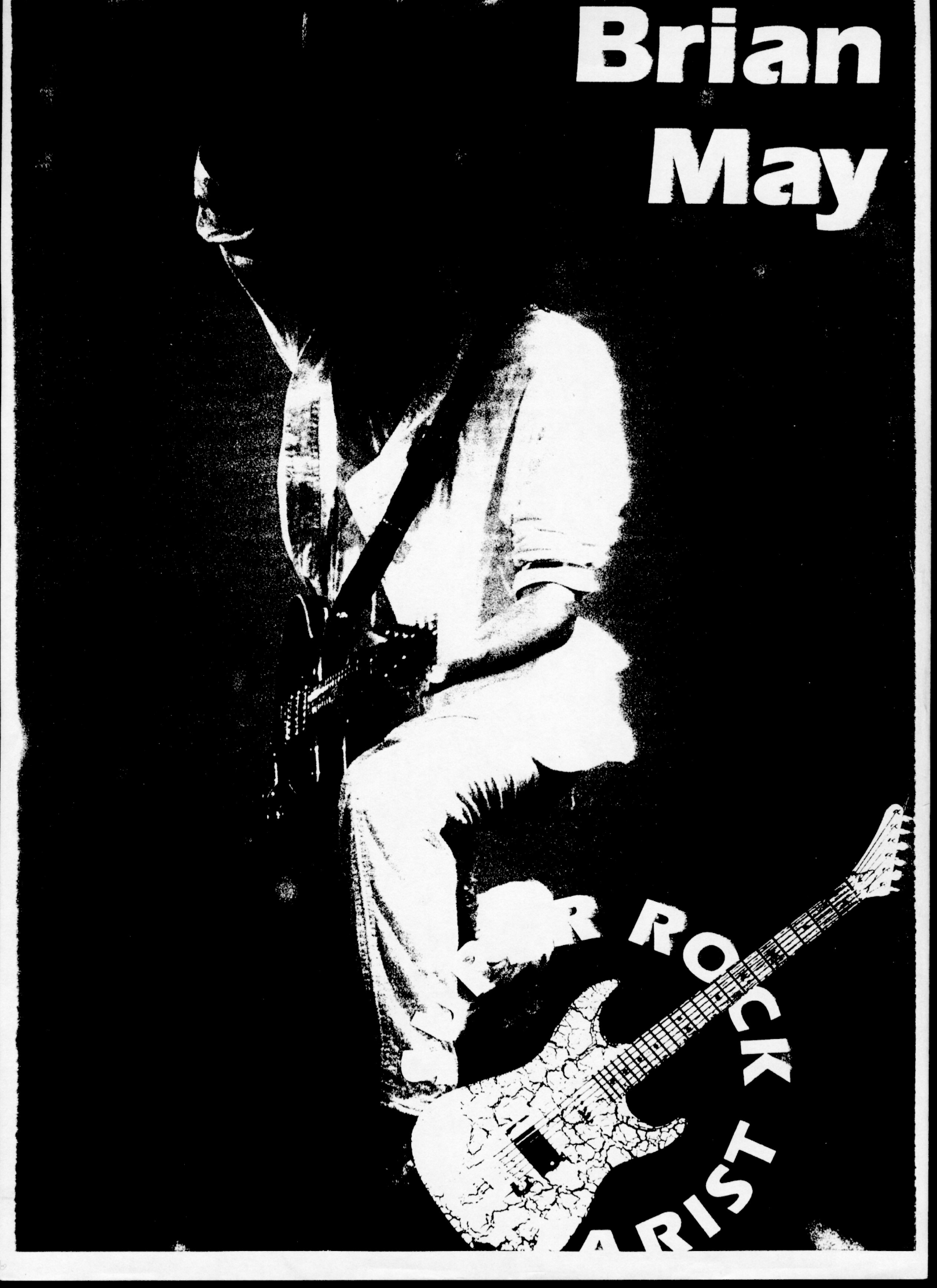
Brian
May
R ROCK
ARIST

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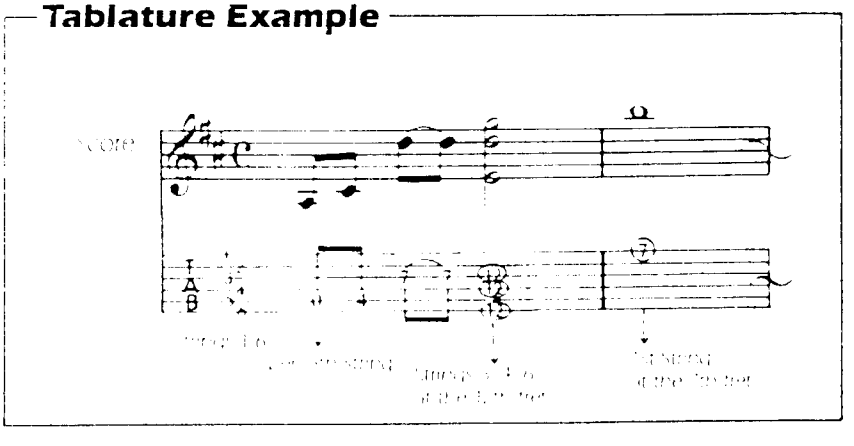

GUITAR TABLATURE EXPLANATION

BRIAN MAY

VOCAL / GUITAR TABLATURE VERSION

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BRIAN MAY GUITAR METHOD

Brian May is one of England's most outstanding rock guitarists, a player whose skill and imagination place him on a level far above most of his contemporaries, not just as a gifted guitar player but also as a musician with a thorough grasp of melody and harmony. Guitar solos, such as the one on 'Brighton Rock', demonstrate an understanding of music that delves beyond rock music into the theory and principles of classical music. The ease with which he slips these classical references into his guitar work gives his playing a very distinctive and unique style.

This traditional element also lends a deliberate 'artistic' quality to Queen's music that was very characteristic of the seventies' British rock scene. The bands that created British rock culture, such as Led Zeppelin, Deep Purple, Yes, King Crimson, Pink Floyd and E.L.P., were also, by and large, representative of this typically English school of self-styled 'art rock' musicians, of which Queen were probably the last example.

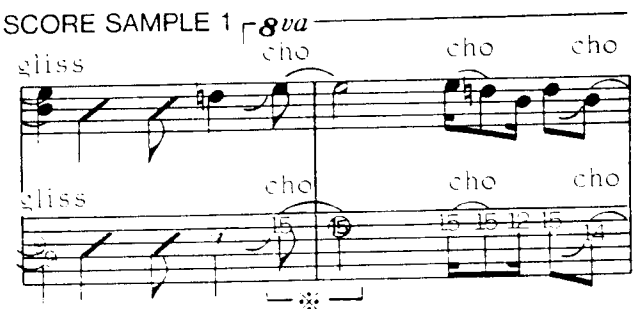
As a guitar player, Brian May himself is influenced by the British rhythm and blues guitarists of the sixties and seventies like Eric Clapton and Rory Gallagher. This was not only in the use of basic techniques such as hammering-on, pulling-off and note bending, but also harmonically in the types of scales he uses. Brian May has also claimed to be very influenced by Jimi Hendrix, though for me the link is rather tenuous. Their playing styles are totally different. The phrasing and attack employed by Brian May has a subtle, delicate, almost feminine quality about it, while Hendrix, on the other hand, liked to blast his audiences with a kind of raw electric energy.

It would also be inaccurate to see Brian May as a technically orientated player. His approach has more in common with George Harrison or Keith Richard, in that his playing is founded upon mastery of basic methods rather than the florid virtuosity and complex fingerings of Ritchie Blackmore or Jeff Beck. This is a factor that will also enable even players of modest ability to copy his licks and phrases.

BRIAN MAY'S GUITAR TECHNIQUE

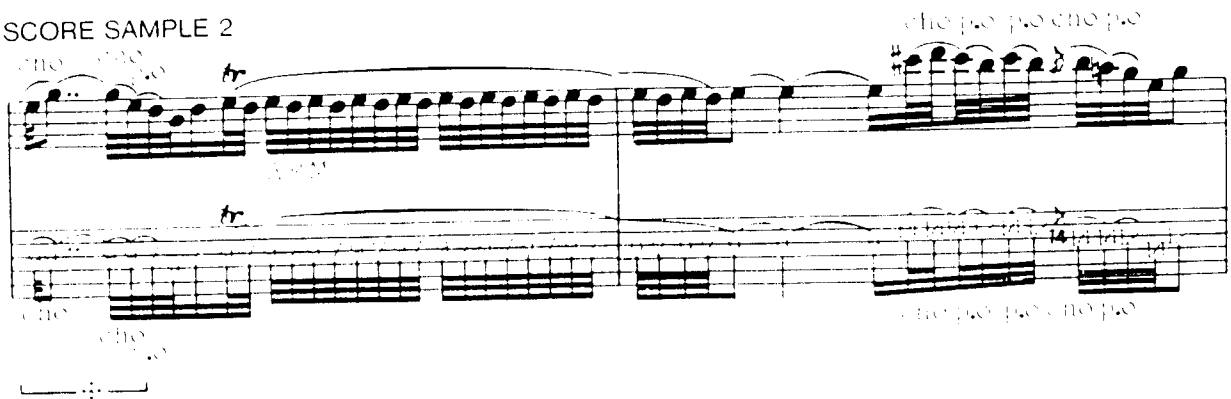
STRING BENDING: The way in which Brian bends his notes is fairly unusual. Many of his bent notes tend to be unusually high up on the fret board and accompanied by an exaggerated vibrato. His favourite finger for executing these kind of bends is the ring finger, a point worth remembering when trying to reproduce his guitar work.

SCORE SAMPLE 1



Look at Score Sample 1 from section [F]16 of 'We Will Rock You'. As you can see he is bending notes way up on the 15th fret of the B string Score Sample 2 from 'Father To Son' and Sample 3 from 'Don't Stop Me Now' also provide good examples of this. Note how he bends the B note up on the 9th fret of the D string and then the A on the 14th fret of the G string in the former example. In the solo part of 'Don't Stop Me Now' again there are a variety of high position string bends beyond the 12th fret of the G and B strings.

SCORE SAMPLE 2

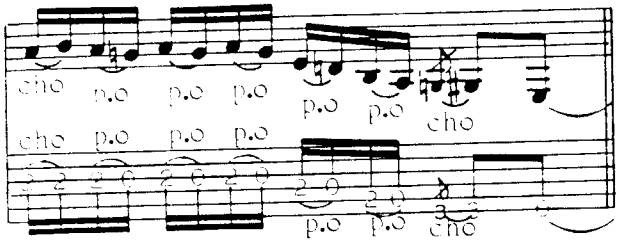


This solo is a good illustration of the importance of bent notes in terms of actually shaping the phrase. Although Brian is only using a handful of notes grouped into four note clusters and single repeated notes the string bending gives the solo it's melodic shape as well as creating tonal variation and a sense of climax in his playing. You will find many more examples of this throughout the book so it's worth paying particular attention to this technique.

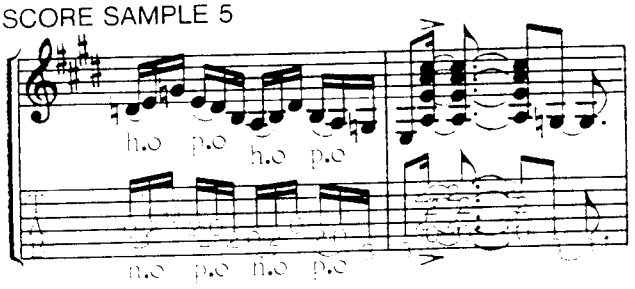
SCORE SAMPLE 3

PULLING-OFF AND HAMMERING-ON: Another major point in Brian May's overall guitar style is his continuous use of up and down slurs. These two techniques are essential for playing fast passages, so if need be practice until you can do them with ease. One of the biggest differences between the approach of jazz and rock guitarists is in the use of pull-offs and hammer-ons. Where a jazz player might choose to pick most of the notes a rock player would probably slur them using a combination of pulling-off and hammering-on to inject tonal colour into each note.

SCORE SAMPLE 4

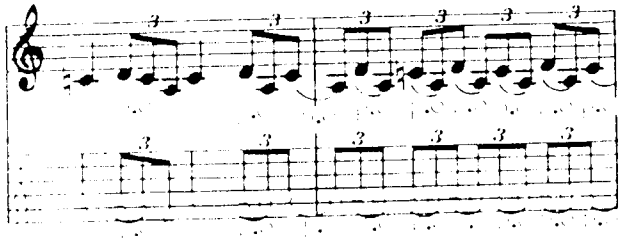


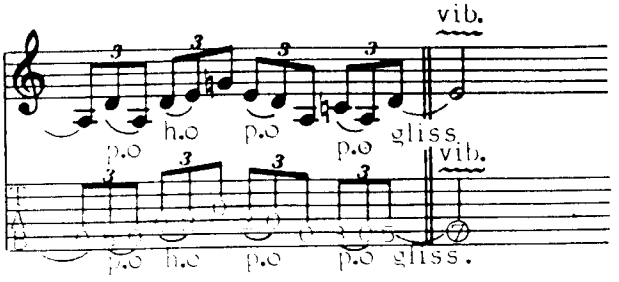
SCORE SAMPLE 5



Here are three examples of the way Brian employs slurred notes.The first one, Score Sample 4, is a very striking phrase from 'Brighton Rock' ([G] bar 8). This rapid phrase can only be mastered if you are able to execute your pulling-off and hammering-on with a high degree of fluency. If you were to pick all the notes in this phrase you would spoil the musical flow of it. The next example. Score Sample 5 from the final section of 'Brighton Rock' again consists of a very effective display of continuously slurred notes as well as being notably characteristic of Brian's playing.

SCORE SAMPLE 6

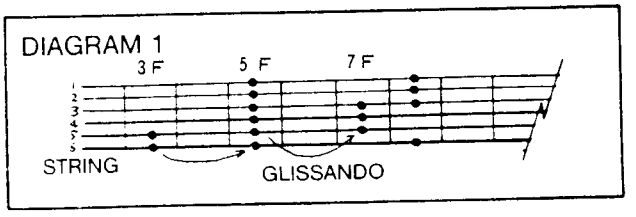




Lastly in Sample 6 we have the guitar solo from 'Tie Your Mother Down' ([G] Bar 6). When you try this one be careful to keep your timing under control on the triplet groups. Also note how open strings are effectively used in conjunction with hammering-on or pulling-off.

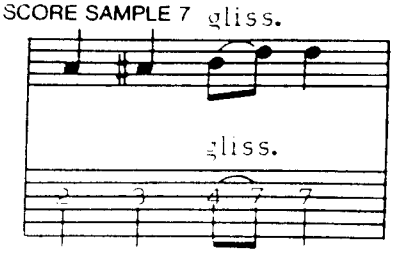
GLISSANDO: As Brian is a player who values fluency over rhythmic attack, it's not surprising that he makes frequent use of glissandos. If you are able to play glissandos well you will find them a useful way of gaining rapid access to all parts of the fretboard, enabling you to change position smoothly and put more flexibility into your phrasing. For rock guitarists glissando is another core technique. It can add sound colour and dramatic qualities to your phrasing.

DIAGRAM 1



If you look at Diagram 1 you will see an A blue note scale. The arrow shows you a very common way of incorporating glissando in this scale. Start by using your ring finger on 6/3 and slide it up to the 5th fret. Then, using your index finger pick the note on 5/3 and bring over your ring finger two frets to 5/5 and pick it. Now slide up two frets again to the seventh fret. Always begin to slide your finger immediately after you have picked the string. This method of employing glissando in the bottom half of the scale is also a very notable feature in the guitar playing of Jimmy Page who, like Brian May, uses it as a means of changing his left hand position on the fretboard. As with the other techniques that we have talked about you should practice this until it becomes effortless to play.

SCORE SAMPLE 7

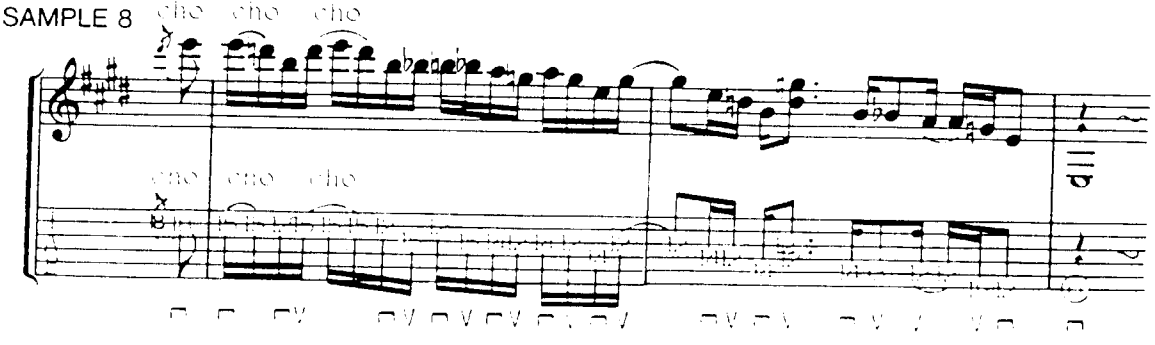


For an example of Brian's glissando playing I would like you to turn to Score Sample 7 which is a phrase from 'Keep Yourself Alive'([C]bar 3). Although the musical intervals are slightly different from those in the A blue note scale the overall purpose of the glissando is identical.

PICKING It's very difficult to sum up guitar picking in terms of which is the ideal method etc. You can't insist that any one method is correct because really it depends on the individual to find the method best suited to their way of playing. However, that said, it is essential to understand and master the basic principles behind guitar picking.
The ability to pick notes cleanly and with precision is probably the most important element in obtaining a good guitar sound. If your picking is clumsy or lacks confidence you will never succeed in getting a nice tone even if you have an expensive instrument and top quality amps. As everybody knows when you strike a guitar string it starts to vibrate and so the sound is produced. The various tonal qualities however stem from the way in which the string is struck, from the angle and the intensity of the blow as well as from the texture and bulk of the object used to deliver the blow. On an electric guitar this becomes even more important as the oscillations of the string are electronically boosted and the slightest touch of the strings will be clearly audible.
The shape and hardness of the plectrum therefore plays a large role in the tone quality. Brian May himself has used a coin to pick with from time to time but personally I would not really advise this. I've never been able to achieve a good sound this way, it's awkward to use and leads to more broken strings as well as leaving powdery deposits on the pick ups. Ordinary plectrums are quite adequate and should deliver the results that you want. I have often felt that Brian's picking could do with a little more power behind it at times, so may be this is down to his unconventional choice of plectrum!
It should also be mentioned that picking has a close relationship to the tempo and rhythmic attack in your playing so it's important to be able to adapt your picking method to suit the particular rhythms and tempo of each tune that you play. Patterns based on 8th and 16th notes (quavers and semi-quavers) or triplets require a different approach to long held notes or slow ballad type formations. For fast moving groups of 16th notes or triplets you must use alternate picking strokes, a series of consecutive up and down strokes. However, when a more aggressive or a fuller, more powerful guitar tone is called for, then you will best achieve this by using a series of down strokes only, especially if the tempo is a slow one. So, all in all, a flexible approach is the most practical thing to have. Time signature, tempo and rhythm can, and in the case of Queen, will constantly change within one song and with those changes will come the need for a variety of different tones from the guitar. As a guitarist you will have to quickly adapt your picking methods to suit the new situation. The important thing is that you are able do this which will only be possible if you are thoroughly familiar with the basic principles and techniques of guitar picking.

Finally here's a good example of some of the most difficult picking that you will encounter in Brian May's playing. Score Sample 8 is an excerpt from 'Brighton Rock' ([H] bar 3) consisting almost entirely of semi-quavers. Don't be daunted by this, go ahead and try it as it will be excellent practice.

SCORE SAMPLE 8



⊓ DOWN STROKE PICKING
V UP STROKE PICKING

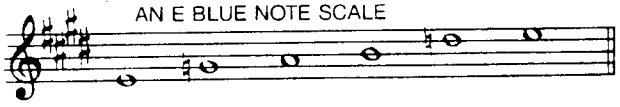
SCALES AND FINGERING:

These are two things that are very difficult to separate from one another. If you don't know the correct fingering for a scale you will find it virtually impossible to hit the right notes with any kind of ease or fluency. On the other hand if you only know the fingering patterns themselves without understanding the relationship of the notes within the scale you won't be able to adapt those notes to create good melodic guitar lines. Neither will you be able to follow key changes. It is of course possible to just lift whole passages from songs and copy them without knowing either the fingering or the scale patterns on which they are based.In the long run though you won't gain the knowledge that will enable you to develop your own playing so that you may compose your own songs and guitar parts and improvise with other musicians. The ability to imitate is an important part of music but by itself it won't turn you into proficient musician.

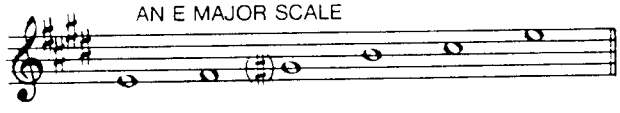
EXAMPLE 9

Key in E

1 THIS IS A PENTATONIC SCALE BASED ON AN E BLUE NOTE SCALE



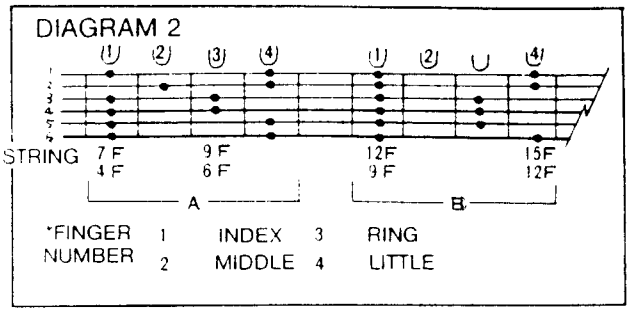
2 THIS IS A PENTATONIC SCALE BASED ON AN E MAJOR SCALE



Brian May's favourite scales are the blues, or blue note scale and the major scale. Most melodies in rock music, whether instrumental or vocal, are based upon two five note versions of these two scales. They are known as 'pentatonic' scales. Please see Example 9 for a transcription of these two scales which, incidentally, are both in the key of E, one of Brian's most favoured keys.

Next, if you look at Diagram 2, you will see two very common positions with the required fingering of the pentatonic blue note and major scale in E. Both are quite easy to remember as the fingerings are very similar but you will have to change the position about in order to transpose them into other keys. If you don't know these scales already, it would be worth your while learning them thoroughly as they provide the musical building blocks for most rock guitar work. It would also be advisable to acquire a knowledge of other scales, especially the standard major and the Dorian and Aeolian minor, since Brian, as a close reading of the instrumental section of 'Brighton Rock' will reveal, is very fond of using these scales, or 'modes', to good effect.

DIAGRAM 2



CHORD VOICING:

As the guitar is the only harmonic instrument in Queen's ensemble, good effective chord voicing is essential if the band are to get a good overall sound.

Chord voicing and chord position, for the guitarist, are almost inseparable. We could say that the voicing of a chord is the particular grouping or order of notes we would like the chord to consist of while the position of the chord is, for the guitarist, the technical aspect of finding the best frets to finger those notes on the neck. Voicing is the shape of the chord on the fretboard and position the location of the chord on the fretboard. As soon as you change the voicing, or shape and position of any chord on the guitar you will drastically alter the sound of that chord. For example if you play an E major chord in the first position it will sound both deeper and more twangy than an E major on the 7th fret which, having no open strings will sound far more mellow and,equally important, tighter, as this chord shape contains a more economical grouping of notes set closer together in pitch. So if you only know the chord symbol without knowing either the shape or the position you won't be able to reproduce the true sound and the overall band arrangement will suffer as a result.

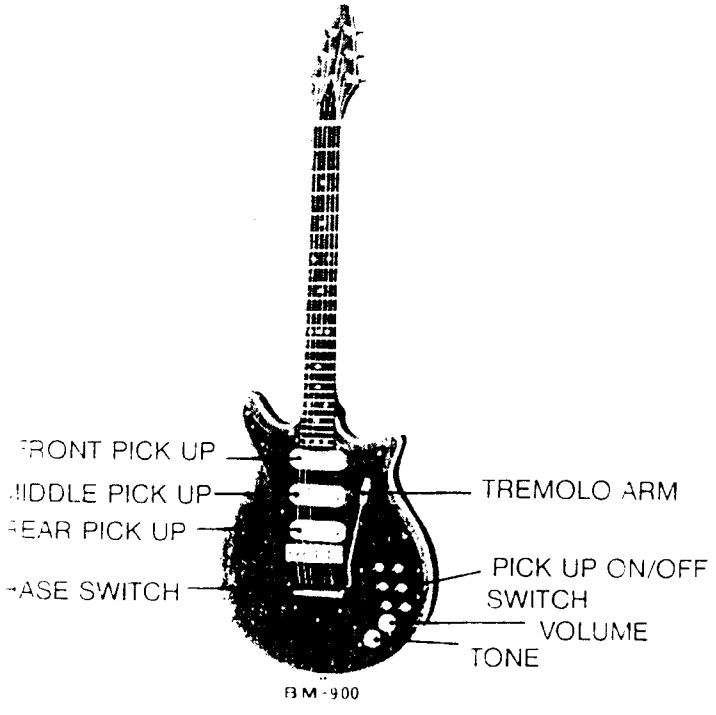
Brian himself is very keen on using low barred chords which is a very important sound for rock music. So always try to pay particular attention to these things both in your own playing and when recreating Brian May's guitar work.

THE GUITAR SOUND OF BRIAN MAY

Like Jimmy Page, Brian May is famous for his ability to produce an interesting, well crafted sound from his guitar so now it would be worth taking a look at the other aspects of sound production in terms of the instrument, amplification and effects that he uses.

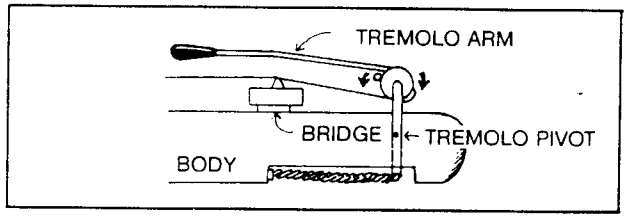
EQUIPMENT

The guitar that Brian uses has been custom built for him by Guild, who also made a a copy of this guitar which is no longer in production. This guitar is called the BM 900 and although there are one or two special features on the original not included on the copy, it's design is based on Brian's own guitar so I will use the BM 900 as an example. The electrical set up of this guitar consists of one volume control, one tone control, and 6 on/off switches which are connected to three single coil pick ups.



Three of these switches simply turn the pick ups on and off allowing any combination of them to be used.The other three switches seem, on the original, to be phase switches.This much at least he gave away in a recent interview though their function seems to differ from the three phase switches on the BM 900.

Brian's guitar also contains a tremolo arm with a roller mounted bridge. The diagram below shows a cross section of the replica tremolo arm set up on the BM 900, which bears some similarity to the tremolo arm unit of a Fender Stratocaster.



The amplifier that he uses is a Vox AC 30 and on stage he employs as many as nine of these amps to get the right sound.The Vox AC 30 is of course a legendary amp used widely in the sixties and the early seventies by many diverse bands from The Beatles to Rory Gallagher. Although the only examples of this amp are now second hand ones, they have enjoyed a come back over the past decade in Britain, due somewhat to the wave of fascination with 60's music and also, being a valve combo, because of the reaction against the domination of transistorised amps. As for Brian's effects probably his most famous is the custom built Echoplex. If you ever get the chance to see Queen live listen carefully to the sound produced by his two Echoplexes, it is noticeably different to the standard version.

He also has a custom built booster pedal which he says he uses primarily to flesh out the middle frequency range. A similar effect can be obtained from a standard model booster by setting the bias to the middle and upper ranges. Lastly, he has a pedal operated Foxx phaser which, although a rather unusual brand, nevertheless gives a phase shift effect very similar to the more common MXR or Electroharmonix flanger.

Some aspects of Brian's guitar sound are of course a result of engineering techniques carried out in the studio, a good example of which is the rather spacey sounding guitar in the middle part of 'Get Down, Make Love'.

It might also be worth quickly mentioning his strings. Up until recently he always used a specially assembled set of Rotosound light gauge strings the gauges of which were: E string 0.008; B string 0.010; G string 0.011; D string 0.022; A string 0.030 and E string 0.036.As you will note they are very light gauge though these days he apparently opts for standard sets.

GUITAR ORCHESTRATION

Another important element that helps to create such a distinct guitar sound in many of Queen's songs is the multi tracked guitar arrangement.The album "Queen II" is a good example of this. Brian May manages to get a surprisingly good overall sound texture from his guitar ensembles.

I would say that his approach to this is similar to a classical orchestrator in that he bases the various guitar parts on the different instruments that form the string section of an orchestra, substituting each guitar layer for 1st violin, 2nd violin, and perhaps viola and cello. When the guitar parts are then all over dubbed in the studio the result can be quite impressive and adds a powerful, rich chorus the Queen's ensemble sound.

When he records these kind of passages, Brian beefs up the guitar tone by using the natural valve distortion of the AC 30 as well as employing string bends, vibrato and glissando in abundance to give the maximum dramatic effect. Certainly it's possible to an extent to imitate a cello by playing high up on the fretboard on the lower strings but if you want to create four part harmony guitar passages in a classical vain then you will need a good working knowledge of counterpoint and harmony as well as a nice sense of the classical style and a decent tape machine capable of multi tracking or 'sound on sound' operations. This can often be far more enjoyable than using mellotrons or synthesisers, both for the listener and the player and anyway it's more practical than hiring the London Symphony Orchestra.

Brian claims that his classical roots are in the composer Mahler. Whether this really bears any direct relationship to his guitar orchestration on songs like 'God Save The Queen' and 'Procession' ("Queen II") I will leave for you to judge.

STAGE SOUND AND STUDIO SOUND

Brian's guitar sound naturally varies enormously from the concert hall to the controlled environment of the recording studio. In concert he tends to get a very ragged but pleasingly wild sound. Just have a listen to 'Live Killers' and you'll see what I mean; having only four people on stage they naturally need to create a very full sound from the guitar to give substance to the music but this also results in the guitar sound remaining the same for each song. Quite naturally the band are more concerned with putting on a good show for their audience rather than fussing too much over the small details in sound production.

In the studio Brian and Queen go for far more complex sound textures and his guitar work in the arrangements, and indeed Queen's general ensemble playing, are worth paying close attention to.

WE WILL ROCK YOU

From the Album 'Live Killers'

GENERAL OBSERVATIONS

One of the most important points about this song soundwise is the very thick, percussive quality produced from the guitar bass and drums, for which the guitar is largely responsible.

Both the chord shapes and the attack in the right hand when striking them must be carefully executed. Points like this shouldn't be ignored and if they give you trouble you should practice fast chopping strokes on chords all the way up the neck using as many different positions as possible. Your strumming and general picking will need a lot of power behind it especially when you begin single note soloing or putting in fills and counter melodies (or 'Obligato') to the vocal line. It's best to keep effects to a minimum when practising and try to rely on valve distortion from your amp rather than use a fuzz box. This way you can hear properly any weakness in your playing. The kind of bold aggressive strokes that are needed should come from the wrist of the right hand.

If you are a bit shaky on these points this song will give you a lot of trouble so make sure you've covered the basic points of guitar technique mentioned at the beginning of this book.

SOUND PRODUCTION

I would now like to advise you about the general settings you should set your equipment to and which effects should be considered for this song. If your guitar is a BM 900 set the middle and rear pick ups 'on' and the front pick up 'off' and set the phase switches in the 'reverse' position. If the guitar that you're using is a Strat, an SG or a Les Paul set the rear pick up only on and don't forget to make sure that the height of the pick up is not too close to the strings. If you have a single coil Telecaster you should boost the high and middle range frequencies with equalisers and power booster to fill out the sound and should you possess a model fitted out with humbuckers take care to place the pick up nearer to the strings.

Set your guitar volume to 10 for solos and 8 or 9 when playing chord accompaniment.

Your amplifier settings are as follows: for transistor amps put the volume on 10, the treble on 7,the middle on 10, the bass on 3, the reverb on 3 and the distortion at zero. For valve amps set the volume at 10, the treble at 10, the middle at 10, the bass at 2 and the reverb at 3.

Should your amplifier contain two volume controls don't forget that you must control the overall level with the master volume which ideally should be up around 6, this should give a nicely dense sound.When using stacks of multiple speakers it's a good idea to bring the master volume down one or two notches otherwise you may overload them and you'll end up with a muddy sound. It's also preferable to use two amps or more to achieve a big guitar sound as several amps using half their output power will give you a much better quality sound than one single amp cranked up to full power.

The effects that should be utilised are a delay and an equaliser or a booster and ensure that you are also using a good quality shielded cable to cut down hum and minimise interference. It's best to avoid using a fuzz box or a compressor as the amplifier will just intensify and compound the distorted sound wave to point where the sound will deteriorate into a confused mess and it will be impossible to distinguish the individual notes. Even though Brian usually uses a distorted guitar sound he still manages to achieve clear separation of notes.

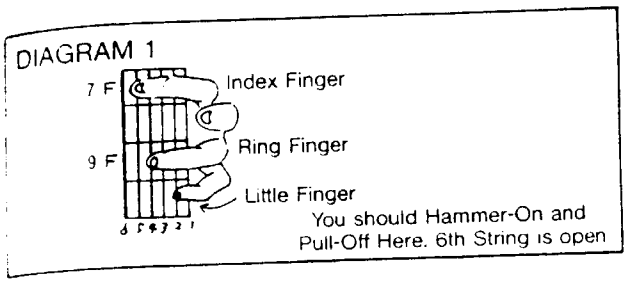
Equaliser and booster units tend, on the other hand, to give each string more clarity by selectively intensifying certain frequencies. This also gives the guitar a more natural electric guitar sound. Another more obvious way of clearing up and softening the guitar sound is to simply reduce the load on the pick ups by turning the guitar volume down.

As I've already mentioned, shielded cables should be used for all connections as, being properly insulated, they prevent the electronic signal from the pick ups from deteriorating too much and a stronger signal translates into more sound from the speakers. This will effectively give you more sustain as well as a purer tone and more definition in the upper register.

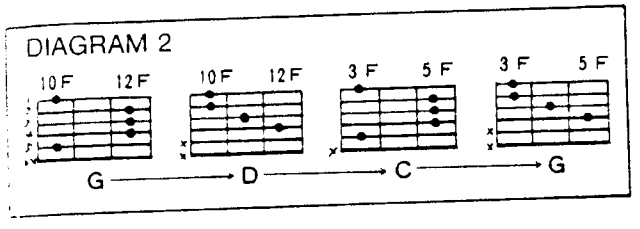
I think I should also add one more word on the subject of delays. They can be difficult to use to their maximum effect as they are easy things to over indulge in. The way to get the best out of delays is to set them on a short delay time as they are most striking when used as a means of expanding the total sound from the guitar. Too much exaggeration ruins the subtlety of this effect.

USEFUL PLAYING HINTS

Intro: please see Diagram 1 for the position and voicing of the E chord. You will need to use your little finger to execute the hammering-on and pulling-off on the G note at 2/10.

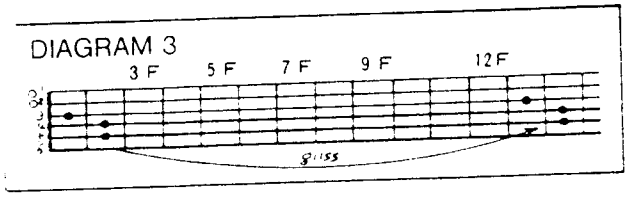


This little manoeuvre will demand a lot of strength in your little finger. The chord progression is shown together with the fretboard position in Diagram 2.



These chords should be played with powerful strokes from the right hand combined with rapid, unlaboured position changes in the left hand. Make sure that you bring out the top four strings avoiding to sound the bottom strings where indicated by the crosses.

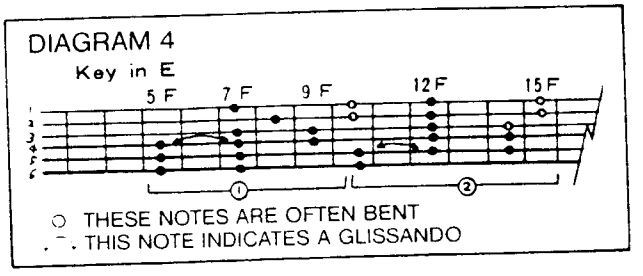
②: Very precise timing is necessary to pull off this glissando. As you can see in Diagram 3, while leaving the top E and B strings open slide up the E major chord shape on the 5th, 4th and 3rd strings to the octave at the 14th fret. Have a listen to the record if you're unsure about this one.



③: This small fill, which is repeated twice, requires some powerful string bending as the string tension will be quite high at such a low position on the fretboard. Use your middle and ring fingers to play the bent notes.

④: I would advise you not to copy the record at this precise point as it contains a timing error and there should not be any break in the guitar part here so stay with the score.

[F]: From this section, Brian's playing is based around an E blue note scale which delivers a driving rock and roll feel to his lines. Watch your picking here to generate the impact. For the fretboard position of this scale refer to Diagram 4.



⑤: For the lead break in [F] follow the score and the record closely. These two note riffs, which are played with a nice energetic pounding, should be fingered as follows: Use the index finger for 5/5 and the ring or little finger on 4/7 and don't forget to put the glissandos in on 5/7 and 4/9.

⑥: This is a nice little example of how Brian likes to approach a solo introducing the single notes with a small chord sequence.

⑦: Try and get a lot of force into your picking for the open bottom E and the G sharp on 6/4.

⑧: The single note passages here will be best served by alternating up and down stroke picking and the fingering, which is pretty obvious, should be the index finger for the 1st fret, the middle finger for the 2nd fret and the ring finger for the 3rd fret.

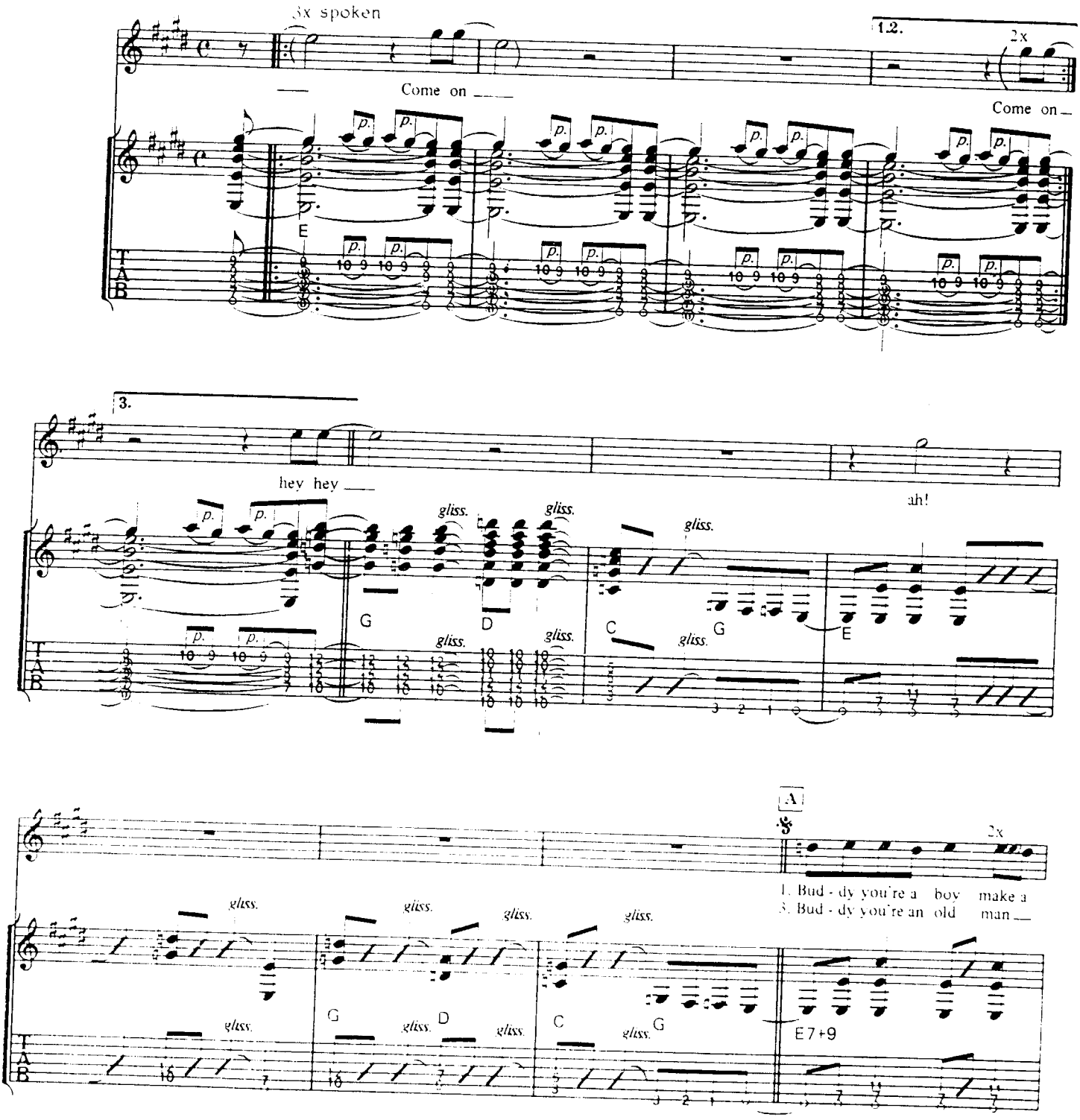
⑨: You want to get into a high position for these lines so that you can get your ring finger onto the 15th fret. As this particular passage is based around an E blue note scale you'll find it best to hold down the 12th fret with your index finger and then use your ring finger for the note on 3/14 and your middle finger for the 13th fret.

⑩: So that your timing is spot on for the counter melody at this point listen to the record a couple of times.

