

STAR LICKS
Master Series

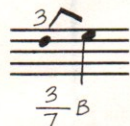
BRIAN MAY



LEGEND FOR NOTATION AND SYMBOLS



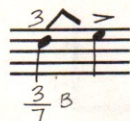
BEND: The first note is struck and then bent to the pitch of the second note.



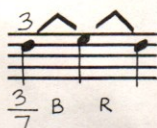
BEND: The first note is bent quickly to the second pitch. Both notes occur in the time of the second note.



GHOST BEND: The note is bent first and then struck on the second pitch.

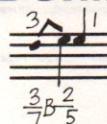


ARTICULATED BEND: The first note is bent to the second. Both notes are struck.

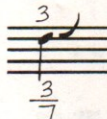


BEND AND RELEASE: The first note is bent to the second and then released to its original pitch. All three are connected; only the first is struck.

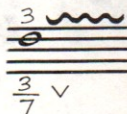
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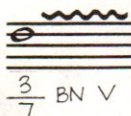
UNISON BEND: The lower pitch is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



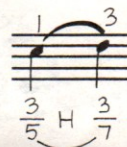
SLIGHT BEND: A bend of less than a semitone (half step or one fret distance).



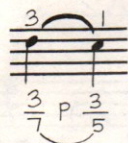
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the frethand.



BOTTLENECK VIBRATO: The string is vibrated by moving a slide over the strings rapidly.



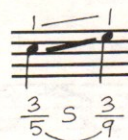
HAMMER-ON: The first note is struck and then the second is fretted on the same string in a continuous motion. Two fingers are involved.



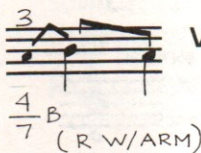
PULL-OFF: The first note is struck and the second sounds without picking. The frethand pulls the string to sound the second note.



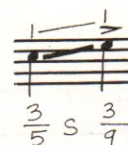
VIBRATO ARM RELEASE AND RETURN: The pitches are changed by moving a vibrato arm. The frethand is stationary.



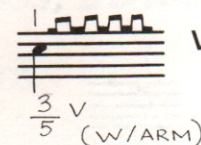
SLIDE: The first note is struck and then the frethand moves up the same string to the location of the second using the same finger.



VIBRATO ARM: The frethand bends the first note and then it is altered by movement of the vibrato bar.



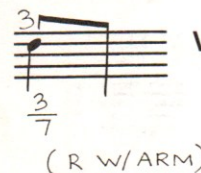
SLIDE: A slide in which the second note is struck.



VIBRATO ARM: Rapid shifting of pitch caused by quick movement of a vibrato arm.



TREMELO: A note is struck as rapidly and rhythmically continuous as possible.



VIBRATO ARM DIVE: The pitch is dropped to an indefinite but lower pitch by radical pressure on the vibrato arm.

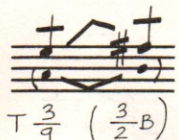
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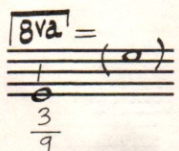
PICKHAND TAP: The first note is fretted by hammering on the fret with the pickhand. The following two pitches are pulled off by the frethand in a conventional pull-off.



TAPPED SLIDE: The pickhand hammers the slide on the fretboard.

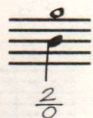


TAPPED BEND: The frethand bends the note (in parenthesis) while the pickhand frets another note on the same string at a higher location.



OCTAVA: Note(s) to be played one octave higher than written.

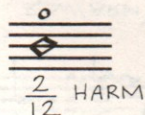
4



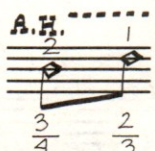
OPENSTRING: Strike string without the frethand on the fingerboard.



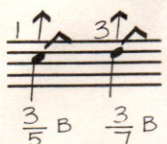
LOCO: Signifies a return to written pitch when an octava has been used.



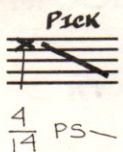
NATURAL HARMONIC: The frethand lightly touches the string over a designated fret and then it is struck. A chime-like effect should occur.



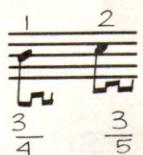
ARTIFICIAL HARMONIC: The pickhand simultaneously plucks and picks the string while frethand operates as usual. The harmonic is produced by the pick plus fingernail or thumb.



PULLING THE STRING: Pull the string while simultaneously fretting a designated pitch. The string is grasped between frethand and nut.



