

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.



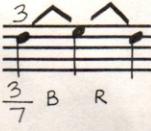
BEND: The first note is bent quickly to the second pitch. Both notes occur in the time of the second note.



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

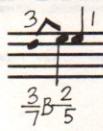


ARTICULATED BEND: The first note is bent to the second. Both notes are struck.

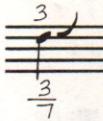


2

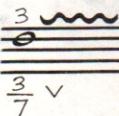
BEND AND RELEASE: The first note is bent to the second and then released to its original pitch. All three are connected; only the first is struck.



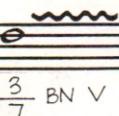
UNISON BEND: The lower pitch is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



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



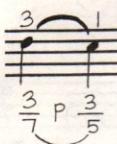
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the frethand.



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.

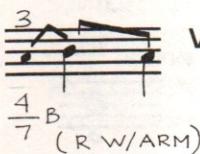


PULL-OFF: The first note is struck and the second sounds without picking. The frethand pulls the string to sound the second note.

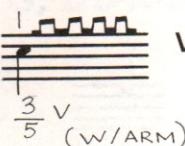


VIBRATO ARM RELEASE AND

RETURN: The pitches are changed by moving a vibrato arm. The frethand is stationary.



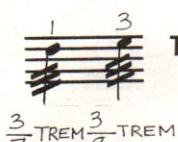
VIBRATO ARM: The frethand bends the first note and then it is altered by movement of the vibrato bar.



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



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



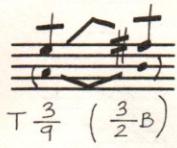
TREMOLO: A note is struck as rapidly and rhythmically continuous as possible.



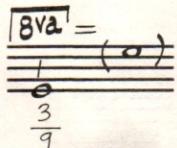
PICKHAND TAP: The first note is fretted by hammering on the fret with the pickhand. The following two pitches are pulled off by the freighthand in a conventional pull-off.



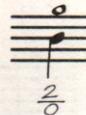
TAPPED SLIDE: The pickhand hammers the slide on the fretboard.



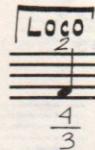
TAPPED BEND: The freighthand bends the note (in parenthesis) while the pickhand frets another note on the same string at a higher location.



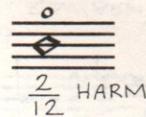
OCTAVA: Note(s) to be played one octave higher than written.



OPENSTRING: Strike string without the freighthand on the fingerboard.



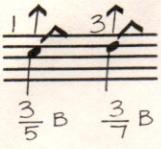
LOCO: Signifies a return to written pitch when an octava has been used.



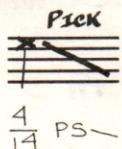
NATURAL HARMONIC: The freighthand lightly touches the string over a designated fret and then it is struck. A chime-like effect should occur.



ARTIFICIAL HARMONIC: The pickhand simultaneously plucks and picks the string while freighthand 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 freighthand and nut.



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

LEGEND FOR FINGERINGS, DIAGRAMS AND TABLATURE

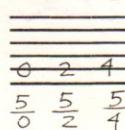
FINGERING SUGGESTIONS

SMALL NUMBERS OVER NOTEHEADS
ARE FREETHAND FINGERING
SUGGESTIONS.

DIAGRAM EXPLANATIONS

STRING ON WHICH NOTE OCCURS
(2ND STRING)
(12TH FRET)

FRET LOCATION FOR FINGERING



TABLATURE EXPLANATIONS

EACH HORIZONTAL LINE REPRESENTS
A STRING: 6 THROUGH 1

NUMBERS ON THE LINES INDICATE
FRET POSITIONS OF FINGER TIPS.
0 = OPEN STRING.