WE WILL ROCK YOU

From the Album 'Live Killers'

Words and Music by Brian May



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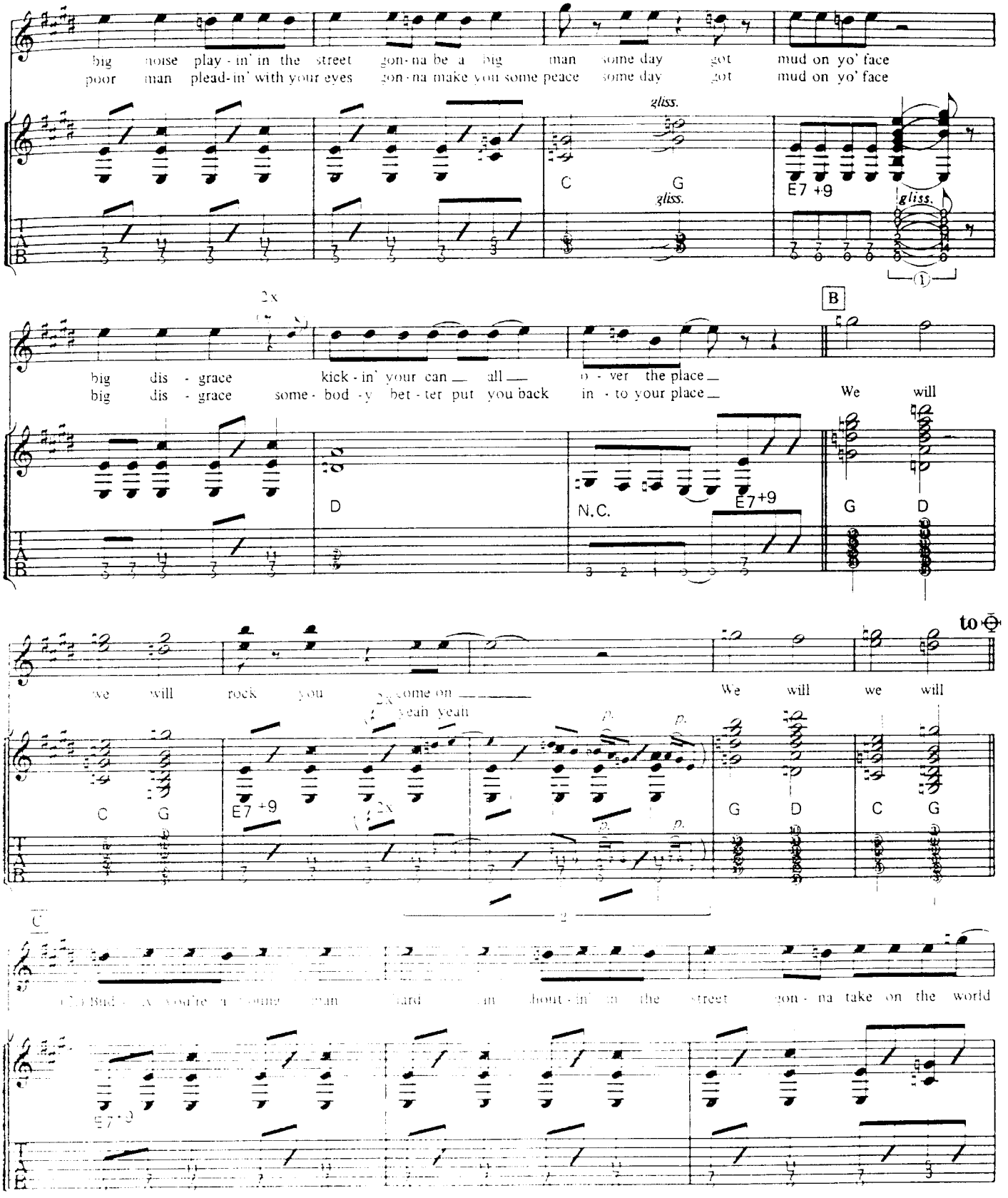
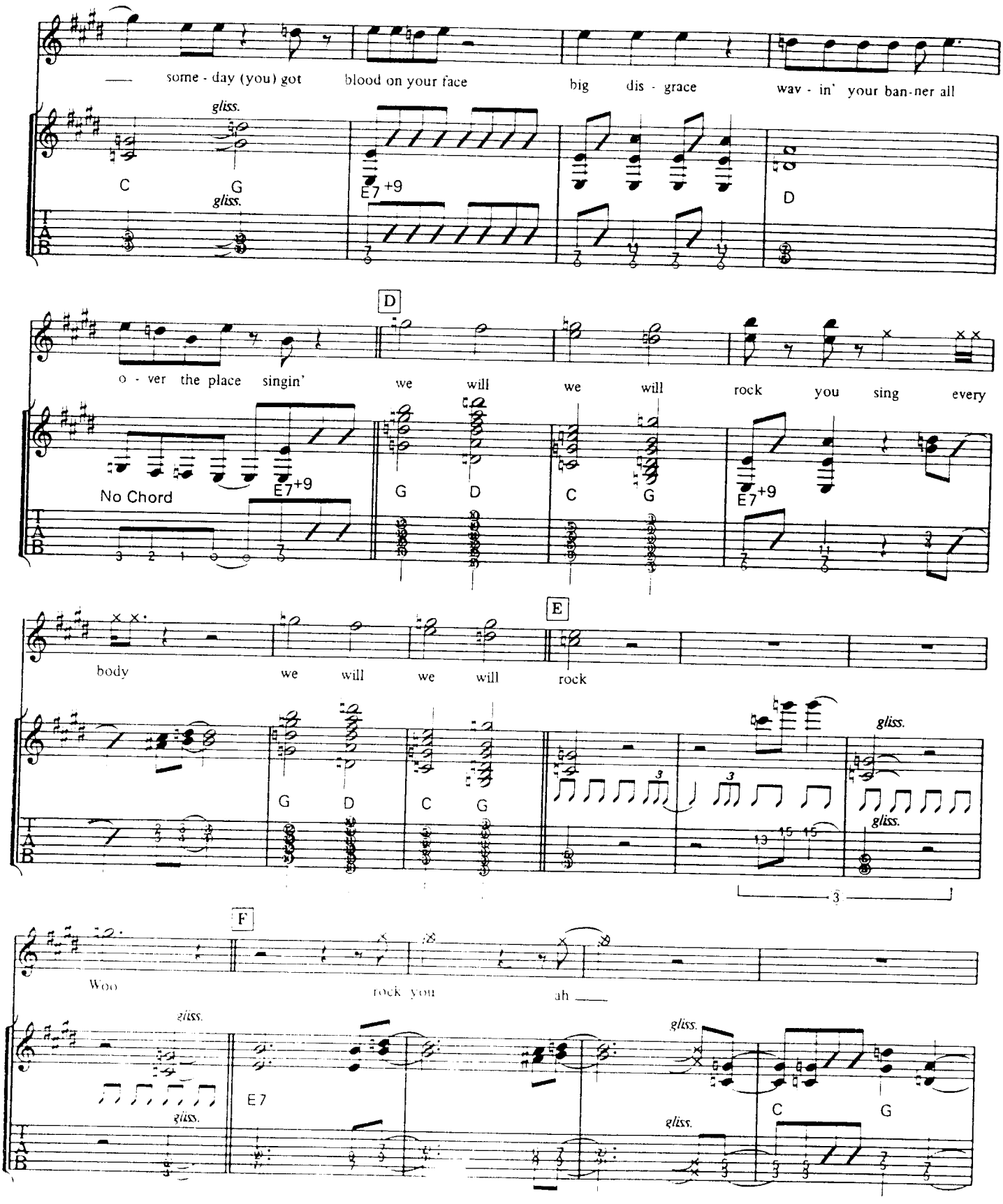
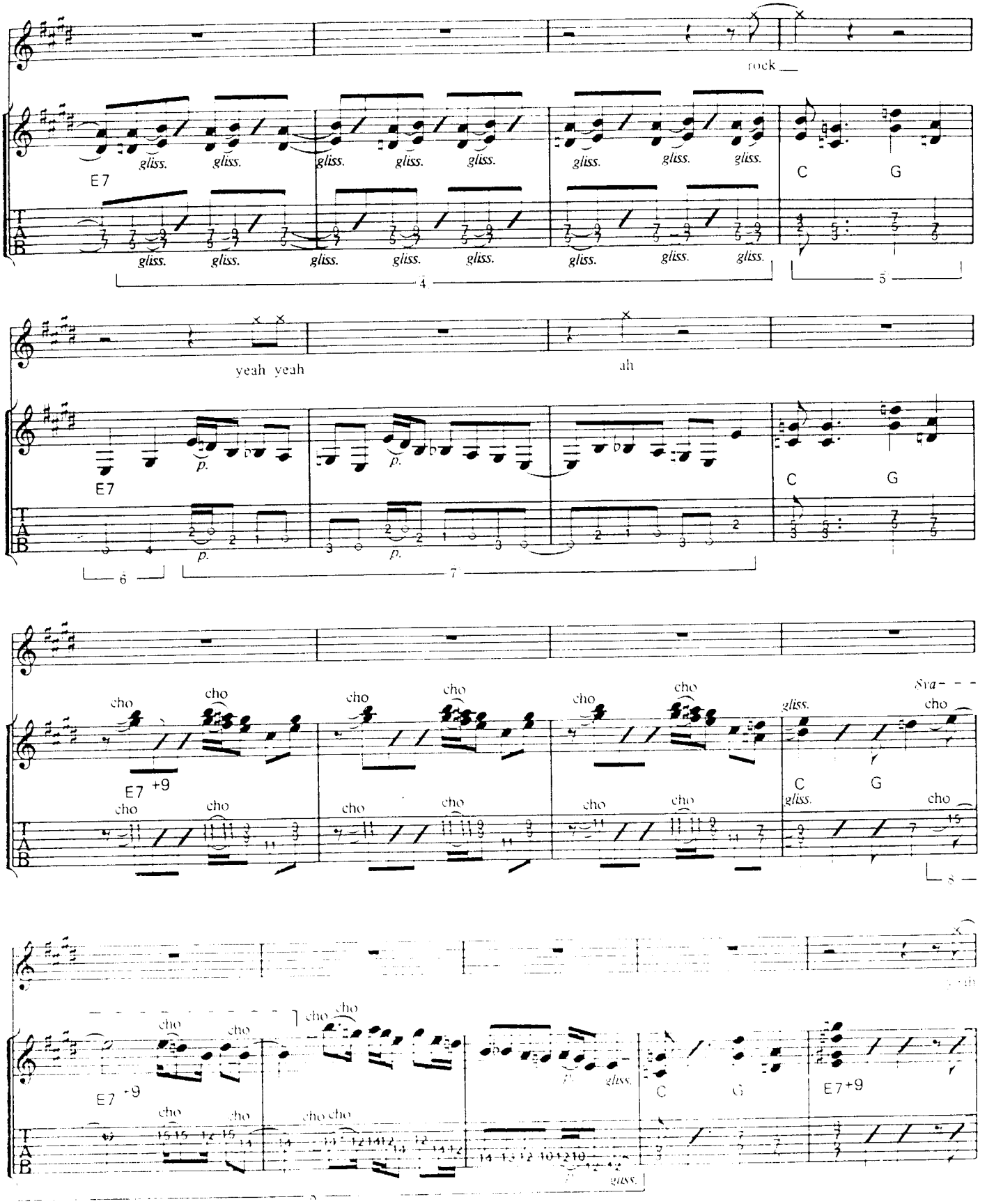
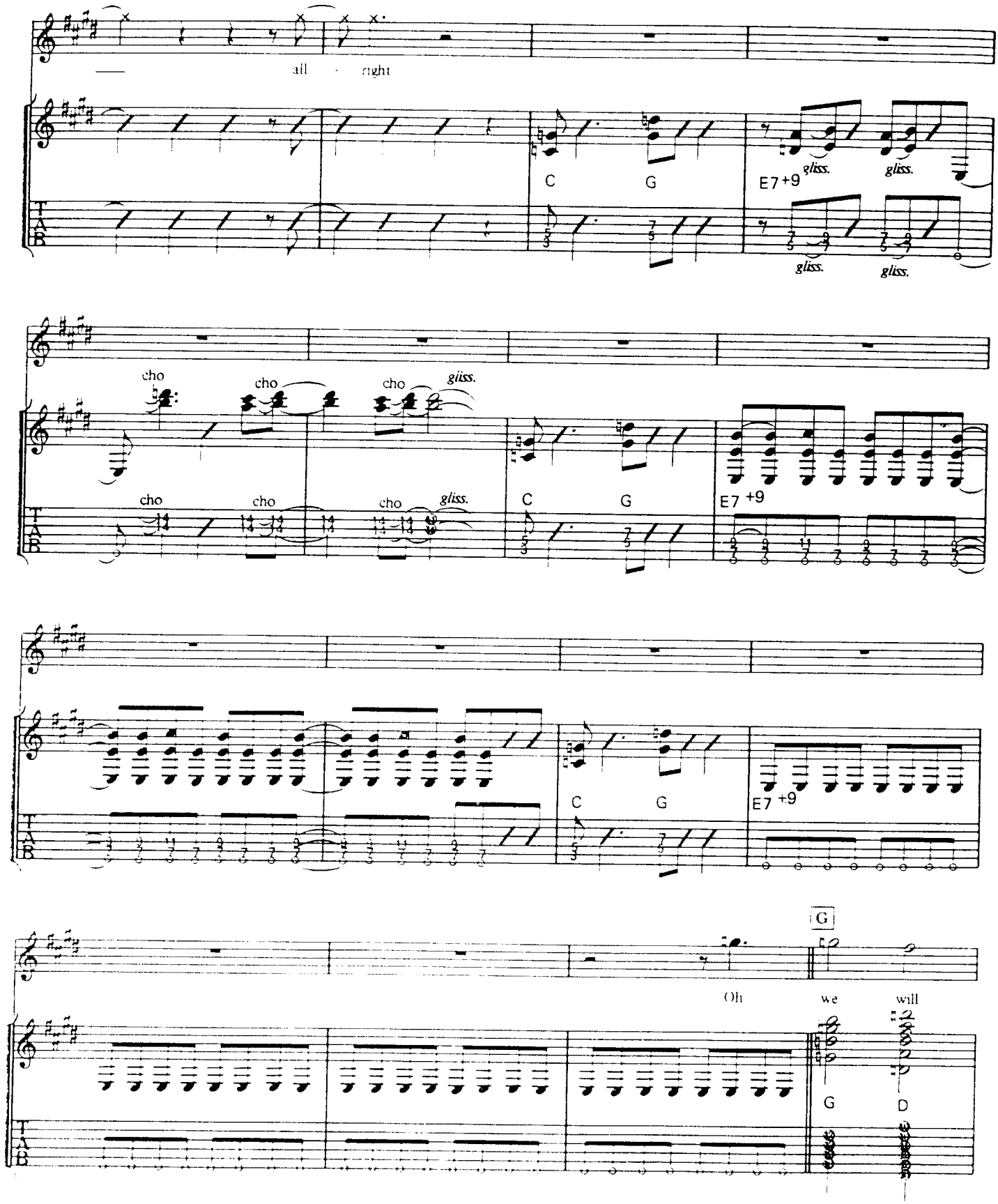
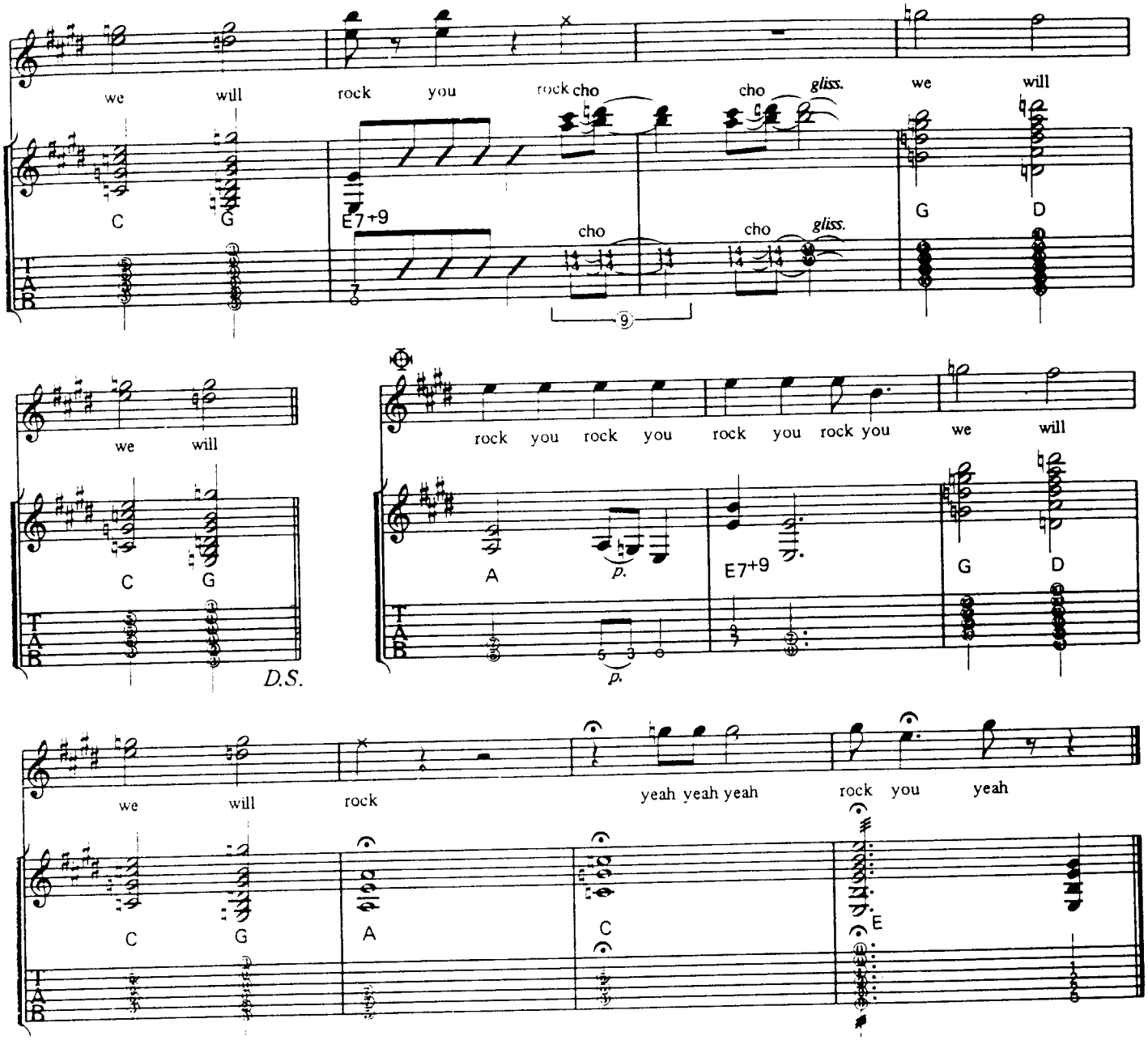

big noise play - in' in the street gon - na be a big man some day got mud on yo' face
poor man plead - in' with your eyes gon - na make you some peace some day got mud on yo' face
gliss.
C
G
gliss.
E7 +9
gliss.
2x
big dis - grace kick - in' your can — all — o - ver the place —
big dis - grace some - bod - y bet - ter put you back in - to your place —
B
We will
D
N.C.
E7+9
G
D
to
we will rock you
2x come on
yeah yeah
We will we will
C
G
E7 +9
2x
G
D
C
G
C
E7 +9


some - day (you) got
blood on your face
big dis - grace
wav - in' your ban-ner all
gliss.
C
G
E7 +9
D
o - ver the place singin'
we will we will rock you sing every
No Chord
E7+9
G D C G
E7+9
body
we will we will rock
G D C G
gliss.
13 15 15
3
Woo
rock you
ah
E7
C G


rock
E7
gliss.
C
G
yeah yeah
ah
p.
cho
E7 +9
Sva
4
5
6
7
8


all night
C
G
E7+9
gliss.
cho
C
G
E7+9
Oh
we
will
G
D


we will rock you rock cho cho gliss. we will
C G E7+9 cho cho gliss. G D
9
we will
C G D.S.
rock you rock you rock you rock you we will
A E7+9 G D
p. p.
we will rock yeah yeah yeah rock you yeah
C G A C E

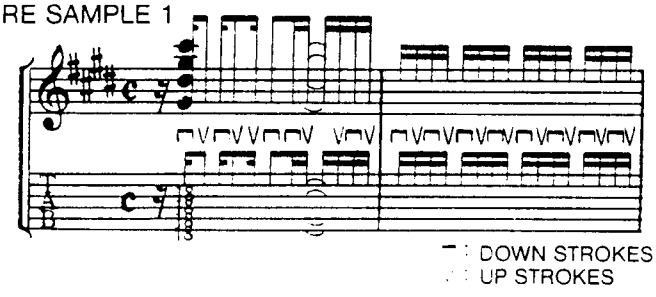
BRIGHTON ROCK

From the Album 'Queen Live Killers'

GENERAL OBSERVATIONS

This number is probably the most difficult in their entire repertoire, even Queen themselves seemed a little daunted by it when I saw them perform it live. In the intro you are going to need some extremely florid and precise picking as the notes are nearly all semiquavers. I would recommend alternating picking punctuated with powered strokes for the accented parts and if you have the original LP have a listen to the original studio version as it is significantly different to the "Live Killers" version.

SCORE SAMPLE 1



⊓ : DOWN STROKES
V : UP STROKES

The short instrumental sections [G] and [H], both of which feature the lead guitar, will also be demanding on your technical prowess so go through the transcription slowly note by note to sort out when you should apply slurred notes and when it would be more favourable to use down strokes etc. Watch out for the guitar solo at the end as well as this also contains some tricky phrases.

SOUND PRODUCTION

During the long instrumental passages on the guitar extensive use is made of an Echoplex. Although desirable, if you don't happen to possess one it's not absolutely essential for reproducing the guitar part of this song.
In fact I would say that a booster and an equaliser are far more vital in the creation of the right sound here. Use the equaliser to boost middle to high frequency range and the set the booster at almost full on, just before the point at which it begins to cause feed back.
Again, if you are able, connect up two amps rather than just one. Either way the best settings are master volume at 10, channel volume at 10, treble at 10, middle at 7, bass at 2 and reverb at 2 but be careful to avoid excessive amounts of feed back when using such high settings.

A Les Paul would be the ideal guitar to use on this song rather than a Fender as you really want a full and rich tone. If it's a Les Paul use the rear pick up and turn the tone and volume full up remembering to turn the volume down to about 7 when you drop back into the ensemble after solos. If you've got a BM 900 set the rear pick up 'on' leaving the other two 'off' and set the volume to 10 and the tone to 8.
One last point. Use a hard grade of plectrum on this number as it all goes towards giving a strong guitar tone.

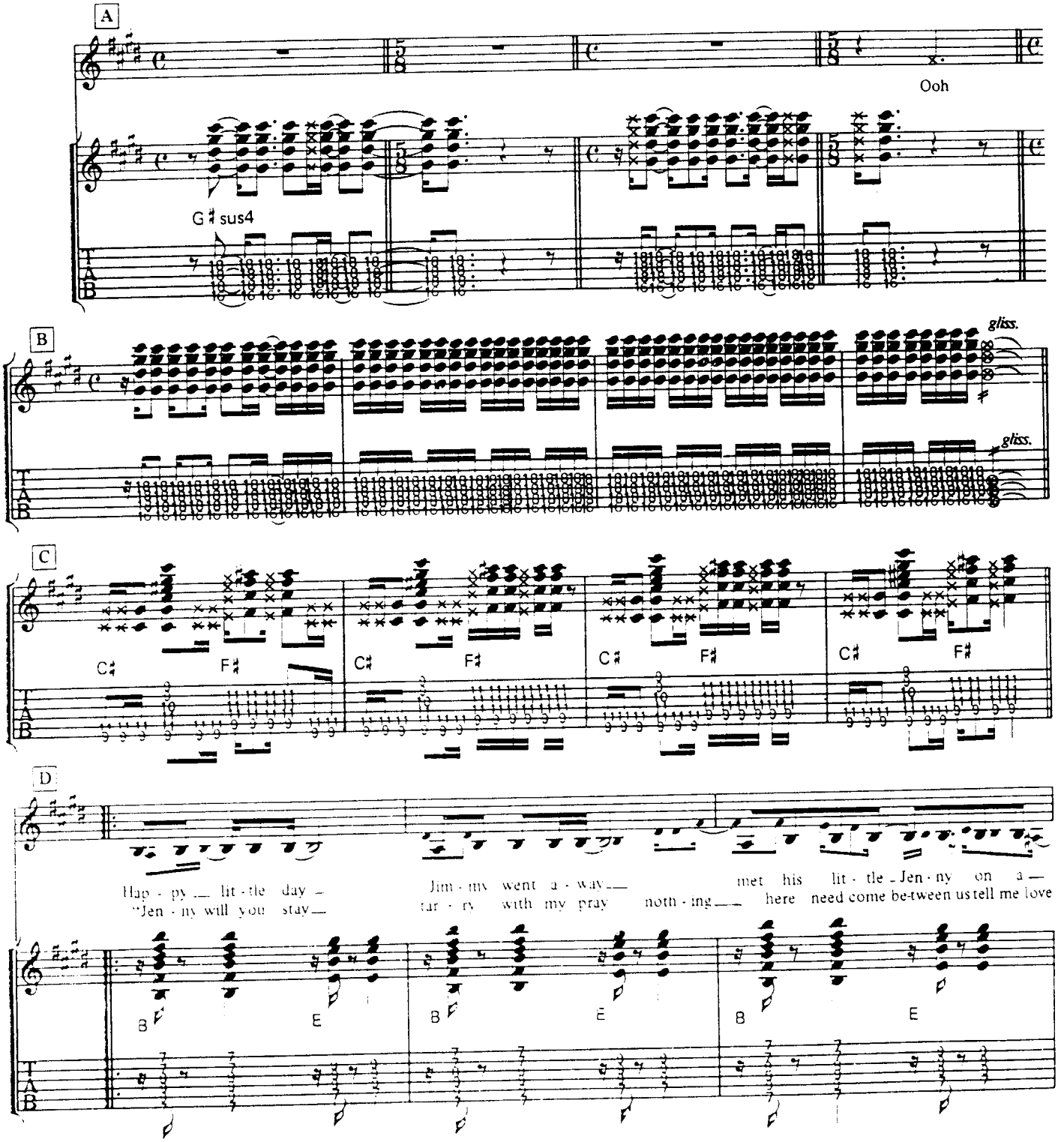
USEFUL PLAYING HINTS

[A]: try to use a jagged, cutting motion when striking out the chords at this point and notice the five-eight time signature in the 2nd and 4th bars.
[B]: Here, as the beat returns to four-four the vital thing is to get the tricky accents right.
[C] [D]: This bouncy, syncopated rhythm is not easy to play well. If you have trouble getting it follow the score closely and try it slowly at first and then listen once more to the record. It's essential bring out those semiquavers cleanly.
[E]: Choose good fingering for these chords so that you can change position smoothly.
[F]: A good example of Brian May's individualistic approach to position and fingering.
[G]: Make sure that you hit these off beats with precision.
①: On the 2nd frets use the index finger and on the 6/3 use your middle finger to effect the bend and the pull off.
②: The fingering here is the ring finger for the 15th fret, the middle finger for the 14th fret and the index finger for the 12th fret. Work towards using plenty of upstrokes on this part.
[I]: This section, it might be worth noting, is really a development of the musical patterns that have previously been used.
③: It's best to use your index finger on the 1st fret and your ring finger on the 3rd fret.
④: This series of short ascending and descending six note patterns will be most effectively played as a continuous set of pull-offs and hammer-ons in the same manner as ①.

BRIGHTON ROCK

From the Album 'Queen Live Killers'

Words and Music by Brian May



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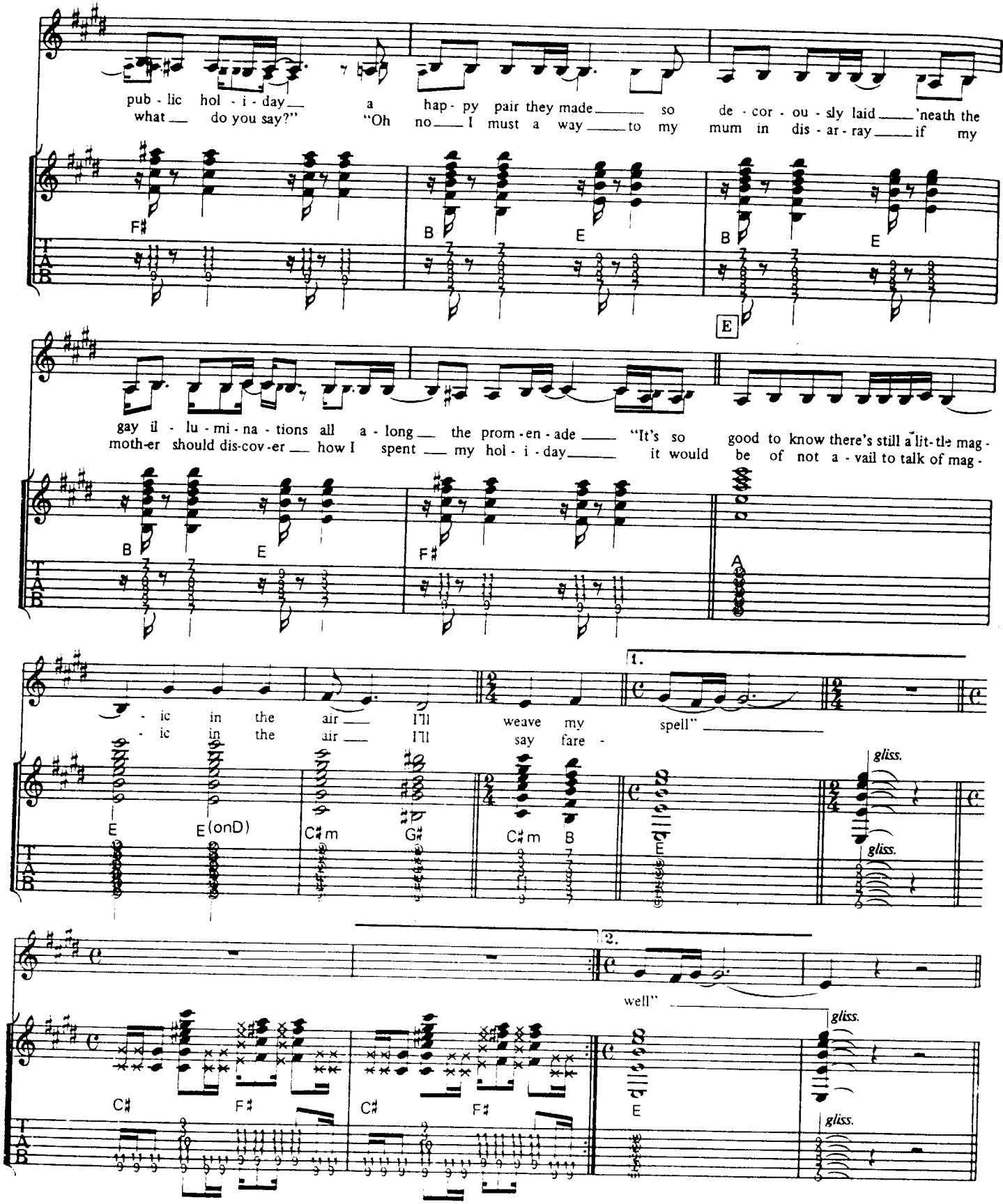
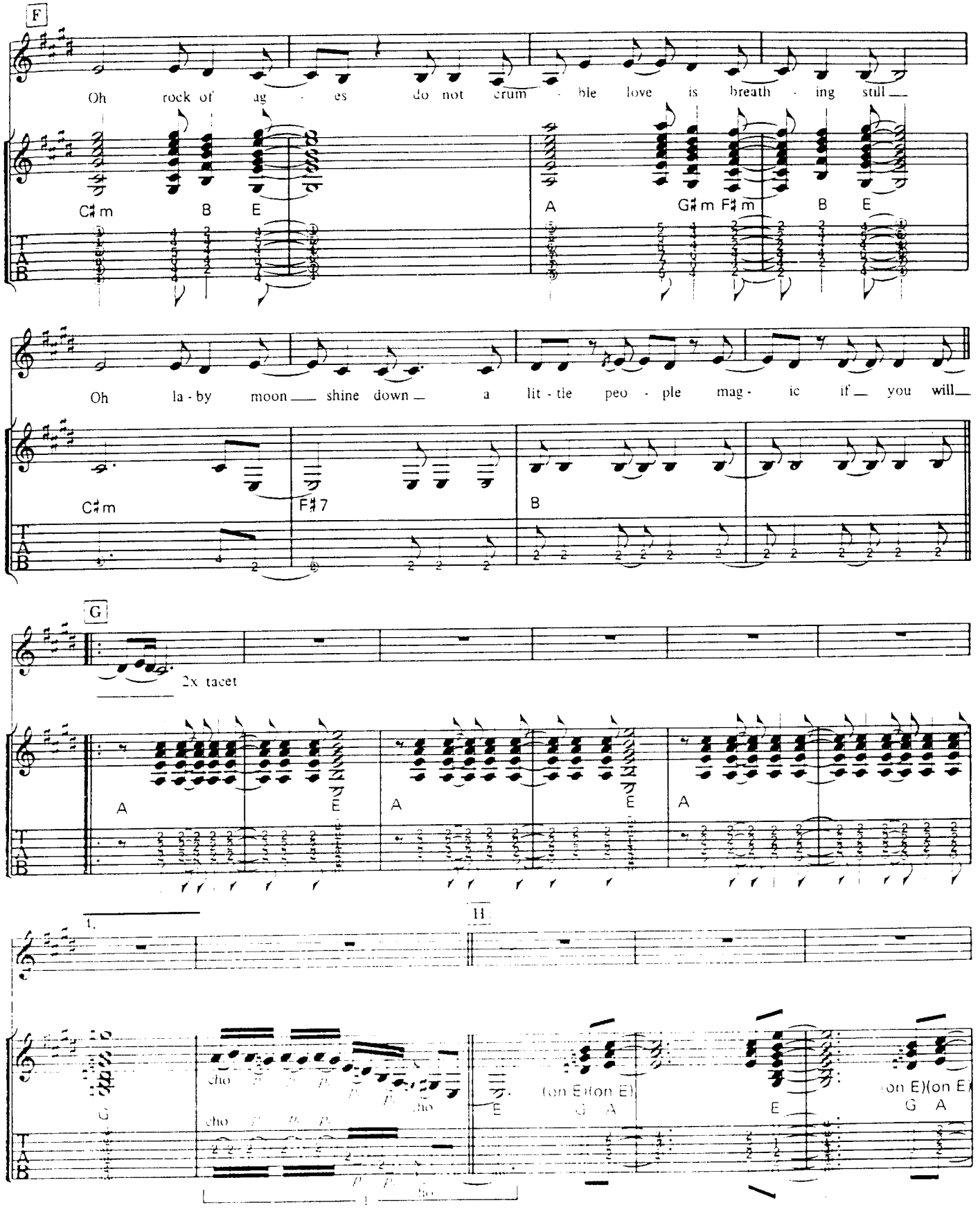
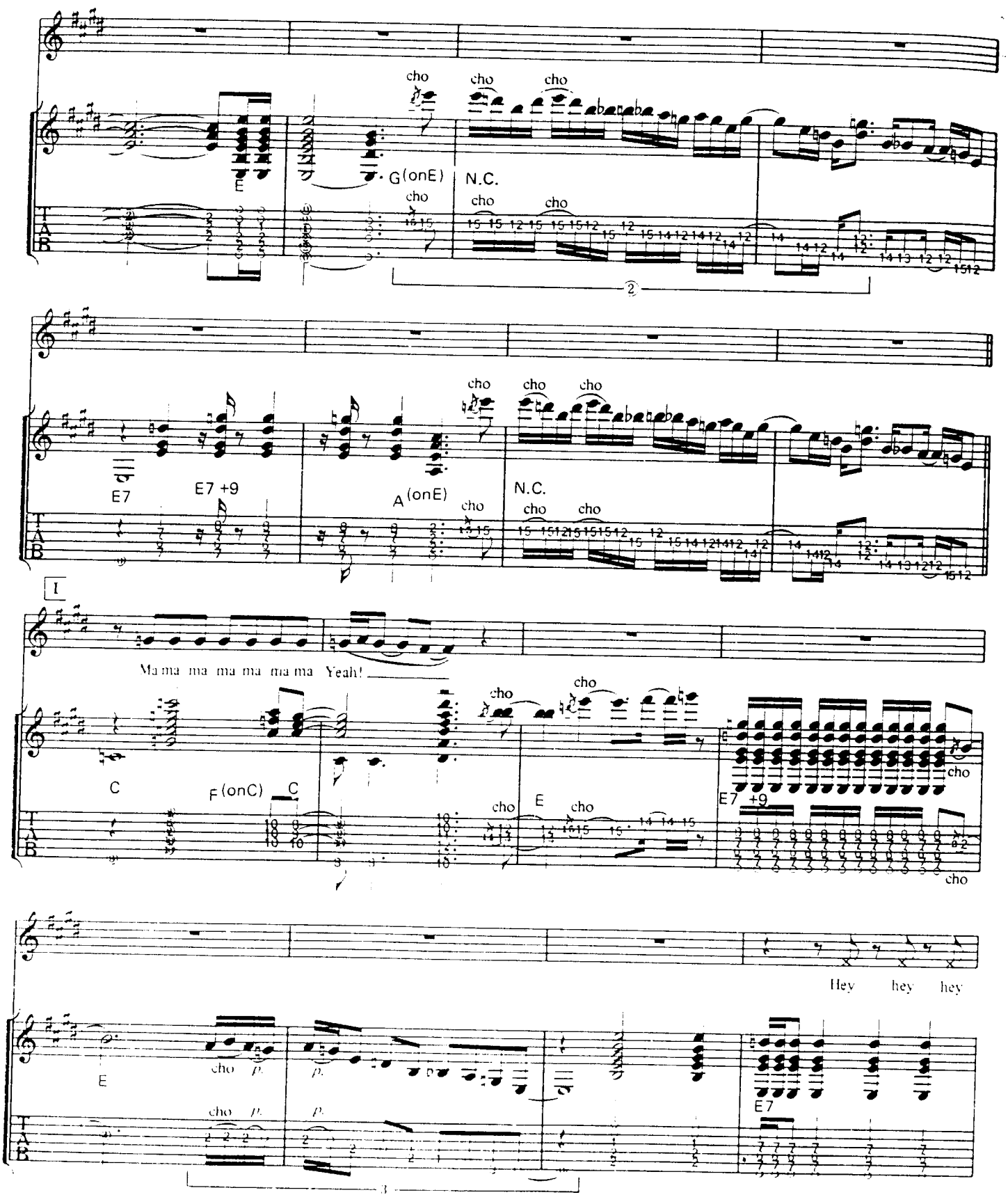
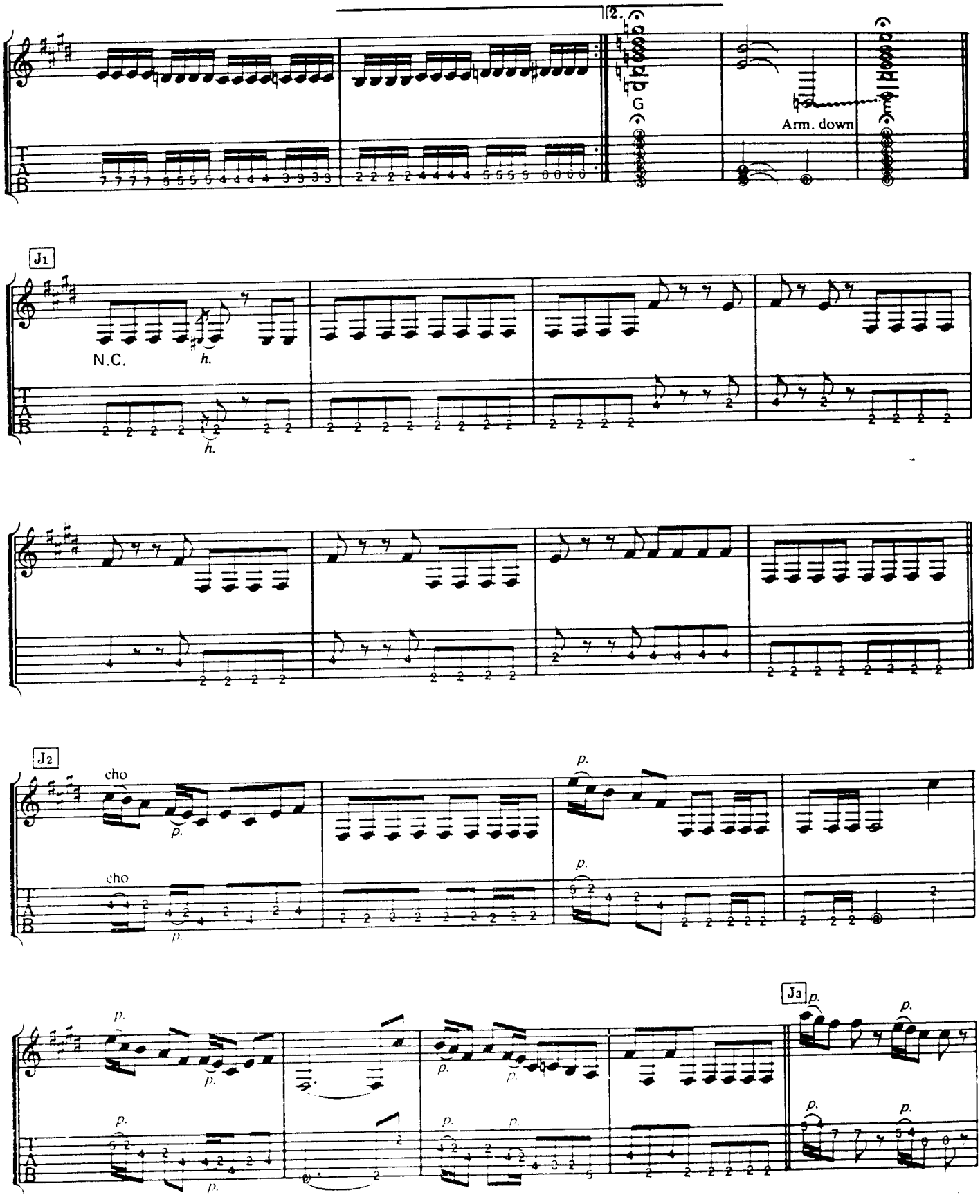
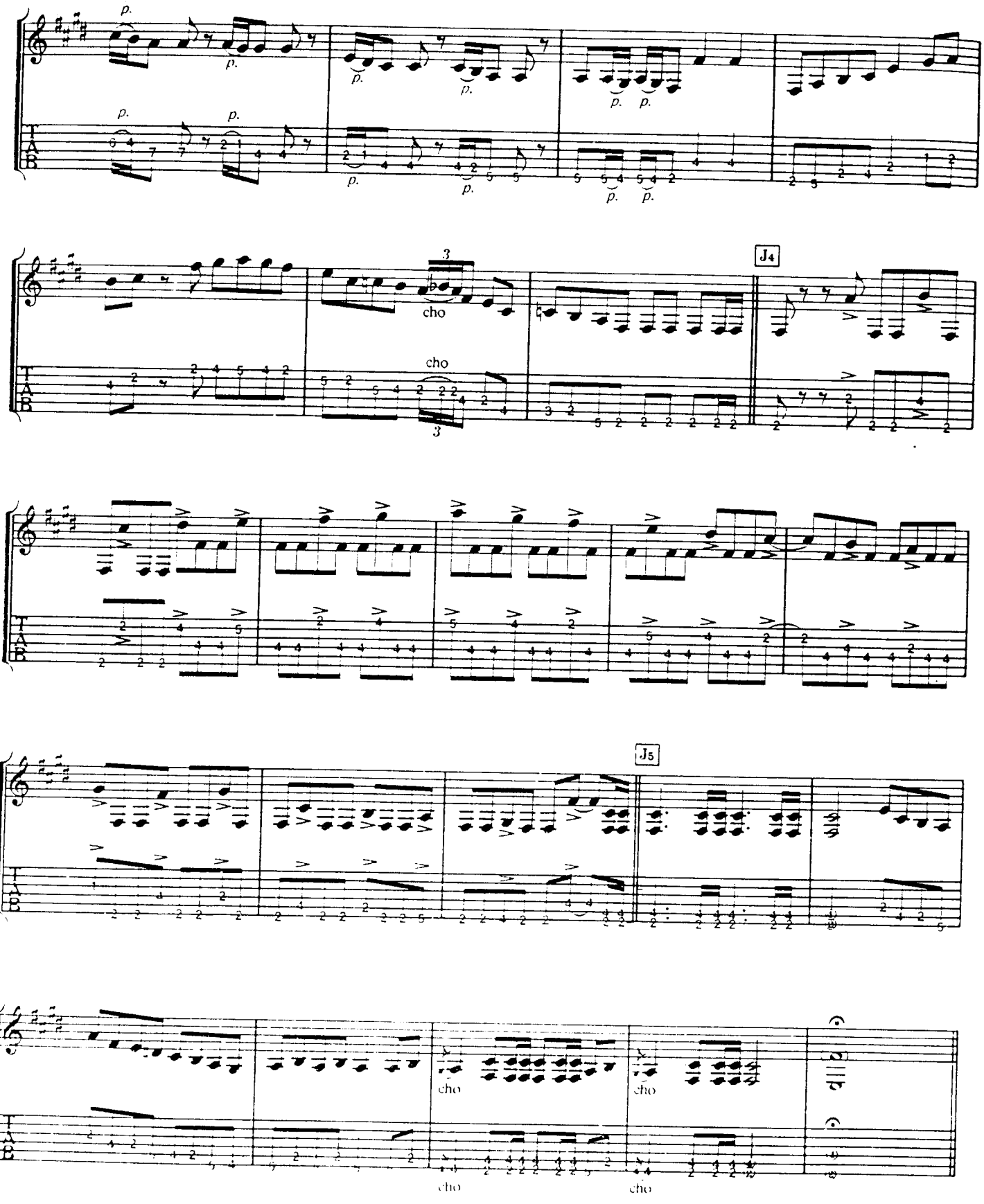
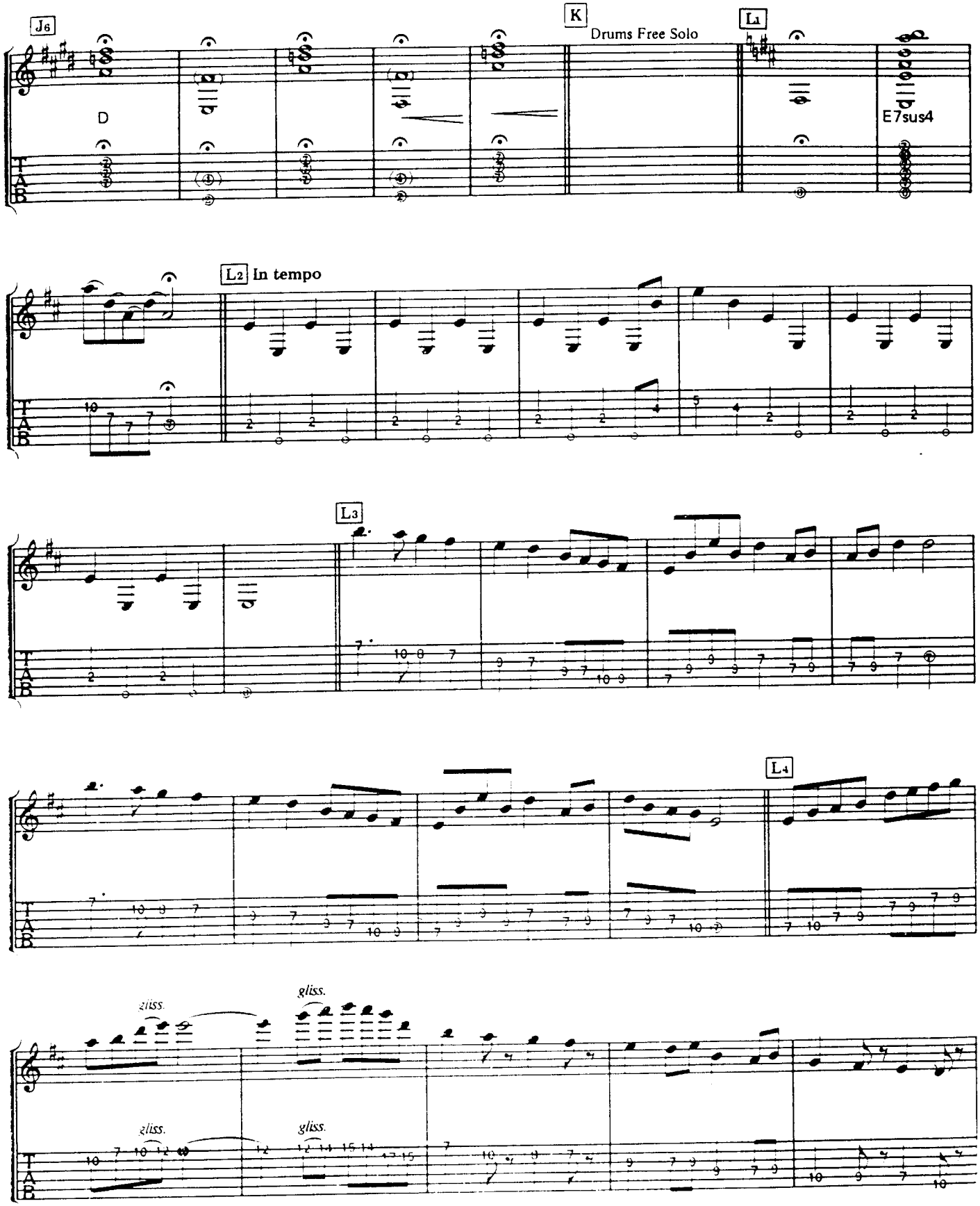

pub - lic hol - i - day
what do you say?"
a hap - py pair they made so de - cor - ou - sly laid 'neath the
"Oh no I must a way to my mum in dis - ar - ray if my
F♯
B
E
B
E
E
gay il - lu - mi - na - tions all a - long the prom - en - ade
moth-er should dis-cov-er how I spent my hol - i - day
"It's so good to know there's still a lit-tle mag -
it would be of not a - vail to talk of mag -
B
E
F♯
A
- ic in the air I'll weave my spell"
- ic in the air I'll say fare -
1.
E
E(onD)
C♯m
G♯
C♯m
B
E
gliss.
gliss.
2.
well"
gliss.
C♯
F♯
C♯
F♯
E
gliss.