PICKSLIDE: The edge of the pick is scraped down a length of the string. A scratchy sliding sound should be produced.



VIBRATO ARM FLUTTERS: The vibrato arm is lightly tapped and released while fretting.

SIMILE: Continue established pattern (or note) until new directions are given or until the phrase ends.

HOLD BEND: Bent string is to be maintained while other notes occur in the phrase.

LEGEND FOR FINGERINGS, DIAGRAMS AND TABLATURE

FINGERING SUGGESTIONS

SMALL NUMBERS OVER NOTEHEADS ARE FRETHAND FINGERING SUGGESTIONS.



TABLATURE EXPLANATIONS

EACH HORIZONTAL LINE REPRESENTS A STRING: 6 THROUGH 1

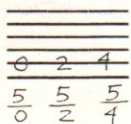


DIAGRAM EXPLANATIONS

STRING ON WHICH NOTE OCCURS

2 (2ND STRING)

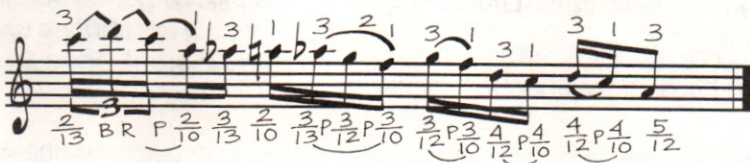
12 (12TH FRET)

FRET LOCATION FOR FINGERING

NUMBERS ON THE LINES INDICATE FRET POSITIONS OF FINGER TIPS.

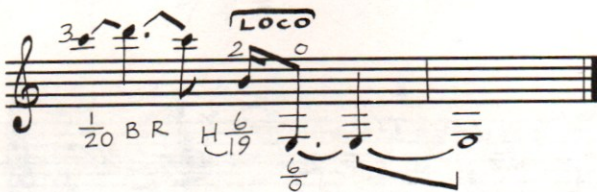
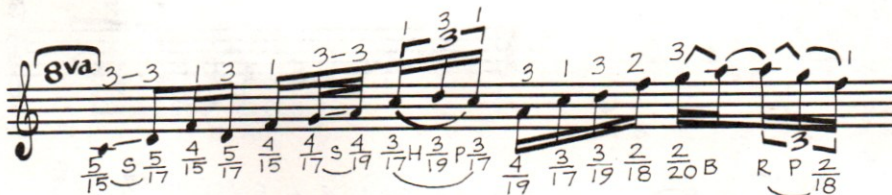
O = OPEN STRING.

1 LIAR



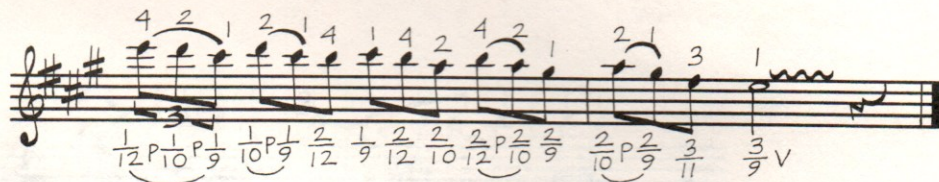
6

2 MODERN TIMES ROCK N' ROLL

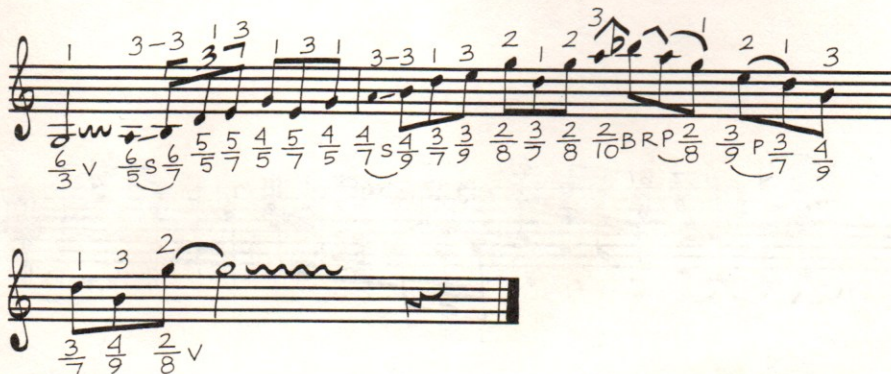


7

3 JESUS



4 FATHER TO SON



8

5 MARCH OF THE BLACK QUEEN



9

(SLOW/
VERSION
PLAYED 1/2 STEP
LOWER)

(SLOW/
VERSION
PLAYED 1/2 STEP
LOWER)

[illegible]

8 BOHEMIAN RHAPSODY

Measures 12-15 of Bohemian Rhapsody. The score is written in treble clef with a key signature of two flats (Bb, Eb). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. The first staff (measures 12-13) features a complex sequence of notes with many accidentals and a 'P' marking. The second staff (measures 14-15) includes a 'BV' marking and a '3' marking. The third staff (measures 16-17) includes an '8va' marking and a '3' marking. The fourth staff (measures 18-19) includes an '8va' marking and a '3' marking. The fifth staff (measures 20-21) includes an '8va' marking and a '3' marking.

