

GARY MOORE

STILL GOT THE BLUES

Gary Moore's soulful string strangling is sure to give even the most uptight shredder "the bends"

This lamentful, melodic ballad is a great lesson in the fine art of *string bending*. From beginning to end, Gary Moore masterfully demonstrates a wide variety of challenging bending licks that should keep your fingers sore for days. But before we dive into the transcription, let's warm up the ears and fingers with a bending exercise designed to help develop finger strength and pitch control (Fig.1).

FIG. 1



This exercise is essentially one long compound bend-and-release executed in quick half-step increments:

- 1) Press your 3rd finger down on the G string behind the 12th fret (between the 11th and 12th frets). For reinforcement, place your 2nd and 1st fingers on the same string, behind the 11th and 10 frets, respectively.
- 2) Pick the string hard.
- 3) Using all three fingers, push the string towards the top side of the fretboard to raise the note's pitch one half step (from G to G#). Hold that note.
- 4) Push the string a little harder to raise the note's pitch another half step (from G# to A).
- 5) Push it even further to raise the pitch up to A#.
- 6) Push the string even harder yet to raise the pitch up to B.
- 7) Now pick the string again.
- 8) Release the bend in half-step increments (B-Bb-A-Ab-G), pausing briefly on each note until the bend is fully

FIG. 2



LESSON

the first five notes of a chromatic scale up and down. To check your pitch accuracy, try playing the same five notes in ascending/descending order without bending (Fig.2). Compare the sound of this to the bending exercise.

All warmed up? Good. Now let's take a look at the song. One of the most basic, yet effective, techniques Gary employs throughout involves what I call the *silent release*. The idea is as follows:

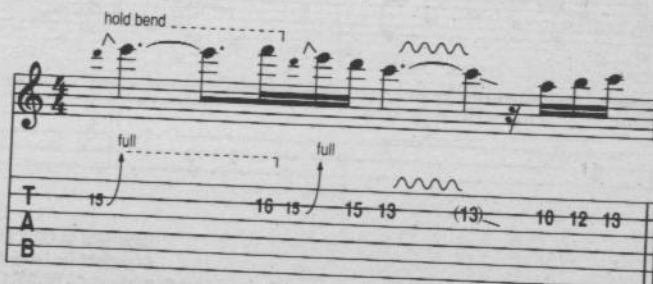
- 1) Pick a fretted note.
- 2) Bend it.
- 3) Mute it with either your left or right hand.
- 4) Release the bend. If done correctly, you should hear the note bend upward only.

Gary uses the silent release throughout "Still Got The Blues," as in measure 2 (see next page). Notice how he holds the first bend, shakes it a little, then silently releases it before bending the same note again. When playing this lick, be sure to hold the first bend for the full duration indicated. The silent release should be immediately followed by the second bend, which is released audibly.

Another cool bending trick Moore uses involves bending a note with his first three fingers (*reinforced fingering*), then playing a higher note on the same string with his 4th finger. In measure 40 (Fig.3), Gary bends the D note (2nd string/15th fret) up a whole step to E. While holding the bend, he presses his pinky down on the same string behind the 16th fret to sound an F note. When attempting this maneuver, make sure you pick the string again, upon adding the pinky to ensure a proper balance of volume between each note.

An interesting variation of the previous technique occurs in measure 64, where Moore holds a bent note on the 2nd string while picking an unbent note on the 1st string. [For a full explanation of how to play this lick, see this month's

FIG. 3



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Guitar 101 column.]

When working on these bends, remember to be patient and strive to match the same degree of precision and finesse that Gary achieves.

—Chris Amelar

BASS NOTES

Blues? This is a blues? Don't let all the chords or the song structure fool you—you don't have to have 12 bars of I-IV-V to have a blues. "Still Got The Blues" is based on a standard eight-bar verse progression with a four-bar chorus (if you played it faster it would sound like a bebop jazz tune!). Familiarize yourself with this and other common chord pro-

gressions and try transposing them to other keys as well. Doing so will insure that the next time you're at a gig or a jam session and have to "wing" a tune like this you won't go running through the streets in a cold-sweat panic.

Bassist Andy Pyle plays it straight down the pike. He may not be playing a lot of notes, but he is doing something even more difficult—he's playing space, letting the notes ring out. This is another facet of musicianship that only improves with time and practice. Tape yourself playing this bass line with a metronome or drum machine and try to lock up with the click track. Doing so will help you get your timing and feel together. Eventually, you'll want to play ahead of and behind the beat at will, according to the style of music at hand. Good luck. Hope you still got the blues.

—Mike Duclos

From the Charisma recording STILL GOT THE BLUES

Words and Music by
GARY MOORE

Guitar Transcription by CHRIS AMELAR

A Intro

Slow Blues Feel ♩. = 56

1 Gtr.1 (w/dist.)

N.C. Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E

15 17 17 17 15 (15) 13 15 15 13 (15/13 (13) 10 12 13 13 (13/12 10 12

14 17 17 15 (15) 13 15 15 13 (15/13 (13) 10 12 13 13 (13/12 10 12

let arpeggios ring throughout

0 2 1 1 2 2 1 1 2 0 0 0 0 2 1 1 2 2 3 2 1 0 0 0 1

0 2 2 1 2 2 0 0 3 2 1 1 0 0 3 2 1 0 0 0

B 1st Verse

Used to be so easy to give my heart away. But I found out the hard way, there's a

5 Am (Gtr.1 out) Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E7

full (12)

Gtr.2 (synth chords arr. for gtr.)