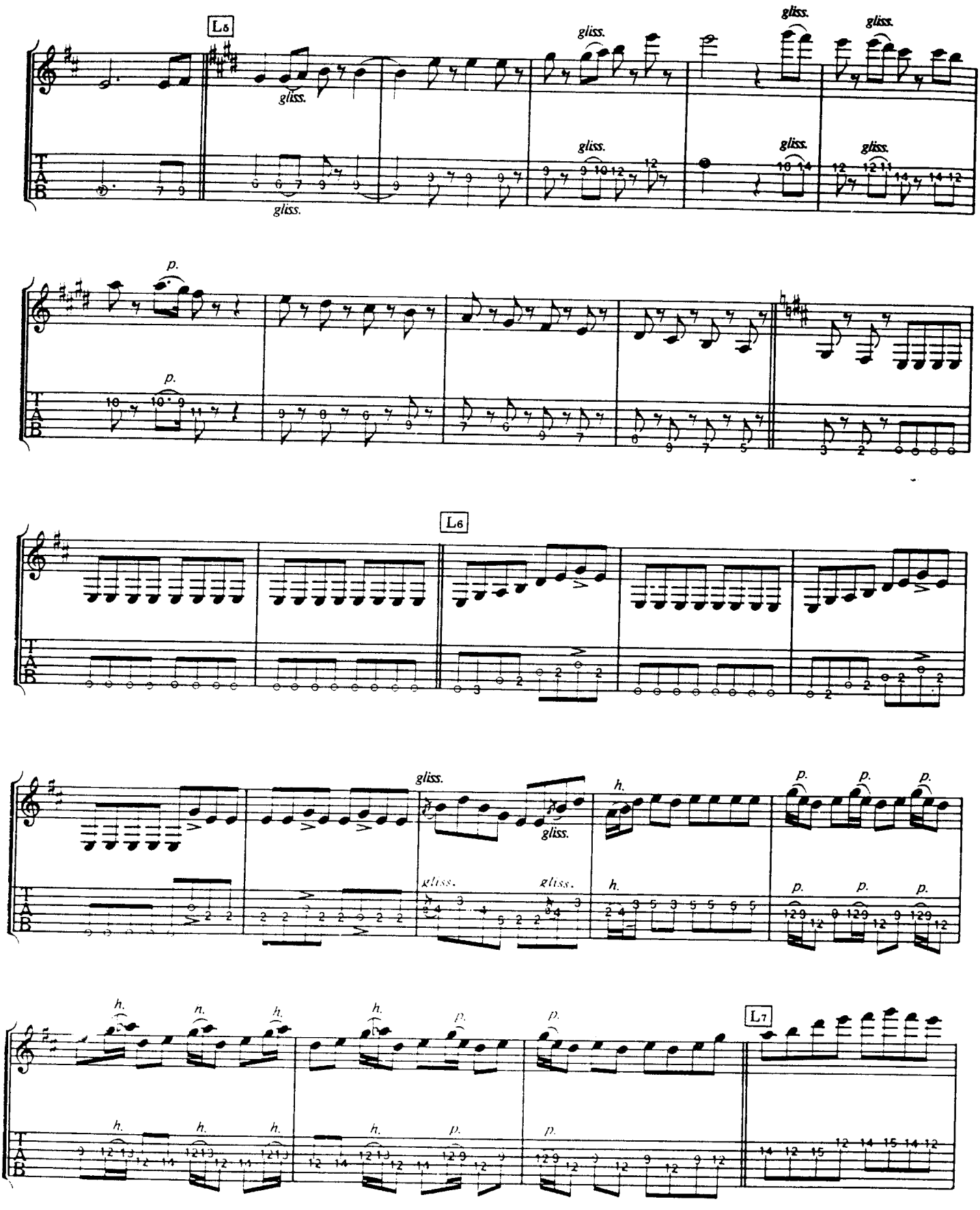

F
Oh rock of ag - es do not crum - ble love is breath - ing still
C♯m B E A G♯m F♯m B E
Oh la - by moon shine down a lit - tle peo - ple mag - ic if you will
C♯m F♯7 B
G
2x tacet
A E A E A
1.
H
cho
(on E)(on E)
G A
E
(on E)(on E)
G A

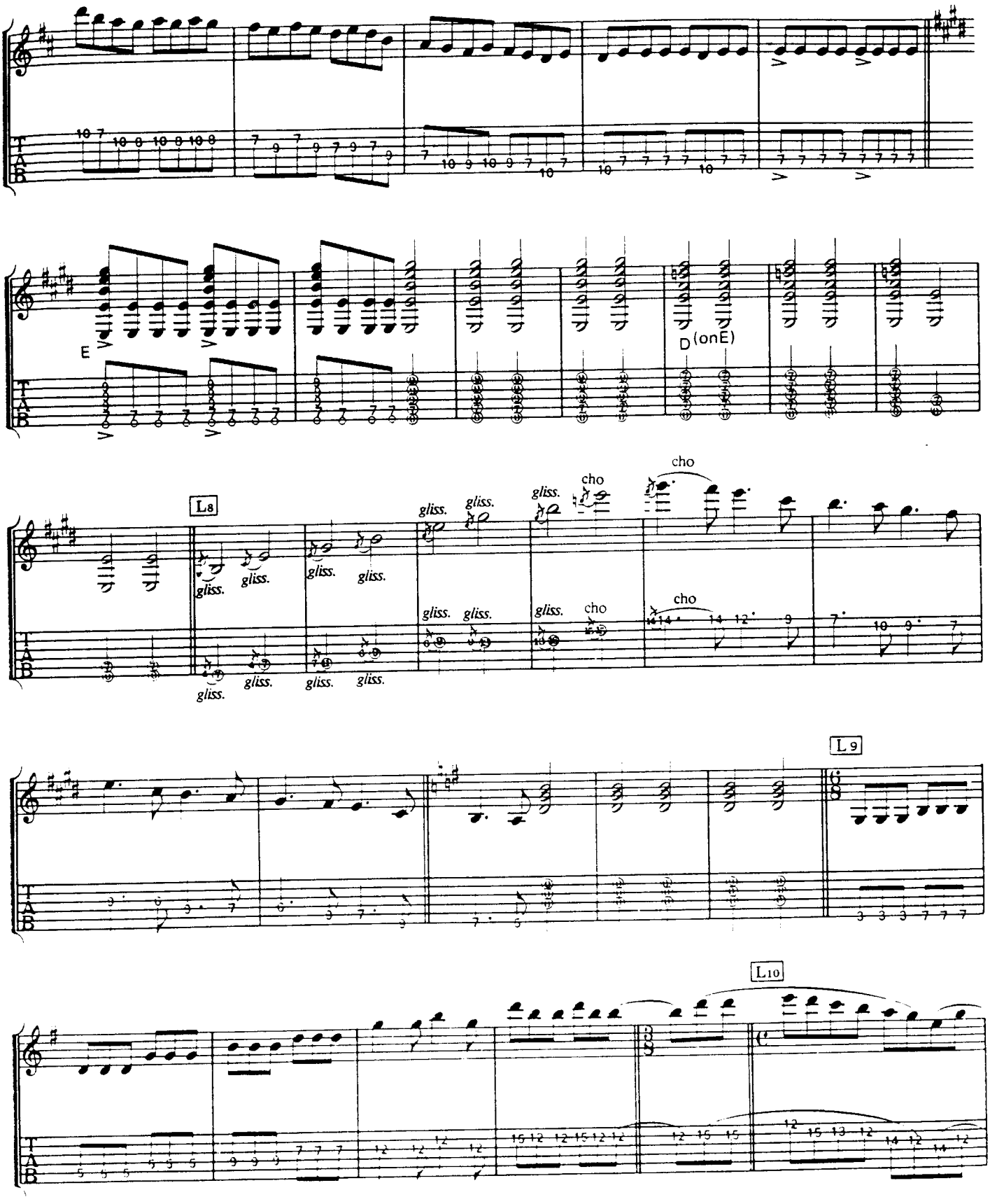

E
G(onE)
N.C.
cho
2
E7
E7 +9
A(onE)
I
Ma ma ma ma ma ma ma Yeah!
C
F(onC)
E
Hey hey hey
3

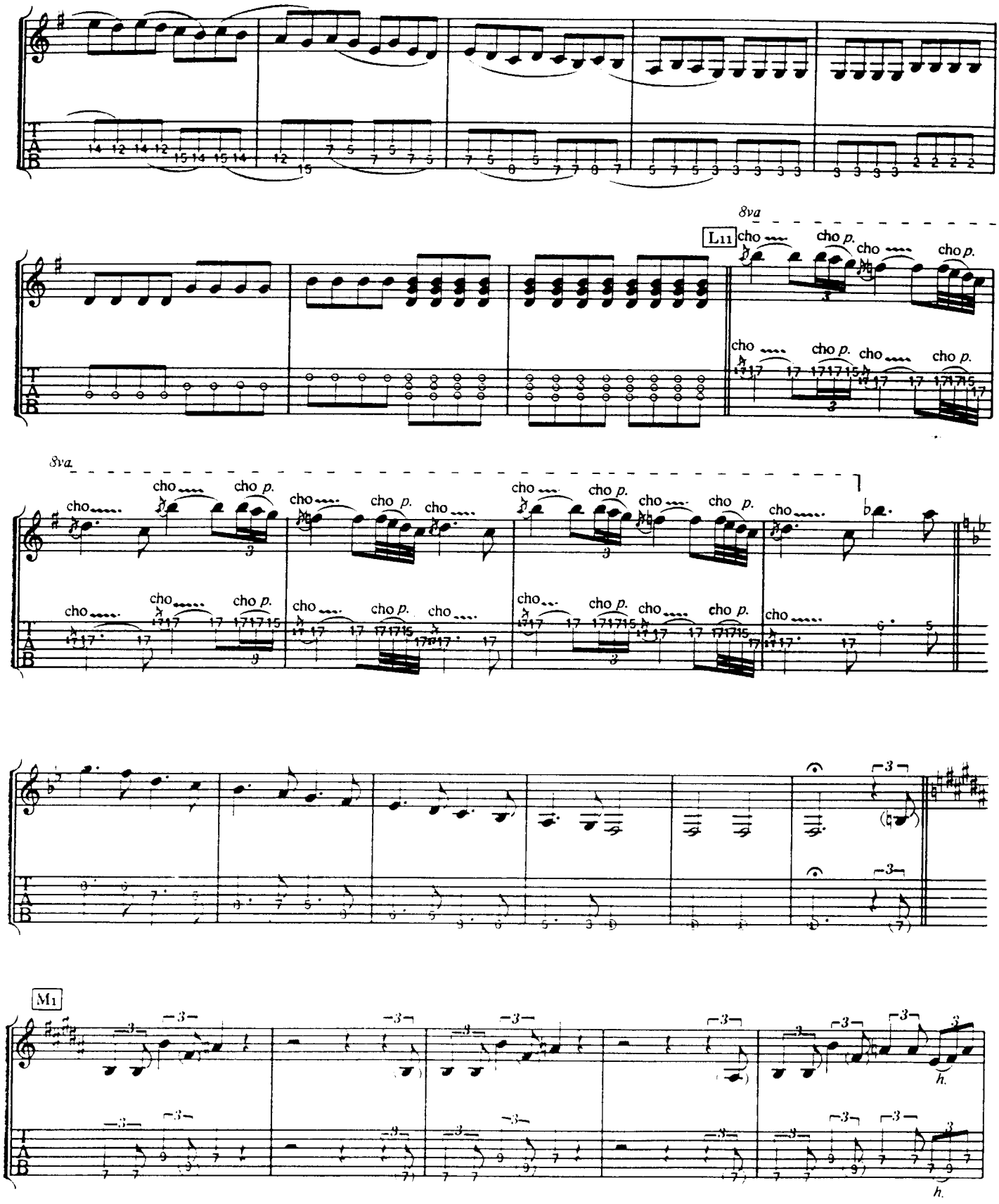

2.
G
Arm. down
J1
N.C.
h.
h.
J2
cho
p.
cho
p.
p.
p.
J3
p.
p.
p.
p.
p.
p.
p.
p.
p.
p.
p.
p.

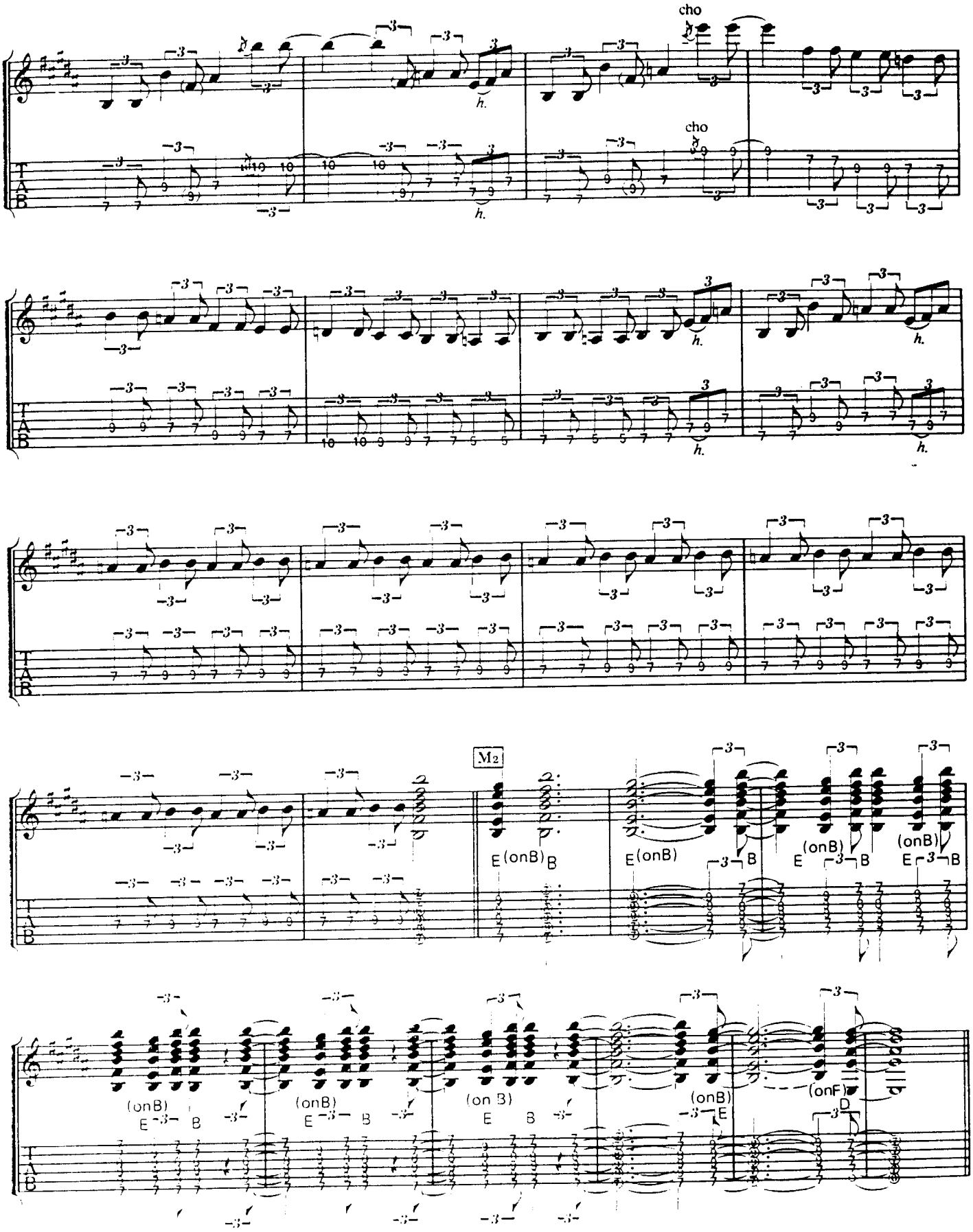

p.
cho
J4
J5

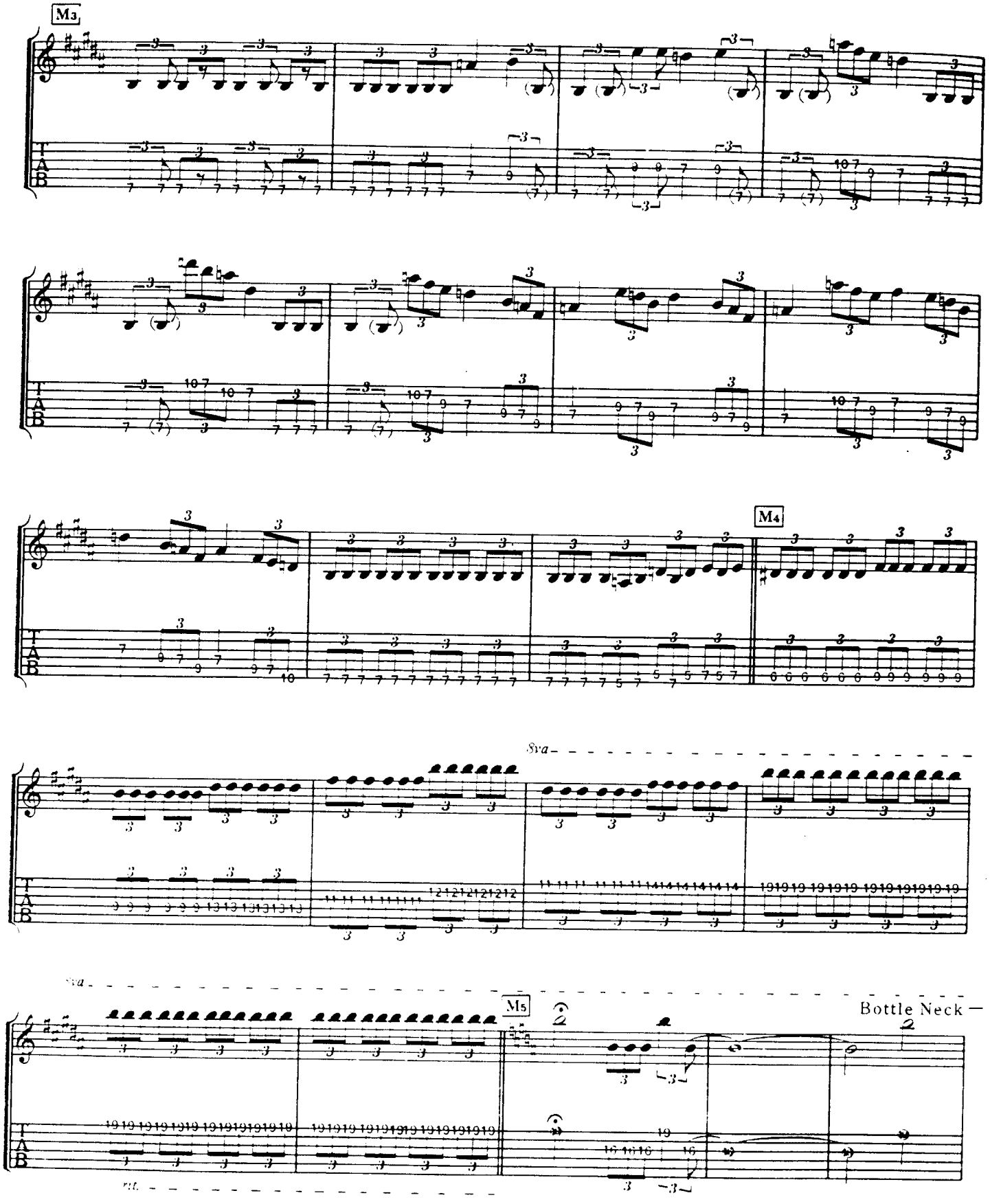

J6
D
K
Drums Free Solo
L1
E7sus4
L2 In tempo
L3
L4
gliss.
gliss.
gliss.
gliss.

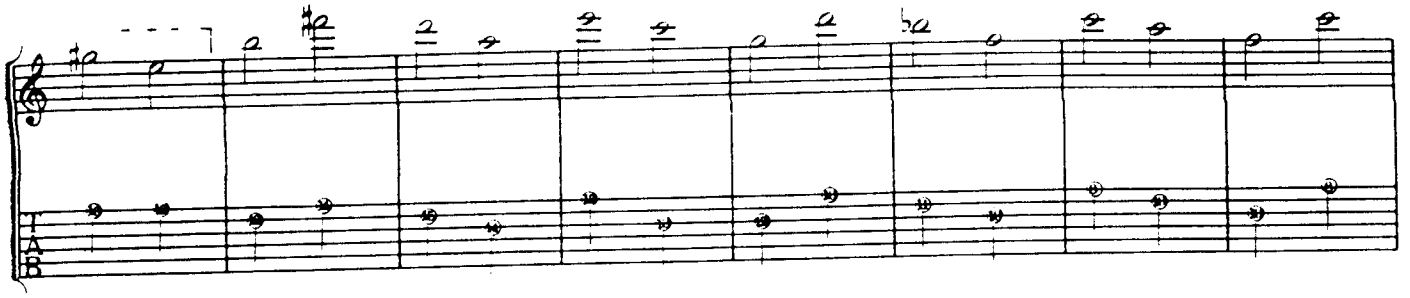

L5
L6
L7
gliss.
p.
h.
T
A
B

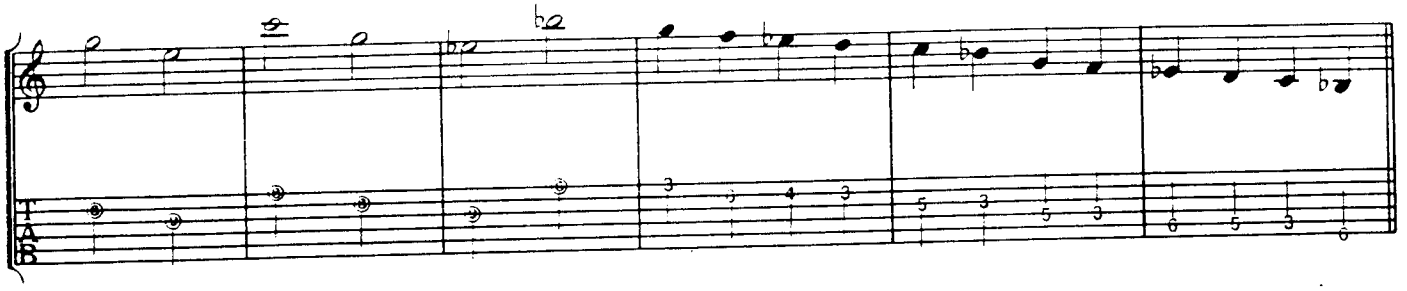

E
D (onE)
L8
gliss.
cho
L9
L10

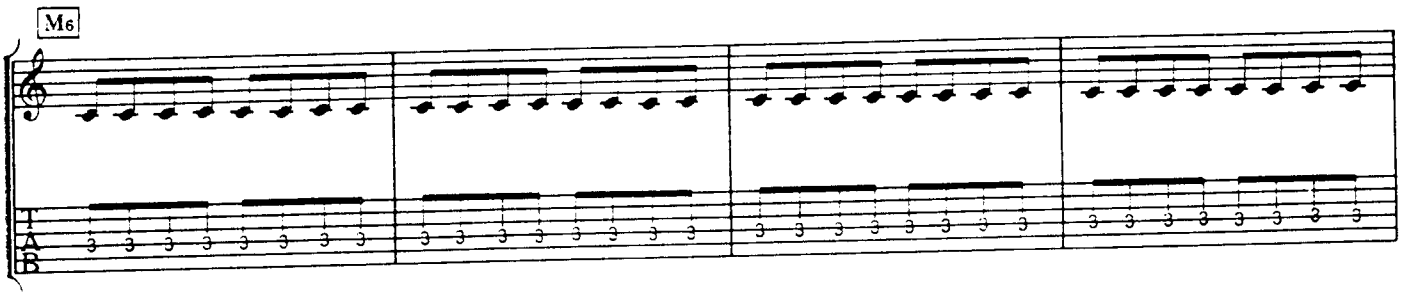

8va
L11
cho
cho p.
8va
M1
h.

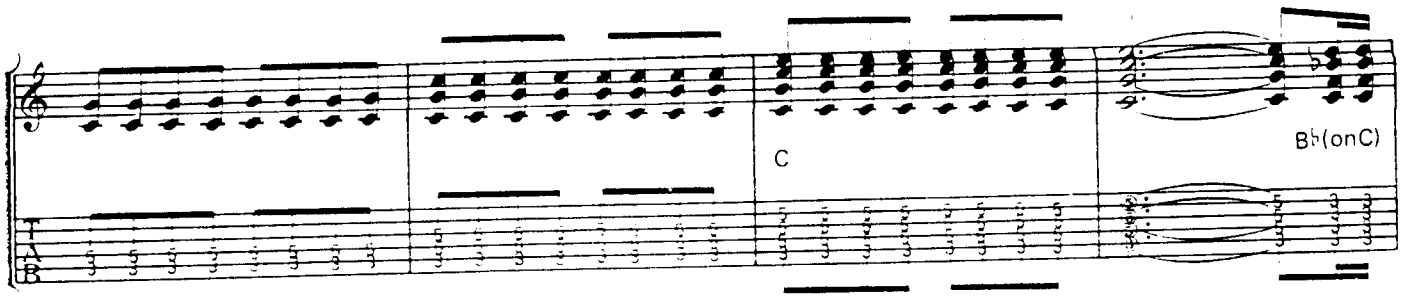

cho
cho
h.
M2
E (onB) B
(onB)
(onF)
D

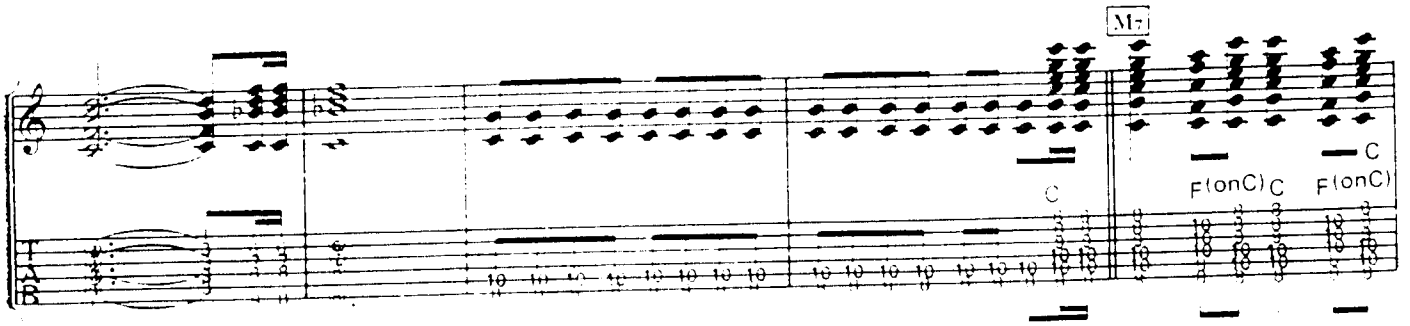

M3
M4
M5
8va
Bottle Neck

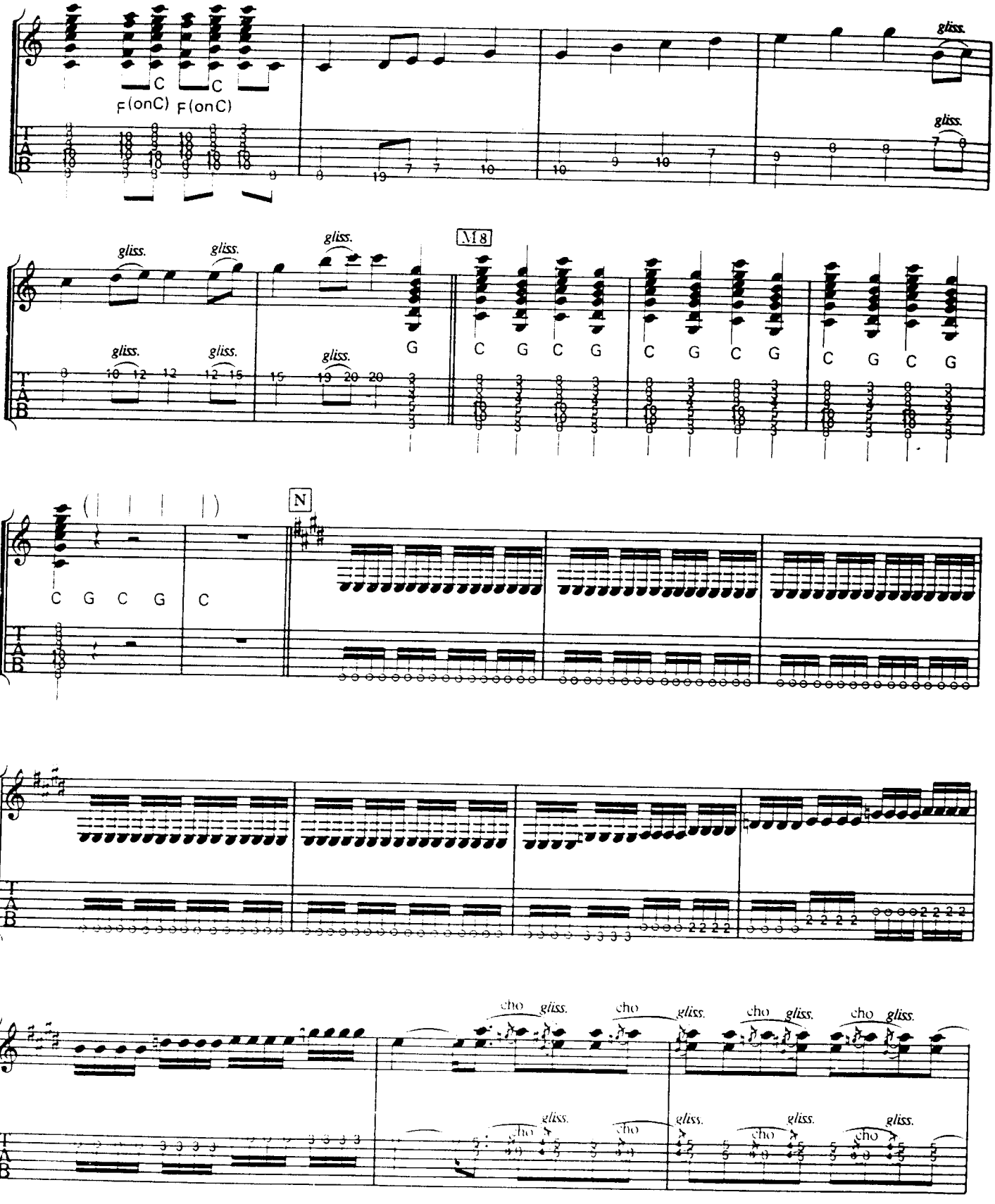


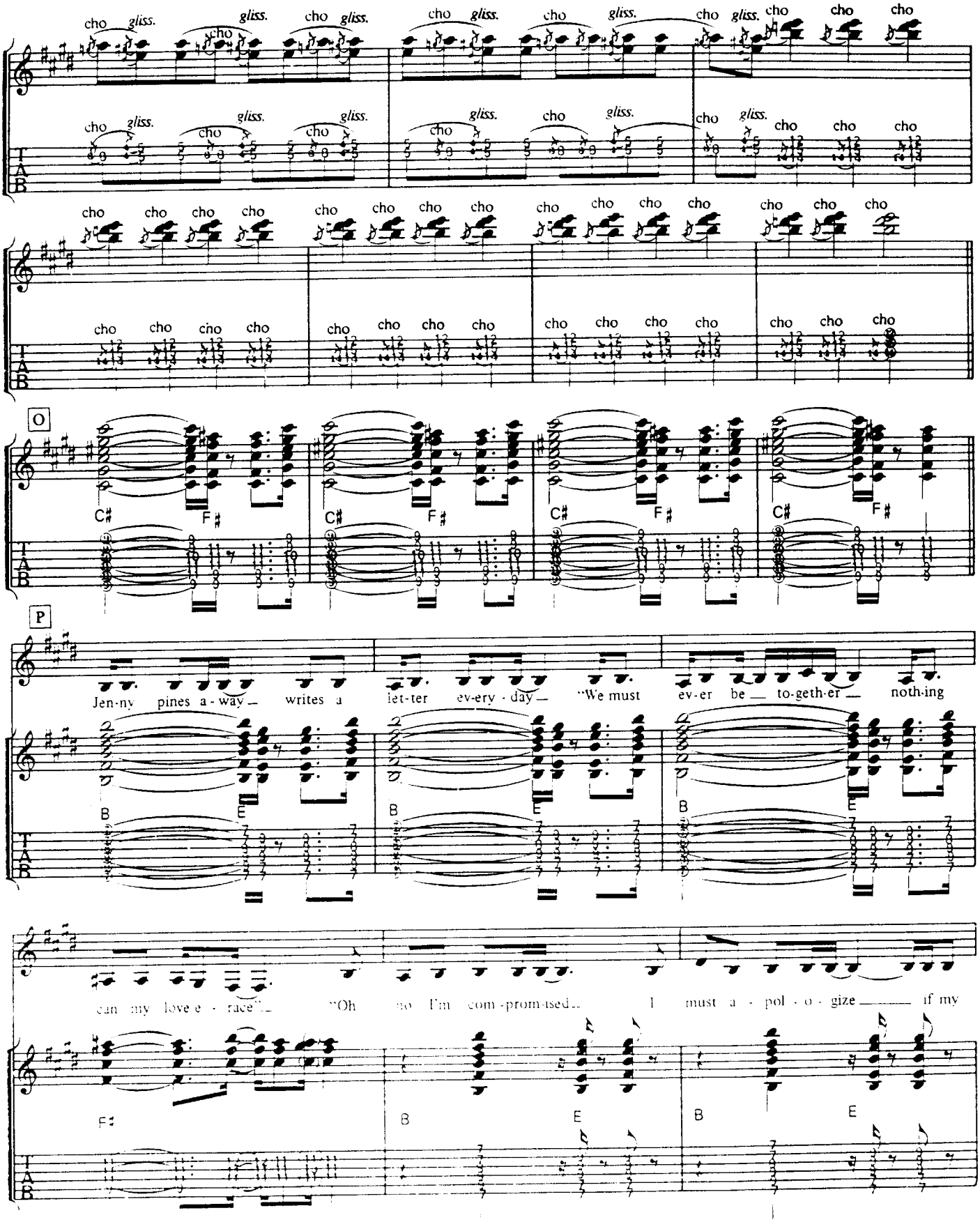


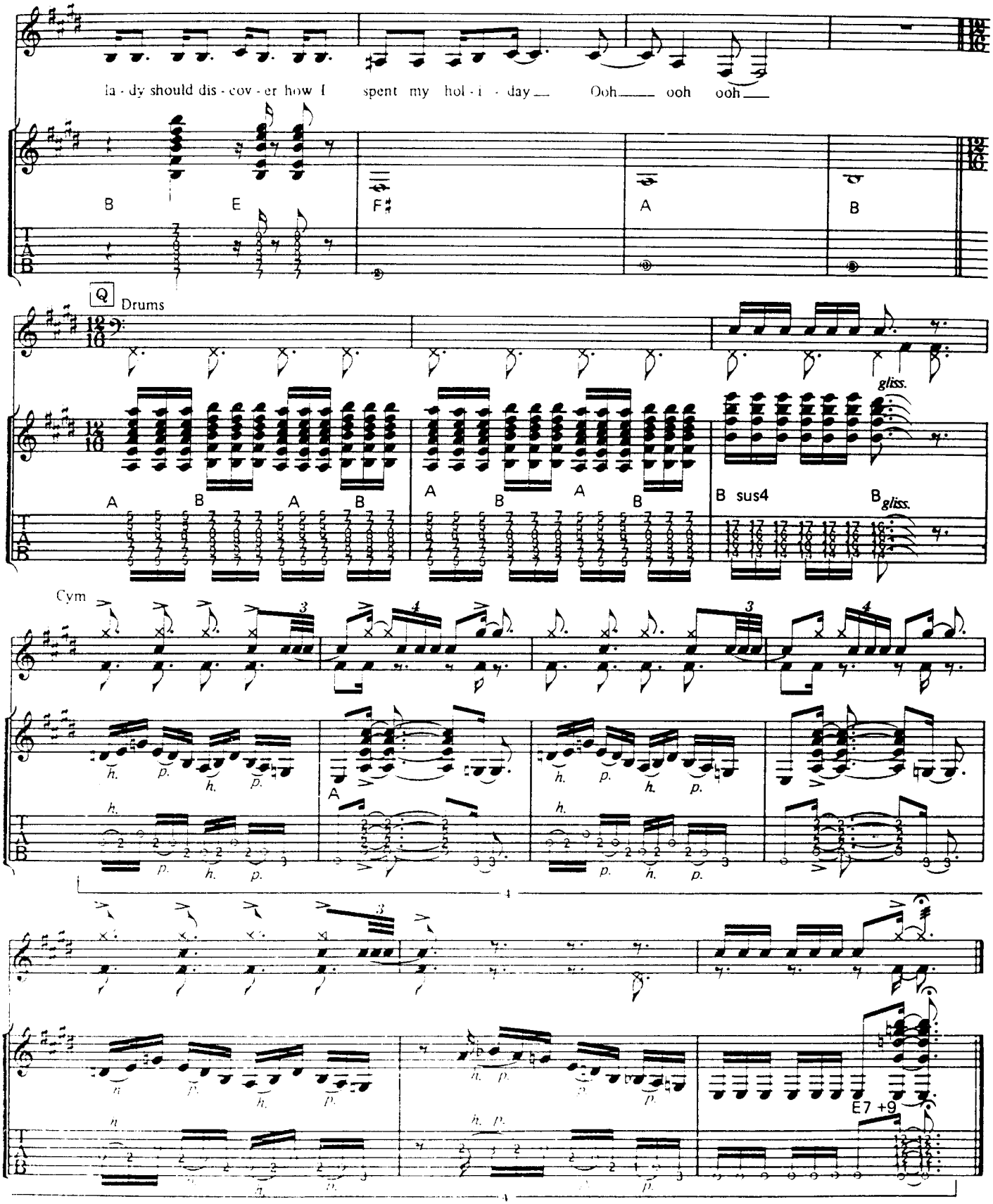

M6


C
B♭(onC)


M7
C
F(onC) C F(onC)


C
C
F(onC)
F(onC)
gliss.
M8
N
cho
gliss.


cho gliss.
O
C♯ F♯
P
Jen-ny pines a-way writes a let-ter ev-ery-day "We must ev-er be to-geth-er noth-ing
B E
can my love e-race" "Oh no I'm com-prom-ised I must a-pol-o-gize if my
F♯ B E


la - dy should dis - cov - er how I spent my hol - i - day Ooh ooh ooh
B E F♯ A B
Q Drums
gliss.
A B A B A B A B B sus4 B gliss.
Cym
h. p.
E7 +9

KEEP YOURSELF ALIVE

Fom the Album 'Queen Live Killers'

GENERAL OBSERVATIONS

The intro to this song, although fairly simple, needs some careful 16th note picking and plenty of attention to your timing when bending the two note chords that occur in the theme. I should also add that you would do well to try and capture the expectant atmosphere that the guitar playing creates in this intro.