12

9 TIE YOUR MOTHER DOWN

Measures 12-15 of Tie Your Mother Down. The score is written in treble clef with a key signature of two flats (Bb, Eb). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. The first staff (measures 12-13) features a complex sequence of notes with many accidentals and a 'P' marking. The second staff (measures 14-15) includes a 'BV' marking and a '3' marking. The third staff (measures 16-17) includes an '8va' marking and a '3' marking. The fourth staff (measures 18-19) includes an '8va' marking and a '3' marking. The fifth staff (measures 20-21) includes an '8va' marking and a '3' marking.

13

10 SOMEBODY TO LOVE

8va

3 3 1 1 2 2 1 1 2 2 1 2 3 1 2 3

$\frac{2}{16}$ BV $\frac{2}{16}$ $\frac{2}{14}$ $\frac{2}{13}$ $\frac{2}{14}$ BR $\frac{3}{13}$ P $\frac{2}{15}$ S $\frac{2}{15}$ $\frac{2}{16}$ B R P $\frac{2}{15}$ $\frac{2}{16}$ $\frac{1}{18}$ $\frac{1}{15}$ $\frac{1}{16}$ $\frac{1}{18}$ V

8va

LOCO

1 1 3 3 1 3 1 3 2 1 1 3 1 3 1

S $\frac{4}{8}$ $\frac{3}{8}$ $\frac{3}{10}$ $\frac{3}{10}$ B R P $\frac{3}{8}$ $\frac{3}{10}$ $\frac{3}{8}$ $\frac{2}{11}$ $\frac{2}{10}$ $\frac{2}{9}$ $\frac{2}{8}$ $\frac{3}{10}$ B $\frac{3}{10}$ BRP $\frac{3}{8}$ $\frac{4}{10}$ $\frac{3}{8}$ V

3 1 3 1 3 1 3 1 3 1

$\frac{3}{10}$ P $\frac{3}{8}$ $\frac{4}{9}$ S $\frac{4}{8}$ P $\frac{4}{6}$ $\frac{4}{8}$ P $\frac{4}{6}$ $\frac{5}{8}$ $\frac{4}{6}$ $\frac{4}{8}$ $\frac{4}{6}$ V

14

11 IT'S LATE

1 3 3 3 1 3 3

HOLD BEND —

$T \frac{2}{12}$ P $\frac{2}{7}$ H $\frac{2}{10}$ $T \frac{2}{12}$ P $\frac{2}{10}$ B $T \frac{2}{12}$ P $\frac{2}{10}$ V $T \frac{3}{12}$ P $\frac{3}{6}$ H $\frac{3}{9}$ $T \frac{3}{11}$ P $\frac{3}{9}$ BV $T \frac{3}{12}$

1 3 3 3 1 3 3

HOLD BEND —

$T \frac{2}{12}$ P $\frac{2}{7}$ H $\frac{2}{10}$ $T \frac{2}{12}$ P $\frac{2}{10}$ B $T \frac{2}{12}$ P $\frac{2}{12}$ V $T \frac{2}{12}$ P $\frac{2}{10}$ RP $\frac{2}{7}$ H $\frac{2}{10}$ B $T \frac{2}{15}$

3 1 3 2 1 3 1 1 3 1 3

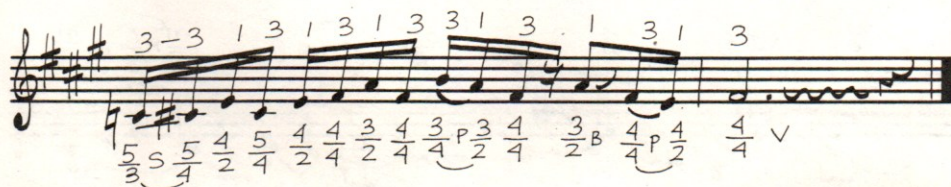
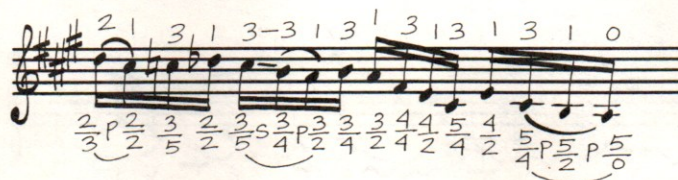
HOLD BEND —