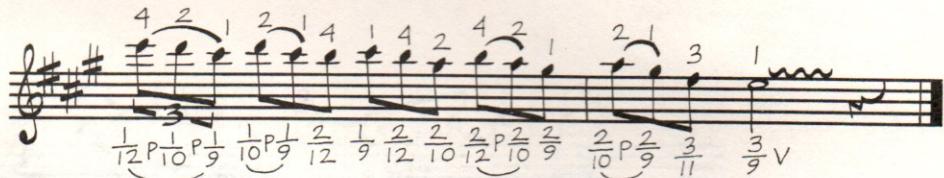
1
LIAR

6

2 MODERN TIMES ROCK N' ROLL

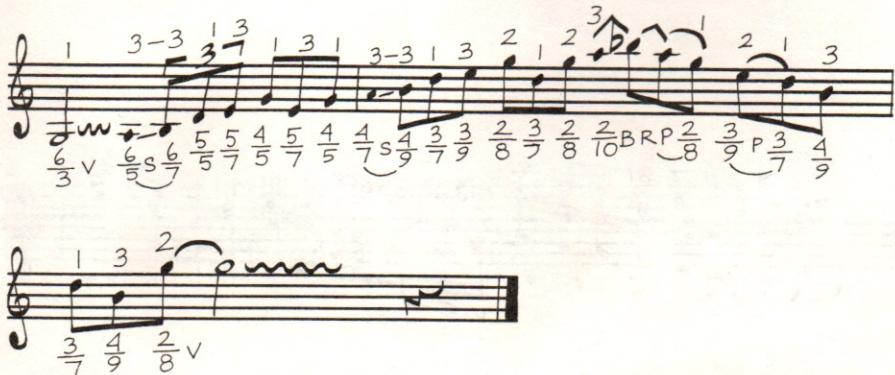
Handwritten musical score for 'The Star-Spangled Banner' featuring a treble clef, a 3/2 time signature with a 'LOCO' instruction, a 2/0 time signature, and a 6/19 time signature. The score includes a 'BR' (Bassoon) dynamic, a 'H' dynamic, and a '6/0' dynamic. The score is written on a single staff with various note heads and stems.

3
JESUS



4
**FATHER TO
SON**

WILHELM
HINZER BÖCK
PRODUCED



8

5
**MARCH OF
THE BLACK
QUEEN**



6

MARCH OF THE BLACK QUEEN

(SLOW
VERSION
PLAYED 1/2 STEP
LOWER)

10

7

BRIGHTON ROCK

LAZARODA
HOMEWORK

11

8 BOHEMIAN RAPSODY

1 1 3 1 3 1 2 3 1 2 3

$\frac{4}{6}$ $\frac{4}{6}$ V $\frac{3}{8}$ B R $\underline{\frac{3}{6}}$ $\frac{2}{9}$ V $\frac{2}{6} \frac{2}{6}$ $\frac{2}{9}$ BV $\frac{2}{11}$ V $\frac{2}{13} \frac{2}{14}$ $\frac{2}{11}$ V $\frac{2}{13} \frac{2}{14}$

$\frac{3}{14}$ BV $\frac{2}{14}$ S $\frac{2}{16}$ $\frac{1}{13} \frac{1}{14} \frac{1}{16}$ $\frac{1}{16}$ BV $\frac{1}{16}$ (B) R $\frac{1}{14} \frac{1}{13}$ $\underline{\frac{1}{14} \frac{1}{13} \frac{1}{14} \frac{1}{13} \frac{1}{13} \frac{1}{16}}$ $\frac{1}{12} \frac{1}{13} \frac{1}{16}$

8va

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

$\frac{2}{14} \frac{2}{13} \frac{2}{14}$ $\underline{\frac{3}{13} \frac{2}{14} \frac{2}{13} \frac{3}{15}}$ $\frac{2}{13} \frac{3}{15}$ $\frac{3}{13} \frac{3}{15} \frac{3}{13} V$ $\frac{3}{13} \frac{3}{15} \frac{2}{13} \frac{2}{14} \frac{2}{16} \frac{1}{13}$

8va

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

$\frac{1}{14} \frac{1}{16} V$ $\frac{3}{13} \frac{3}{15} \frac{2}{13} \frac{2}{14}$ $\frac{2}{16} \frac{1}{13} \frac{1}{16}$ $\frac{1}{16} B V$