The guitar solo, typically, features an Echoplex but one way round this would be to use an ordinary echo chamber instead, and set it on a long delay time.

'Keep Yourself Alive' was composed by Queen in their early days so it doesn't have the level of complexity you would find in some of their later numbers such as 'Brighton Rock' or 'Bohemian Rhapsody', but elements such as the drum solo, do tend to steer it away from the simple verse/chorus format and hint at the multi-passage structures that were to come later.

SOUND PRODUCTION

The effects this song calls for are a phase shifter, an equaliser and an echo unit. The phase pedal will certainly be necessary to reproduce the guitar sound on the intro and if you have a stereo facility on your phaser then you can use stereo panning to great effect. Two good brands I would recommend are the Electroharmonix 'Small Stones' and the MXR 'Phase 100', and it would also be a nice idea to mix it in with a flanger. Set your equaliser to bring out the middle to higher frequency range and set the echo unit to give you a single note repeat over a long delay time. Your amplifier settings should be number 8 for both treble and middle, number 2, and reverb at 3. For the guitar you're using, if it's a Les Paul, switch the rear pick up on and set the volume and tone controls to 10; if it's a BM 900 set the front and middle pick ups to 'normal', leaving the rear pick up 'off'. Again as with most of Queen's songs I don't feel that a Strat or a Telecaster will allow you to obtain the kind of rich guitar tone that will do justice to your playing with this particular music.

Try listening to to the original version from the album "Queen". If you can find another willing guitarist it might be interesting to try to recreate some of the over dubbed guitar work though it's probably a more exciting prospect to recapture the solo guitar of "Live Killers".

USEFUL PLAYING HINTS

①: This is where the theme commences. A good fingering would be the middle finger at 3/7, the ring finger at 2/7 and on the 5th fret use your index finger to hold down the B and G strings together.

[A]: Ensure to get well on top of the rhythm, keeping it nice and tight for this verse passage.

[B]: The chord progression is effective but technically quite straight forward so try and include all the little fills and counter melodies in your playing.

[C]: Give these first position chords a good thwack when you play them.

②: The fingering to follow here is index finger on the 2nd fret, middle finger on the 3rd fret and ring finger on the 4th fret and use you ring finger again for the ascending glissando to the 7th fret. In the next bar hold down the 7th fret notes with the index finger and the 9th fret ones with the ring fingers.

③: Use your index finger for the 5th fret and your ring finger for the 7th fret.

④: These two note harmonies should be played with the ring and middle fingers using glissando to slip into position.

[F]: This is the guitar solo part that employs the Echoplex.

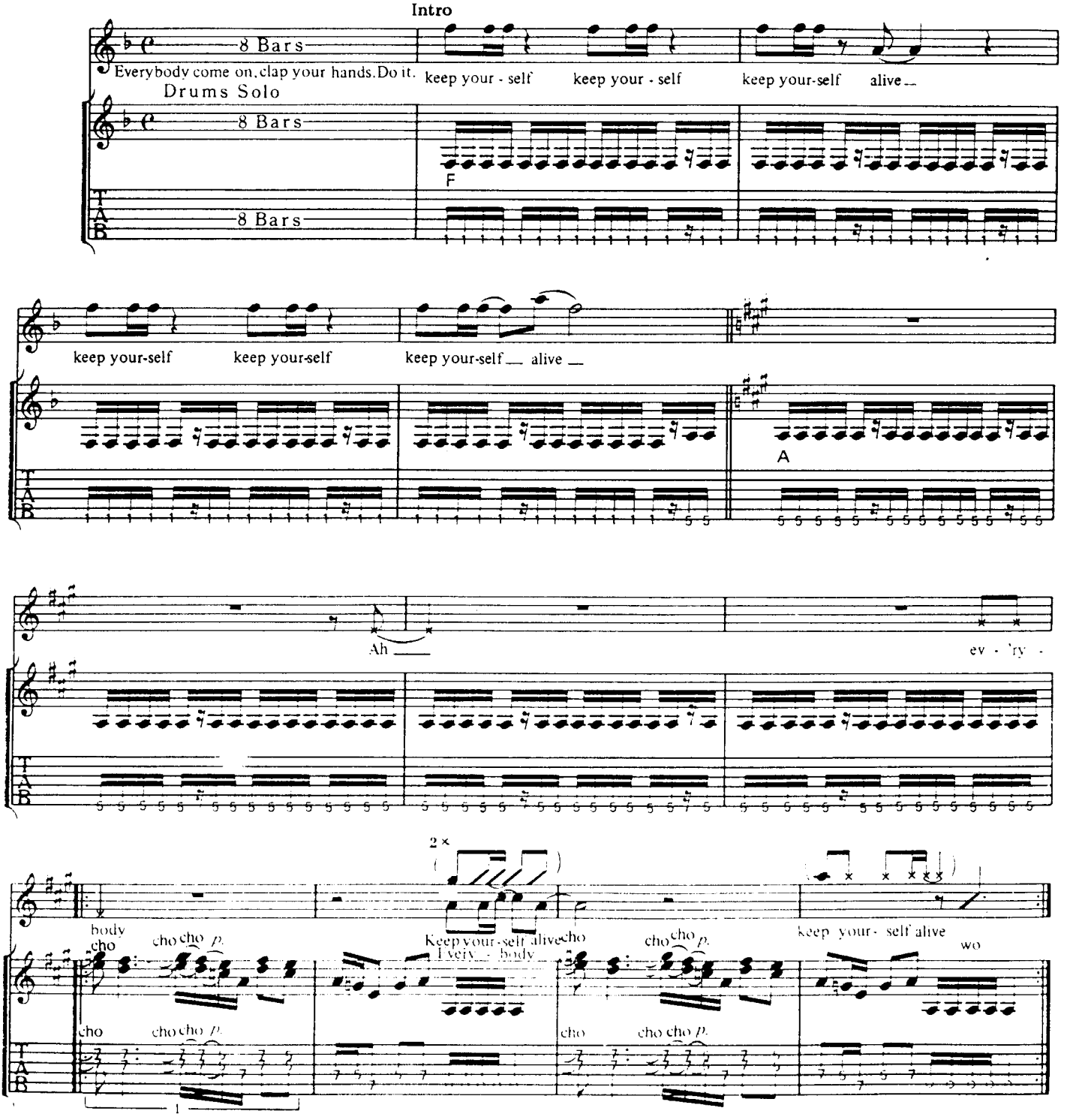
⑤: Finger this bit as follows; ring finger on the 13th fret, index , middle and ring fingers for frets 10, 11 and 12. Next use the little finger on the 17th fret, the middle finger on the 15th fret and the index finger on the 13th fret, then the middle finger for the 14th fret and the index finger for the 12th fret. Certainly if you find a more comfortable fingering for this phrase then by all means use it.

⑥: This is an important phrase and the fingering order goes index,middle and little fingers, twice over for the first six notes, and then move into position for the rest of the ascending line using index, middle, ring, little, index, middle and ring.

KEEP YOURSELF ALIVE

Fom the Album 'Queen Live Killers'

Words and Music by Brian May



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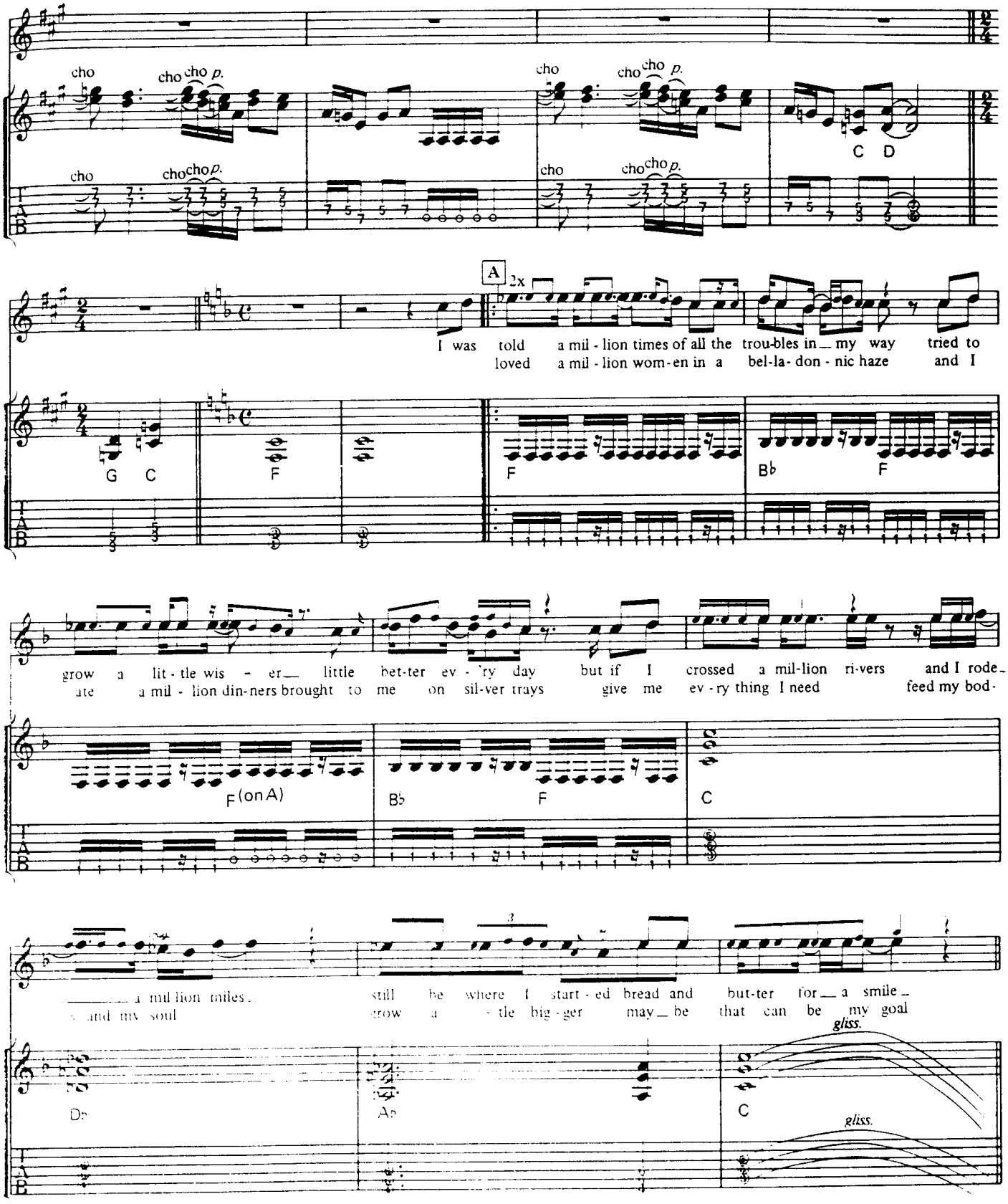
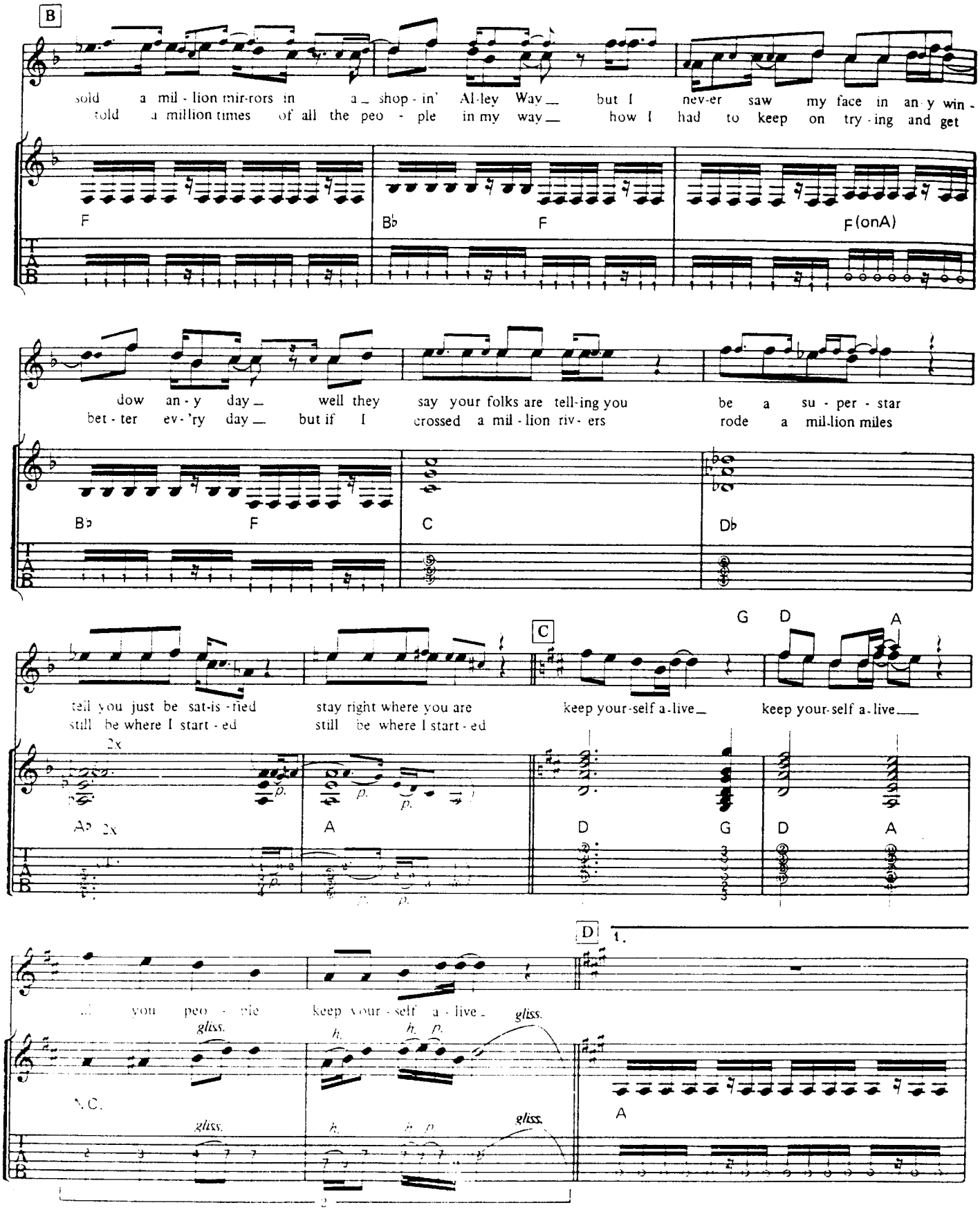
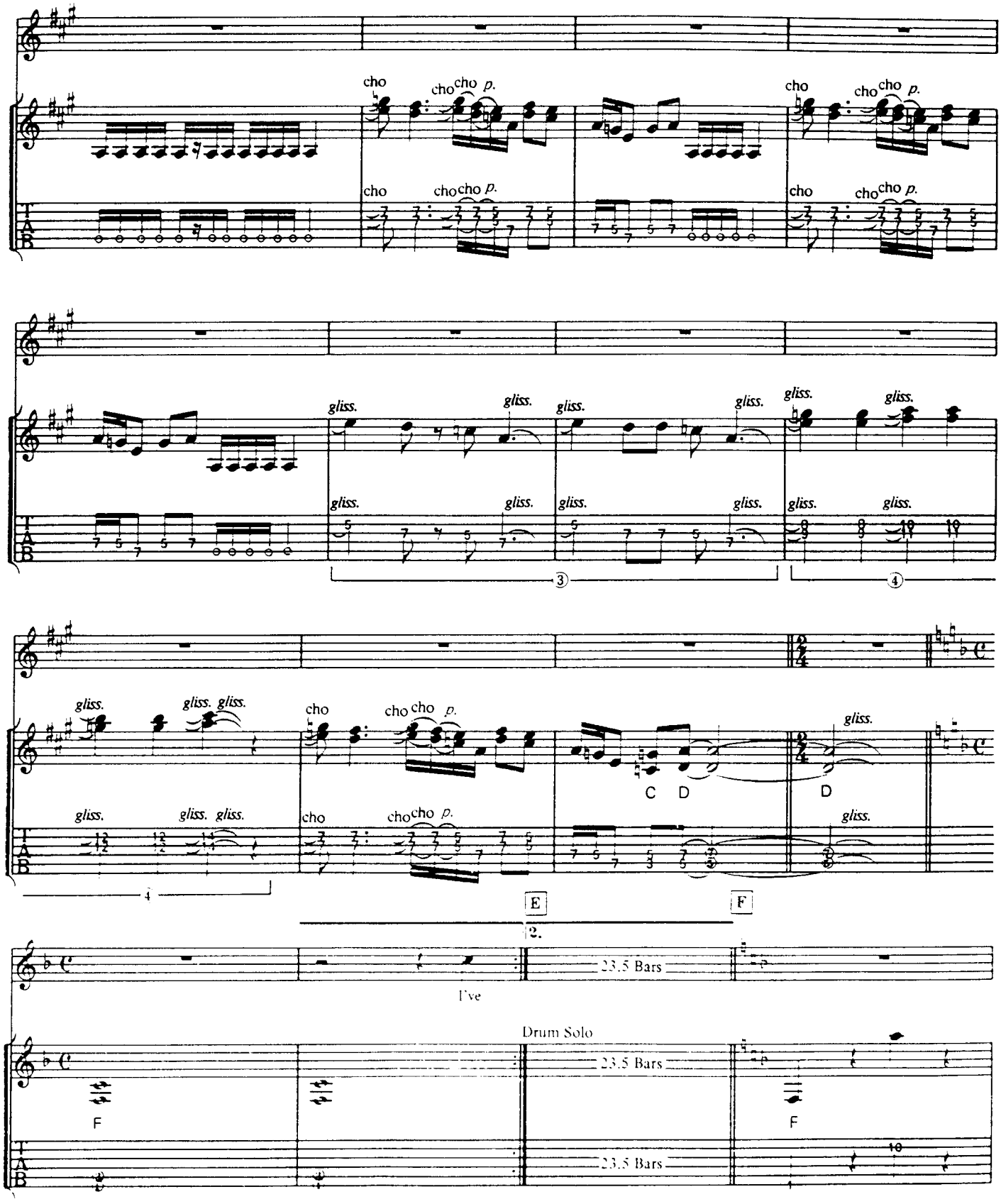
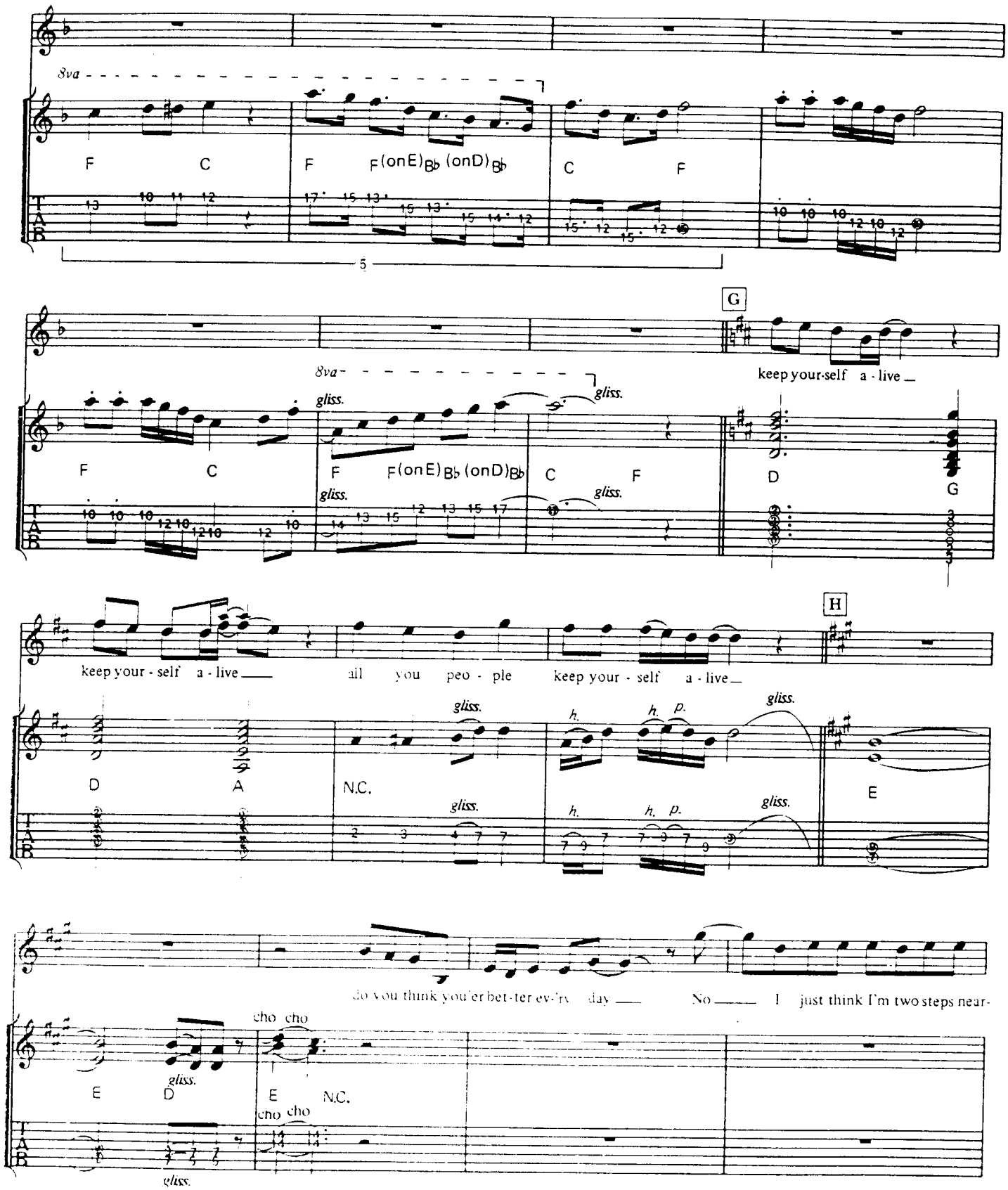
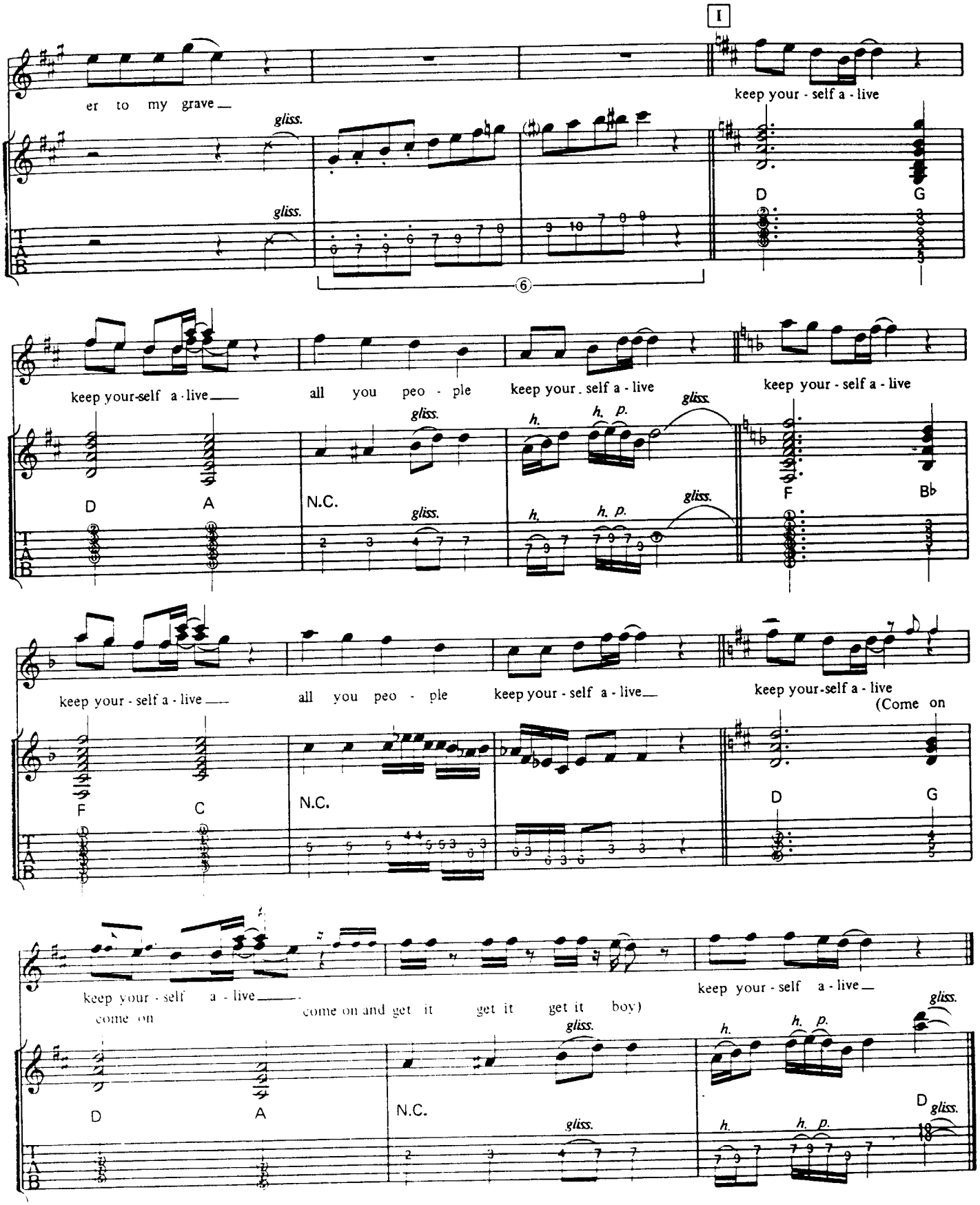

cho
cho
cho p.
C D
A
2x
I was told a mil - lion times of all the trou-bles in my way tried to
loved a mil - lion wom-en in a bel-la- don - nic haze and I
G C
F
F
B♭ F
grow a lit - tle wis - er little bet-ter ev - 'ry day but if I crossed a mil-lion ri-vers and I rode
ate a mil - lion din-ners brought to me on sil-ver trays give me ev - ry thing I need feed my bod-
F (on A)
B♭ F
C
a mil lion miles
and my soul
still be where I start - ed bread and but-ter for a smile
grow a - tle big - ger may be that can be my goal
3
gliss.
gliss.
D♭
A♭
C


B
sold a mil - lion mir-rors in a_ shop - in' Al-ley Way_ but I nev-er saw my face in an-y win -
told a million times of all the peo - ple in my way_ how I had to keep on try - ing and get
F B♭ F F(onA)
dow an - y day_ well they say your folks are tell-ing you be a su - per - star
bet - ter ev-'ry day_ but if I crossed a mil - lion riv- ers rode a mil-lion miles
B♭ F C D♭
C
G D A
tell you just be sat-is - fied stay right where you are keep your-self a-live_ keep your-self a-live_
still be where I start - ed still be where I start - ed
2x
A♭ 2x A D G D A
D
1.
... you peo - ple Keep your - self a - live_
gliss. h. h. p. gliss.
N.C. A
gliss. h. h. p. gliss.


cho
cho cho p.
gliss.
C D
D
E
F
2.
23.5 Bars
I've
Drum Solo
F


8va
F C F F(onE)Bb (onD)Bb C F
5
G
keep your-self a - live
gliss.
F C F F(onE)Bb (onD)Bb C F D G
H
keep your - self a - live all you peo - ple keep your - self a - live
D A N.C. E
h. p.
do you think you'll be bet-ter ev-'ry day No I just think I'm two steps near-
cho cho
E D E N.C.


I
er to my grave
keep your - self a - live
gliss.
D
G
keep your-self a - live
all you peo - ple
keep your - self a - live
keep your - self a - live
h.
p.
D
A
N.C.
F
B♭
keep your - self a - live
all you peo - ple
keep your - self a - live
keep your-self a - live
(Come on
F
C
N.C.
D
G
keep your - self a - live
come on
come on and get it get it get it boy)
keep your - self a - live
D
A
N.C.
D

BOHEMIAN RHAPSODY

From the Album 'Queen Live Killers'

GENERAL OBSERVATIONS

'Bohemian Rhapsody', without doubt one of Queen's best known hits, displays the kind of stylistic variation that Brian May can deliver, from pop and hard rock to self-mocking, semi-operatic classicism. Certainly, the careful thought put into the guitar part in terms of texture and harmony is a good example of Queen's extroverted and confident ability to create very strong passages of music.
On points of technique the piano arpeggios will need some careful picking and the single note guitar lines will require a very sure hand to execute the bent notes and three finger slurs, generally accompanied by excessive, weeping vibrato. The solo part on the live version is far more delicately played than on the studio version but it would be worth your while to listen to both.
The song contains five different melodic passages. on "Live Killers" they omit the first one and on the third section they use backing tapes entirely to reproduce the grand scale choral lines. Playing pre-recorded sections of music through the PA in this way calls for split second timing so it's not an easy thing to do. The fourth section contains a mixture of two and three beat triplets. If this gives you any problems go to the score and play through this part very slowly, counting out the beats. When you come across a two beat triplet you need to feel for the 1st and 3rd beats of the triplet group. Lastly try and obtain a variety of different tone colours from your instrument and don't forget to vary the stroke and attack of you right hand picking when tackling the different parts of the song. When playing multi-passage music such as this, it's vital to achieve real contrast between each passage in terms of mood, colour, intensity etc., otherwise the music will just come across as cluttered and needlessly complicated.

SOUND PRODUCTION

The effects you want are equaliser, chorus ensemble and phase shifter. Use the equaliser to increase the middle and frequencies to enrich the tone. The chorus ensemble should ideally have a stereo output and the phasing should be set at a slow rate with a shallow intensity. The total sound would be best controlled from the chorus ensemble.
Again, if your wallet's up to it I would strongly recommend that you use two amps. The best sequence to use when rigging up your guitar and all these effect to the amplifier is Guitar → Equaliser → Phaser → Chorus → Amplifier.
The amp settings can be fairly flexible but I would suggest something like Master volume at 8, channel volume at 8, treble at 8, middle at 8, bass at 4 and reverb at 3. For Les Paul guitars use mainly the rear pick up with the volume and tone full up, though turn down a shade for the arpeggios maybe as far as 5 or less. For the BM 900 set the front and middle pick ups to 'reverse' for the arpeggios and back to 'normal' for the rest of it.
Always attempt to get a good balance with the other instruments in the ensemble, especially for this number.

USEFUL PLAYING HINTS

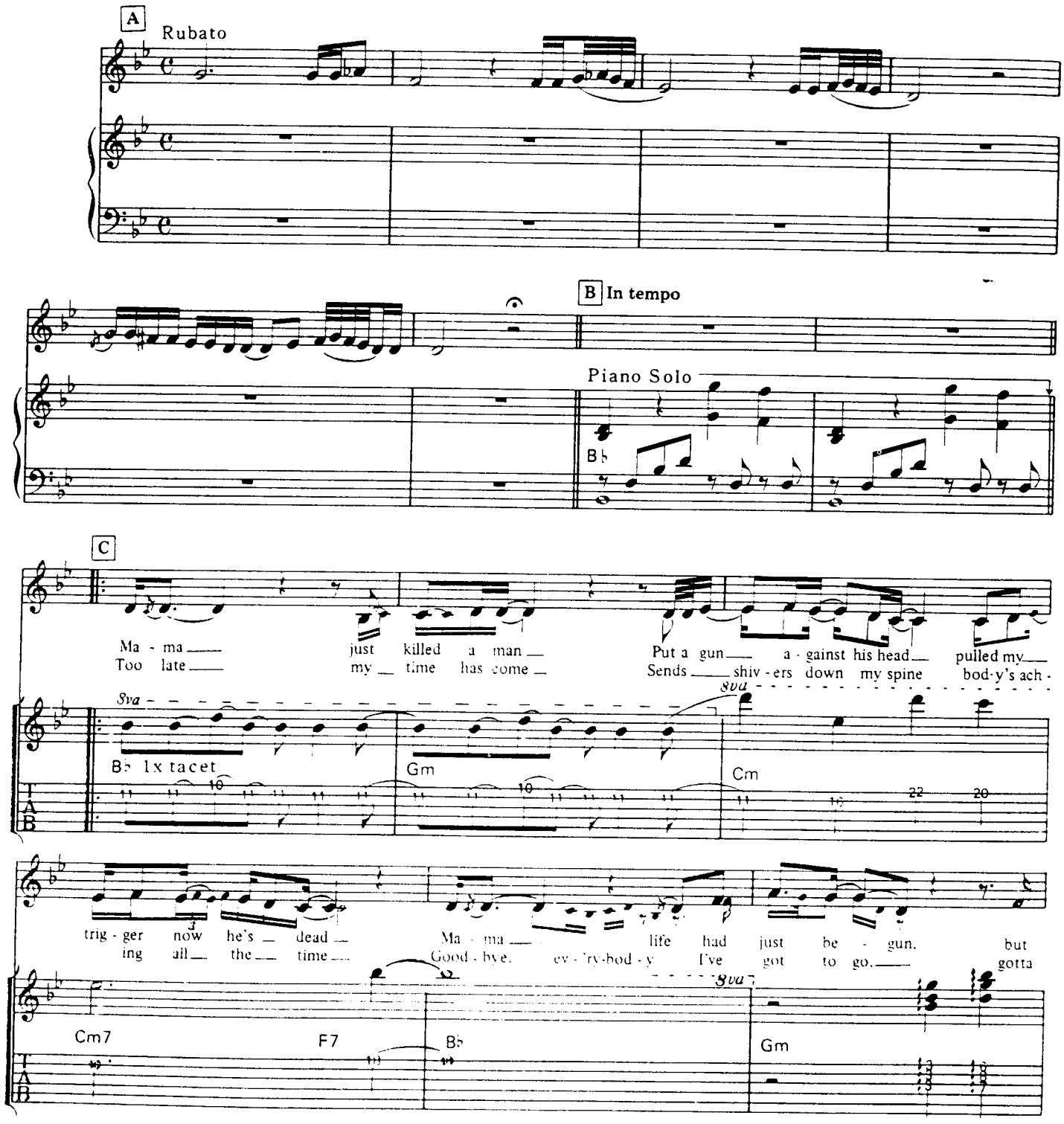
①: Use fingering as follows; index finger on 4/8, ring finger bending on 3/10, index finger on 3/8, ring finger on 2/11, little finger on 3/12, then index finger on 2/8 and glissando to 13th fret. Then continue with the middle finger for the 15th fret and the ring finger for the 16th fret.
②: And again; ring finger on 2/16 and glissando to 18th fret. Then index finger on 1/16 and ring finger on 1/18.
③: This part is quite hard.Use a mixture of hammering-on and pulling-off and finger frets 15 to 18 with index, middle, ring and little fingers.
④: The basic fingering here is the same as I've just mentioned but the final string bends on 1/18 should be executed with the ring finger.
[F] [G]: These are the taped sections.
[H] [I]: Again tapes are being used.
[J]: Brian begins to play from this point. Position the guitar chords as indicated on the tabulation.
⑤: This is where those two beat triplet patterns occur. Finger frets 3 to 6 with the index, middle and ring or little fingers.
⑥: Use your little finger to slide the glissando from 5/6 to 5/8 which will put you in position to apply the index finger for the 5th fret notes, the middle finger for the 6th fret and the little finger for the 8th fret.
⑦: Finger this part with the ring finger on 4/8, the index finger on 4/6, the ring finger, again, on 5/8 and back to the index finger for 5/4. Then change position and use your little or ring finger for the C on 3/6.
⑧: Effect the glissando from 5/3 to 5/5 with your ring finger and then play the B flat on 3/3 with your index finger.
⑨: The fingering order here is index, middle, little, middle and ring. Change position to get your index finger to the C

sharp on 2/2 and play the remaining notes with the fingering order of ring, index, ring and little finger.
(10): Use your index finger for the 3rd fret, your middle finger for the 4th fret and your little finger for the 6th fret.
(11): Use your index finger for the 3rd fret, your ring finger for the 5th fret and your little finger for the 6th fret.
[N]: This phrase, which forms a climax to the piece, should be played dramatically and powerfully.
(12): Bar both the B and G strings with your index finger at the 8th fret and then employ your little finger on 2/11, change position and use the ring finger on 4/8, the middle finger on 3/7 and the index finger on 2/6. Remember these are arpeggios or broken chords and so it's best to play them as such. Finally finger the bent note on 2/9 with you ring finger.
(13): And lastly use the ring finger on 4/10, bar the G and B strings at the 8th fret with your index finger and hit the bend at 2/11 with the ring finger.
Most of the melodies and instrumental lines in this song are based on quite ordinary scales and the fingering will be fairly logical so really it's more a question of getting the right kind of dramatic quality in your playing rather than grappling with difficult guitar lines.