(H) $\frac{3}{4}$ B $T \frac{3}{12}$ R P $\frac{3}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ P $\frac{4}{2}$ $\frac{4}{2}$ H $\frac{4}{4}$ $\frac{3}{2}$ H $\frac{3}{4}$ B $T \frac{3}{12}$ P $\frac{3}{4}$ $T \frac{3}{12}$ P $\frac{3}{4}$ $T \frac{3}{12}$ V

GRADUAL RELEASE —

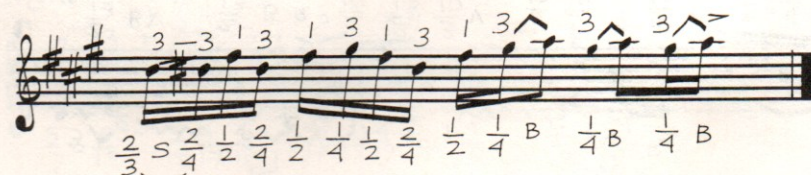
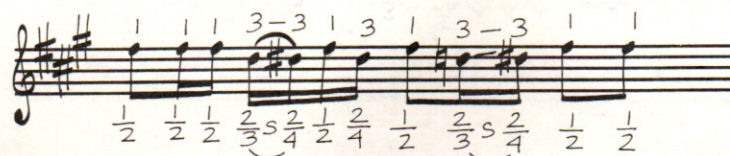
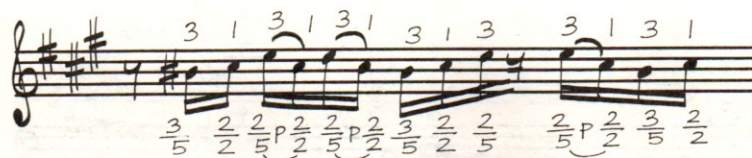
15

12 DEAD ON TIME



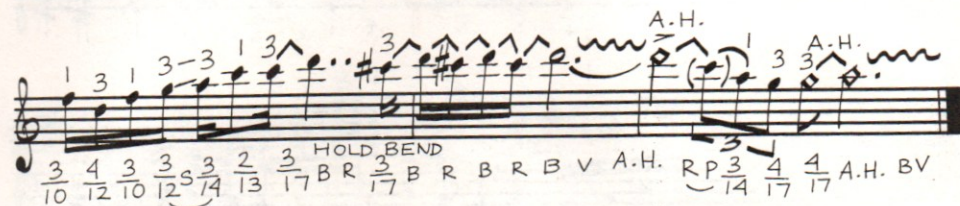
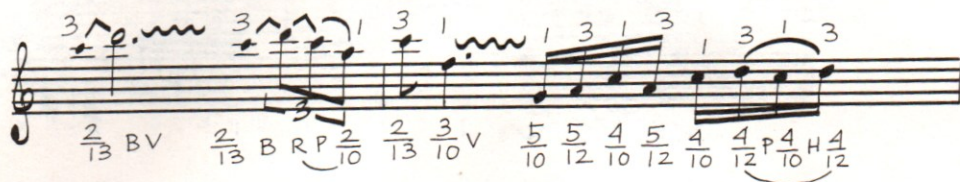
16

13 DEAD ON TIME



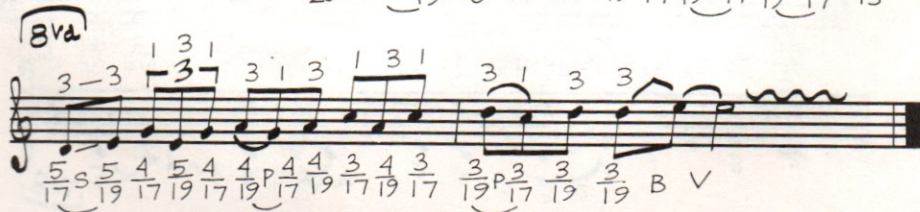
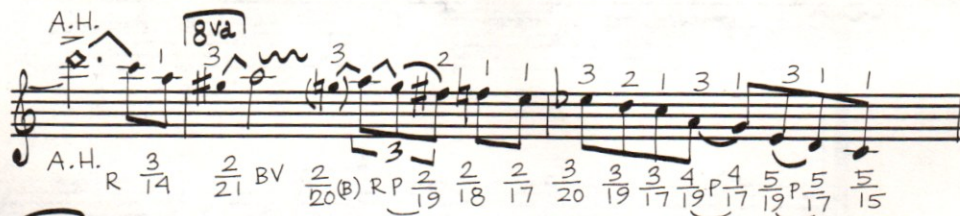
17