12

9 TIE YOUR MOTHER DOWN

10
SOMEBODY
TO LOVE

8va

8va

Loco

S

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

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

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

14

11
IT'S LATE

HOLD BEND

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

HOLD BEND

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

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

2 3 2 | 2 | 2 1 | 3 1 3 1 3 1 | 2 1

$\frac{1}{4} H \frac{1}{5} P \frac{1}{4} P \frac{1}{2}$ $\frac{1}{4} P \frac{1}{2}$ $\frac{1}{4} P \frac{1}{2}$ $\frac{2}{5} P \frac{2}{2}$ $\frac{2}{5} P \frac{2}{2}$ $\frac{2}{5} P \frac{2}{2}$ $\frac{2}{4} P \frac{2}{2}$

2 1 3 1 3-3 1 3 | 3 1 3 1 3 1 0

$\frac{2}{3} P \frac{2}{2}$ $\frac{3}{5}$ $\frac{2}{5} S \frac{3}{4} P \frac{3}{2}$ $\frac{3}{4} \frac{3}{2} \frac{4}{4} \frac{5}{4} \frac{4}{2}$ $\frac{5}{4} P \frac{5}{2} P \frac{5}{0}$

3-3 1 3 1 3 1 3 3 1 3 . 1 3 . 1 3

$\frac{5}{3} S \frac{5}{4}$ $\frac{4}{2} \frac{5}{4}$ $\frac{4}{2} \frac{4}{4}$ $\frac{3}{2} \frac{4}{4}$ $\frac{3}{4} P \frac{3}{2} \frac{4}{4}$ $\frac{3}{2} B$ $\frac{4}{4} P \frac{4}{2}$ $\frac{4}{4} V$

16

13 DEAD ON TIME

14
DRAGON
ATTACK

$\frac{2}{13}$ BV $\frac{2}{13}$ B R P $\frac{2}{10}$ $\frac{2}{13}$ $\frac{3}{10}$ V $\frac{5}{10}$ $\frac{5}{12}$ $\frac{4}{10}$ $\frac{5}{12}$ $\frac{4}{10}$ $\frac{4}{12}$ P $\frac{4}{10}$ H $\frac{4}{12}$

$\frac{3}{10}$ $\frac{4}{12}$ $\frac{3}{10}$ $\frac{3}{12}$ S $\frac{3}{14}$ $\frac{2}{13}$ $\frac{3}{17}$ HOLD BEND $\frac{3}{17}$ B R $\frac{3}{17}$ B R B R B V A.H. R P $\frac{3}{14}$ $\frac{4}{17}$ $\frac{4}{17}$ A.H. BV

18

15
PUT OUT
THE FIRE

A.H. $\frac{3}{14}$ A.H. V $\frac{3}{17}$ $\frac{3}{14}$ $\frac{3}{17}$ $\frac{3}{14}$ $\frac{4}{17}$ $\frac{3}{14}$ SIMILE $\frac{3}{17}$ BV

A.H. R $\frac{3}{14}$ $\frac{2}{21}$ BV $\frac{2}{20}$ (B) R P $\frac{2}{19}$ $\frac{2}{18}$ $\frac{2}{17}$ $\frac{3}{20}$ $\frac{3}{19}$ $\frac{3}{17}$ $\frac{4}{19}$ P $\frac{4}{17}$ $\frac{5}{19}$ P $\frac{5}{17}$ $\frac{5}{15}$

$\frac{5}{17}$ S $\frac{5}{19}$ $\frac{4}{17}$ $\frac{5}{19}$ $\frac{4}{17}$ P $\frac{4}{17}$ $\frac{4}{19}$ $\frac{3}{17}$ $\frac{4}{19}$ $\frac{3}{17}$ $\frac{3}{19}$ P $\frac{3}{17}$ $\frac{3}{19}$ B V

19

14
**DRAGON
ATTACK**

2/13 BV 2/13 B R P 2/10 2/13 3/10 V 5/10 5/12 4/10 5/12 4/10 4/12 P 4/10 H 4/12

3/10 4/12 3/10 3/12 3/14 2/13 3/17 HOLD BEND B R 3/17 B R B R B V A.H. P 3/14 4/17 4/17 A.H. BV

18

15
**PUT OUT
THE FIRE**

3/14 A.H. V 3/17 3/14 3/14 3/14 3/14 SIMILE 3/17 BV

A.H. R 3/14 2/21 BV 2/20(B) RP 2/19 2/18 2/17 3/20 3/19 3/17 4/19 P 4/17 5/19 P 5/17 5/15

8va 5/17 5/19 4/17 5/19 4/17 P 4/17 4/19 3/17 4/19 3/17 3/19 P 3/17 3/19 3/19 B V