BOHEMIAN RHAPSODY

From the Album 'Queen Live Killers'

Words and Music by Freddie Mercury



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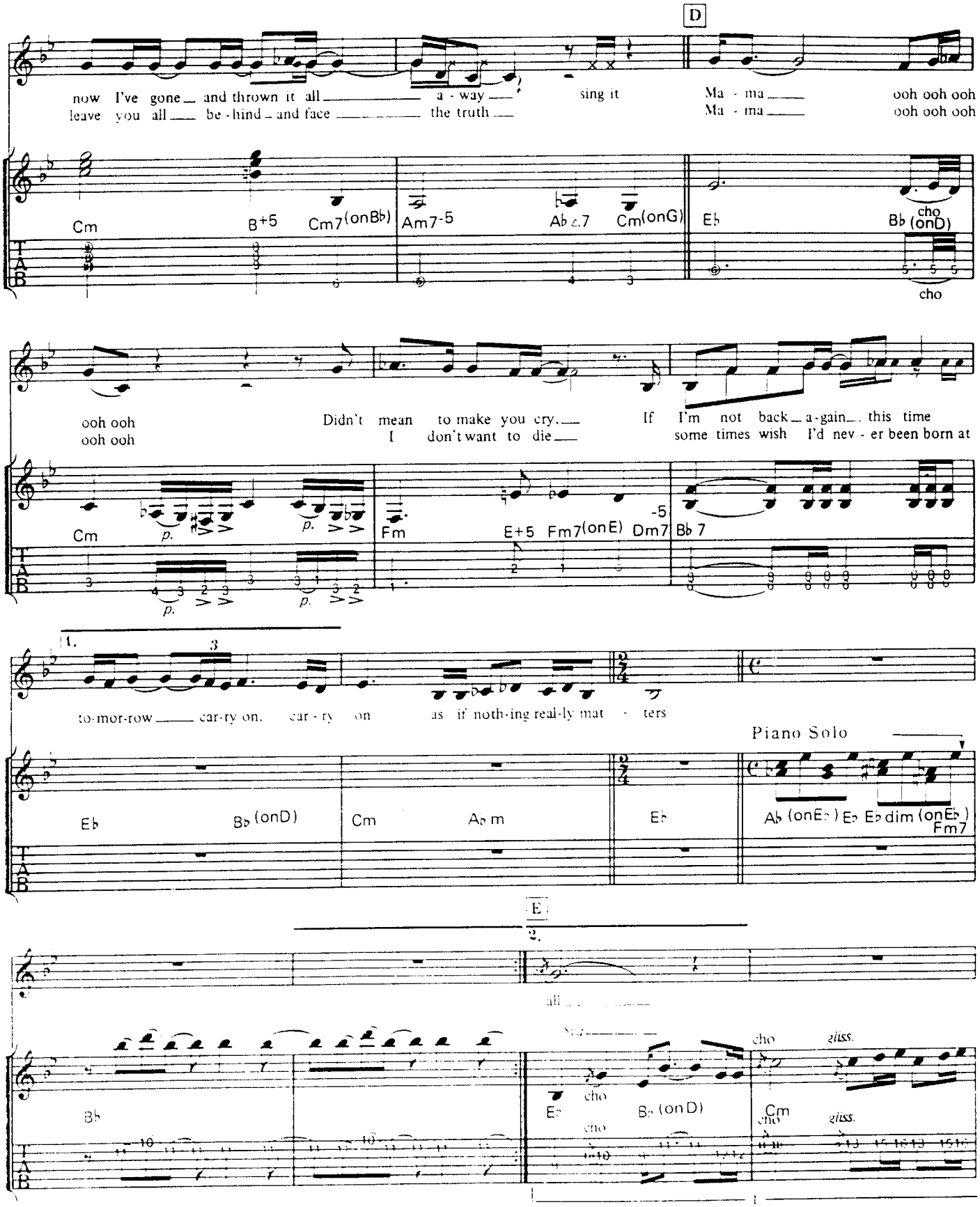
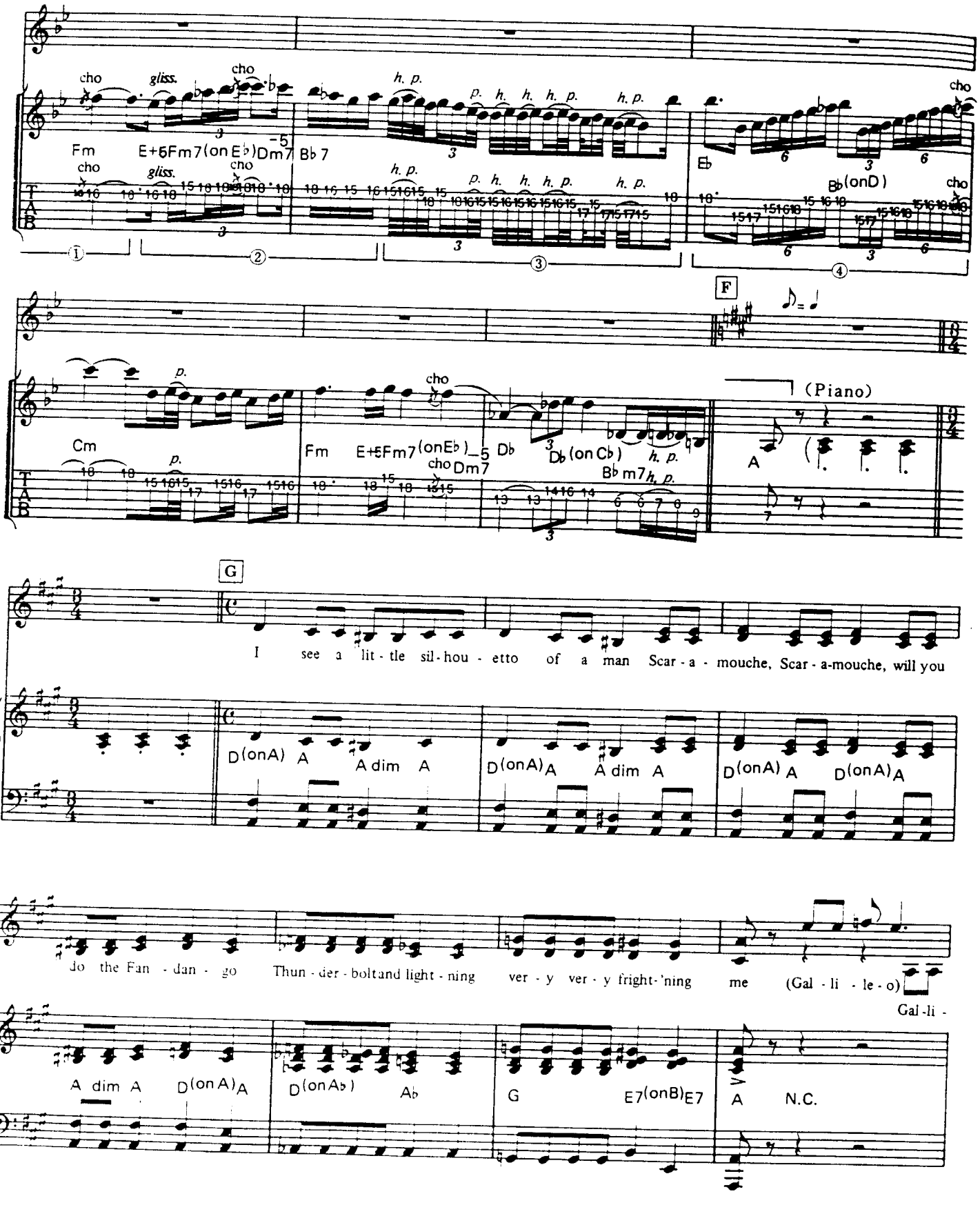
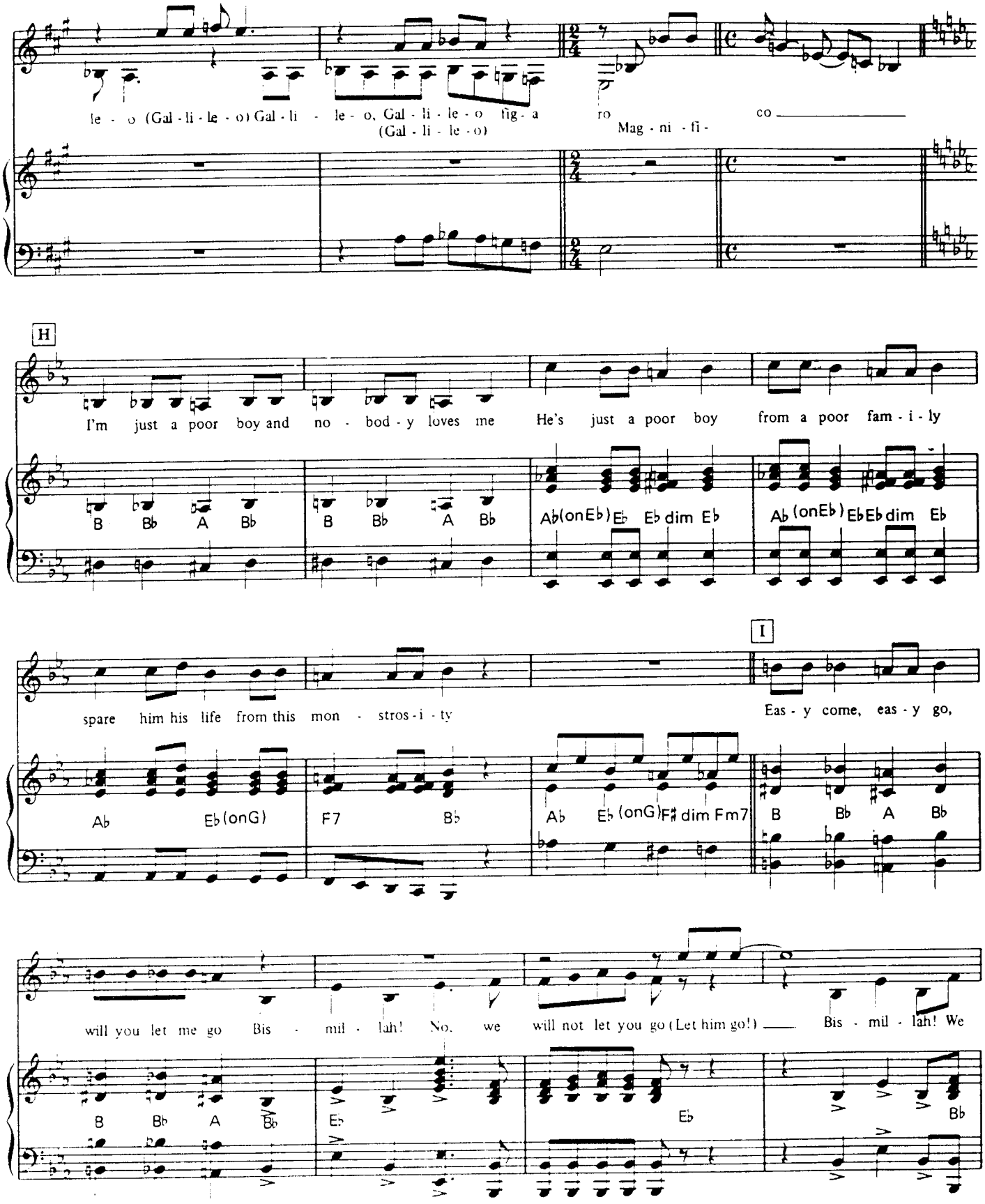
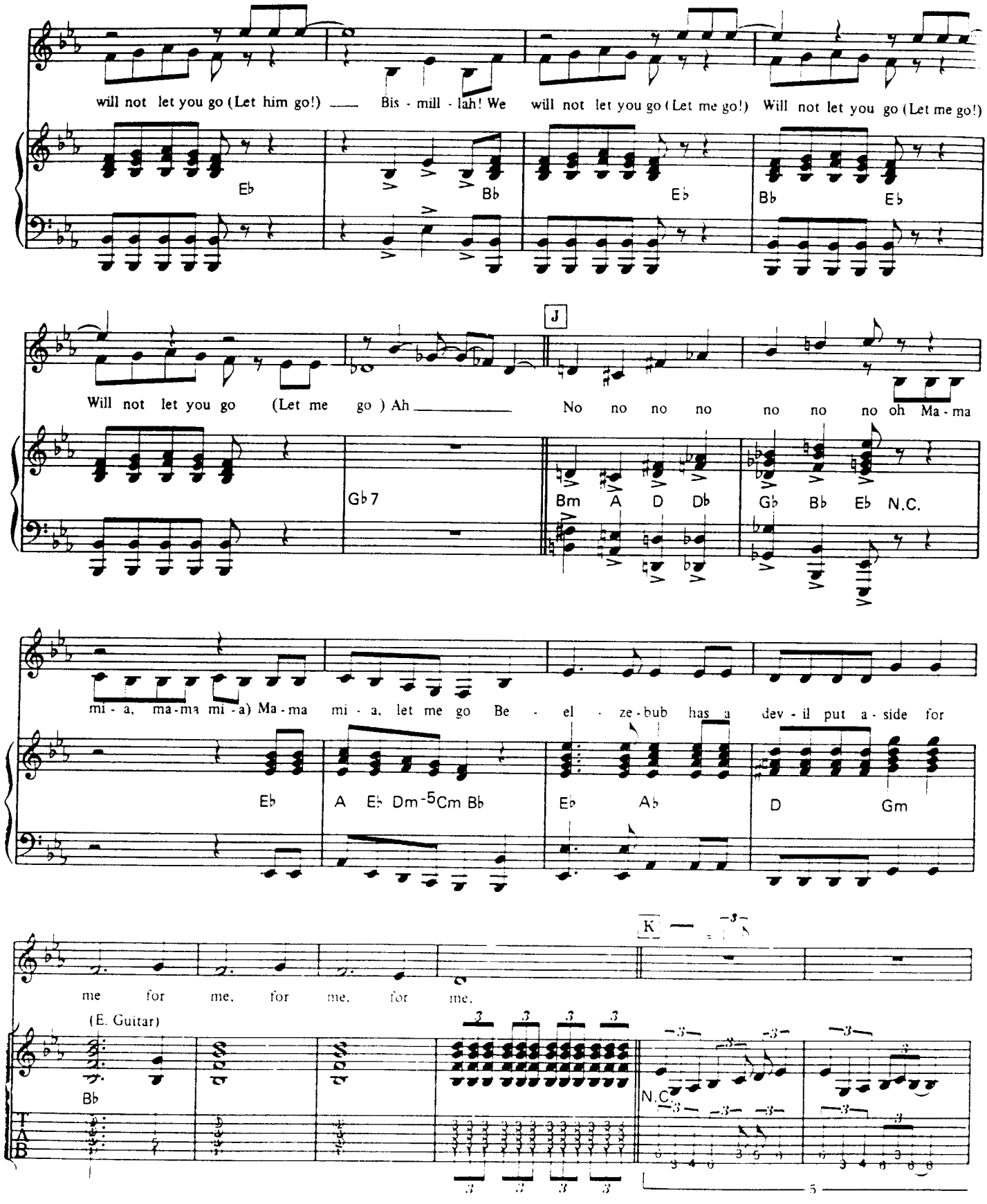
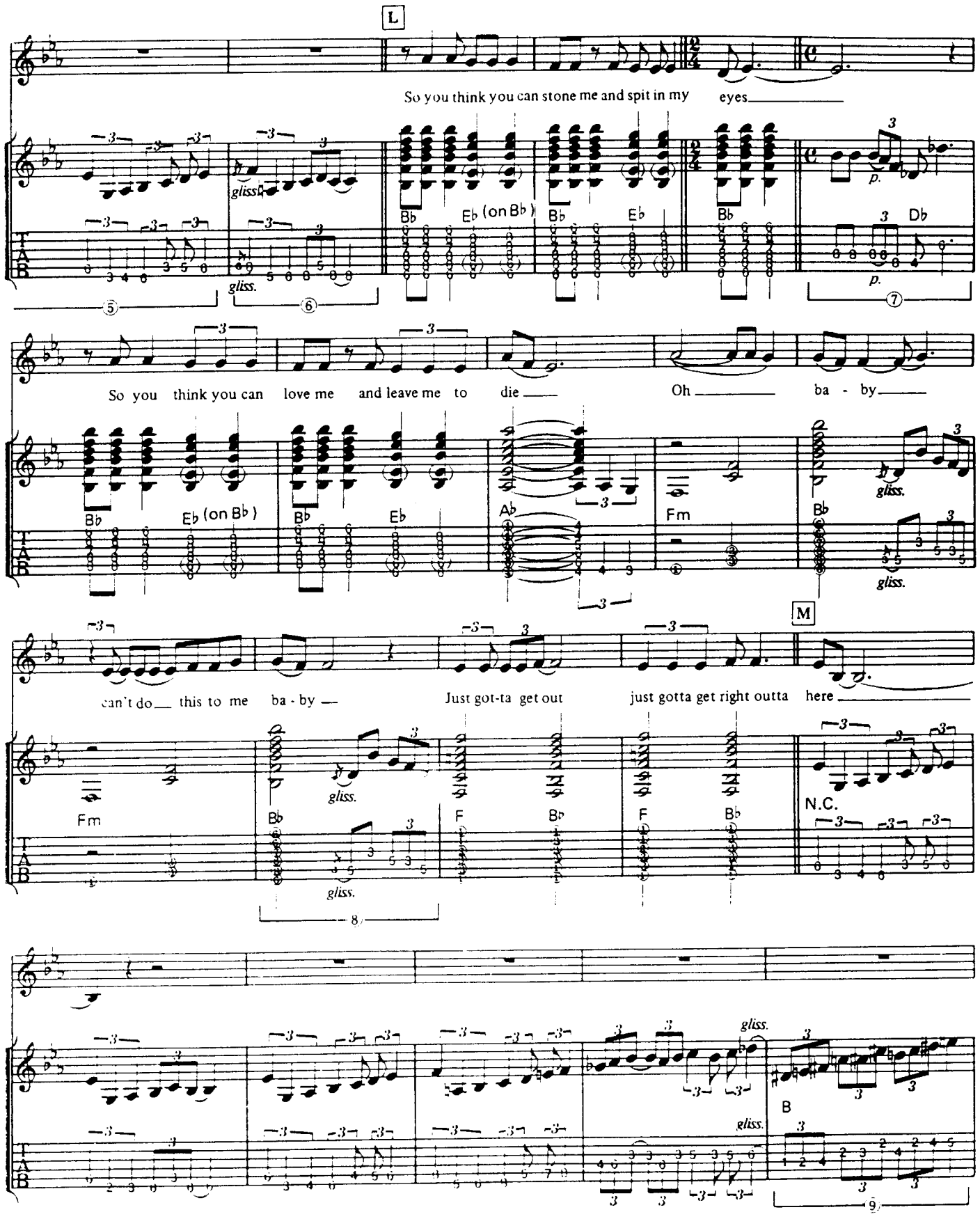
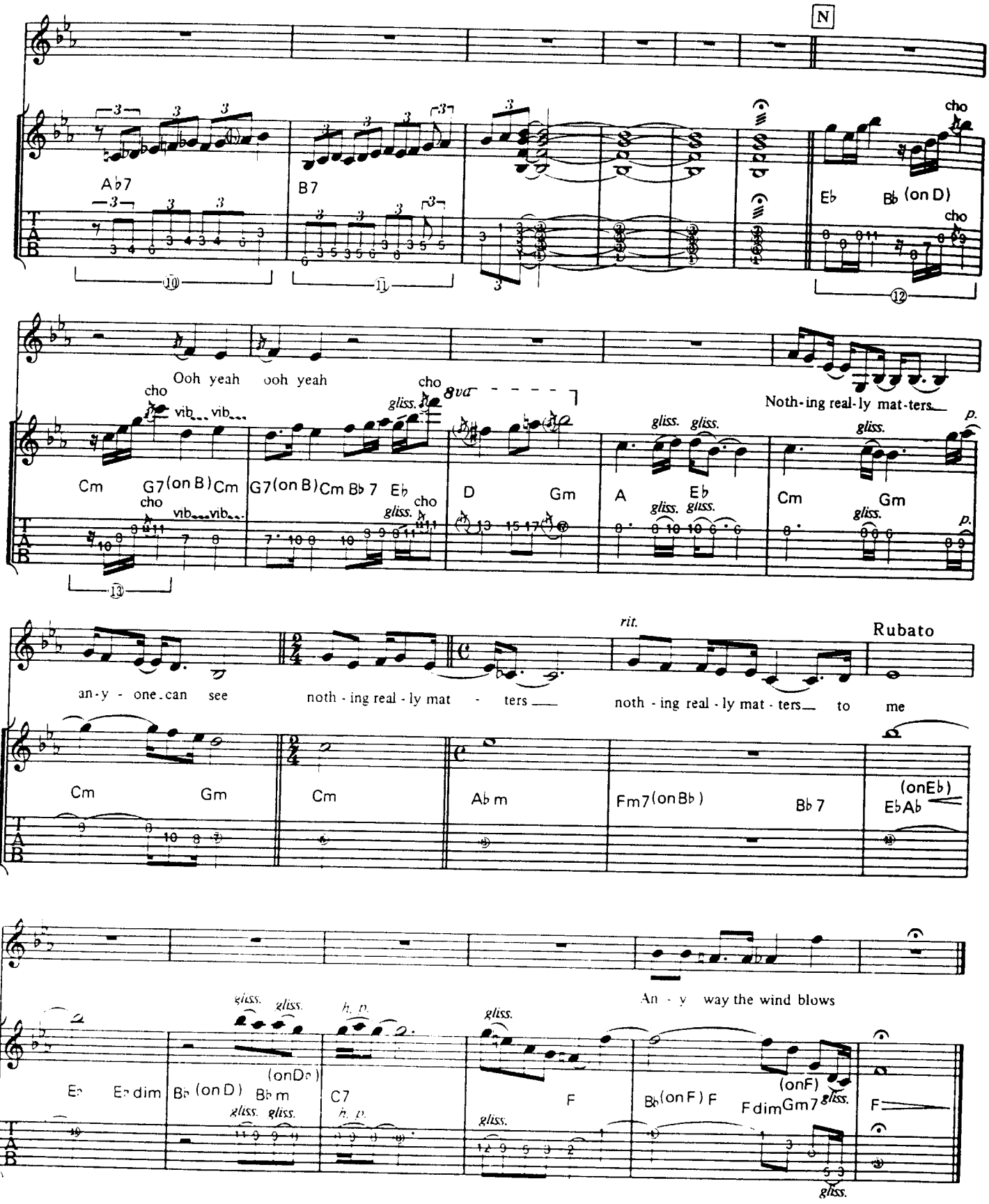

D
now I've gone and thrown it all a - way sing it
leave you all be - hind and face the truth
Ma - ma ooh ooh ooh
Ma - ma ooh ooh ooh
Cm B+5 Cm7(onB♭) Am7-5 A♭7 Cm(onG) E♭ B♭ (onD)
cho
ooh ooh
ooh ooh
Didn't mean to make you cry, If I'm not back a-gain this time
I don't want to die some times wish I'd nev - er been born at
Cm Fm E+5 Fm7(onE) Dm7 B♭7
1.
to-mor-row car-ry on, car - ry on as if noth-ing real-ly mat - ters
Piano Solo
E♭ B♭ (onD) Cm A♭m E♭ A♭ (onE♭) E♭ E♭dim (onE♭) Fm7
E
2.
all
B♭ E♭ B♭ (onD) Cm
cho
gliss.


cho
gliss.
Fm
E+5Fm7(on E♭)
Dm7
B♭7
h. p.
E♭
B♭(onD)
F
(Piano)
Cm
Fm
E+5Fm7(onE♭)
Dm7
D♭
D♭(on C♭)
B♭m7
A
G
I see a lit - tle sil - hou - etto of a man Scar - a - mouche, Scar - a-mouche, will you
D(onA) A A dim A
do the Fan - dan - go Thun - der - bolt and light - ning ver - y ver - y fright - 'ning me (Gal - li - le - o)
Gal - li -
A dim A D(onA) A
D(onA♭) A♭
G E7(onB) E7
A N.C.


le - o (Gal - li - le - o) Gal - li - le - o, Gal - li - le - o fig - a ro co
(Gal - li - le - o)
Mag - ni - fi -
H
I'm just a poor boy and no - bod - y loves me
He's just a poor boy from a poor fam - i - ly
B Bb A Bb
B Bb A Bb
Ab(onEb) Eb Eb dim Eb
Ab (onEb) Eb Eb dim Eb
spare him his life from this mon - stros - i - ty
I
Eas - y come, eas - y go,
Ab Eb(onG) F7 Bb
Ab Eb (onG) F# dim Fm7
B Bb A Bb
will you let me go Bis - mil - lah! No, we will not let you go (Let him go!) Bis - mil - lah! We
B Bb A Bb
Eb
Eb
Bb


will not let you go (Let him go!) Bis - mill - lah! We will not let you go (Let me go!) Will not let you go (Let me go!)
Eb Bb Eb Bb Eb
J
Will not let you go (Let me go) Ah No no no no no no no oh Ma - ma
Gb7 Bm A D Db Gb Bb Eb N.C.
mi - a, ma - ma mi - a) Ma - ma mi - a, let me go Be - el - ze - bub has a dev - il put a - side for
Eb A Eb Dm-5Cm Bb Eb Ab D Gm
K
me for me, for me, for me.
(E. Guitar)
Bb
N.C.
T
A
B


L
So you think you can stone me and spit in my eyes
gliss.
Bb
Eb (on Bb)
Bb
Eb
Bb
p.
Db
So you think you can love me and leave me to die
Oh ba - by
Ab
Fm
M
can't do this to me ba - by
Just got-ta get out
just gotta get right outta here
F
N.C.
B


N
Ab7
B7
Eb
Bb (on D)
cho
Ooh yeah
ooh yeah
vib
gliss.
8va
Noth-ing real-ly mat-ters
Cm
G7(on B)Cm
G7(on B)Cm Bb 7 Eb
D
Gm
A
Eb
Cm
Gm
p.
rit.
Rubato
an-y - one can see
noth - ing real - ly mat - ters
noth - ing real - ly mat - ters to me
Ab m
Fm7(on Bb)
Bb 7
(onEb)
EbAb
An - y way the wind blows
h. p.
Eb
Eb dim
Bb (on D)
Bb m
(onDb)
C7
F
Bb(on F) F
F dim
Gm7
(onF)
T
A
B

DON'T STOP ME NOW

From the Album 'Jazz'

GENERAL OBSERVATIONS

The studio recording of 'Don't Stop Me Now' is really a scaled down version of the performance on "Live Killers" lacking the elaborate guitar work of the latter.
The solo break on the live album is particularly striking. with it's melodic flow and nicely crafted phrasing it's a good display of lyrical fluency rather than technical skill and, as always the rhythmic input is very solid. If you glance at the score it might appear that this guitar work is rather more complicated than it actually is. Most of it, however, is on familiar ground and the phrases should fall comfortably under your left hand on the fretboard.

SOUND PRODUCTION

The only effect you will need is a booster which you should apply to the mid and high frequency range. Apart from that it will be down to a good picking technique to deliver a nice filled out tone.
Set your amplifier controls to: master volume at 7, channel volume at 8, treble at 8, middle at 6, bass at 4, and reverb at 4. It might be wise to reduce the master volume a touch if you have any difficulty getting a even balance with other instruments and in any case these settings can only be an approximate guide so adapt them to suit your own needs. For Les Paul guitars use the rear pick up and turn the volume and tone up full. For the BM 900 switch the front pick up only on with volume and tone on 10. Try and avoid any growls or howls in your guitar tone as this one is basically a ballad and that needs a gentle, rather lush sound.

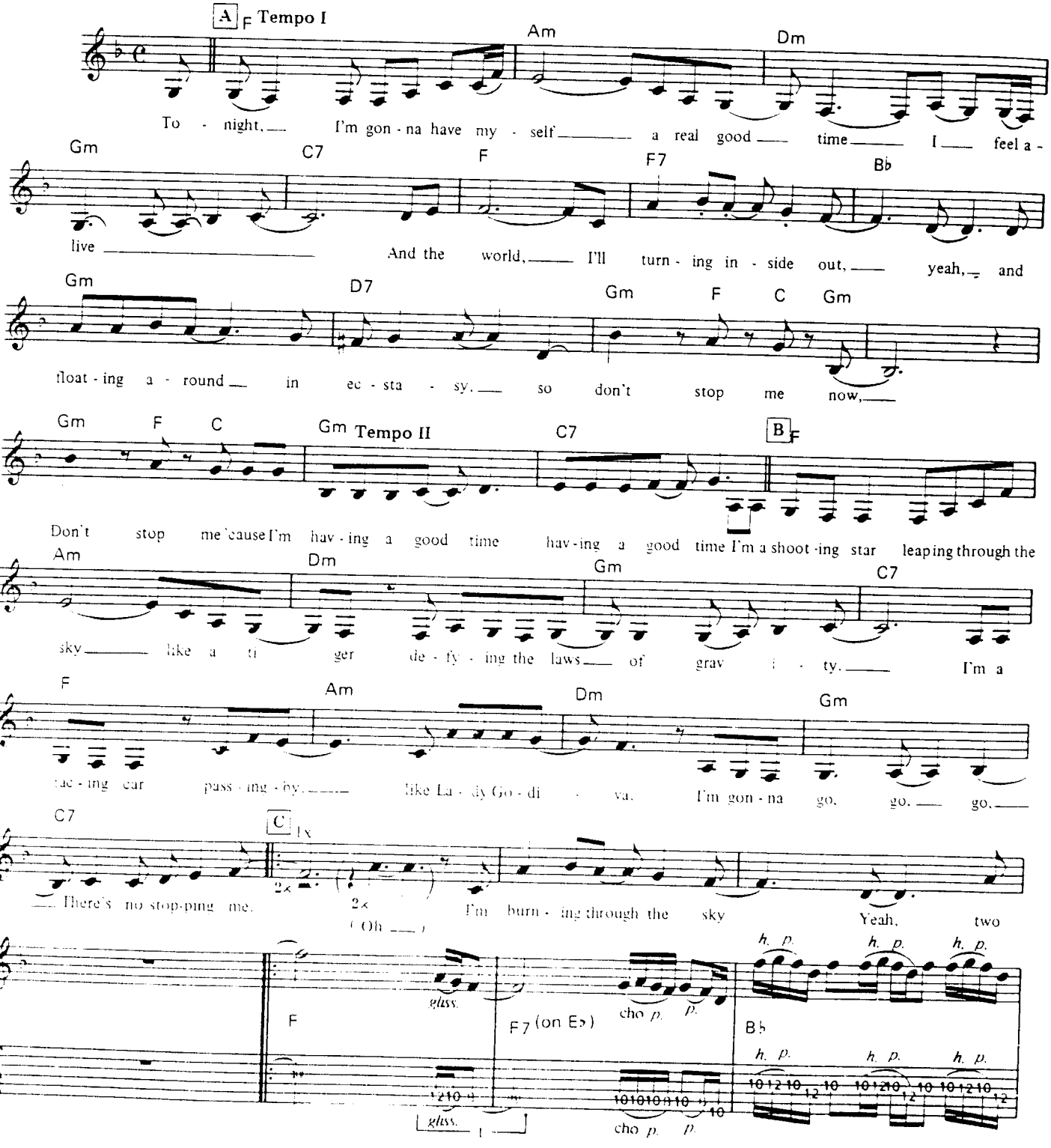
USEFUL PLAYING HINTS

In the studio version of this song Brian only plays the solo part in [I] and the counter melodies that occur in [C] & [D] whereas on "Live Killers" he adds a lot of chords to the guitar part.
①: Slide down a tone from the 12th fret using your ring finger and hold down the 8th fret with your index finger and continue with the same fingering.
②: Play these bent notes with your ring finger as this is a good finger to use for this technique.
③: For these two note chords apply your ring finger on 2/13 and the middle finger on 3/12.
[I]: Have a go at this solo, it's a very nice one.
④: As you'have to bend the string at the 12th fret use your index finger to finger the 10th fret, pulling-off to keep good time.
⑤: Use the index finger at the 9th fret, change position slightly and get the middle finger to the 10th fret. Then continue with the ring finger on 2/10, the index finger on 2/8 and the ring finger for the bend on 3/12. After that hold your position for 4 bars playing the bent C at 2/11 with your middle finger.
⑥: Change your position in this bar and play the 10th fret with your ring finger, the 8th fret with your index finger and then change position to play the bend on 3/12 with your ring finger and, finally, 3/10 with your index finger.

DON'T STOP ME NOW

From the Album 'Jazz'

Words and Music by Freddie Mercury



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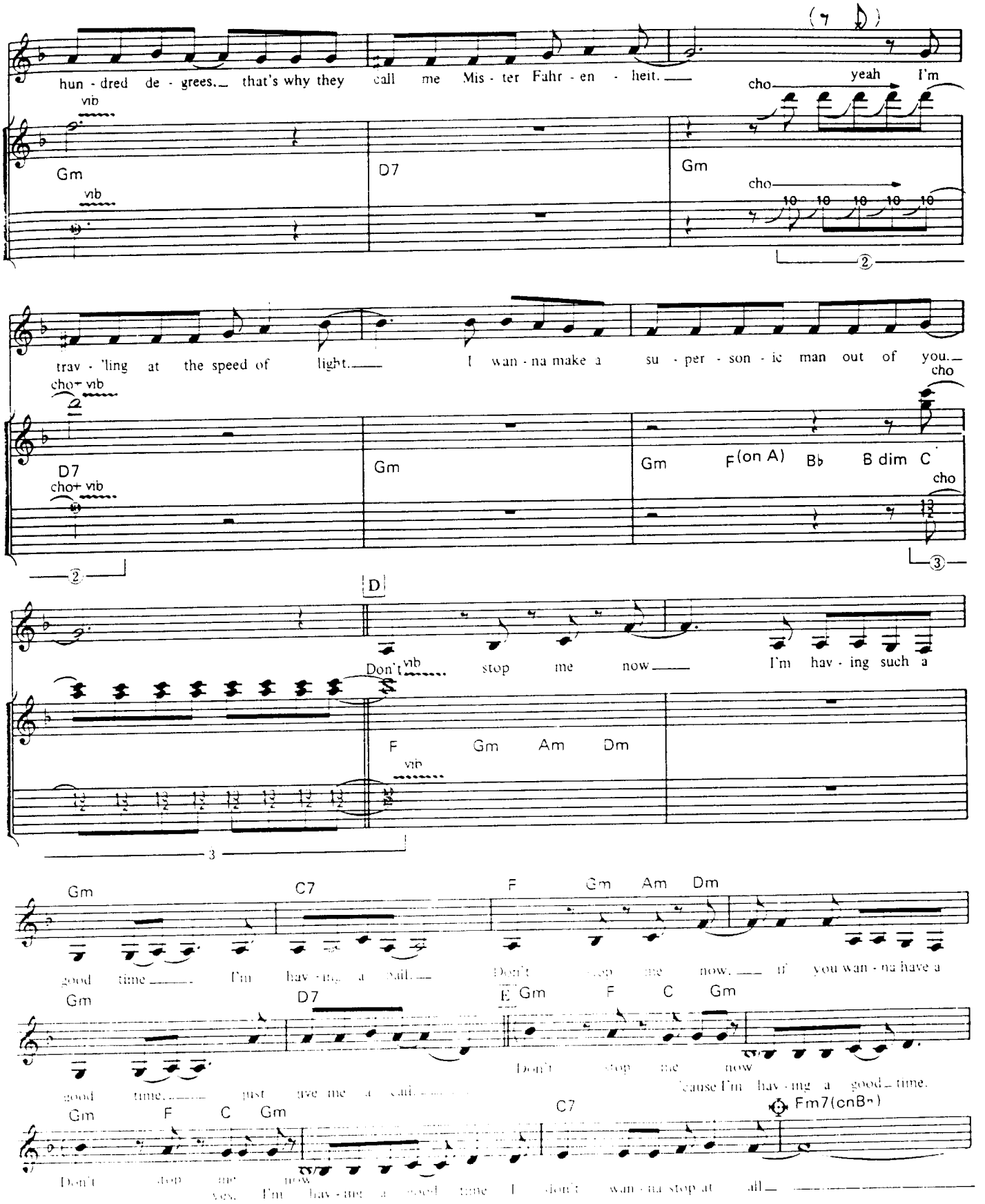
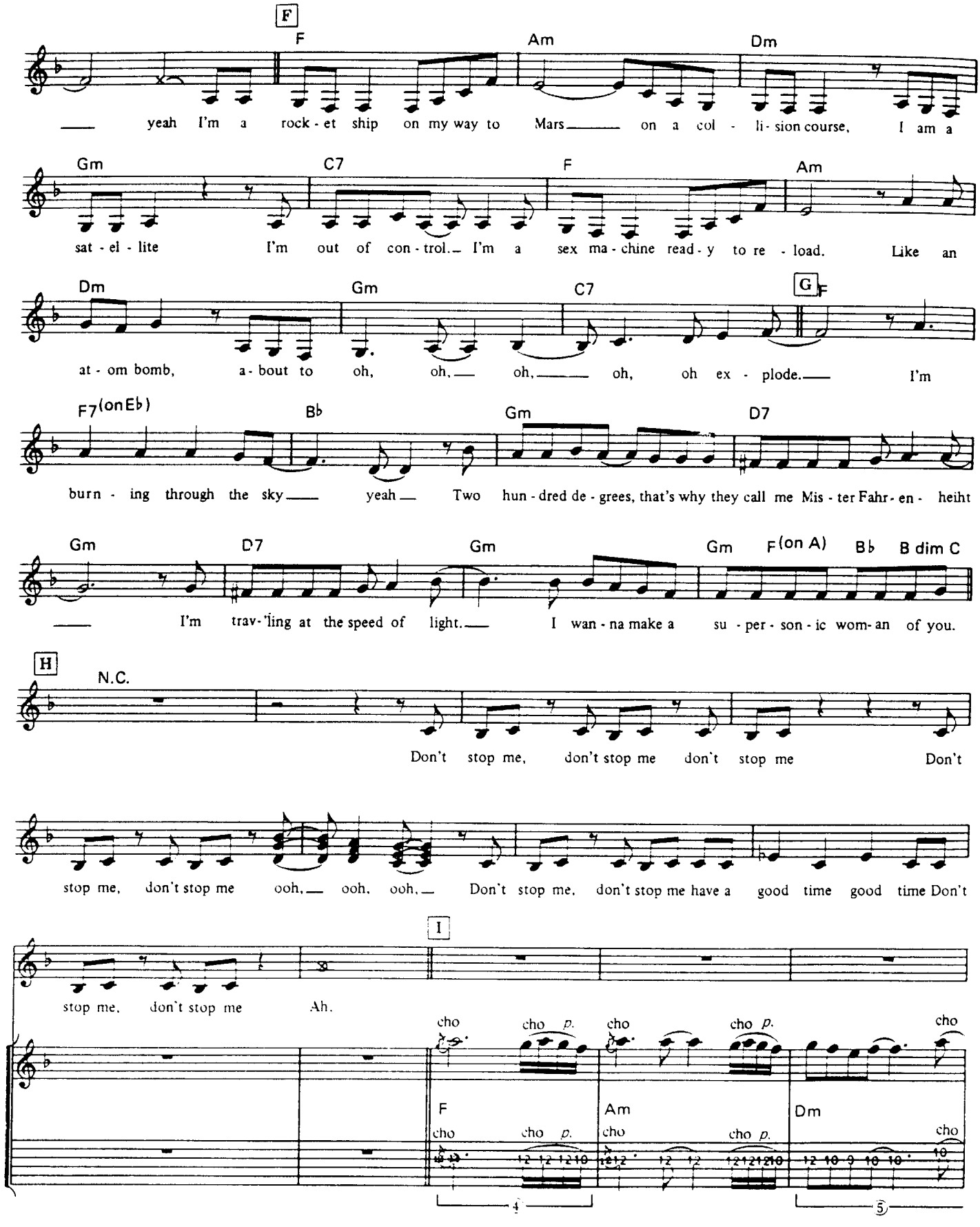
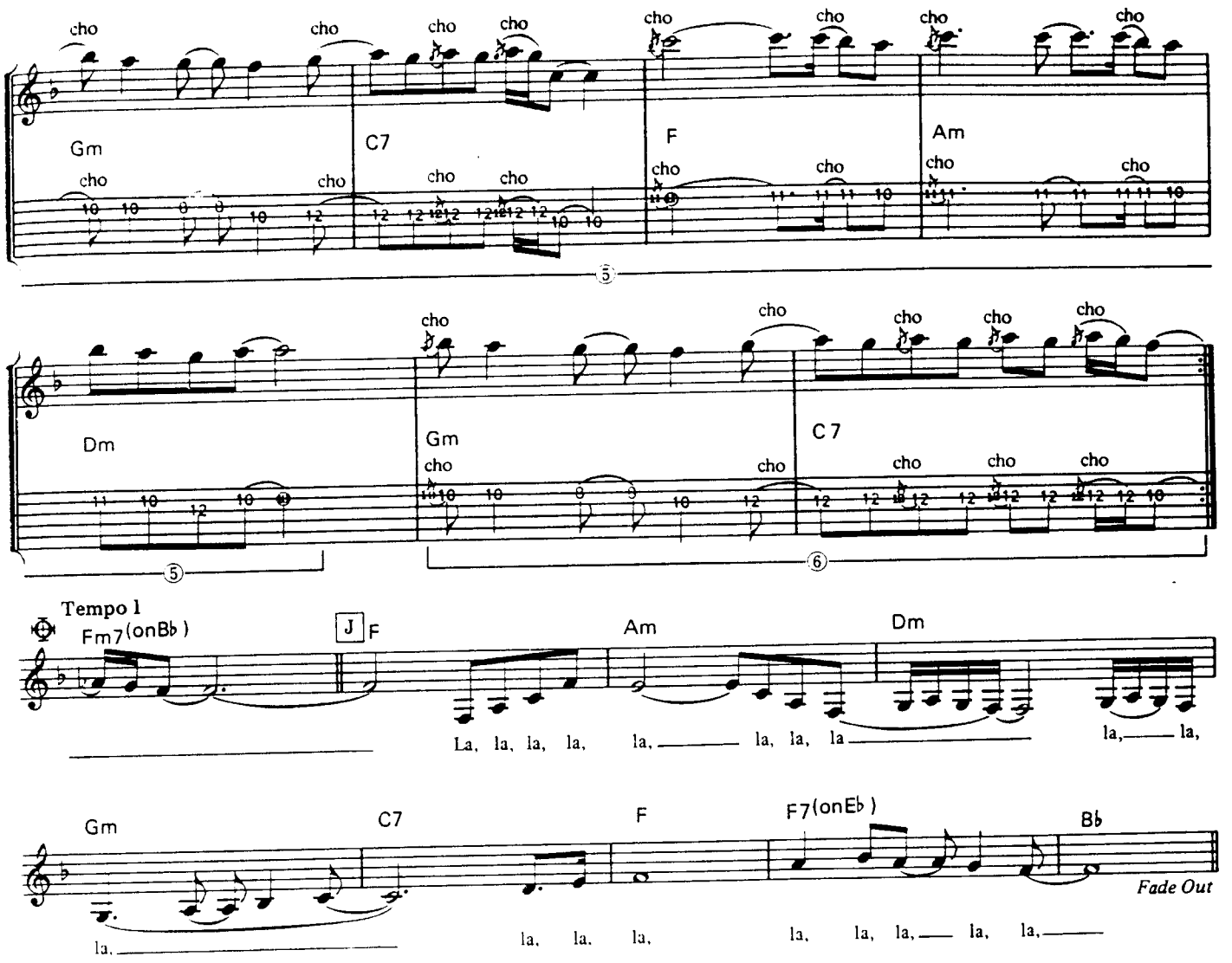

hun - dred de - grees. that's why they call me Mis - ter Fahr - en - heit.
yeah I'm
cho
vib
Gm
D7
Gm
trav - 'ling at the speed of light. I wan - na make a su - per - son - ic man out of you.
cho
vib
D7
Gm
Gm F(on A) B♭ B dim C
D
Don't vib stop me now I'm hav - ing such a
F Gm Am Dm
Gm C7 F Gm Am Dm
good time I'm hav - ing a ball. Don't stop me now. if you wan - na have a
Gm D7 E Gm F C Gm
good time. just give me a call. Don't stop me now 'cause I'm hav - ing a good time.
Gm F C Gm C7 Fm7(cnB♭)
Don't stop me now
yes, I'm hav - ing a good time I don't wan - na stop at all


F
F Am Dm
yeah I'm a rock - et ship on my way to Mars on a col - li - sion course, I am a
Gm C7 F Am
sat - el - lite I'm out of con - trol. I'm a sex ma - chine read - y to re - load. Like an
Dm Gm C7 G
at - om bomb, a - bout to oh, oh, oh, oh, oh ex - plode. I'm
F7(on Eb) Bb Gm D7
burn - ing through the sky yeah Two hun - dred de - grees, that's why they call me Mis - ter Fahr - en - heiht
Gm D7 Gm Gm F(on A) Bb B dim C
I'm trav - 'ling at the speed of light. I wan - na make a su - per - son - ic wom - an of you.
H
N.C.
Don't stop me, don't stop me don't stop me Don't
stop me, don't stop me ooh, ooh, ooh, Don't stop me, don't stop me have a good time good time Don't
I
stop me, don't stop me Ah.
cho cho p. cho cho p. cho
F Am Dm
cho cho p. cho cho p. cho
4 5


cho
Gm
C7
F
Am
Dm
Gm
C7
Tempo 1
Fm7(onB♭)
J
F
Am
Dm
La, la, la, la, la, la, la, la
la, la,
Gm
C7
F
F7(onE♭)
B♭
Fade Out
la, la, la, la, la, la, la, la, la,

NOW I'M HERE

From the Album 'Sheer Heart Attack'

GENERAL OBSERVATIONS

The muted three note chords in the intro might prove to be a little tricky if you're not used to this particular technique. To produce this muted sound all you need to do is lay the fleshy part of your right hand over the strings just before the point where they meet the bridge. This prevents them from vibrating freely and so mutes or dampens the sound. You will also need to get good definition between the notes in these chords as they have a descending bass line which must be brought out clearly. The main riff of the song is a very R&R type configuration punctuated by sparse chords and the lead break itself leans strongly towards rock and roll style guitar with rhythmic groupings of two and three note chords energetically tracing out a simple melody. So treat the solo part as a kind of blustery Chuck Berry break.

Certainly the band tend to really draw out the rock and roll element on the "Live Killers" album opting for excitement rather than the fine details of the studio version.

SOUND PRODUCTION

A booster is the most important effect to have for this one and it is far more preferable to a fuzz or distortion unit as that definition I mentioned earlier would be lost.Set the booster to a maximum setting, just before the feed back starts to howl, and if you only have an equaliser then use this instead and set it to increase the mid to high range frequencies. There are a lot of single notes in the guitar riffs so take care not to thin out the sound.

If you're using a valve amp then set the master volume to 3, the channel volume to 10, the treble to 10, the middle to 3, the bass to 2 and the reverb to 3. If, however, it's a transistor amp then to cut down on an over trebly sound turn the treble down to 8 and the middle up to 10.

Set the volume and tone controls on your guitar full on 10 and select the rear pick up and try and use a heavy grade plectrum.

If you're playing a BM 900 select the front and middle pick ups and set to 'normal', and boost the middle range of this rather trebly guitar with an equaliser.

USEFUL PLAYING HINTS

[A] [B]: Here is that muted introduction. You need to play a first position D chord, avoiding to sound the top E string, while using your middle finger to get the C in the bass on 5/3. In the next bar play the B in the bass on 5/2 with your index finger and the A on 2/3 with your ring finger. Watch your timing here for this unaccompanied intro, if you're not used to playing these sort of muted string passages you might find it a little awkward at first owing to the position of the right hand while strumming.

[C]: The point to watch for here is hitting the off beat quaver chords accurately. Either count them in slowly at first or follow the record. Also avoid striking the bottom E string as these are A major chords and would lose their strength with an E in the bass.

[D]: Watch the first note of the riff as it, like the chords before, falls on a quaver off beat. It might be a good idea to begin this riff with an upstroke on the bottom open E so that you can continue with good powerful alternating picking strokes. This could also help you regulate your timing. Use your index finger for the 2nd fret, your middle finger for the 3rd fret and your ring finger for the 4th fret.

①: This small pattern is based on octaves, play the top E on the 7th fret of the A string and leave the bottom E open and use up ward picking strokes.

[E]: This is the main verse so don't forget to turn down at this point.

[F]: Hold down the A on the 5th fret of the bottom E string and climb up on the A and D strings.

②: The F sharp and G chords are shown in a high position in the tablature as it is based on the studio version. However, on "Live Killers" he uses a low second fret voicing for the F sharp chord and a first position open G chord.

[H]: The guitar solo on the studio version is multi tracked and quite different from the solo on the live LP. For the original follow the score but if you want to do something similar to the live version you might try improvising around a B blue note scale,

[L]: This part is also not performed on the live album. Basically it's an extension of the guitar solo.