14 DRAGON ATTACK



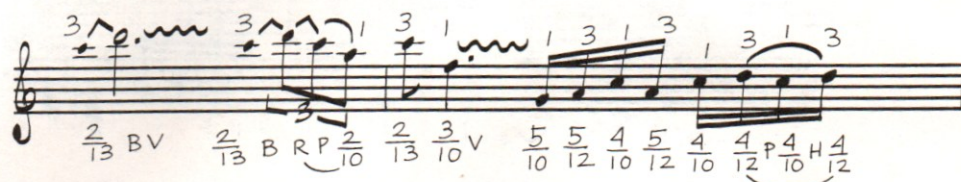
18

15 PUT OUT THE FIRE



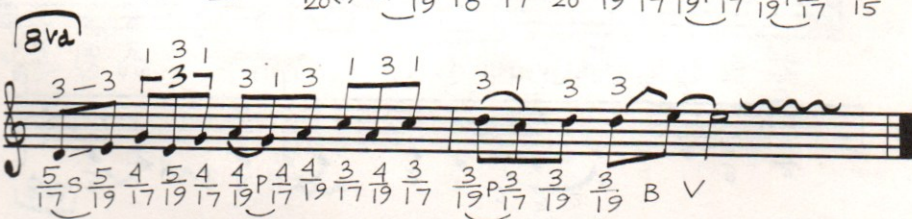
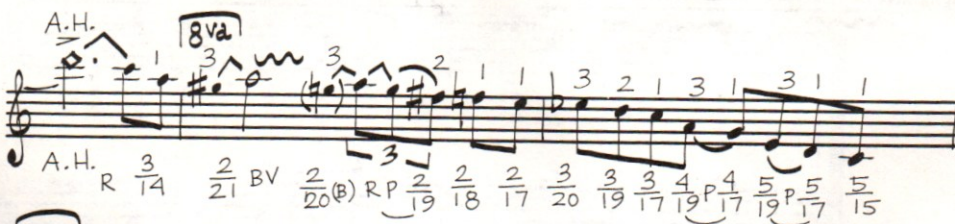
19

14 DRAGON ATTACK



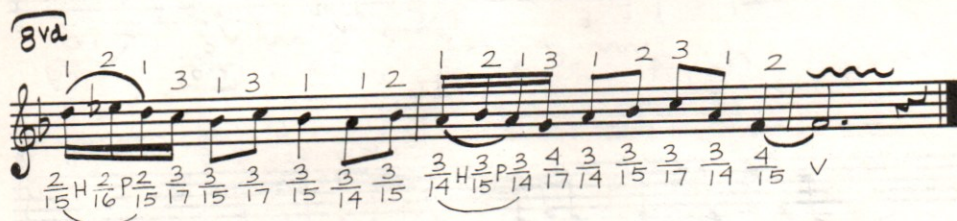
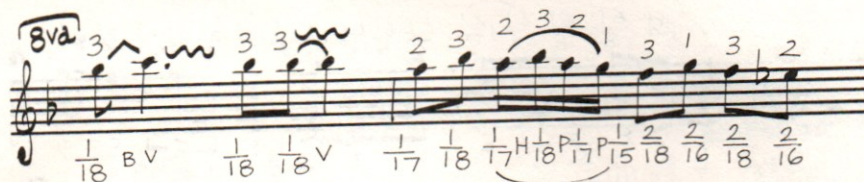
18