16
IT'S A
HARD LIFE

8va

$\frac{1}{8}$ BV $\frac{1}{18}$ V $\frac{1}{17}$ $\frac{1}{18}$ $\frac{1}{17} H \frac{1}{18} P \frac{1}{17} P \frac{1}{15} \frac{1}{18}$ $\frac{2}{16}$ $\frac{2}{18}$ $\frac{2}{16}$

20

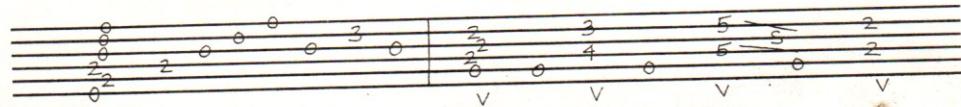
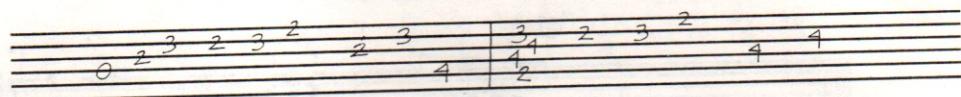
17
STAR FLEET

8va

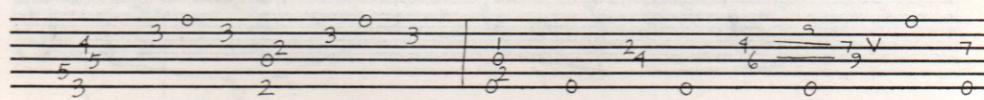
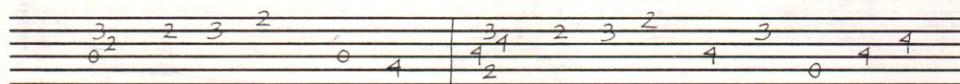
$\frac{4}{11} \frac{3}{7} \frac{3}{8} \frac{3}{9} \frac{3}{10} \frac{3}{11} \frac{2}{8} \frac{2}{9} \frac{2}{10} \frac{2}{11} \frac{2}{12} \frac{1}{8} \frac{1}{9} V$

$\frac{3}{9} \frac{3}{10} \frac{3}{11} \frac{3}{12} \frac{2}{9} \frac{2}{10} \frac{2}{11} \frac{2}{12} \frac{2}{13} \frac{1}{9} \frac{1}{11} \frac{1}{12} \frac{1}{13} V$

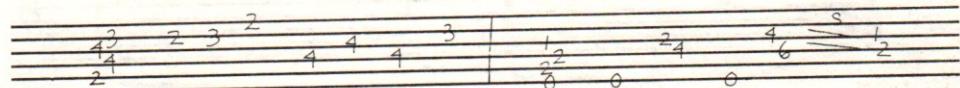
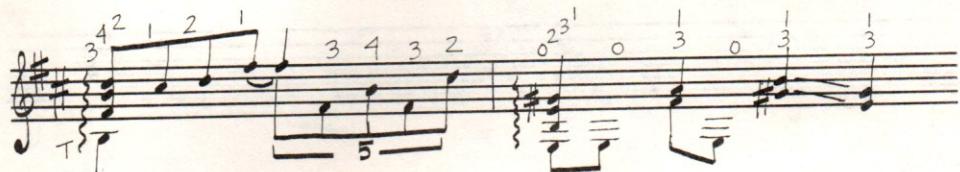
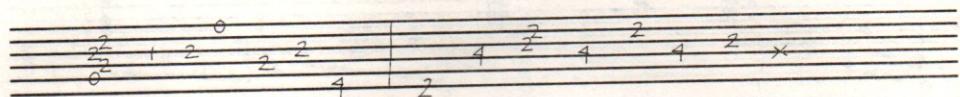
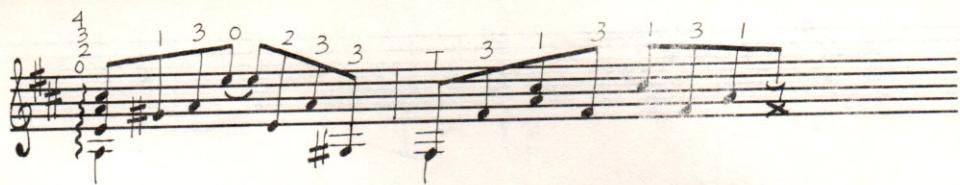
21