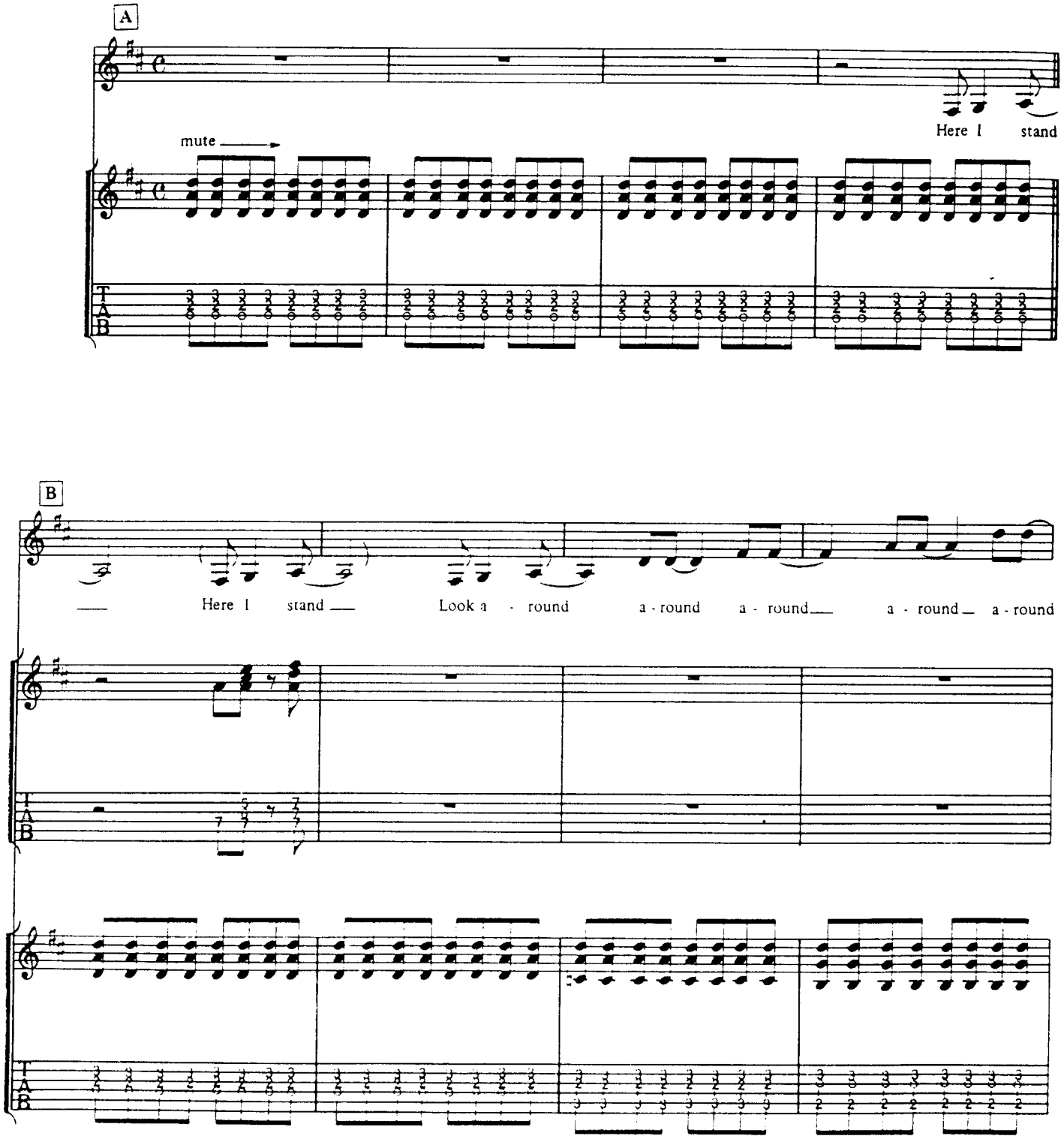
One other point I'd like to add while on the subject of the guitar solo. When you perform a glissando on two adjacent strings on the same fret, you should use the index or middle finger on both strings and if they are a fret apart use your index finger on the lower note and your middle finger on the higher fret.

[M]: This is the final section.

NOW I'M HERE

From the Album 'Sheer Heart Attack'

Words and Music by Brian May



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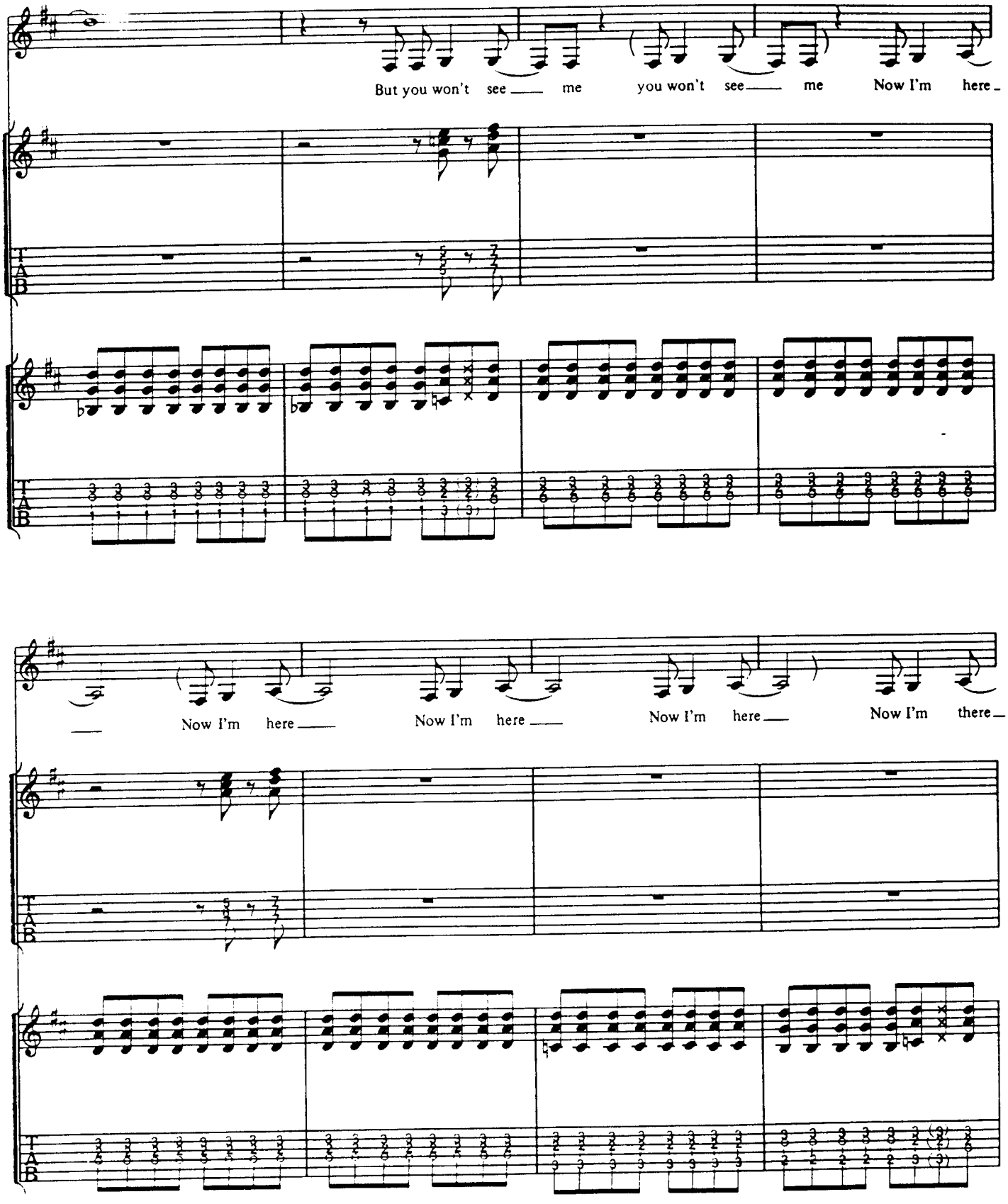
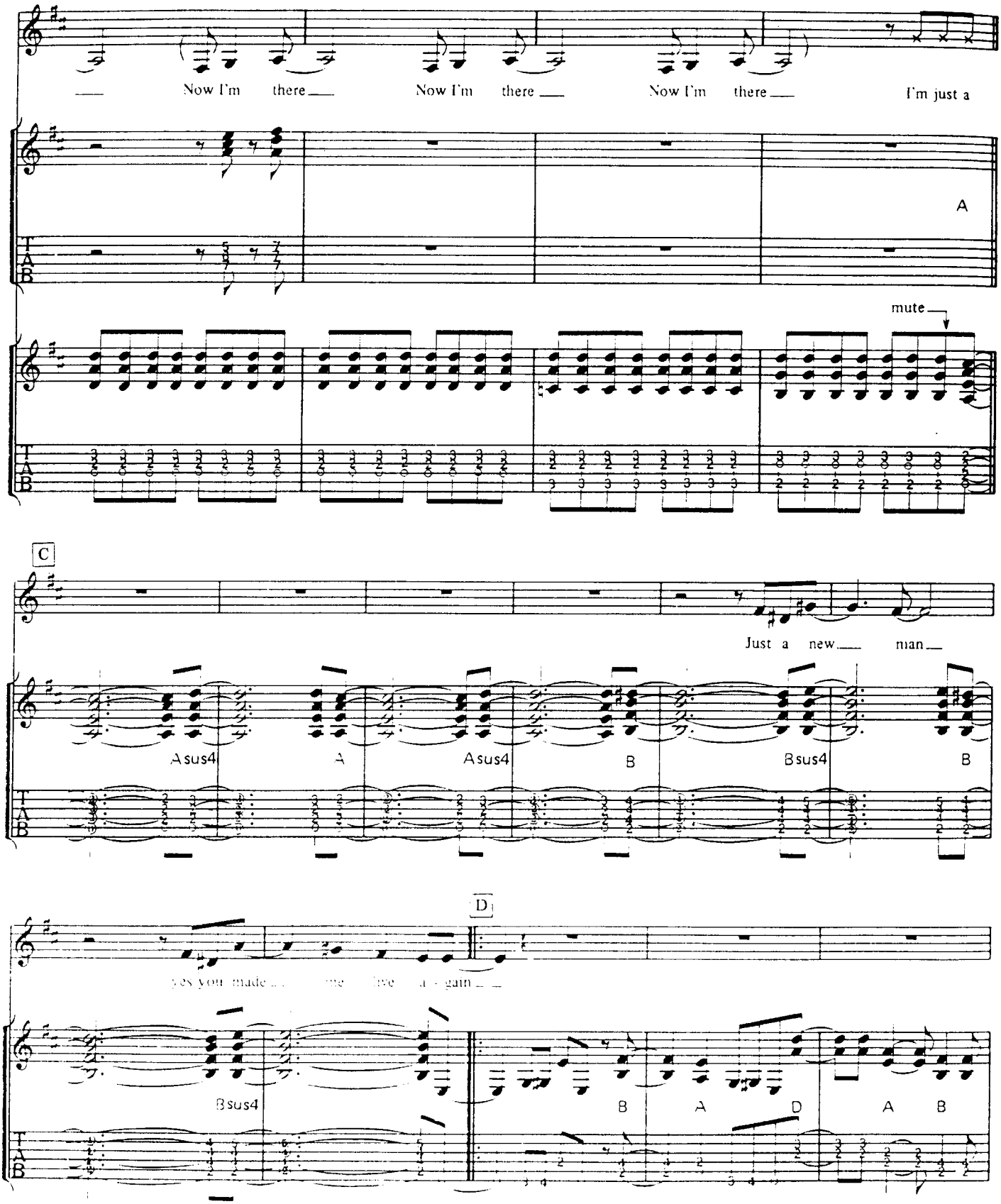
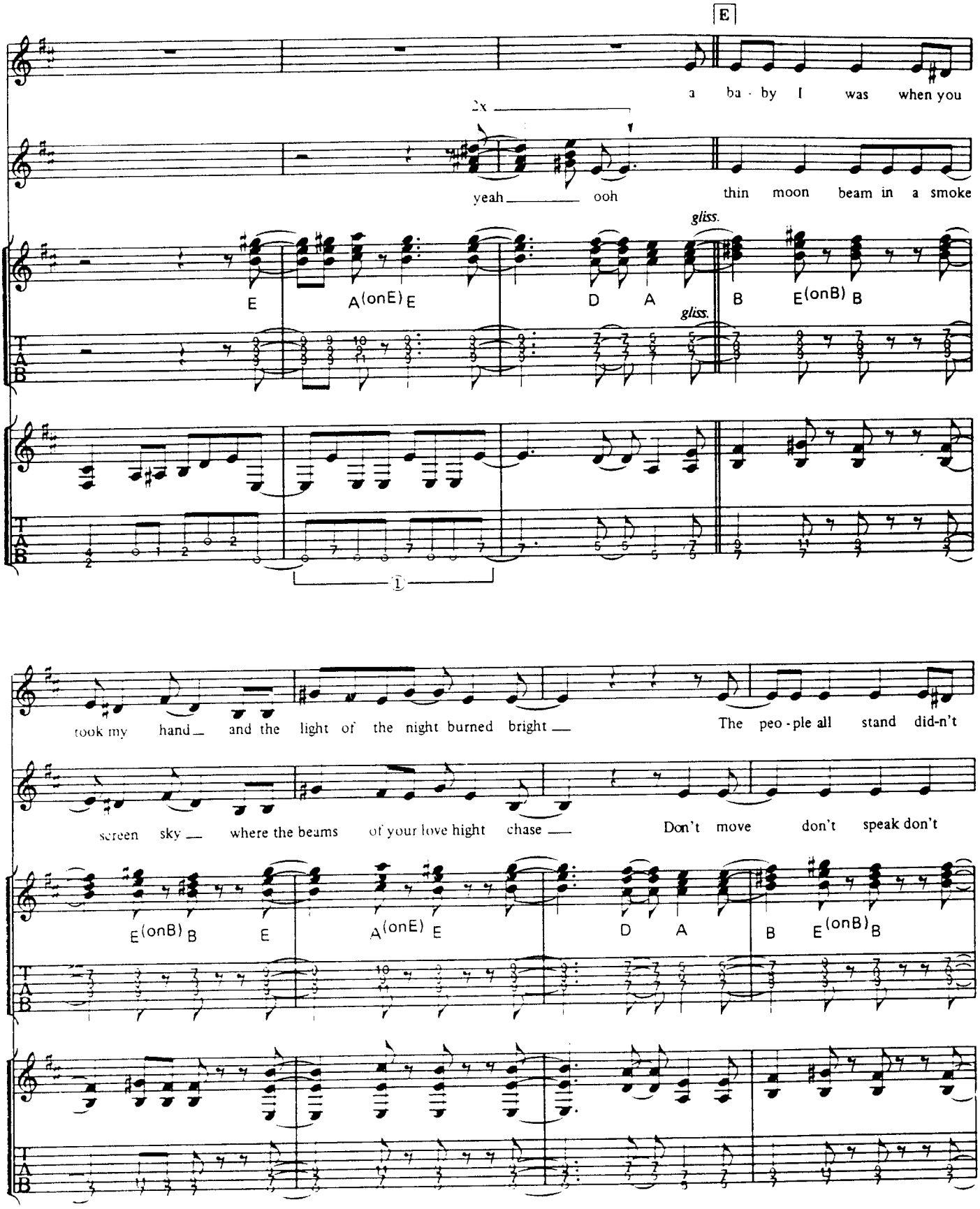
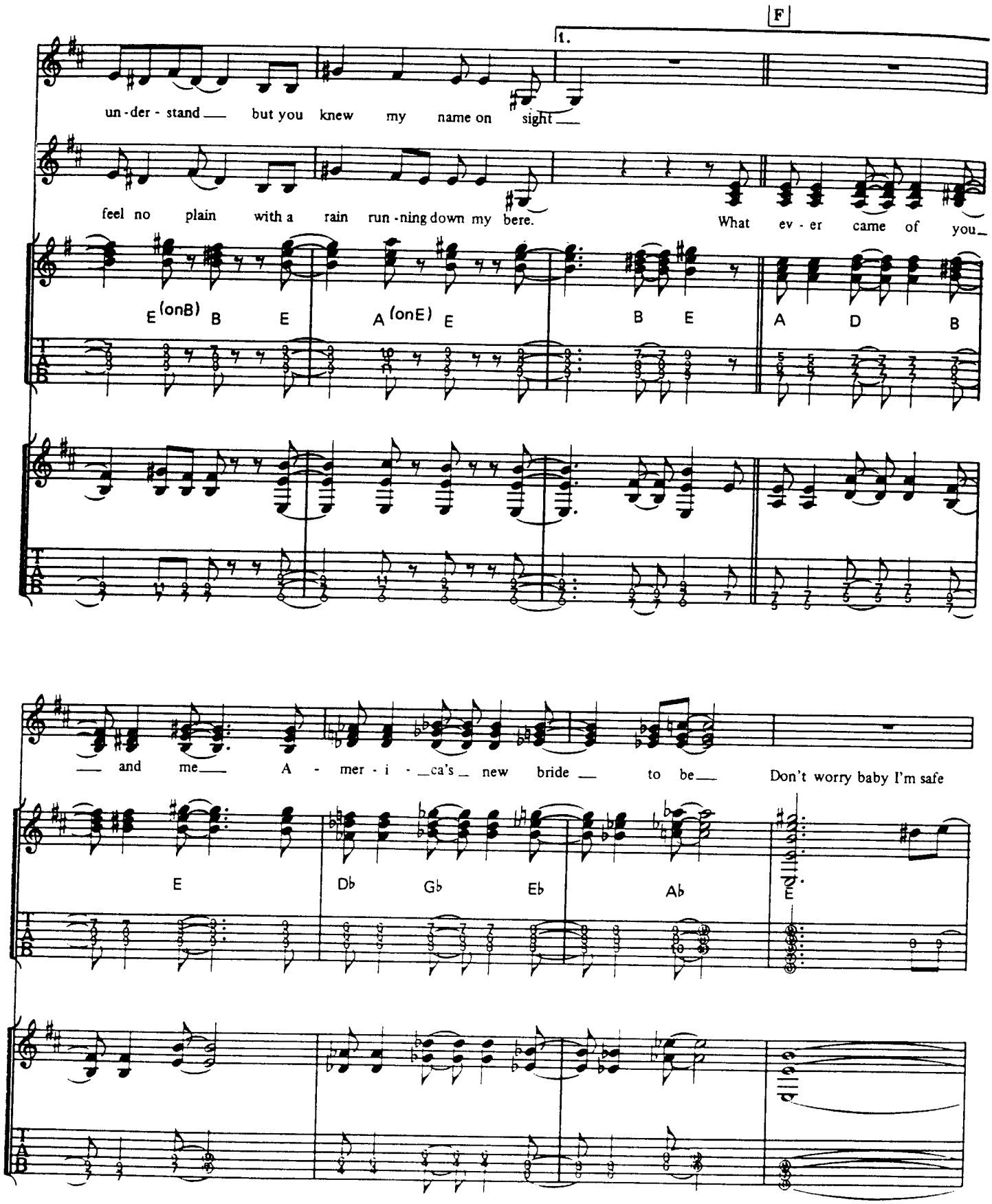
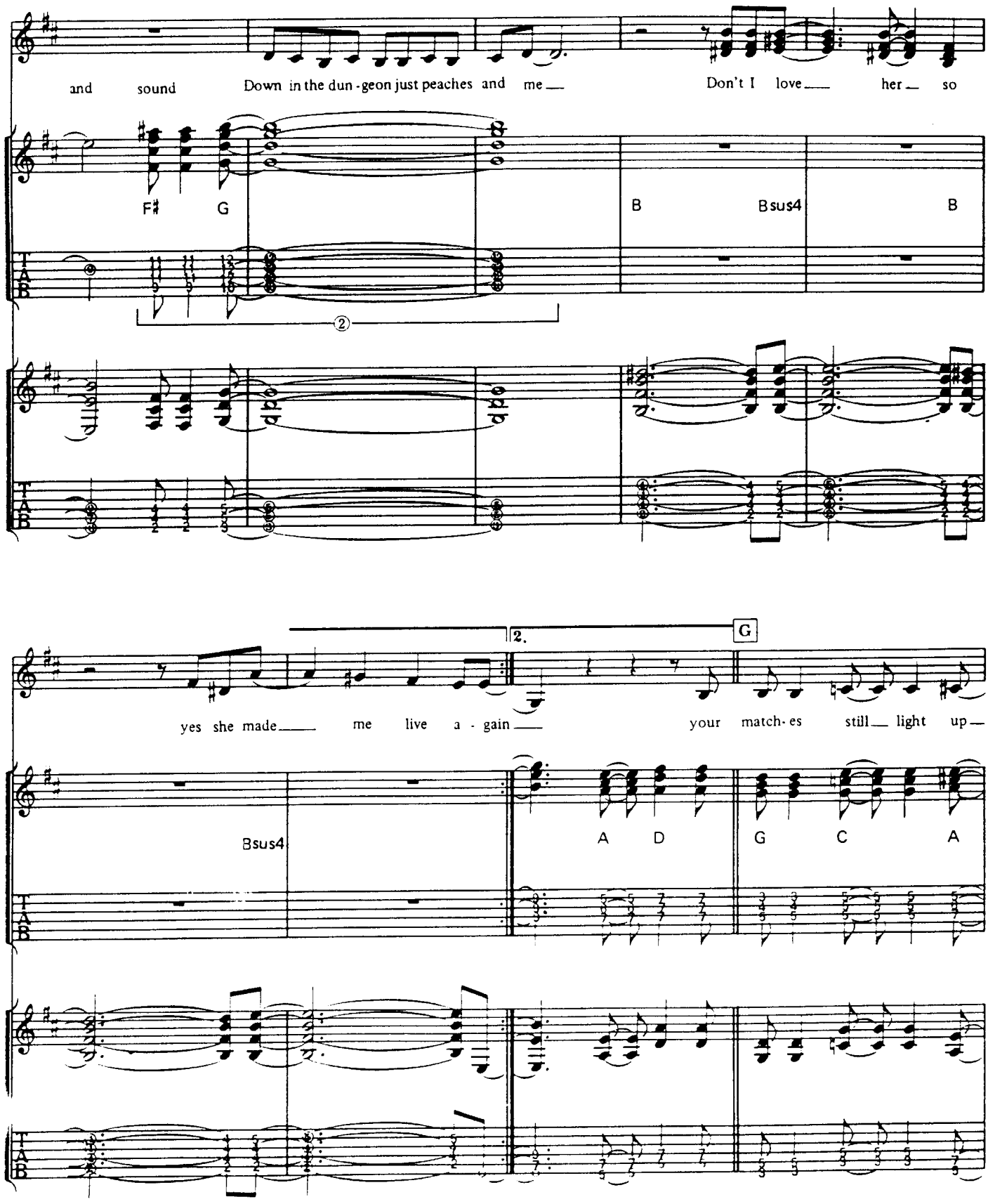
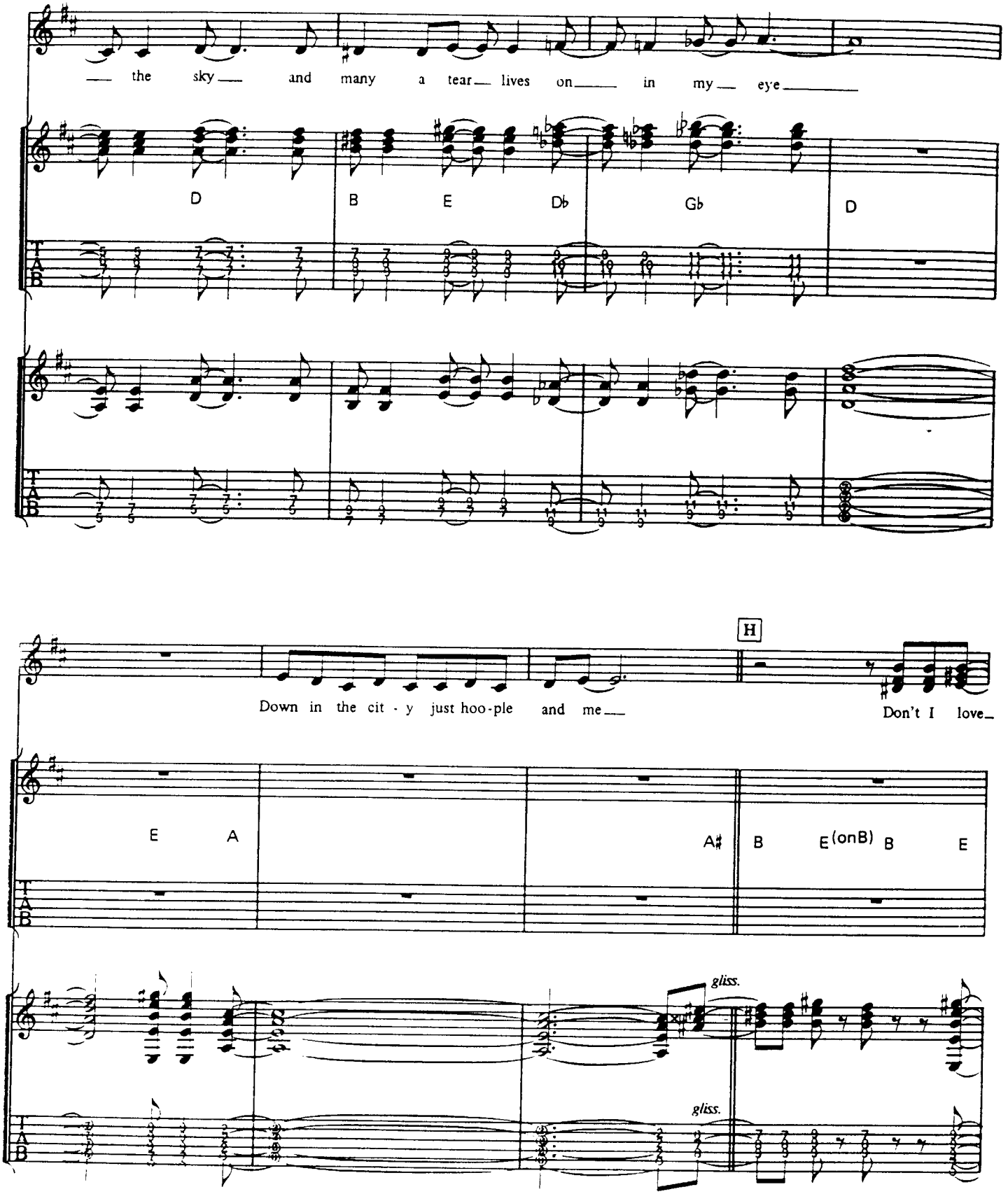

But you won't see me you won't see me Now I'm here
Now I'm here Now I'm here Now I'm here Now I'm there
T
A
B

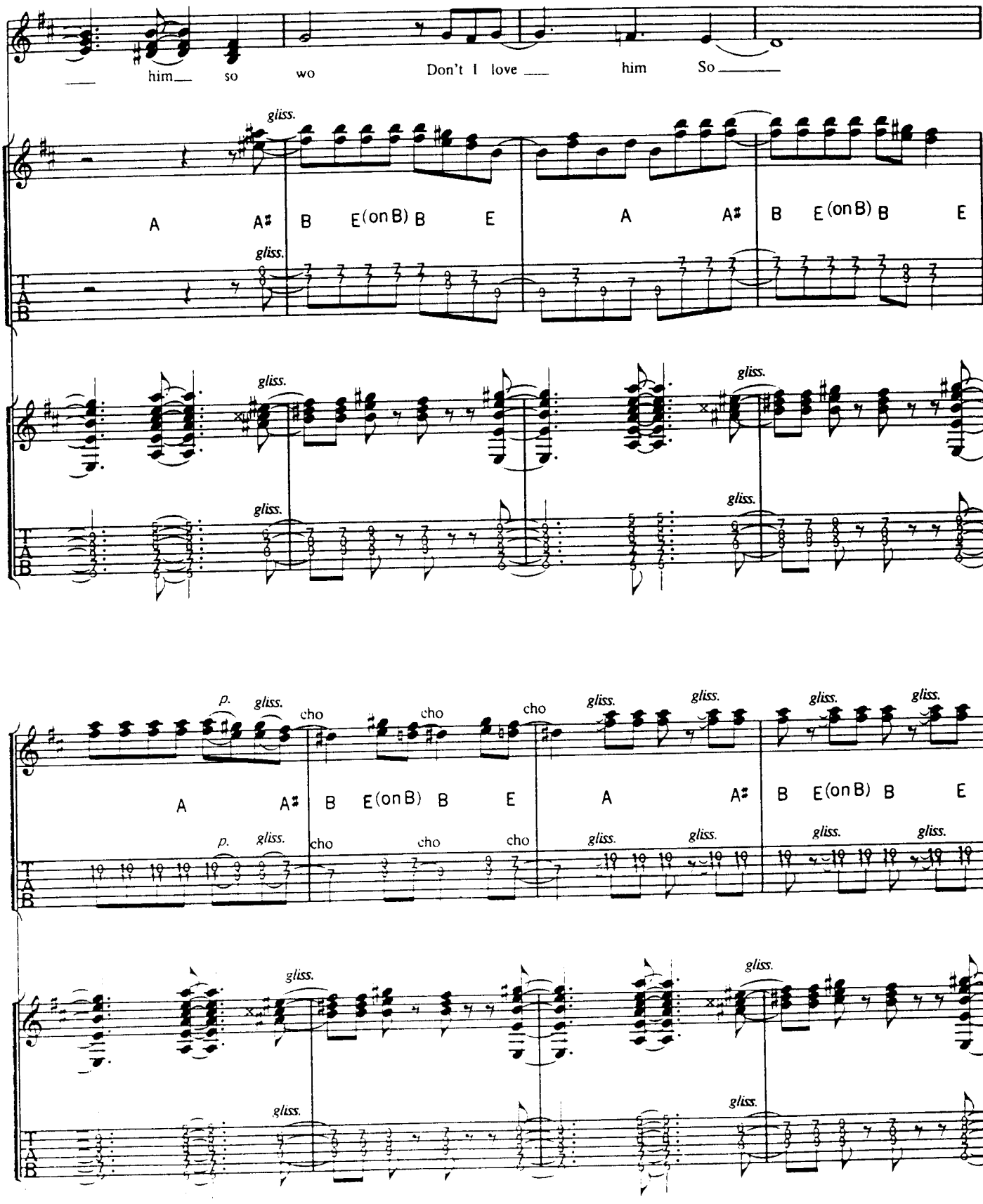

Now I'm there
Now I'm there
Now I'm there
I'm just a
A
mute
C
Just a new man
Asus4
A
Asus4
B
Bsus4
B
D
Bsus4
B
A
D
A
B

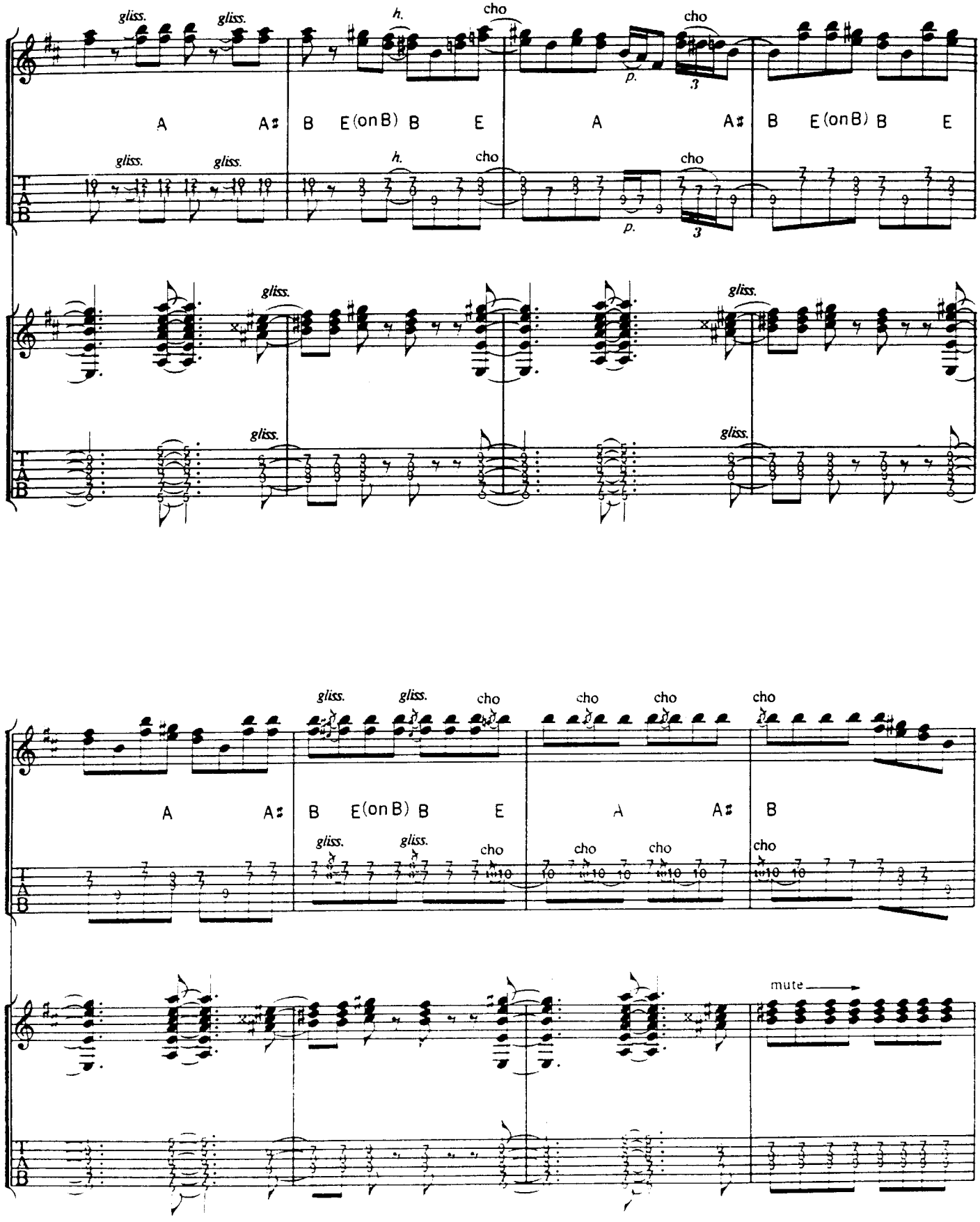

E
a ba - by I was when you
2x
yeah ooh
thin moon beam in a smoke
gliss.
E
A(onE) E
D A
B E(onB) B
took my hand and the light of the night burned bright
The peo - ple all stand did-n't
screen sky where the beams of your love hight chase
Don't move don't speak don't
E(onB) B E
A(onE) E
D A
B E(onB) B

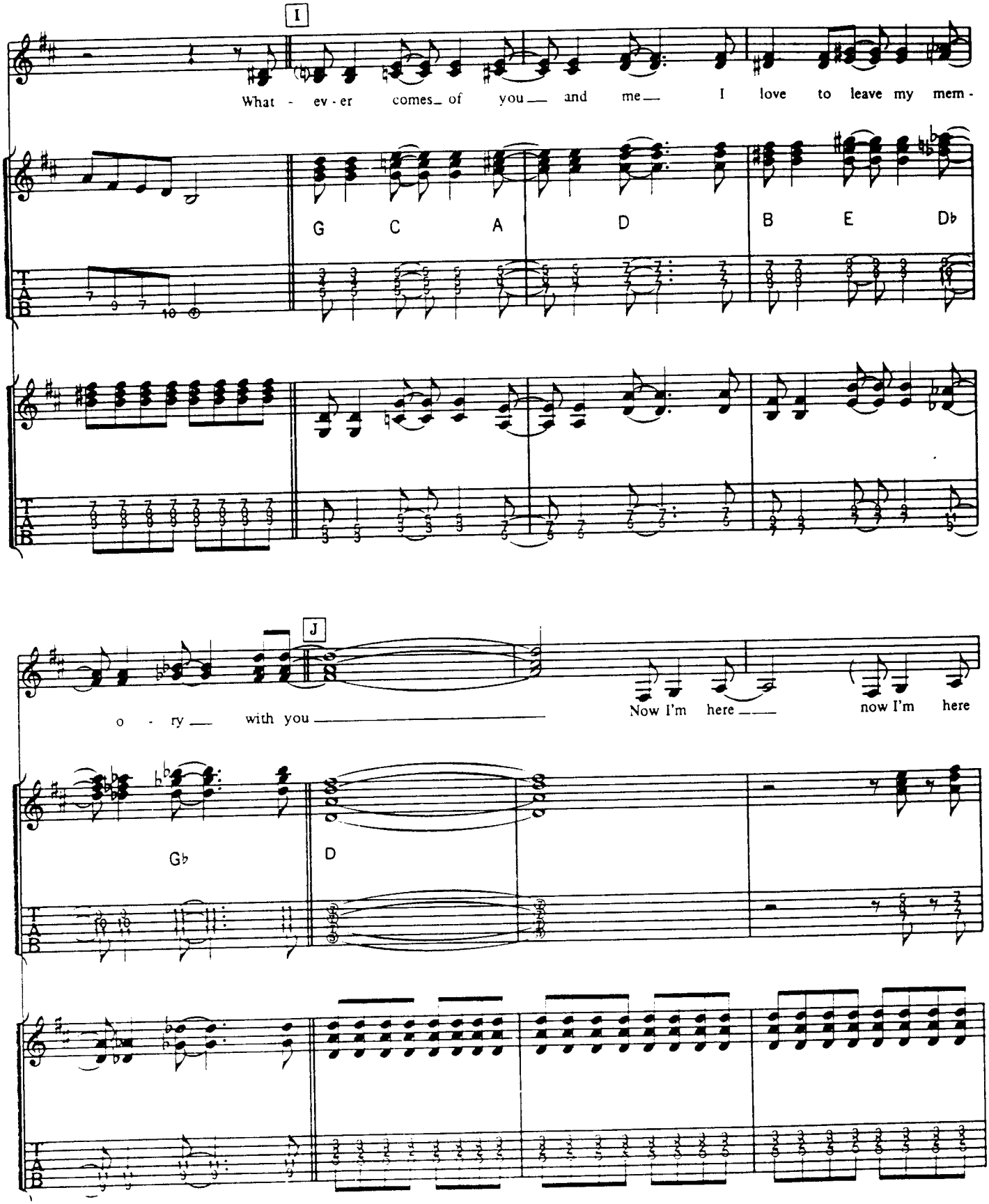

F
1.
un - der - stand ___ but you knew my name on sight ___
feel no plain with a rain run - ning down my bere.
What ev - er came of you_
E (on B) B E
A (on E) E
B E
A D B
___ and me___ A - mer - i - _ca's_ new bride ___ to be___
Don't worry baby I'm safe
E
Db Gb Eb
Ab
E

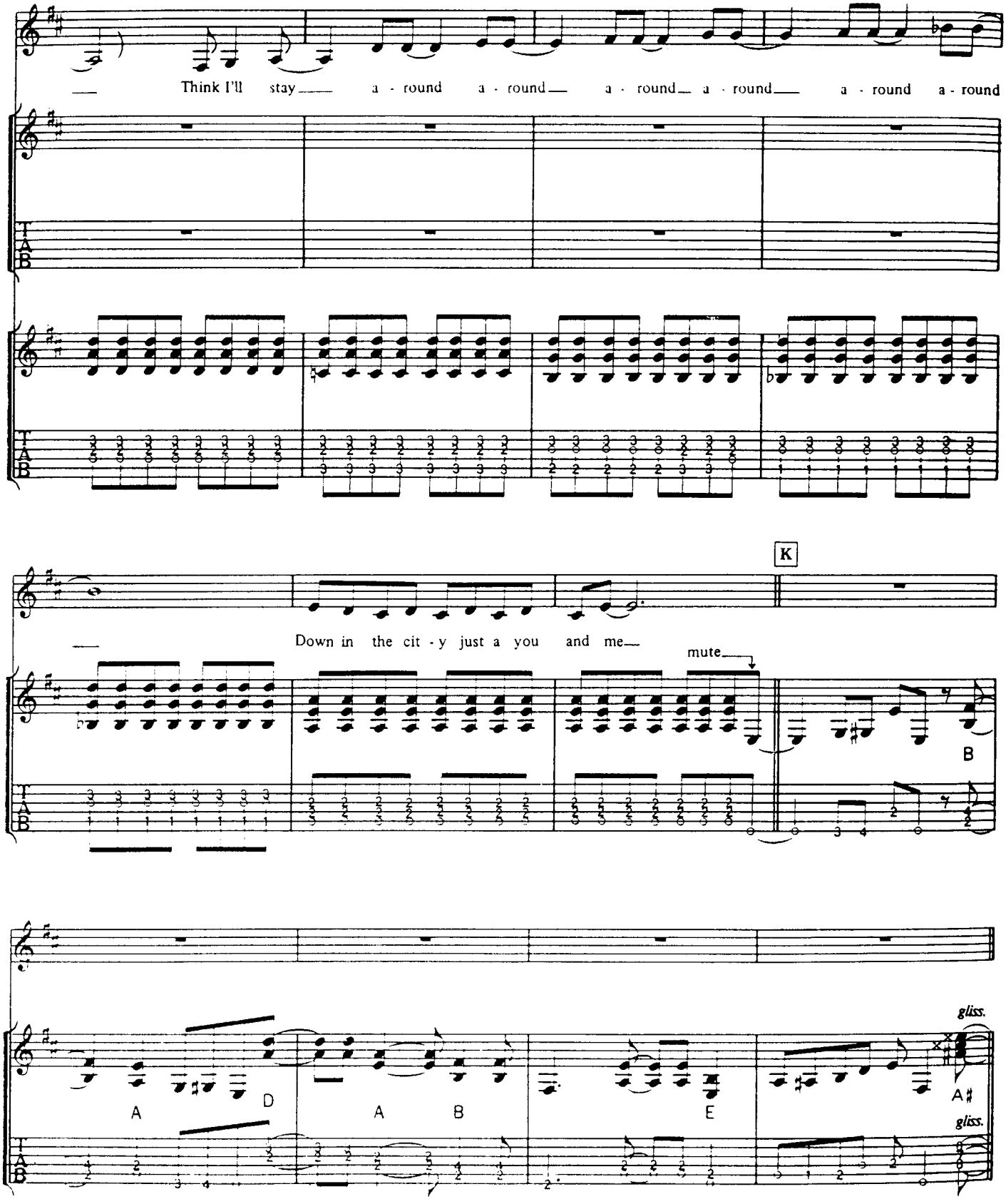

and sound
Down in the dun - geon just peaches and me
Don't I love her so
F♯ G
B Bsus4 B
2.
G
yes she made me live a - gain
your match - es still light up
Bsus4
A D
G C A

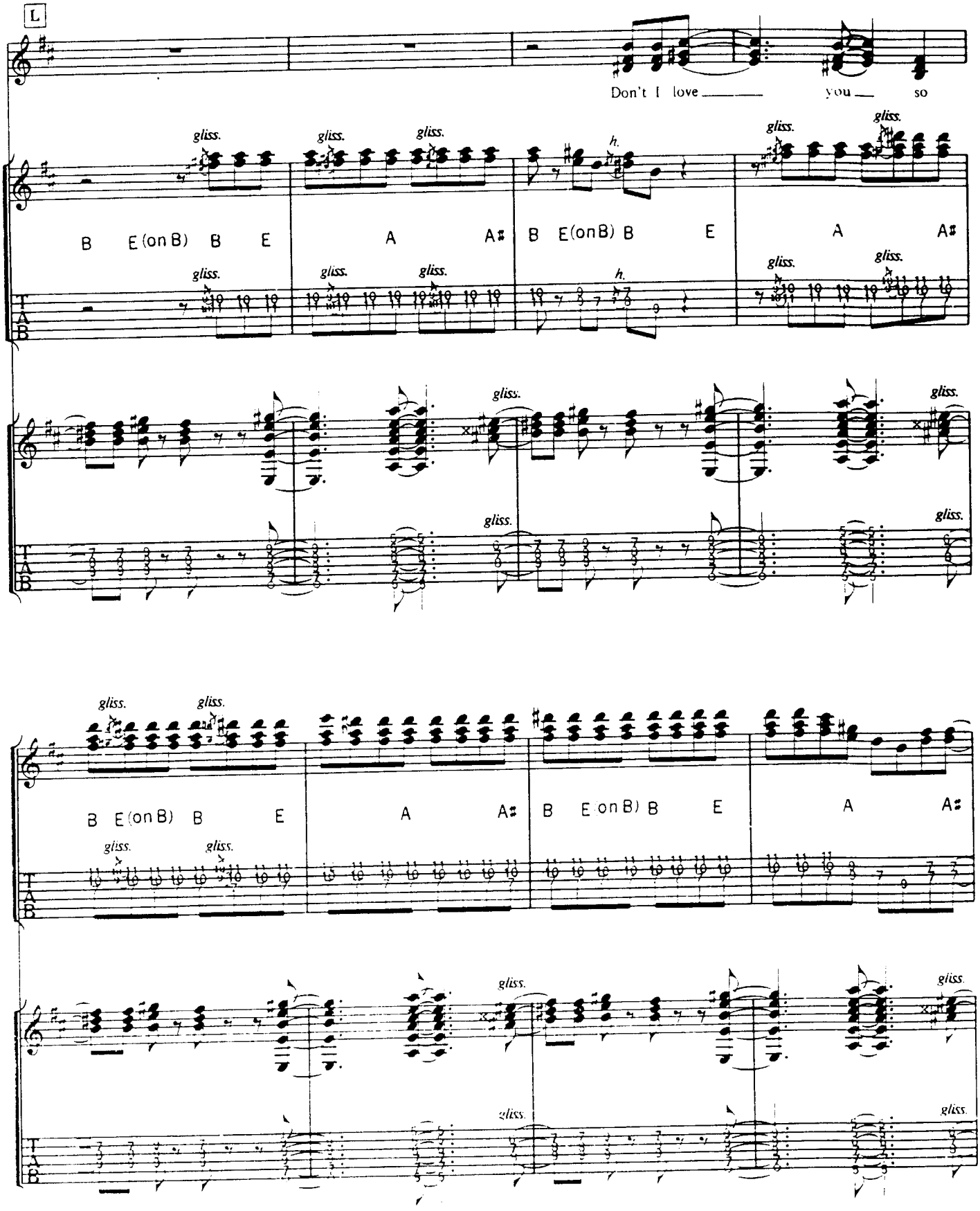

— the sky — and many a tear — lives on — in my — eye —
D
B
E
Db
Gb
D
H
Down in the cit - y just hoo-ple and me —
Don't I love —
E
A
A♯
B
E(onB)
B
E
gliss.
gliss.