15 PUT OUT THE FIRE



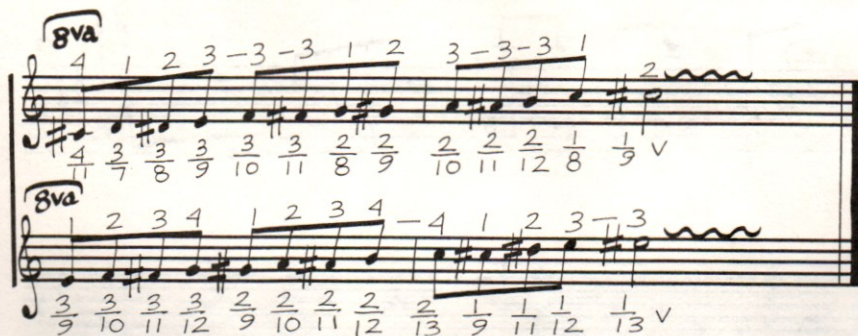
19

16
IT'S A
HARD LIFE



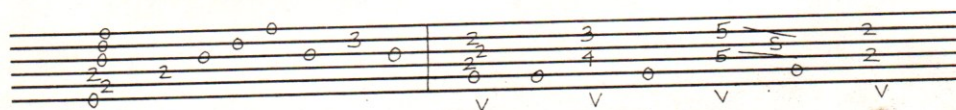
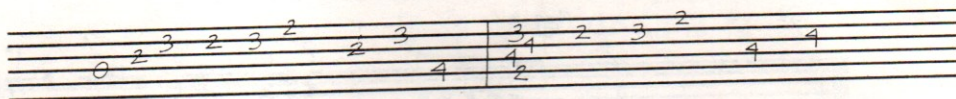
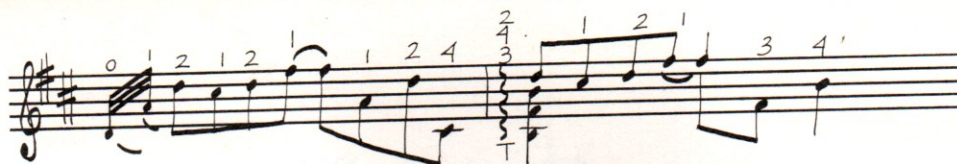
20

17
STAR FLEET



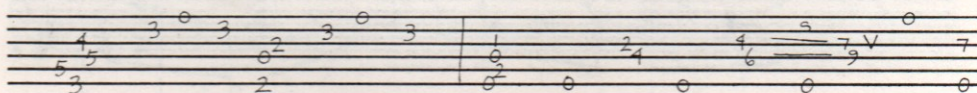
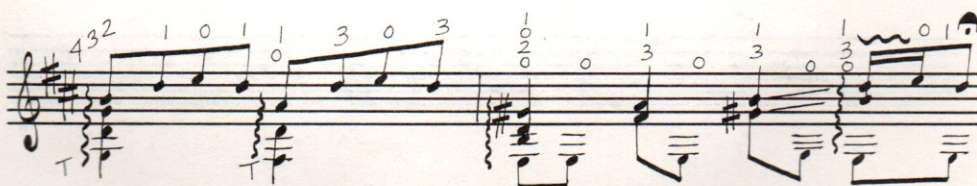
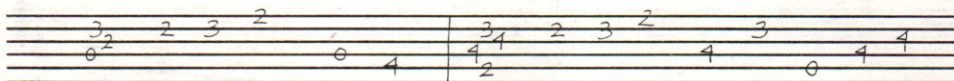
21

18
LOVE OF
MY LIFE



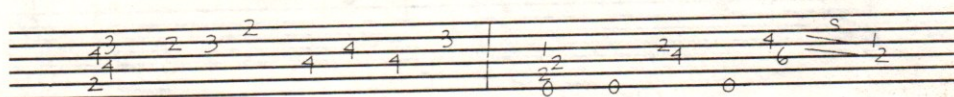
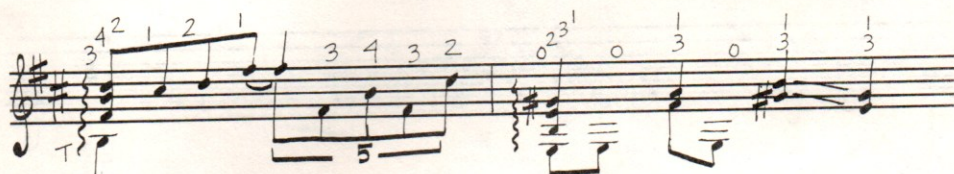
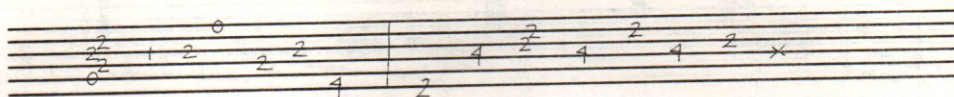
22

