Albert King), *Live at Montreux 1982 & 1985*, and others. With its inclusion of complete transcriptions and essential musical excerpts, this book is designed to clearly illuminate all of the many aspects that made up Stevie's formidable guitar style.

The book is organized into several chapters, each of which focuses on different aspects of SRV's total guitar mastery:

Tale of the Tone

This section delves into the many different pieces of gear that SRV relied upon to create his signature tone, from the modest setup that he used to record *Texas Flood* to the wall of amplifiers and unique array of pedals that became his standard setup soon after and through the rest of his career.

Songs

This section includes complete transcriptions of five essential SRV songs and offers detailed instructional examination of his rhythm and lead guitar work on each. Each of these songs is also demonstrated with an audio track featuring full-band accompaniment.

Essential Licks

Stevie Ray Vaughan developed his signature style through the absorption of every lick that he could listen to by all of the blues and rock guitar greats, from Muddy Waters and Howlin' Wolf to Eric Clapton, Jeff Beck, and Stevie's greatest influence, Jimi Hendrix, as well as the jazz guitarists that he admired, such as Django Reinhardt, Wes Montgomery, Grant Green, and Kenny Burrell. This section breaks down his soloing style by using a collection of the essential licks that he relied upon most often, with audio demonstrations of each lick included in this presentation.

Essential Riffs

One of Stevie's greatest and most enduring strengths as a guitarist was his ability to place his incredible playing style within songs that best showcased his virtuosic abilities. This section details essential riffs from 10 of his greatest recordings.

Integral Techniques

SRV possessed the kind of guitar technique that most players only dream of. In this section, we will break down the intricacies of his brilliant pick- and fret-hand technique.

Stylistic DNA

All of the greatest instrumentalists have a sound that is uniquely their own—distinct and immediately recognizable. In this section, we will look at that aspect of SRV's approach and sound on the guitar.

Must Hear

This section includes the essential recordings for investigation by anyone interested in Stevie Ray Vaughan's incredible legacy.

Must See

There is a great variety of incredible DVDs available showcasing Stevie Ray Vaughan in live performance. This section also details rare videos that can be found on YouTube. Along with dedicated study of the transcriptions and musical examples in this book, watching these performance videos of SRV will provide you with the most complete picture possible of Stevie's utter mastery of the electric guitar.

ESSENTIAL LICKS

Stevie Ray Vaughan's distinctive, one-of-a-kind guitar style is made up of a great many stylistic elements, all of which demonstrate his complete mastery of both rhythm and lead guitar techniques. In this section, we will address essential SRV licks that fall under both rhythm and lead guitar categories, with in-depth examination of the things that Stevie did to establish his unique and distinctive voice as a guitarist. Once you have a handle on all of these techniques within the context shown here, try applying them to as many different grooves and keys as you can in order to fully explore the potential of each expressive musical approach.

First and foremost, Stevie Ray Vaughan was a blues guitarist, and he had mastered all of the elements of the genre. The language of blues guitar is generally spoken with just a handful of scales: minor pentatonic, major pentatonic, and the blues scale, with bits of other scales and modes (Dorian, Mixolydian, Aeolian, etc.) thrown in. In order to truly master blues guitar, one must learn all of these scales in every key and in every fretboard position.

Open Position

Let's begin with the key and scales that SRV used most often: the key of E and the E minor pentatonic and E blues scales. If you look at the four studio albums that Stevie released in his lifetime, you'll find 18 songs recorded in the key of E, including some of his most well-known and oft-covered songs, such as "Pride and Joy," "Mary Had a Little Lamb," "Scuttle Buttin'," "Rude Mood," and "Riviera Paradise."

Two essential scale positions, one for E minor pentatonic and one for the E blues scale, are illustrated below. Be sure to memorize both of these scale patterns, with special attention paid to the location of all of the E root notes, which are indicated with open circles.



One of the primary reasons that guitarists enjoy playing in the key of E is the potential for incorporating all of the open strings into licks, riffs, or chords. When playing in E, SRV always leaned on the open-position E minor pentatonic and E blues scales for a great many licks.

Lick 1

This first lick illustrates an E minor pentatonic-based phrase that Stevie uses as his turnaround lick in bars 11–12 of the verse sections of "Pride and Joy." This lick, written in 4/4 time, is played with a triplet feel, which means that notes written as straight eighths should be articulated as a quarter note followed by an eighth note within a triplet bracket; therefore, instead of sounding evenly-spaced notes as one usually does when playing consecutive eighth notes, the eighth note indicated on each downbeat is held for the equivalent of the first two eighth notes of an eighth-note triplet, and the eighth note indicated on the upbeat is sounded as the last eighth note of an eighth-note triplet.