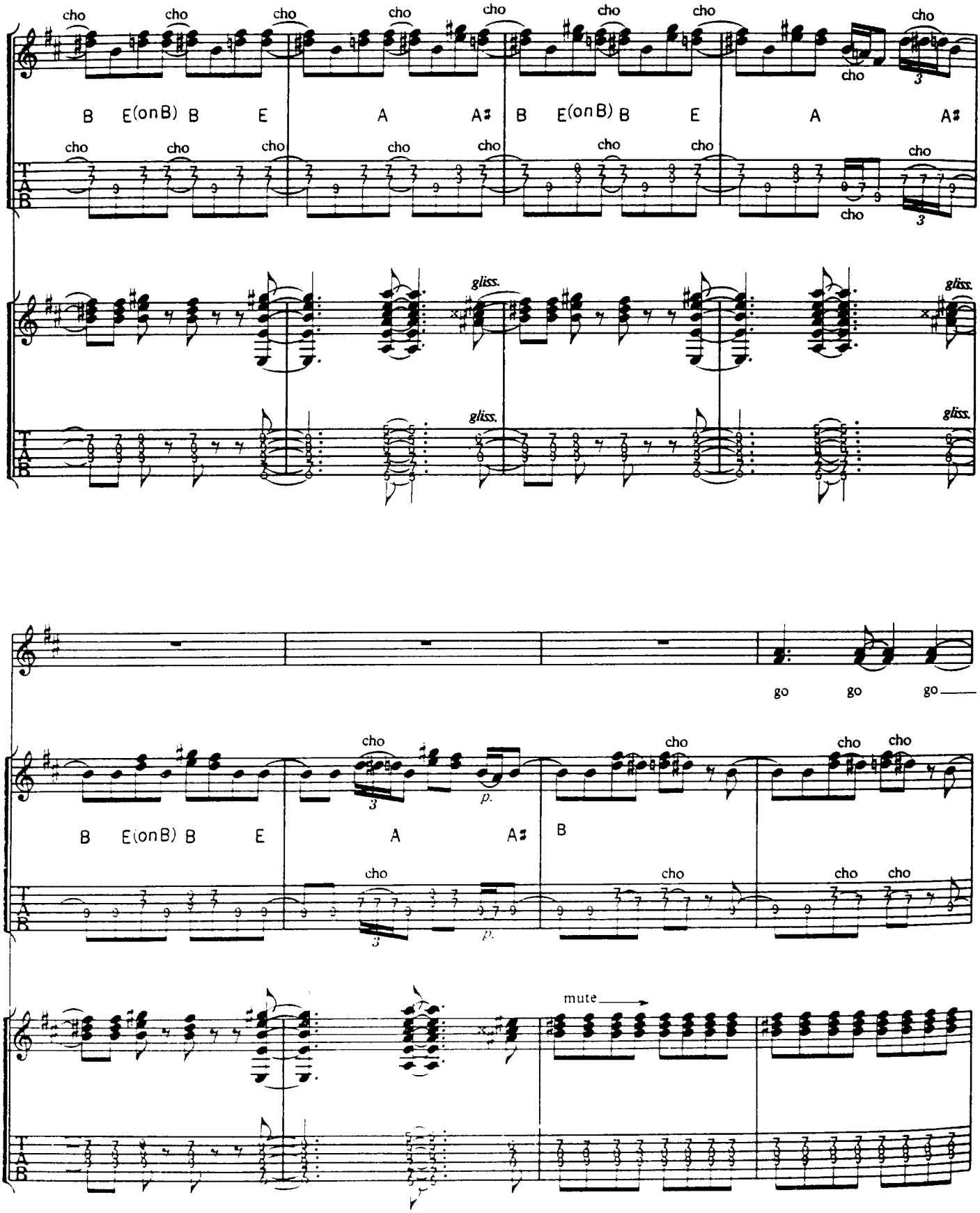

him so wo Don't I love him So
gliss.
A A♯ B E(on B) B E A A♯ B E(on B) B E
p. gliss.
cho cho cho
T A B

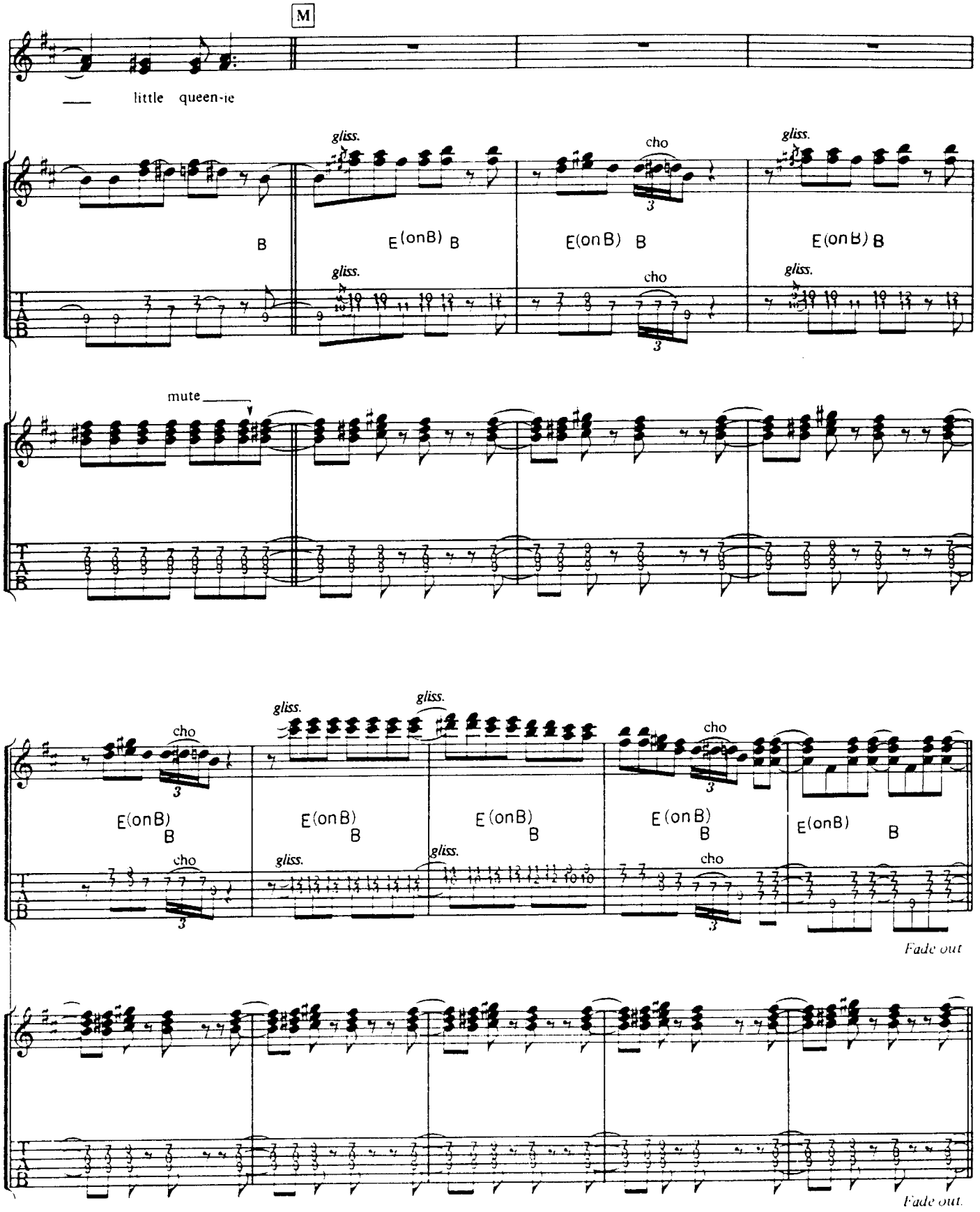

gliss.
gliss.
h.
cho
cho
p.
3
A
A♯
B
E(onB)
B
E
A
A♯
B
E(onB)
B
E
gliss.
gliss.
h.
cho
cho
p.
3
gliss.
gliss.
gliss.
gliss.
gliss.
cho
cho
cho
cho
A
A♯
B
E(onB)
B
E
A
A♯
B
gliss.
gliss.
cho
cho
cho
cho
cho
mute
T
A
B


I
What - ev - er comes_ of you__ and me__ I love to leave my mem -
G C A D B E Db
J
o - ry__ with you
Now I'm here__ now I'm here
Gb
D


Think I'll stay a - round a - round a - round a - round a - round a - round
K
Down in the cit - y just a you and me
mute
B
A
D
A
B
E
A♯
gliss.
gliss.


L
Don't I love you so
B E(on B) B E A A♯ B E(on B) B E A A♯
gliss.
h.
T
A
B


cho
B E(onB) B E A A♯
gliss.
go go go
p.
mute
T
A
B


M
little queen-ie
gliss.
cho
B
E(onB) B
mute
Fade out
Fade out.

OGRE BATTLE

From the Album 'Queen II'

GENERAL OBSERVATIONS

This is quite a characteristic Queen number and technically it is as difficult as 'Brighton Rock'.
The points to note are similar to the other songs. There's a lot of eighth note picking with unisons and fast lines in the ensemble playing so you'll need to keep you're playing very tight if you intend trying to perform this with anyone else. Basically it just requires accurate and sure picking and plenty of use of the left hand little finger.
The chord progression is very similar to 'Father to Son' incorporating many low chord voicings and descending riff patterns. On the "Queen II" version Brian May has overdubbed the guitar with unison lines. If you want to try this you'll need to get hold of another guitarist, in any case both parts are included in the score.
Brian's improvisation on this song is very free and unstructured with fast passages and varying tone colours so it will take some practice if you want to learn these parts.

SOUND PRODUCTION

It's important to include equaliser, booster and Boss chorus ensemble for this song and, again, two amps would be very desirable if you have them. Connect up the equipment as follows: Guitar → Booster → Equaliser → Chorus Ensemble → Amplifier. Your amp settings should be master volume at 8, channel volume at 8, treble at 10, middle at 8, bass at 4 and reverb at 4. For Les Paul guitars select the rear pick up for the whole song and work for a powerful treble sound. For the BM 900 use the front and middle pick ups and switch them to 'reverse' with the rear pick up off.

USEFUL PLAYING HINTS

[A]: On the original version Brian uses a reverse tape echo for this section.
①: This is where the untreated guitar commences, keep holding the E on 4/2 down with your index finger while playing the 6/3 with your middle finger.
②: The fingering I suggest here is the index finger for the 2nd fret, the middle finger for the 3rd fret and the little finger for the 5th fret.
[B]: This is where the vocals come in over the low guitar chords, if you listen to 'Father To Son' you'll hear a very similar structure.
③: Take care to keep accurate time here, with fingering, 2nd fret = index, 3rd fret = middle, 5th fret = little.
④: The fingering is a little odd here. Start with up stroke picking while fingering the notes as follows: use middle finger on 5/3 index finger on 5/2, then open string, middle finger on 5/3 again and open string. Change position for index finger on 5/5, open A string and hammer 5/4 to 7/4 with the index to middle finger.
⑤: It's worth paying close attention to the record to get the rhythm accurate and watch your picking on these quavers.
[D]: There's quite a bit of counter melody playing on the guitar in this section, if it begins to interfere with your concentration on keeping the chords going then it's best to dispense with it.
⑥: Dip your tremolo arm here precisely on the beat.
[E]: This part is virtually the same as [C] but if you listen carefully to the record you will be able to spot slight differences.
[F]: This part is identical to [A].
[G]: Accent these chords with powerfully driven down strokes, don't arpeggio them and try to get a toppy sound as well. If you do not have a second guitarist refer to the first guitar part only.
[H]: This is the improvisational passage, it's quite free in style so I could not transcribe it exactly. Try improvising yourself around a D major scale and/or a B blue note scale (see Example 1).

EXAMPLE 1

● D Major Scale

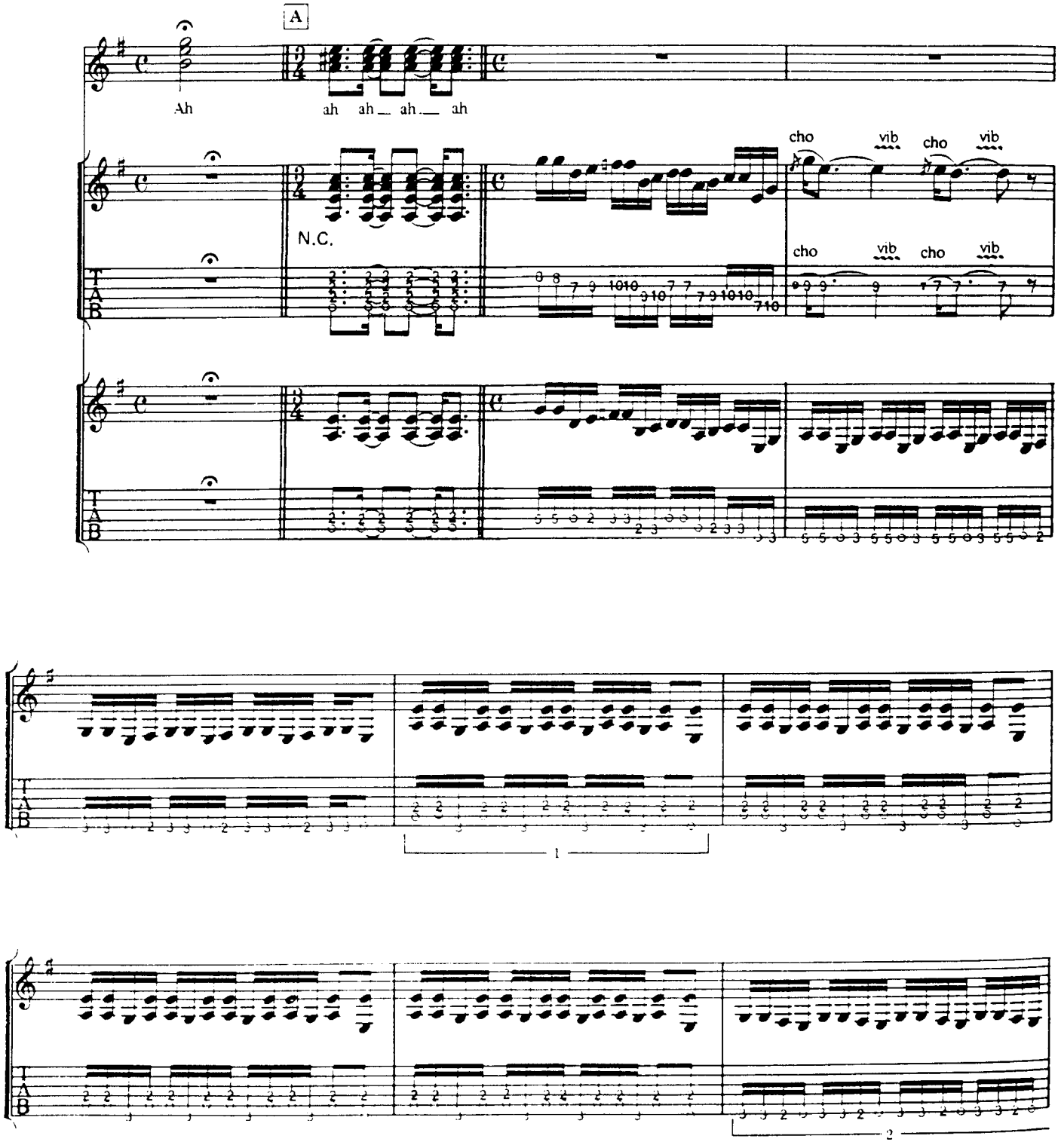
● B Blue Note Scale

[I]: Counter melodies, fills and low position chord feature strongly here, if you can't reproduce it exactly it's probably not so important.
⑦: For the 7th fret use your ring finger and for the 5th fret use your index finger. Get this phrase as near to the original as you can with confident picking strokes on muted strings.
[J]: This repeat of A brings the song to it's close. There are a lot of unisons in this final part so keep the ensemble playing tight.

OGRE BATTLE

From the Album 'Queen II'

Words and Music by Freddie Mercury



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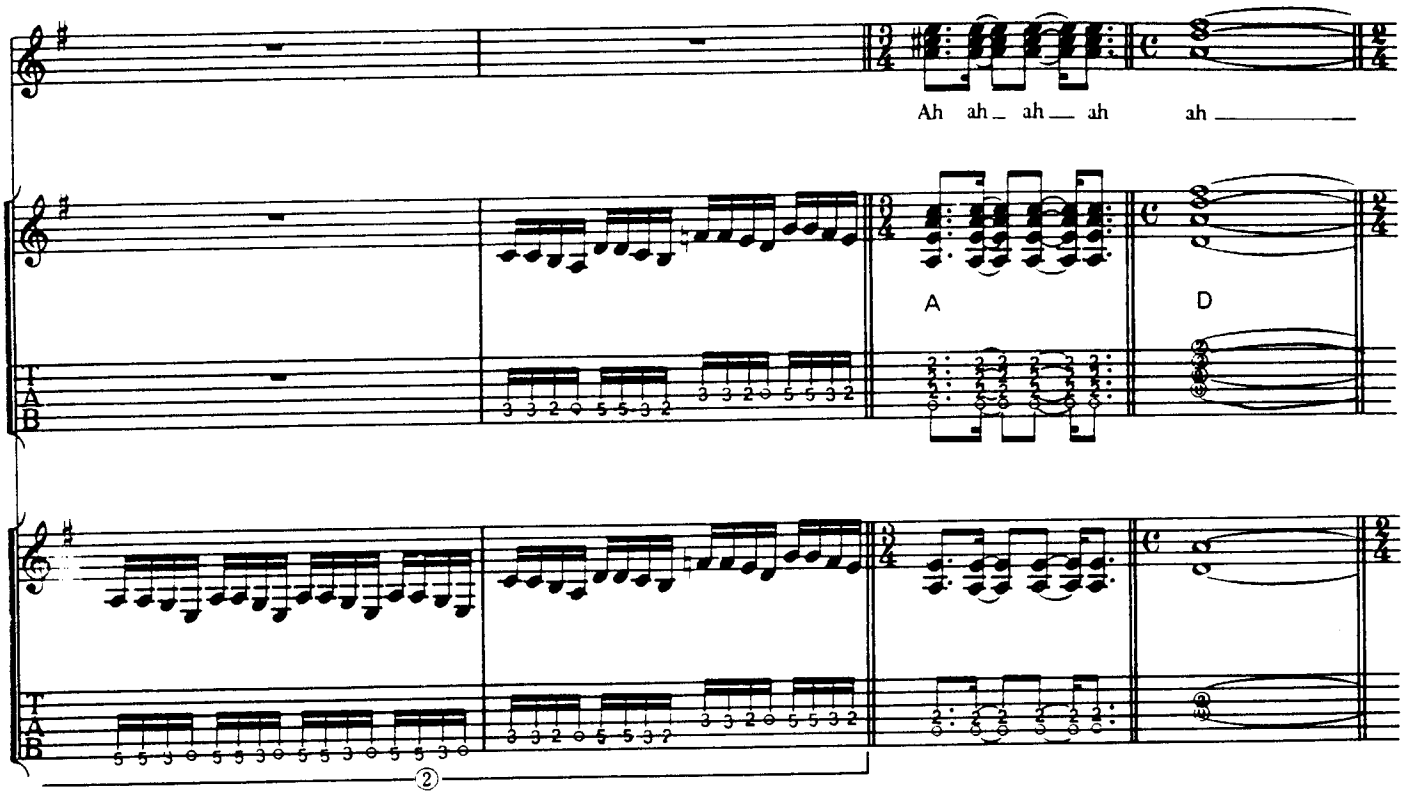
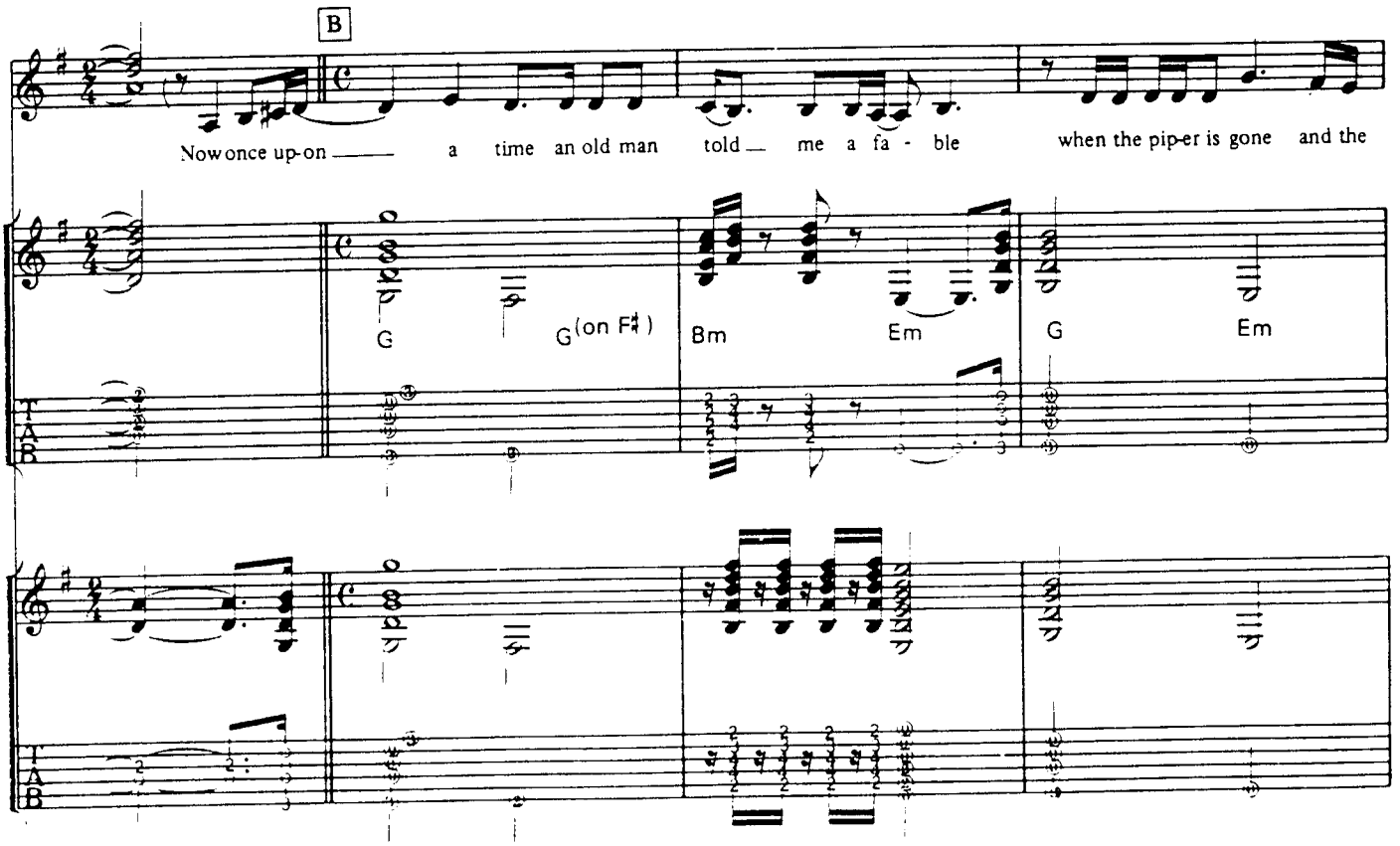
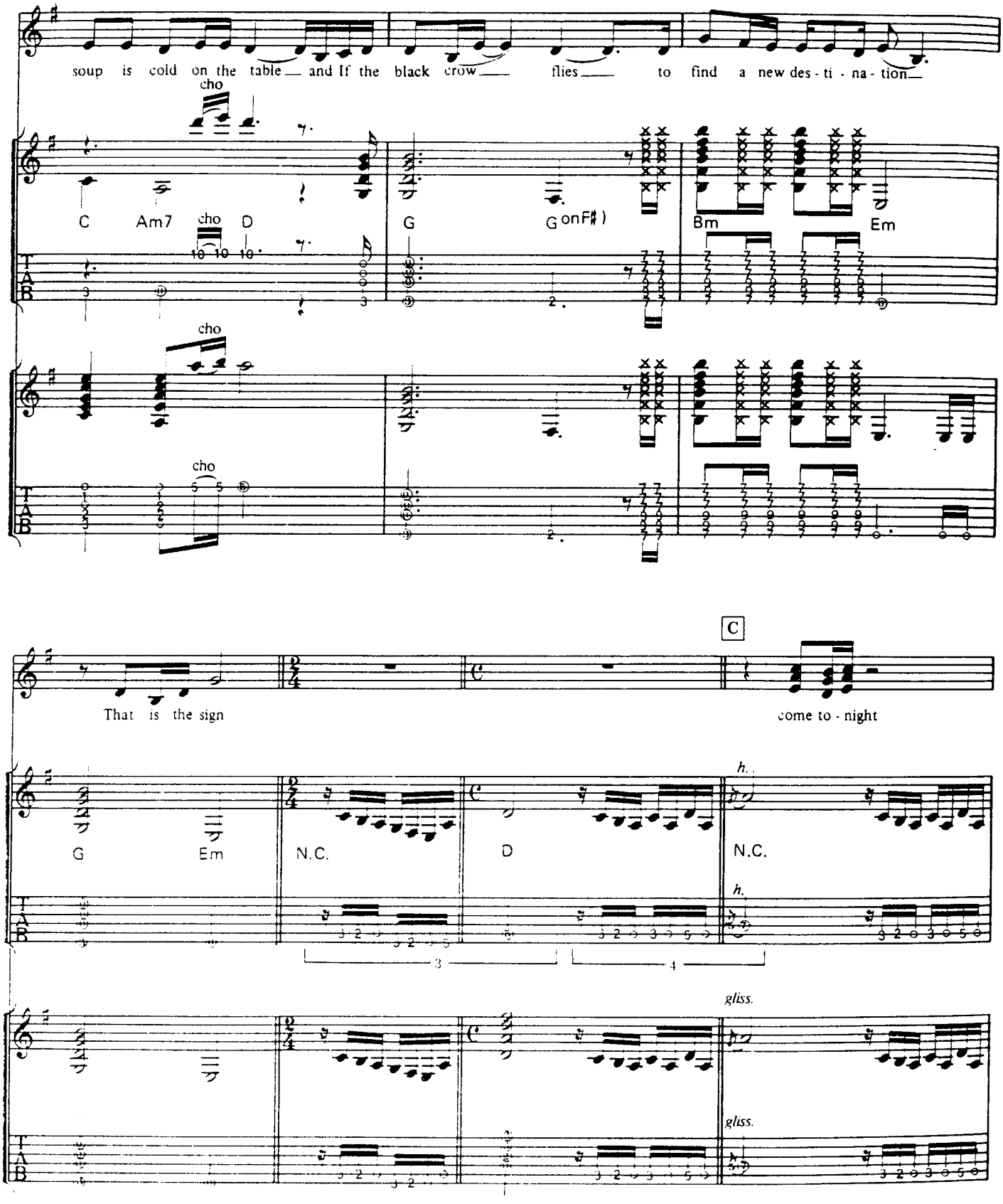
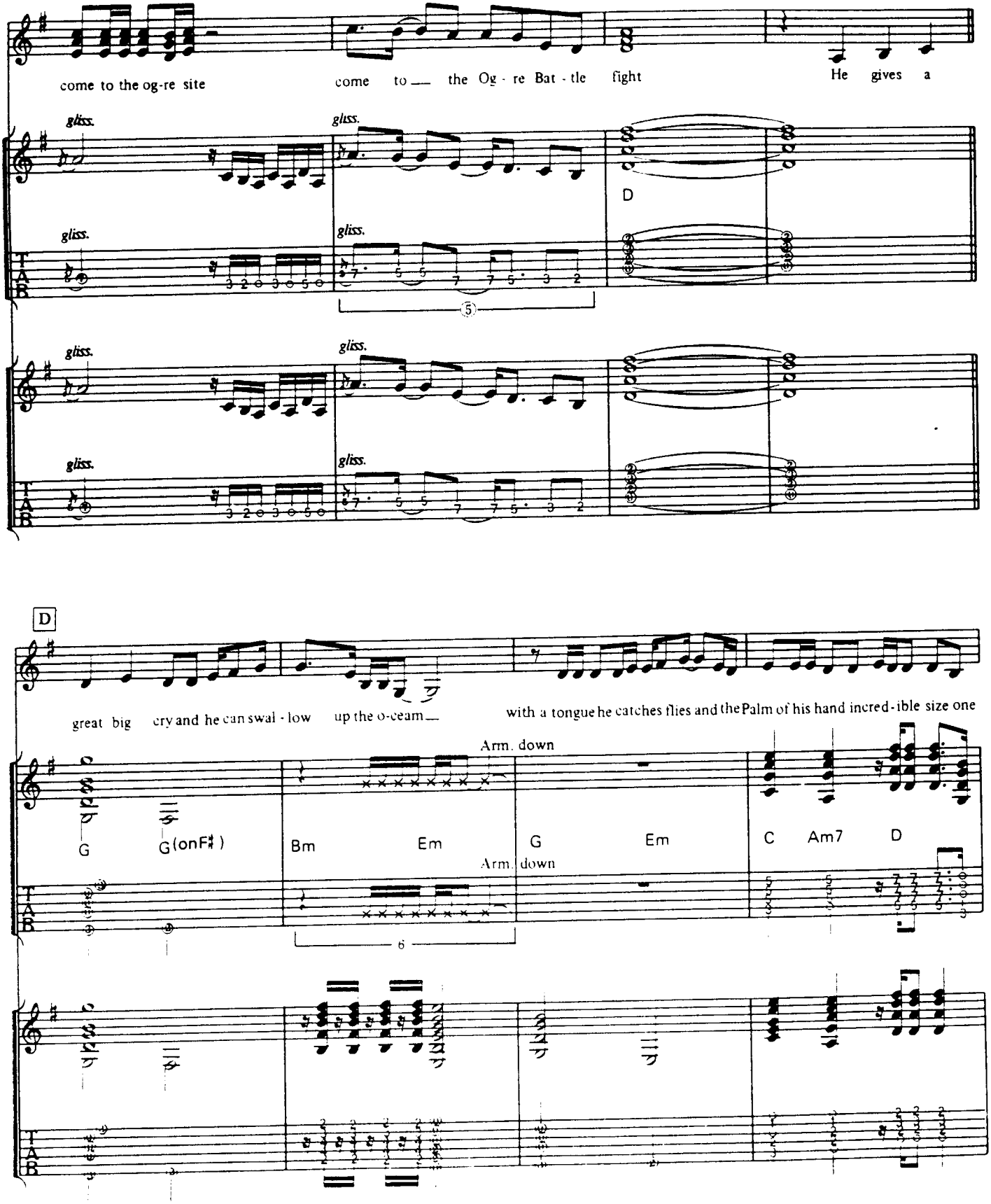
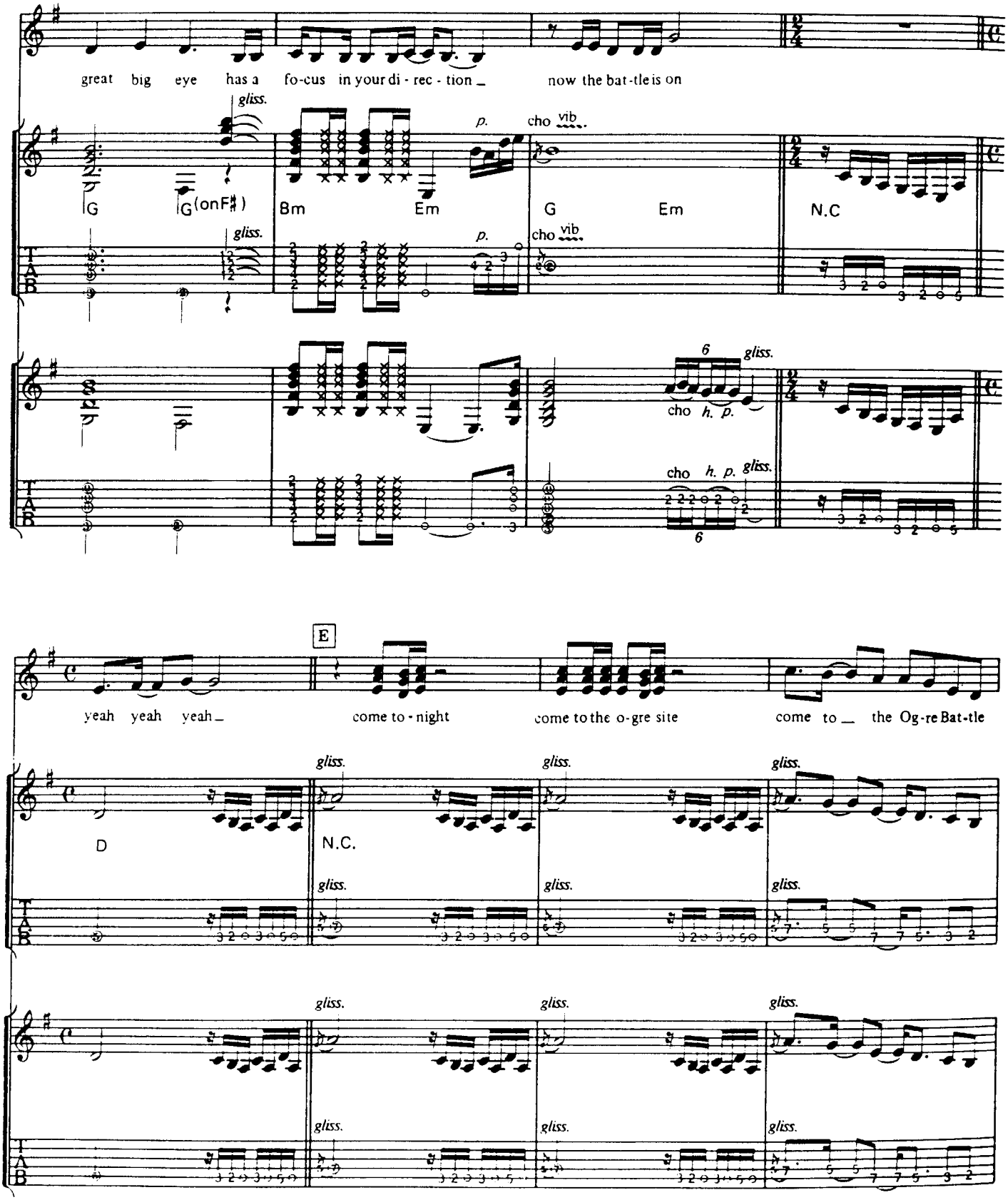
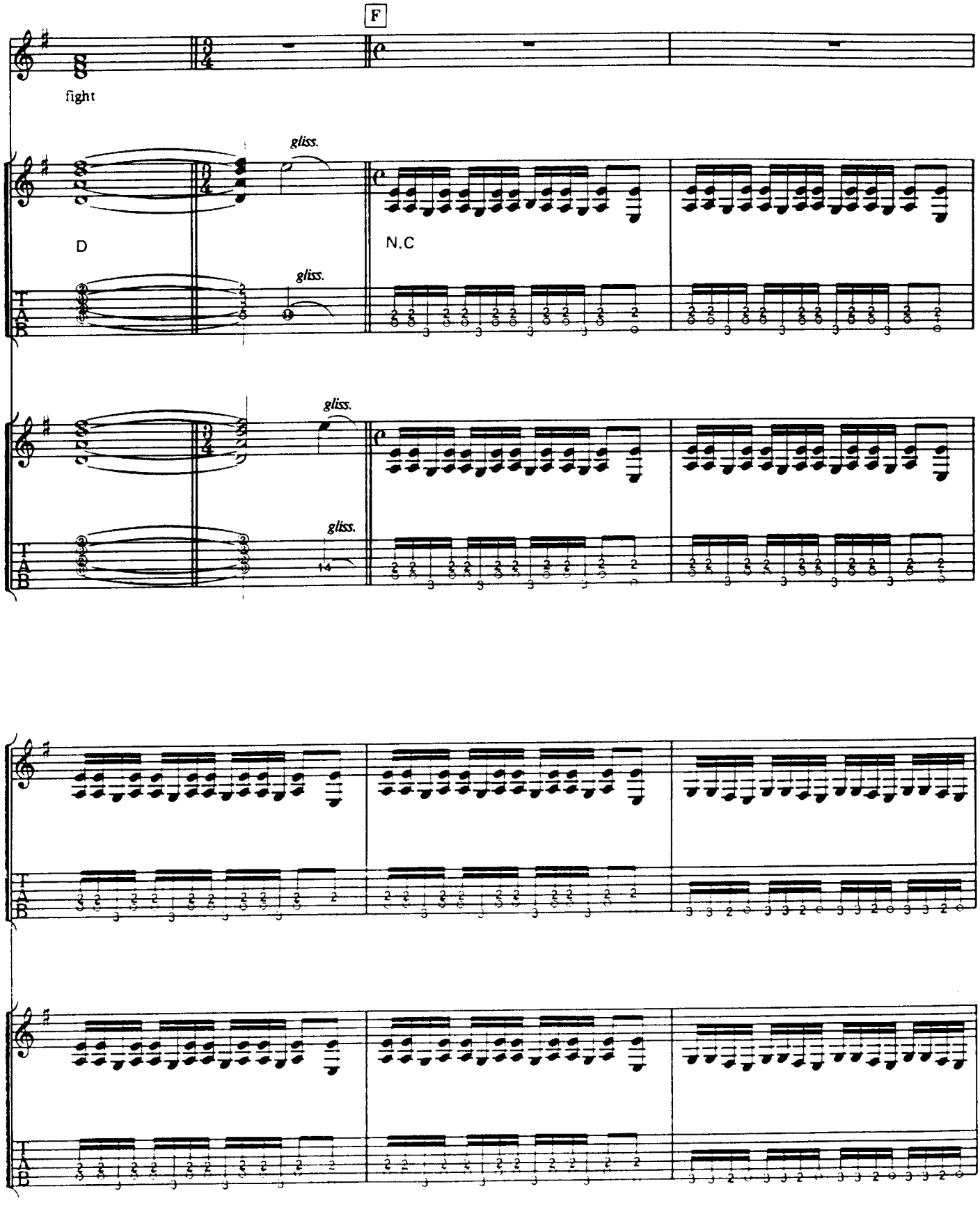

Ah ah_ ah__ ah ah
A
D
T
A
B
2

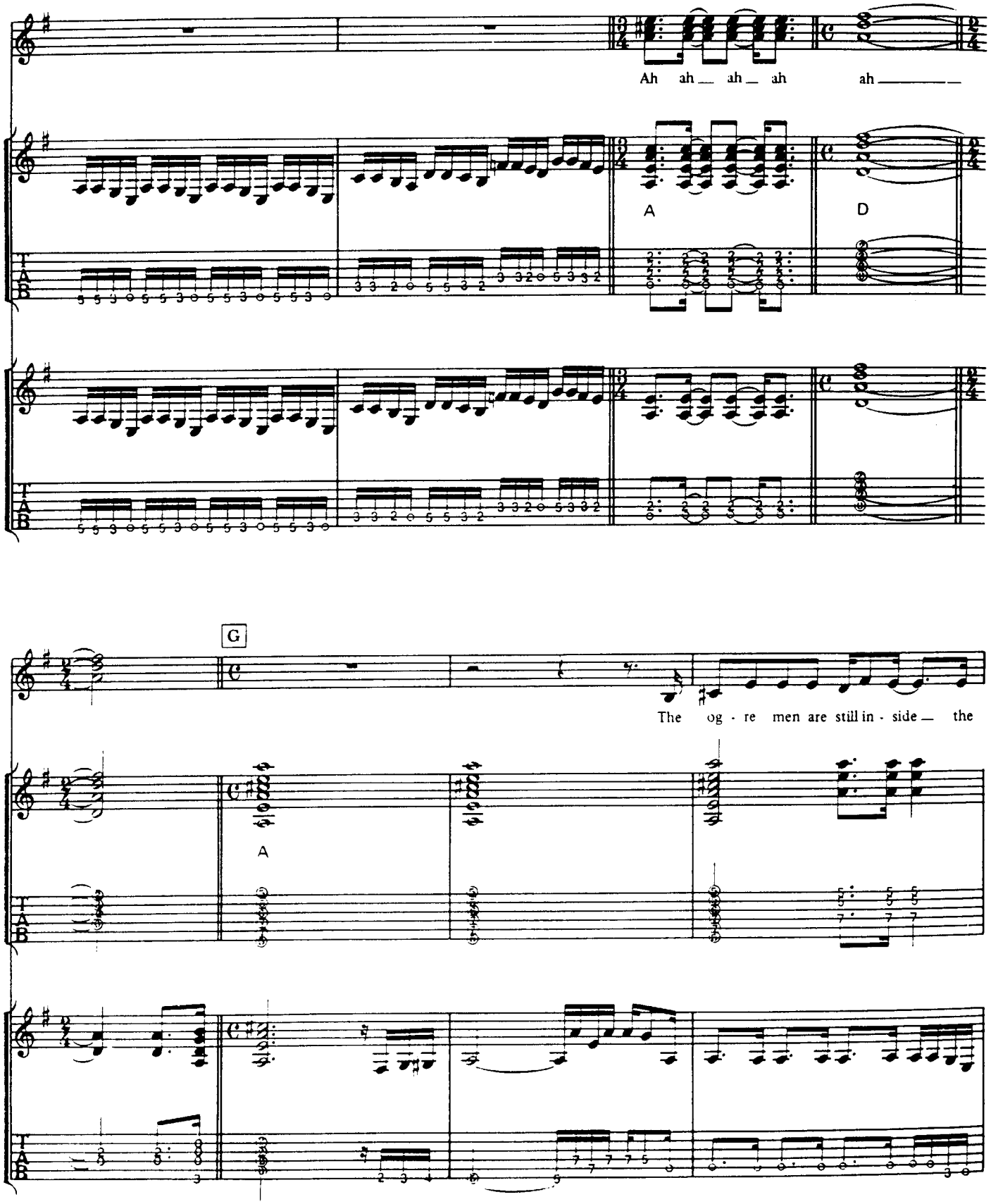

B
Nowonce up-on a time an old man told me a fa - ble when the pip-er is gone and the
G
G(on F♯)
Bm
Em
G
Em
T
A
B

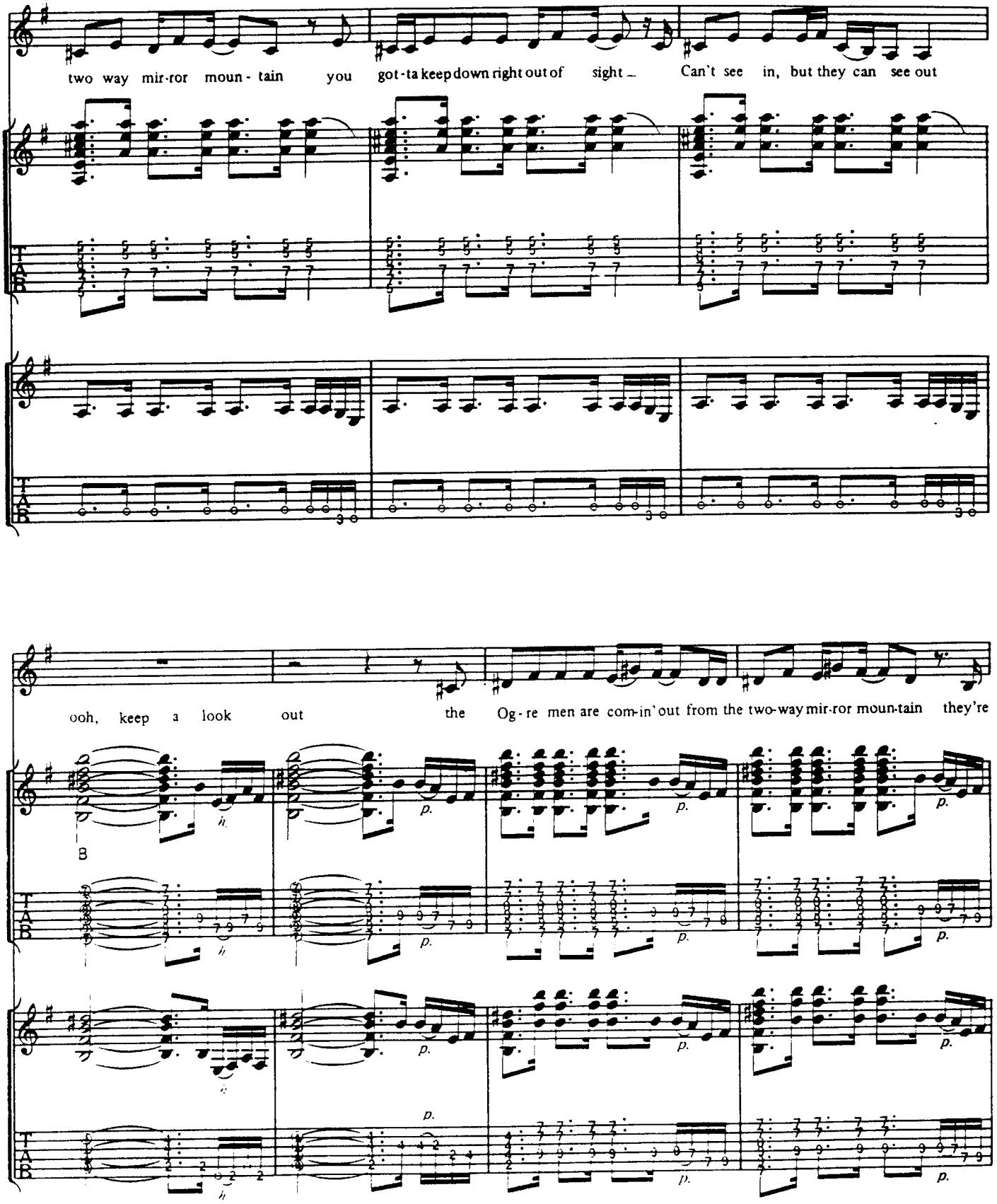

soup is cold on the table and If the black crow flies to find a new des - ti - na - tion
cho
C
Am7
cho
D
G
G onF♯)
Bm
Em
cho
cho
C
That is the sign
come to - night
G
Em
N.C.
D
N.C.
h.
h.
3
4
gliss.
gliss.