18
LOVE OF
MY LIFE
(CONTINUED)

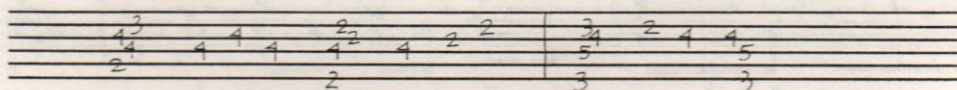
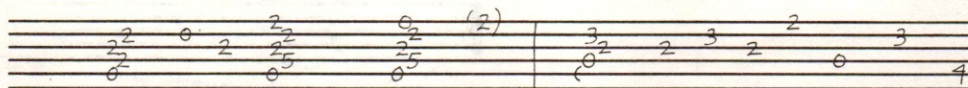
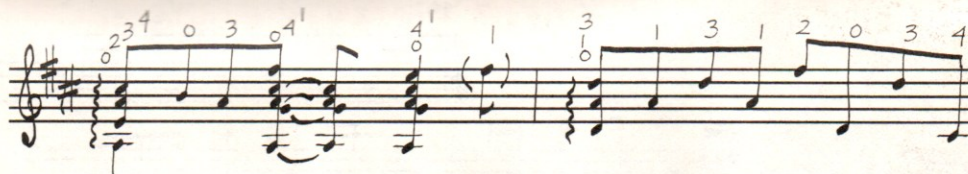


23

Handwritten musical notation for a guitar piece. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of several measures with various notes, rests, and fingerings. The first measure has a 4-fingered note on the first string. The second measure has a 1-fingered note on the second string. The third measure has a 3-fingered note on the third string. The fourth measure has a 0-fingered note on the fourth string. The fifth measure has a 2-fingered note on the fifth string. The sixth measure has a 3-fingered note on the sixth string. The seventh measure has a 3-fingered note on the sixth string. The eighth measure has a rest. The ninth measure has a 3-fingered note on the fifth string. The tenth measure has a 1-fingered note on the fourth string. The eleventh measure has a 3-fingered note on the third string. The twelfth measure has a 1-fingered note on the second string. The thirteenth measure has a 3-fingered note on the first string. The piece ends with a double bar line.

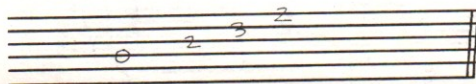
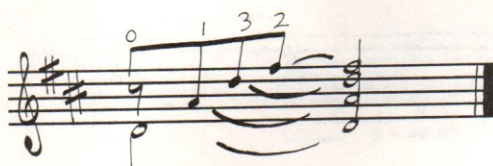
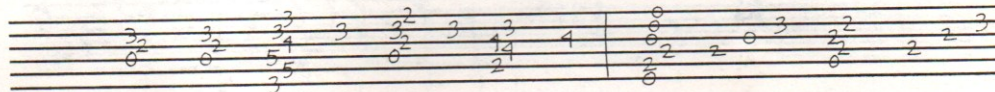
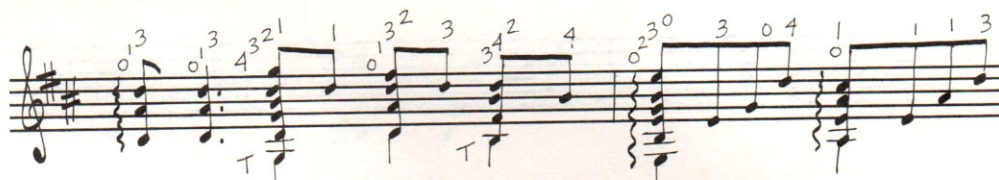


18
**LOVE OF
MY LIFE**
(CONTINUED)



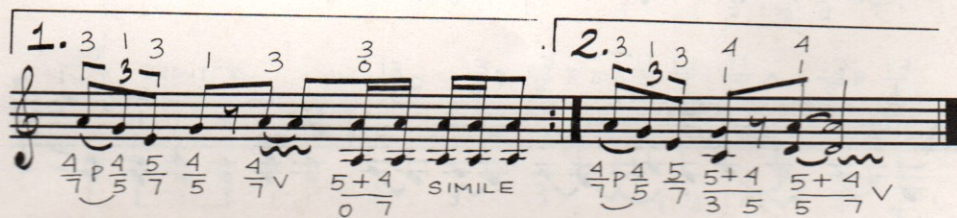
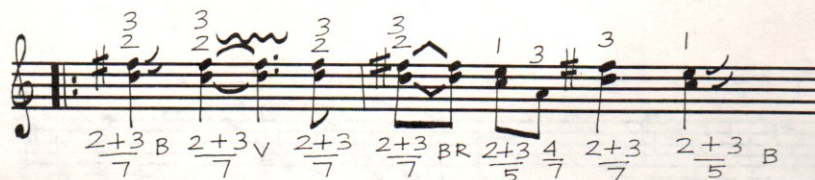
25