0 2 2 1 2 2 0 0 3 2 1 1 0 0 3 2 1 0 0 0

0 2 2 1 2 2 0 0 3 2 1 1 0 0 3 2 1 0 0 0

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s well.
ig or a
on't go
e may
g even
g out.
roves
ss line
p with
g and
of and
sic at
uclos

price you have to pay. I found out that love was no friend of mine. But I should've known

9 Am Am/B Am/C Dm7 F/G Cmaj7 Fmaj7 Bm7b5

time after time. **C** 1st Chorus So long, it was so long ago. But I've still got the blues for you.

13 E5 Am Em7 Am D9 F9 E7#9 Am N.C.

D 2nd Verse Used to be so easy to fall in love again. But I found out the hard way, it's a road that leads to pain.

18 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E Am

I found that love was more than just a game. You're playin' to win, but you'll lose just the same.

22 Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E5

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E 2nd Chorus

So long, it was so long ago. But I've still got the blues for

26 Am Em7 Am D9 F9 E7#9

F Bridge

you. So many years since I've seen your face.

29 Am Bm7 E9 (Am7) G/B Am/C

But here in my heart there's an empty space you used to be.

32 Bm7 E9 Fmaj7 Em7 Dm7 Am N.C.

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46 you. Am Em7 Though the days Am come and go, Em7 there is Am one thing D9 I know.

Am Em7 D9

I've still got the blues for you.

49

F9 E7#9

2nd Guitar Solo

(clean) full (w/dist.)

Dm7 F/G

14 15 17 17 17 17 15 (15) 12 13 15

A.H. (8va) let ring A.H.

Rhy. Fig. 2

8 7 6 5 4 3 2 1 0 2 1 1 2 2 1 1 2

8 (20) 7 (19) 6 (18)

3

52

Cmaj7 Fmaj7 Bm7b5 E Am Am/B Am/C

full full full full 1/2 full full

13 15 (15) 13 (13) 10 12 13 13 13 (13) 12 10 12 12 13 13 (15) 15 17

end Rhy. Fig. 2

55

Gr.1 w/Rhy. Fig.2 (6 times)

Dm7 F/G Cmaj7 Fmaj7 Bm7b5 E

hold bend

1/2 full full full full full

17 (17) 15 (15) 12 13 15 16 15 15 13 (13) 10 12 13 13 13 (13) 12 10 12

Am Dm7 F/G Cmaj7 Fmaj7

58

The musical notation shows three measures of music. Measure 58 starts with a treble clef and a key signature of one flat. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over them. Measure 59 continues this pattern. Measure 60 ends with a double bar line. Above the staff, chords are written: Am at the start, Dm7, F/G, Cmaj7, and Fmaj7 further along. Below the staff, fret numbers are written for each string. The first five strings have fret numbers 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 12, 10, 13. The sixth string has fret numbers 12, (12), 12, 12, 15. There are also some additional fret numbers like 13, 15, 10, 13, 15.

full full full full full 1/2 1/2 1/2 full full 5 1/2

10 12 10 10 12 10 10 12 10 10 12 10 13 12 (12) 12 12 15 13 15 13 15 10 13 15

* switch to bridge pickup

61

Bm7b5 E Am Am/B Am/C P.H. (Bva)

12 (12) 10 12 10 13 13 10 10 10 13 (13) 12 10 12 10 9 10 10 (10) 9 (9) 5 5 (5) 12 0 3

1/2 full full full full 1/2 P.H.

pitch: G

63

Dm7 F/G Cmaj7 Fmaj7 let ring

full

let ring

full

full

full

(15) 13

5 5 8 12 10 12 12 10 12 12 10 10 10 13 10 12 10 12 10 12 12 10 13 15 15 15 15 (15) 13

65

Bm7b5 E Am

8 va

full 15 15 (15) 13 10 10 12 10 13 10 12 10 10 13 13 12 10 9 12 10 9 10 9 7 9 7 10 9 7 19

1/4

full 20 17 20 17 19 17 19 (19/17)

1/2

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[illegible]

69 Bm7b5 E Am

full

(20) 20 17

20 17 19 17 19 19 17 19 19 17 19

17 20 17 19 17 20 17 19 17 20 17 19 17 17 17 19 17 17

22 22 (22)

full full full full full full full

x

[illegible]

73

Bm7b 5 E Am

8 va

full

20 (20) 20 (20) 20 (20) 20 (20) 20 1 1/4

3 1/4

20 17 20 (20) 20 17 (17) 22 (22) 15 17

(0) 14

75

Dm7 F/G Cmaj7 Fmaj7 Bm7♭5 E

1/2 1/2 full full full full full

17 17 17 15 (15) 13 15 13 13 (15) 13 (13) 0 10 12 13 13 13 (13) 12 10 12

x x

Am

78

w/ Rhy. Fig. 2 (1st 2 meas. only)

Dm7 F/G Cmaj7 Fmaj7

full

1/2

full

full

10 9 12 13 (13) (13) X 14 15 17 17 15 12 13 15 15 15 (15) 13 15 13 (13) 10 12 13

* switch to neck pickup

Free Time

Bm7b5

Gtr.1

ritard

full

grad. release

N.C. (E)

Am

full

13 (13) (13) 12 9 9 6 0 5 0 5 0 5 0 5 7 5 7 5 7 7

Gtr.2

ritard

2 3 1 3 1 2 2 0

0 1 2 2 0

83

gradually slower

11

5 7 5 0 5 0 5 0 7 5 7 7 5 7 5 4 7 5 7 5 3 2 5