The lick begins with a four-note E major chord played on beat 1, followed by the top two strings played open and then a middle-finger slide up the G string from the second to the fourth fret. While holding this note, fret the D note at the third fret of the second string. Then, while holding both of these notes, sound the open high-E string. Next, while still fretting the two notes, drag the pick in an upward motion across the top three strings, moving from the first to the third string; this is known as a *reverse rake*. As soon as you strike the G string, slide the middle finger down to the second fret and then pull off to the open G string. This figure, and many of the licks that Stevie used in this style, can be heard in the playing of one of SRV's biggest influences, Lightnin' Hopkins.



Lick 1

ESSENTIAL RIFFS

Ain't Gone 'N' Give Up on Love

From *Soul to Soul*, 1985

Originally cut for *Soul to Soul* (1985), "Ain't Gone 'N' Give Up on Love" is a slow-burning and emotive slow blues played in the key of A, delivered in inimitable SRV and Double Trouble style—powerful yet performed with laser-sharp dynamics. Joining the four-piece band on this track is brother Jimmie Vaughan on subtle but very effective rhythm guitar, treated with a rotating-speaker effect. There are also some interesting twists and turns found in the bridge chord progression. Throughout the song, Stevie's soloing style leans heavily on his Albert King influence, blended masterfully with his incredibly precise articulation and powerfully emotional execution.

Illustrated below is the intro of the song, during which Stevie performs exquisitely precise single-note blues lines in the style of his primary inspiration, Albert King. The accompanying diagram illustrates the fifth-fret A hybrid scale pattern that Stevie relies on for additional solo phrases.

A Hybrid Scale sans Major 3rd

Ain't Gone 'N' Give Up on Love Riff

Intro
Slowly ♩ = 50

Gr. 1 (light dist.) N.C.

w/ pick & fingers
let ring -----4

let ring -----4

loco

D9 A9 A9/C# D9 D#7

A9/E E9 A9

5 8 5 8 5 7 5 7 5 7 5 5 5 5 5 8 5 8 5 7 7 5 7 7 5 5 6 7

Written by Stevie Ray Vaughan
© 1986 RAY VAUGHAN MUSIC (ASCAP)/Administered by BUG MUSIC, INC., A BMG CHRYSALIS COMPANY
All Rights Reserved Used by Permission

This excerpt begins with a pickup measure, which comes in on beat 3: the ring finger is used to quickly slide up and down on the G string, between the seventh and eighth frets (the 4th, D, and the ♮5th, E♭), while the index finger simultaneously frets a high A at the fifth fret of the high E string. This initial figure is hybrid-picked: held between the index finger and thumb, the pick is used to strike the G string while the pick-hand middle finger is used to fingerpick the high E string. The next bar represents bar 1 of the intro, which starts on the V chord, E9, played for one bar, followed by the IV chord, D9, also played for one bar, and the I-IV-I-V (A-D-A-E) turnaround. The best way to

INTEGRAL TECHNIQUES

SRV possessed the kind of guitar technique that most players can only dream of. In this section, we will break down the intricacies of his brilliant pick- and fret-hand techniques.

All fans of SRV are well familiar with his penchant for using very heavy string gauges. Suffice it to say, bending heavier strings, like .012s or .013s, is more difficult and requires more strength than bending "standard" electric string gauges like .009s or .010s. To reiterate, Stevie mentioned in many interviews that he preferred these gauges: .013, .015, .019, .028, .038, .058 (high to low), tuned down one half step (low to high: E \flat -A \flat -D \flat -G \flat -B \flat -E \flat). Rene Martinez, Stevie's tech of many years, told me that for the last few tours, Stevie often switched to a .012 or an .011 for the high E string to reduce the chances of tearing off the ends of his fingertips, as he often did (Stevie's MASH unit-style Krazy Glue repair of his fingertips is one of legend).

Stevie explained his preference for such heavy gauges thusly: "They don't *move*! They stay in tune better than lighter-gauge strings and they won't bend unintentionally while I'm playing." Stevie utilized the advantages of heavy-gauge strings by oftentimes relying on slides and pull-offs in many of his riffs in lieu of bending, resulting in beautifully liquid phrasing and expertly executed fast legato licks and patterns.

The Slide/Pull-Off

Example 1 illustrates a basic slide/pull-off: using the ring finger to fret the first note, slide the finger up one fret and then back to the original fret, pulling off to the index finger positioned two frets lower on the same string. Additionally, add a slight quarter-step bend on the last note, C, to lend a blues-ier, more vocal sound to the riff. As shown, repeat this movement many times in order to master it. Start slowly and be sure to sound every note as clearly as possible.



Techniques
Example 1

Now let's expand on this basic idea by adding more notes to the end of the phrase. In Example 2, the slide/pull-off is executed as 32nd notes and a low-A root note is added at the end of the hand movement.



Techniques
Example 2

In Example 3, two notes are added to the initial phrase, resulting in a quintuplet (five-note) figure, followed by a return to a quarter-step bent C note.



Techniques
Example 3