18
LOVE OF
MY LIFE
(CONTINUED)



26

19
KEEP
YOURSELF
ALIVE



27

20 CRAZY LITTLE THING CALLED LOVE

The image displays a handwritten musical score for the song "Crazy Little Thing Called Love". It consists of three staves of music, each written in a single system. The notation is a combination of standard musical notation (treble clef, notes, rests, slurs, and ornaments) and guitar-specific notation (fret numbers 1-4, bar lines, and time signatures). The first staff begins with a treble clef and a key signature of one flat (Bb). The second and third staves continue the melody and harmony. The notation includes various time signatures such as 10/10, 13/13, 12/12, 11/11, 14/14, and 16/16. There are also dynamic markings like "SIMILE" and "BRP". The score is written in black ink on aged, slightly yellowed paper.

Staff 1:
 Treble clef, key signature of one flat (Bb).
 Fret numbers: 1, 1, 1, 1, 1, 1, 3, 3, 3, 3, 3, 3, 3, 4.
 Rhythmic notation: $\frac{1+2}{10}$ SIMILE $\frac{2}{13} B$ $\frac{2}{13} B$ $\frac{2}{13} B$ $R P$ $\frac{2}{11}$ $\frac{2}{13}$ $\frac{2}{11} V$ $\frac{2}{13} B$ $\frac{1}{13}$.

Staff 2:
 Treble clef, key signature of one flat (Bb).
 Fret numbers: 1, 1, 1, 3, 2, 2, 1, 2, 1, 3, 1, 1, 3, 4, 3, 4, 3, 1, 3, 1.
 Rhythmic notation: $\frac{1+2}{10}$ $\frac{2+3}{12}$ $\frac{2+3}{10}$ H $\frac{3}{11}$ $\frac{3}{10}$ H $\frac{3}{11}$ $\frac{2}{10}$ $\frac{2}{12}$ $\frac{1}{10}$ $\frac{1}{10}$ $\frac{2}{13} B$ $\frac{1}{13}$ $\frac{2}{13} B$ $\frac{1}{13}$ $\frac{2}{13}$ BRP $\frac{2}{11}$ $\frac{2}{13}$ $\frac{2}{11}$.

Staff 3:
 Treble clef, key signature of one flat (Bb).
 Fret numbers: 3, 4, 3, 1, 3, 1, 2, 3, 1, 3, 1, 1, 3, 1, 3, 1.
 Rhythmic notation: $\frac{2}{11}$ $\frac{2}{13} B$ $\frac{1}{13}$ $\frac{2}{15} B$ $\frac{1}{12}$ $\frac{2}{15}$ $\frac{1}{12}$ $\frac{2}{13}$ $\frac{3}{14}$ $\frac{3}{11}$ $\frac{4}{14}$ $\frac{3}{14}$ $\frac{3}{14}$ $\frac{3}{10}$ BRP $\frac{3}{14}$ $\frac{3}{16}$ $\frac{3}{14}$.

BRIAN MAY

Brian May, founder of Queen, and one of rock's finest guitarists, has set standards of excellence throughout his career. Always the innovator, Brian has contributed greatly to the success of the band and has influenced countless other musicians in the process. Few have been able to emulate the unique Brian May guitar style, which has become such a recognizable contribution to the Queen sound.

THE BRIAN MAY PACKAGE

Brian explains in depth, how he creates "**The Queen Sound**" by taking you on a complete run-through of his equipment. This features his guitar (the fireplace), amplifiers (VOX AC 30's), and effects (each individually demonstrated). In addition to all this, Brian takes you step by step through a fantastic selection of his **hottest licks and solos**, featuring material from **11 different Queen albums**. Each example is played **twice, once regularly and once slowly**. During this incredible **45 minute tape**, you'll learn to play the licks and solos from such songs as: "**Brighton Rock**," "**Bohemian Rhapsody**," "**Tie Your Mother Down**," "**Dragon Attack**," "**Crazy Little Thing Called Love**," and many more. And finally, your tape would not be complete without spending a few minutes on **harmony soloing**, which Brian discusses and demonstrates at the conclusion of the tape. Your accompanying Star Licks booklet comes complete with easy to follow diagrams and notation, which correspond exactly to your Star Licks cassette, so there's **no need to read music**. This is truly a unique opportunity for you to receive a "**Private Guitar Lesson**" from one of today's foremost guitarists, whose musical contributions have spanned over a decade of popular rock music.