18
LOVE OF
MY LIFE
(CONTINUED)

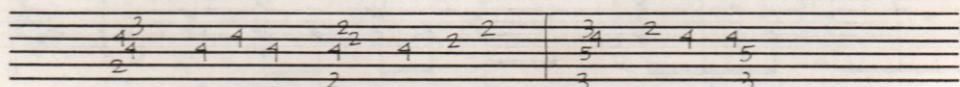
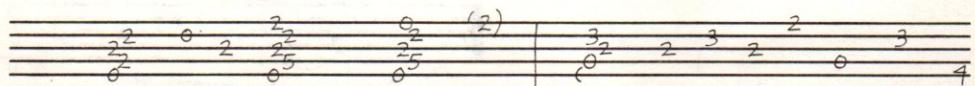
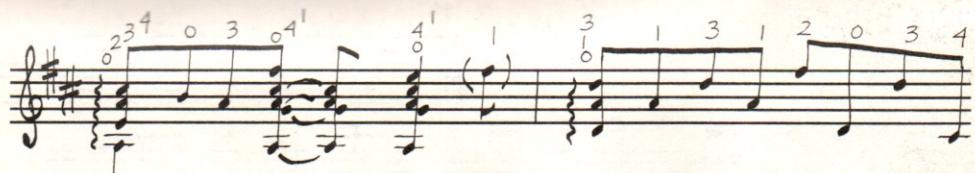


18
LOVE OF
MY LIFE
(CONTINUED)



24

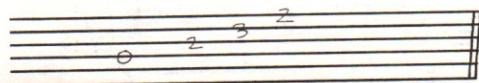
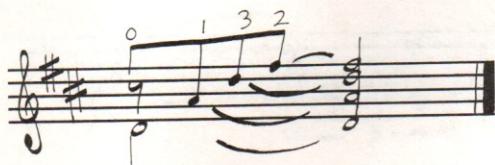
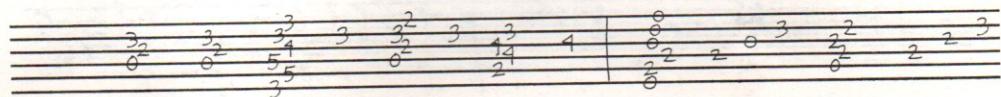
18
LOVE OF
MY LIFE
(CONTINUED)



25

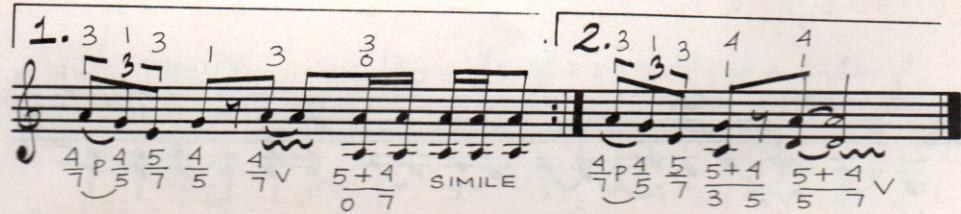
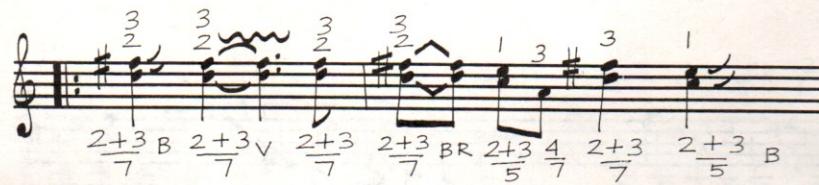
18

**LOVE OF
MY LIFE
(CONTINUED)**



26

**19
KEEP
YOURSELF
ALIVE**



27

20 CRAZY LITTLE THING CALLED LOVE

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.