

Playing Stevie Style

There can hardly be a guitarist on this planet that is not in some way influenced by the work of Stevie Ray Vaughan (SRV), so it makes sense to know a little about his style. In this 12 bar blues lesson I have taken the main essence and simplified it a little so you can have some fun.

If you have never played like this before it can be a little difficult changing from notes to chords and back again, however, plenty of quality practice will help alleviate that problem. You might like to look at the *Chord and Note Accompaniment* lesson here <http://www.guitar.co.nz/category/resources/freelessons/> which will also help.

The two curved lines over the top of the music in the first line are called slurs and indicate a musical phrase or “lick” as they are commonly called. You can see the phrase contains a line of notes followed by a chord. There are six phrases, but only the first two are indicated. It would be best to practice just one phrase at a time to get used to changing between notes and chords.

All the notes passages of this piece come from the E minor pentatonic scale and apart from the A# note, which can be called a passing tone or a blues scale note, it sticks to the scale throughout. The chord section uses the chords E7, A7, and B7, which you most probably already know.

The brackets with 1 and 2 in them at the end of the song are called 1st and 2nd endings indicating that you play the first one on the first time through, then repeat back to the double bar line with two dots at the beginning and play through to the 2nd ending skipping the 1st ending bar on the second time through.

As this style of music is highly improvised you could apply some hammer ons to the ascending lines and pull offs to the descending lines. The use of any voicing or substitution for the chords will also work, but use your ear to hear what does.

Although this lesson is loosely based around the song “Mary Had A Little Lamb”, you can hear SRV used this chord and note type of playing throughout his repertoire. He also played heavy gauge strings and so tuned down a semitone to compensate for the loss of playability, which is a common practice of a lot of players today. Because of that, if you want to play along with his recordings you will need to tune down a semitone or use a pitch shifting device to take it up a semitone.

Happy Practising
Kevin.

To hear the midi file for this lesson visit
<http://www.guitar.co.nz/stevie-ray-vaughan-style/>

Kevin Downing is a professional guitarist, teacher, and author. For more great lessons or to study with him in person or over the internet visit www.guitar.co.nz

To see his best selling book *The Secrets of Successful Practising for Guitarists* click here <http://www.guitar.co.nz/products/>

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