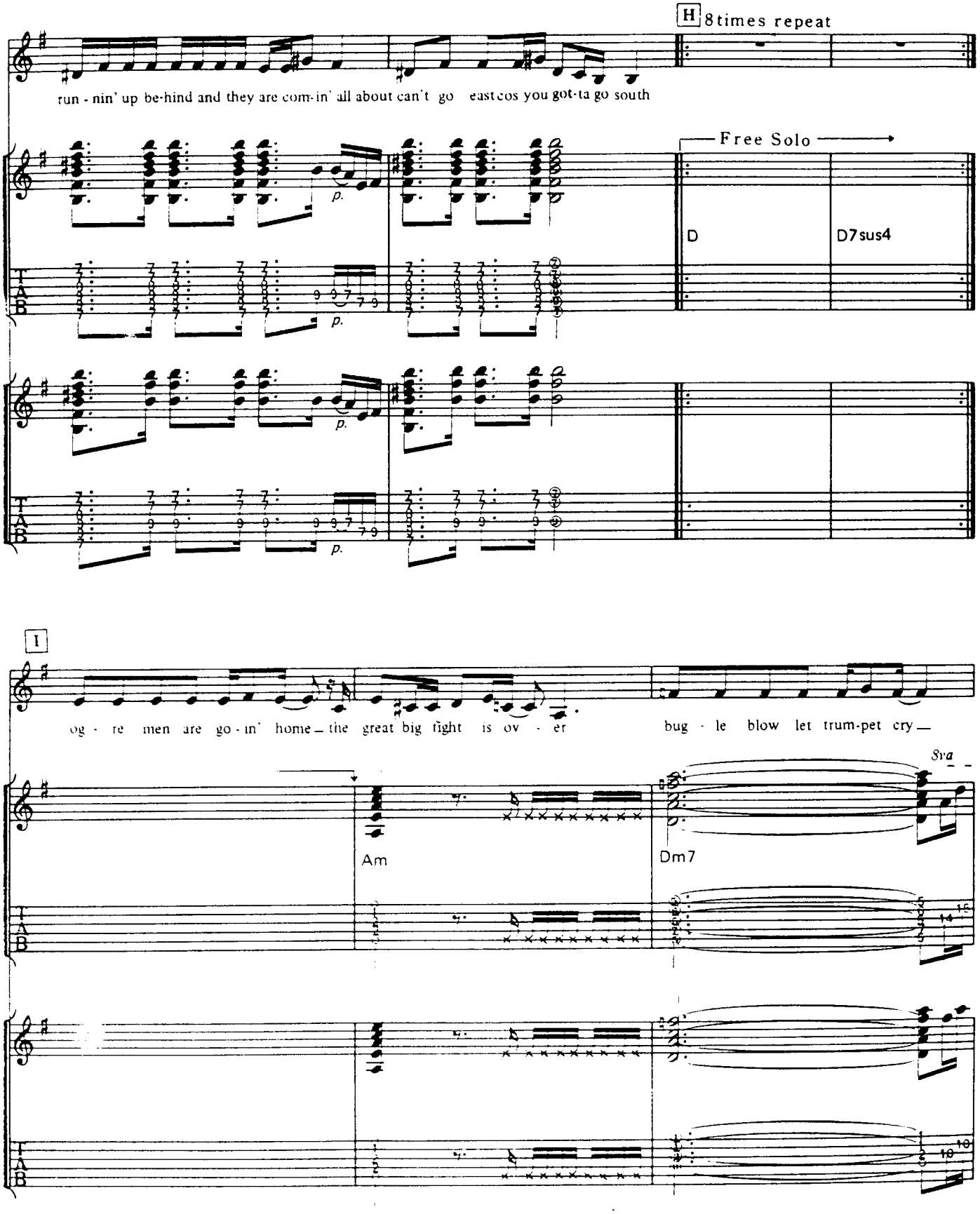

come to the og-re site
come to — the Og - re Bat - tle fight
He gives a
gliss.
D
great big cry and he can swal - low up the o-ceam —
with a tongue he catches flies and the Palm of his hand incred-ible size one
Arm. down
G
G(onF♯)
Bm
Em
G
Em
C
Am7
D
6

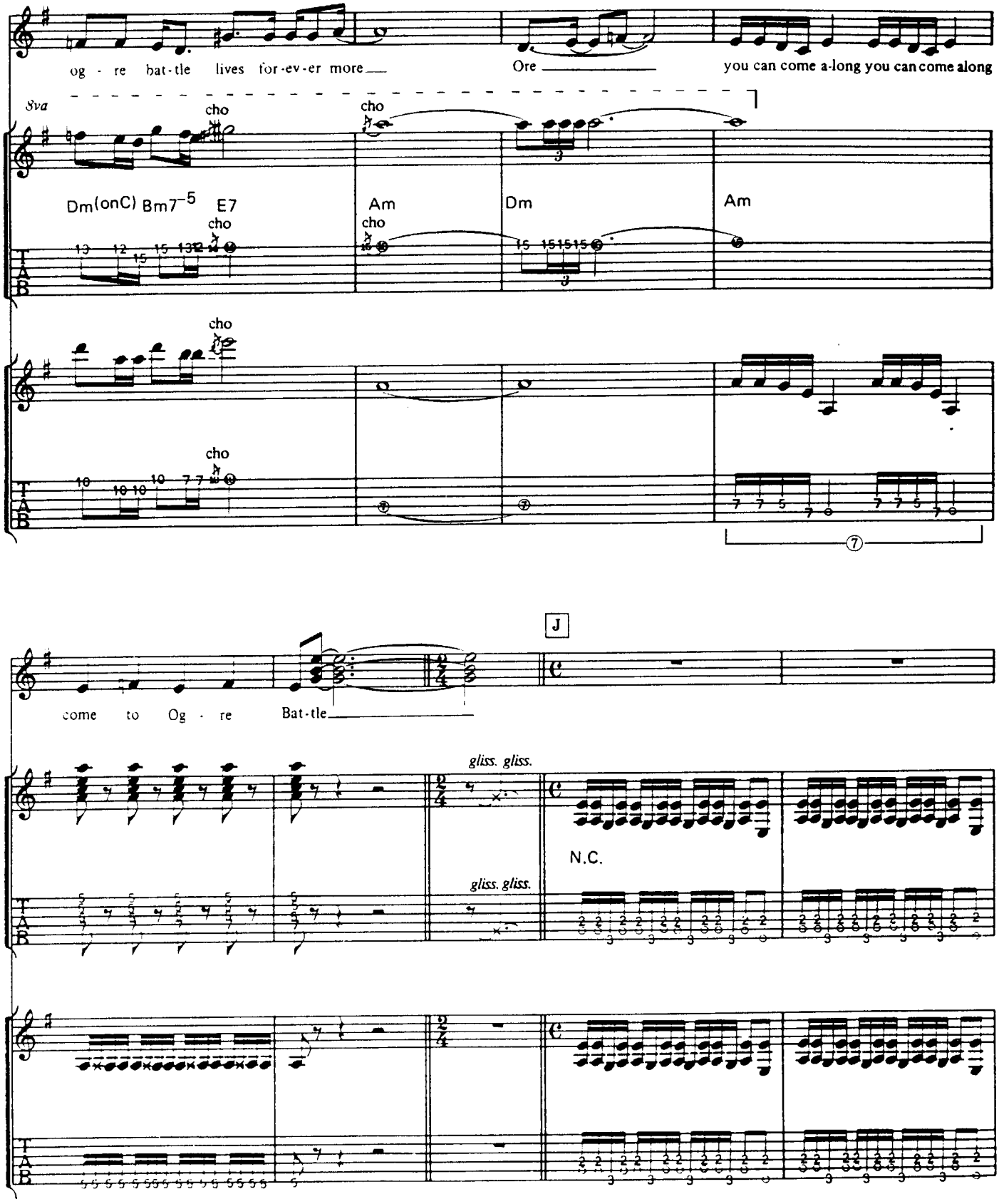

great big eye has a fo-cus in your di - rec - tion _ now the bat-tle is on
gliss.
p.
cho vib.
G
G(onF♯)
Bm
Em
G
Em
N.C
cho h. p.
E
yeah yeah yeah _
come to - night
come to the o-gre site
come to _ the Og-re Bat-tle
D
N.C.

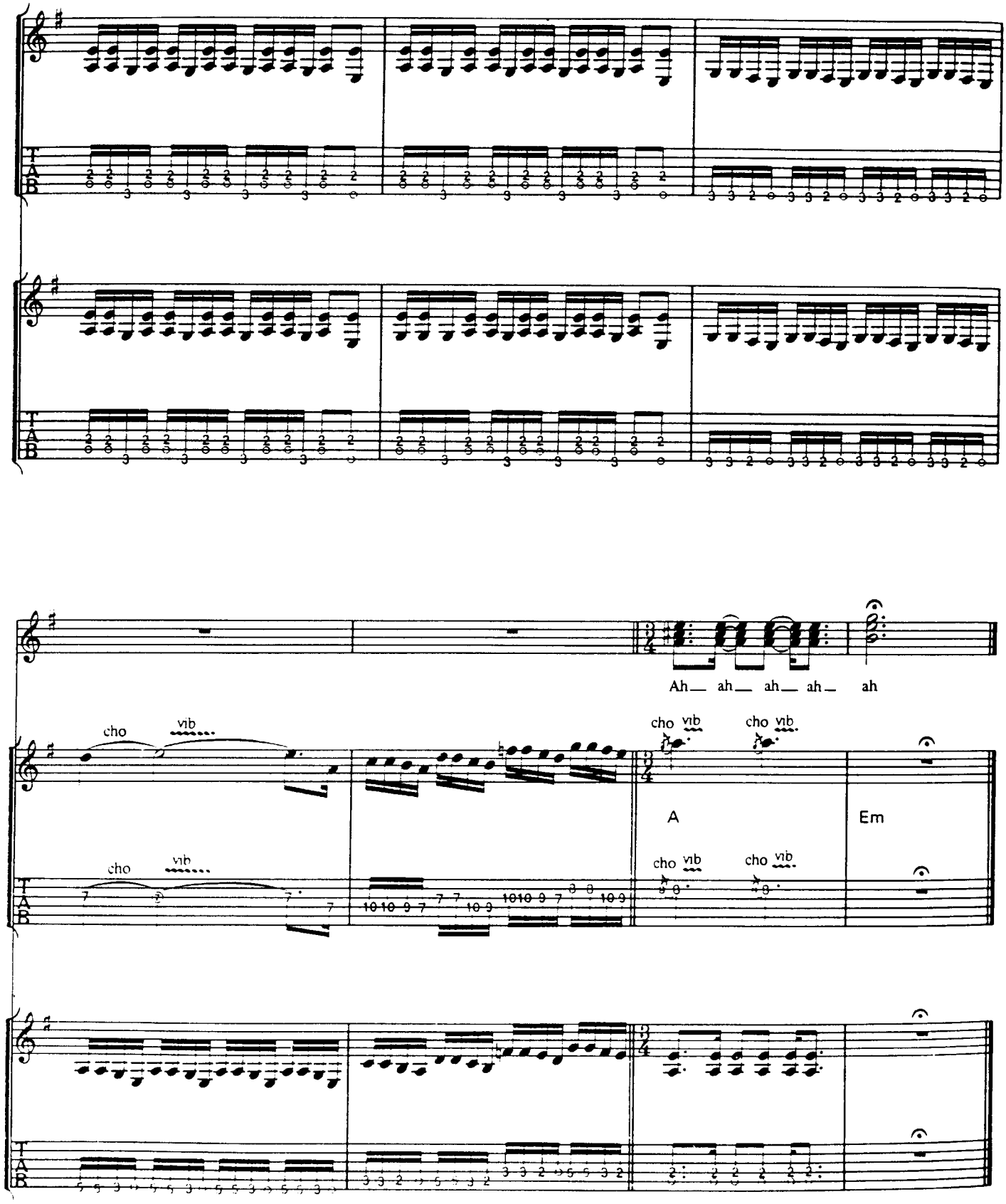

F
fight
gliss.
D
N.C
gliss.
gliss.
gliss.
14


Ah ah ah ah ah ah
A
D
G
The og - re men are still in - side the
A


two way mir-ror moun - tain you got-ta keep down right out of sight _ Can't see in, but they can see out
ooh, keep a look out the Og-re men are com-in' out from the two-way mir-ror moun-tain they're
B


H 8times repeat
run - nin' up be-hind and they are com-in' all about can't go east cos you got-ta go south
Free Solo
D
D7sus4
p.
I
og - re men are go - in' home — the great big fight is ov - er
bug - le blow let trum-pet cry —
8va
Am
Dm7
T
A
B


og - re bat-tle lives for-ev-er more
Ore
you can come a-long you can come along
8va
cho
Dm(onC) Bm7-5 E7
Am
Dm
Am
come to Og - re Bat-tle
J
gliss. gliss.
N.C.


Ah— ah— ah— ah— ah
cho
vib
A
Em

TIE YOUR MOTHER DOWN

From the Album 'A Day At The Races'

GENERAL OBSERVATIONS

This is a very characteristic Queen hard rock number. It doesn't have a complicated structure like some of their other songs, it's really a driving piece of sleazy boogie based around a verse chorus middle eight pattern. The backing guitar part doesn't really present any major problems, though the bouncy jiving rhythm of the guitar needs to be captured well to make this song swing.
The solo from the studio version is more spectacular than the live recording with it's twisting and changing scale patterns, and both contain a small amount of bottle neck playing to get a slide guitar type of effect.

SOUND PRODUCTION

You definitely want to consider using a booster or equaliser on this song to throw the guitar tone sharply to foreground of the ensemble sound thus enhancing both. Don't over do the booster, take it well up to the feed back point and set the equaliser in favour of the middle and upper register, cutting back a little on the bass end.
Use the rear pick up on your guitar and on this number a single coil fender would be fine. Should you be using a BM 900 set the front and middle pick ups to 'reverse' leaving the rear pick up off and set the volume control to 10 and the tone control to 8. As the output power on the BM 900 is a little lacking at times it could be used in conjunction with a power booster to give it a little more edge.
Finally the amplifier settings: For valve amps set the master volume on 8, the channel volume on 8, the treble on 8,the middle on 8, the bass on 2 and the reverb on 2. If it's a transistor amp then just reduce the treble a touch.

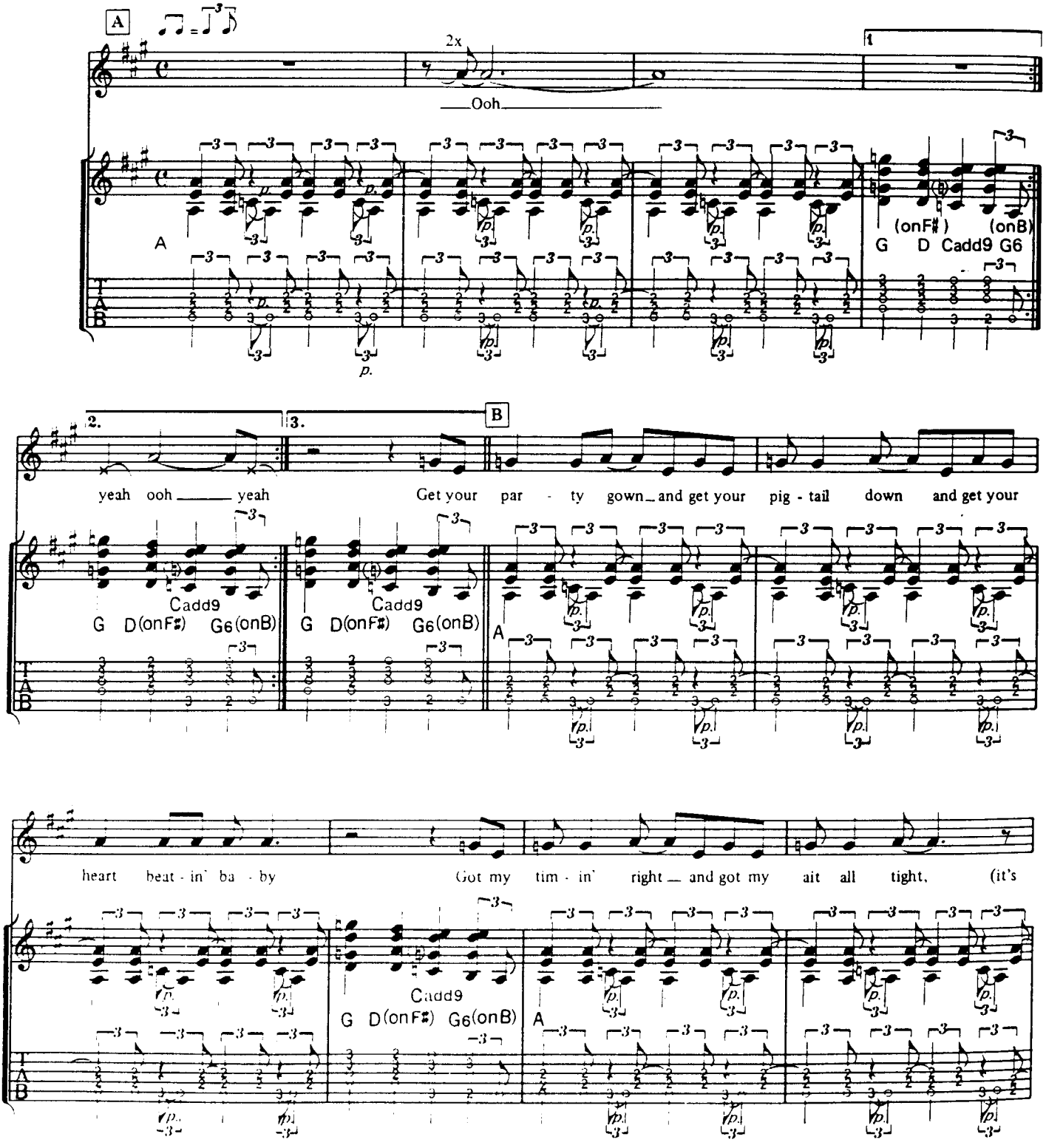
USEFUL PLAYING HINTS

[A]: This is the main riff of the song. While playing the low A chord use your middle finger to pull off on 5/3 and try not to sound the top E string.
[B]: This is where the vocals start, you can relax your picking strokes just a little at this point. In fact Brian May seems to reduce his volume a shade on the live album.
[C]: The E chord is positioned at the 7th fret, if you stretch your little finger over to 4/11 you can get a rock and roll riff going. On the live version of this song Brian uses a different riff from the one transcribed here. Instead he uses a high E chord, again on the 7th fret with a third finger bar across the D, G, and B strings at the 9th fret, and rolls his little finger on and off 2/10.
[D]: Techniquewise almost the same as [C]. On "Live Killers" Brian plays a low position D chord pressing down onto the 3/4 with his little finger.
[G]: The guitar break starts here.
①: Use the index finger to bend the C on 3/5 and the ring finger on 4/7 and, in the final bar, the ring finger once more on 2/8.
②: Mix in plenty of upward and downward slurs when playing these groups of triplets. In the last bar use your index finger on the 2nd fret, your middle finger on the 3rd fret and your little finger on the 5th fret.
③: Employ your index finger for this bent note on the 5th fret.
④: Here is the section which includes the bottle neck. It is rather difficult to transcribe this part exactly so pay attention to the record. One way of getting round the difficulty of changing over from a plectrum to a bottle neck is to do as Brian May himself does and fix the bottle neck on the guitar strap.
⑤⑥: The rhythm swings nicely on these two beat triplets so give it a little practice if you have trouble getting it.
[K]: The latter part of this improvisation has the same basic patterns and fingering as sections [G] and [H] although the tempo of the guitar is a rapid one.

TIE YOUR MOTHER DOWN

From the Album 'A Day At The Races'

Words and Music by Brian May



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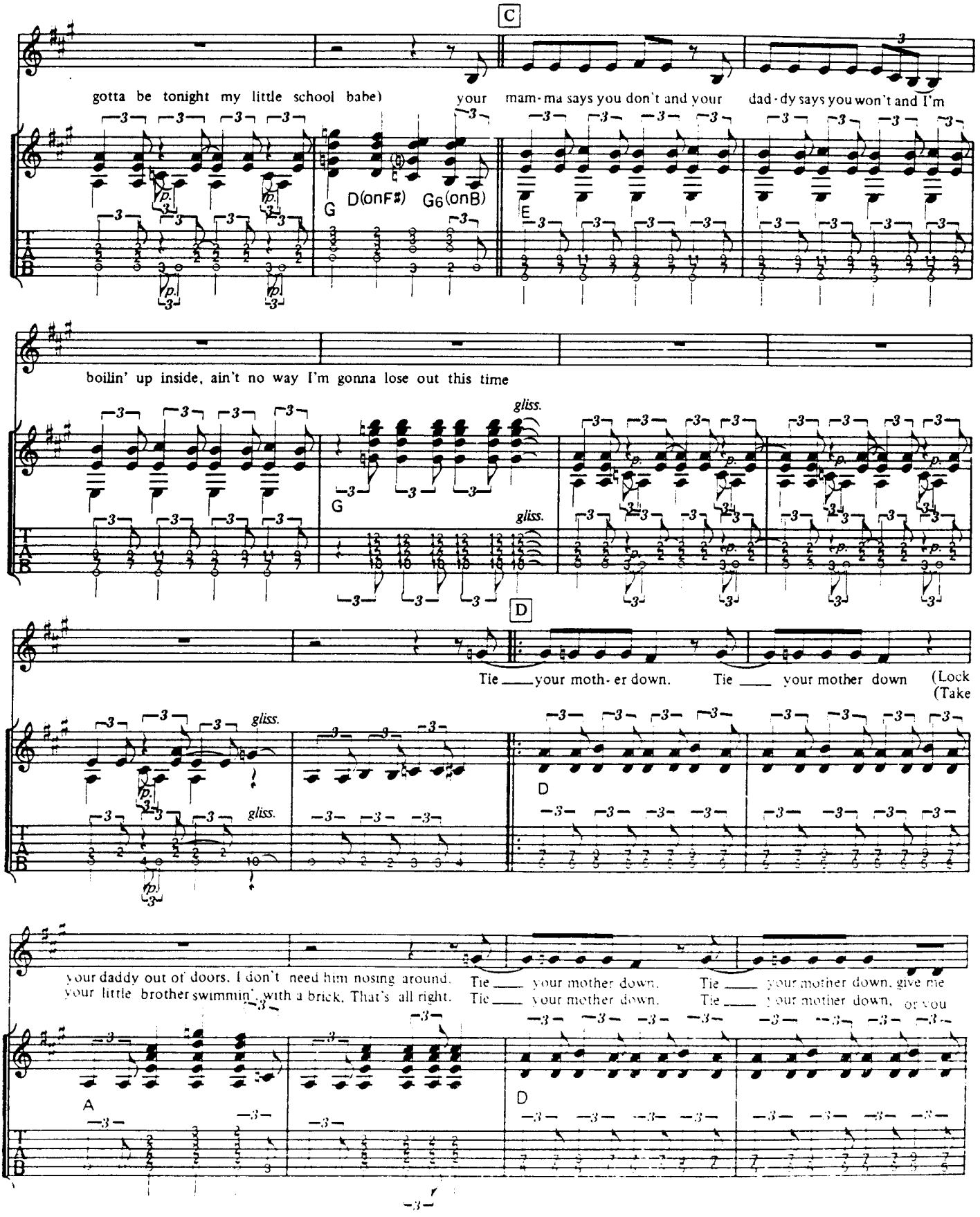
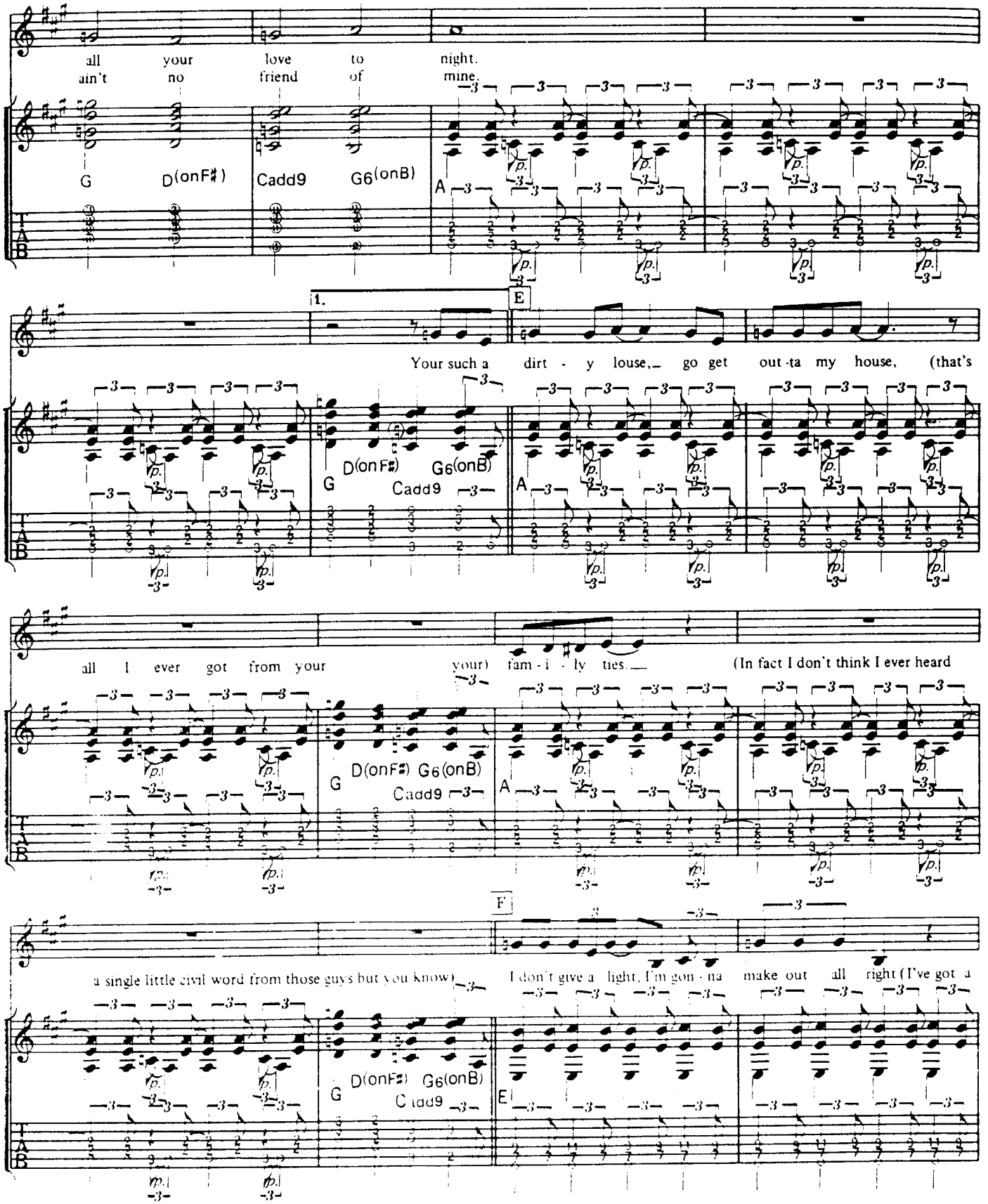
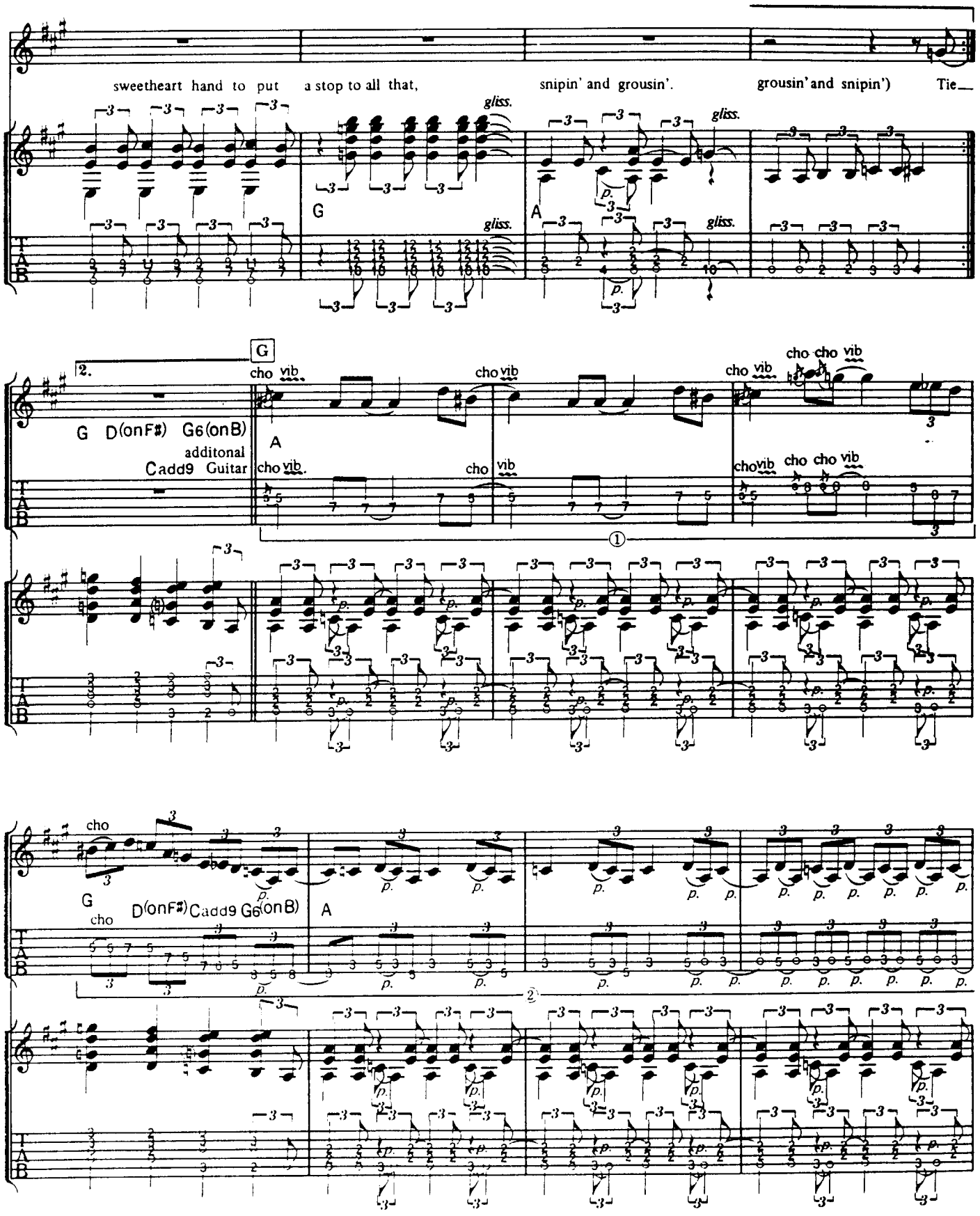
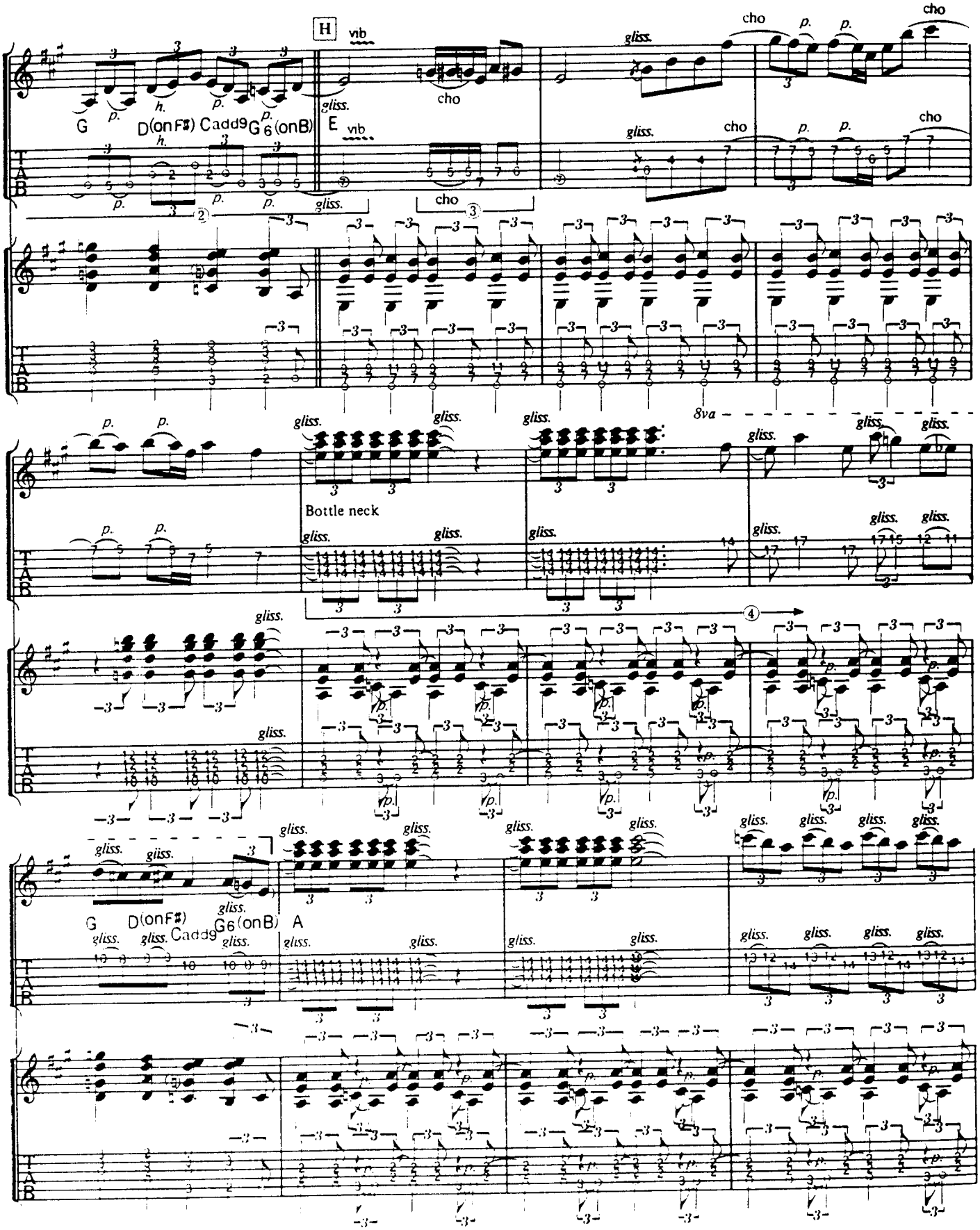
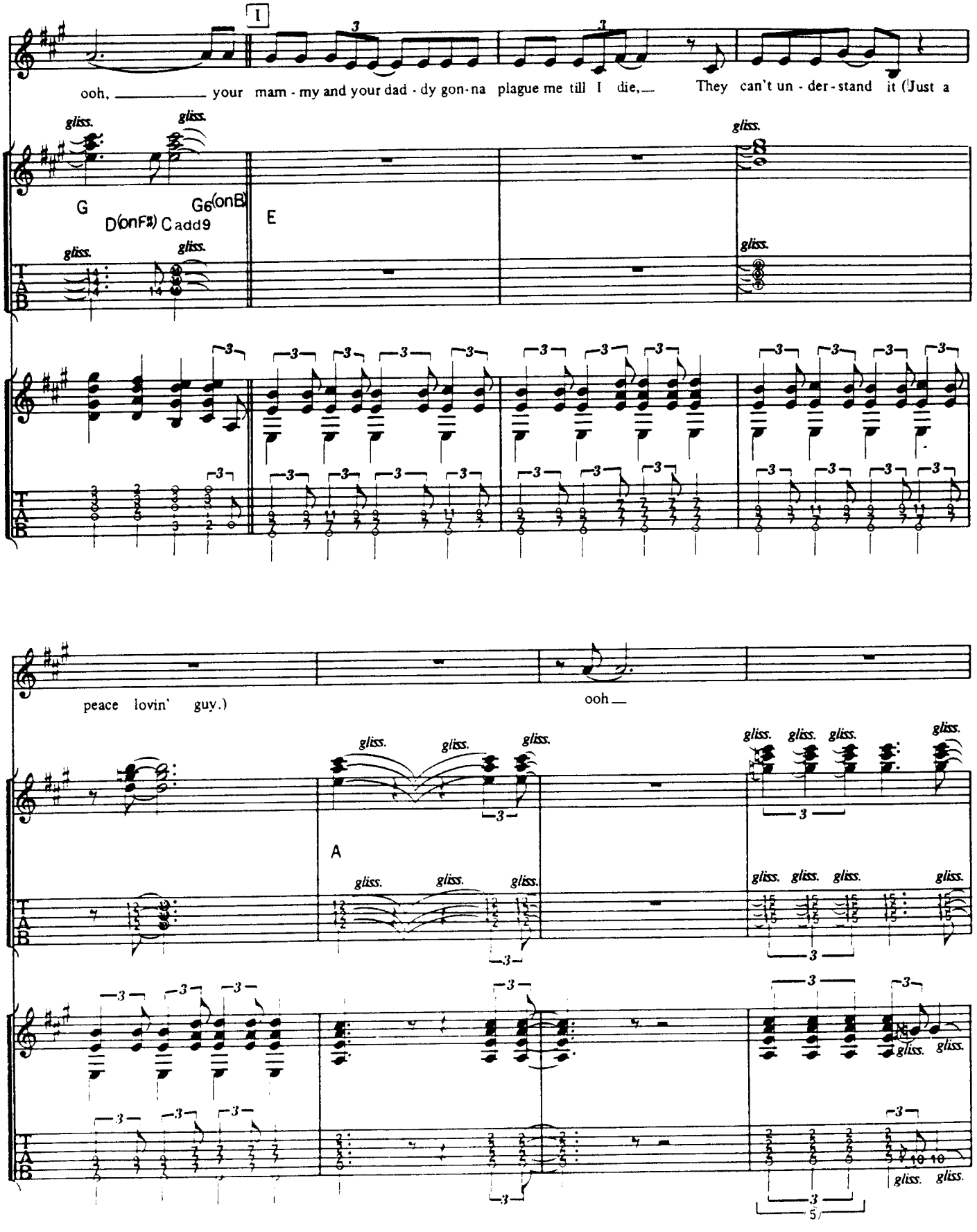
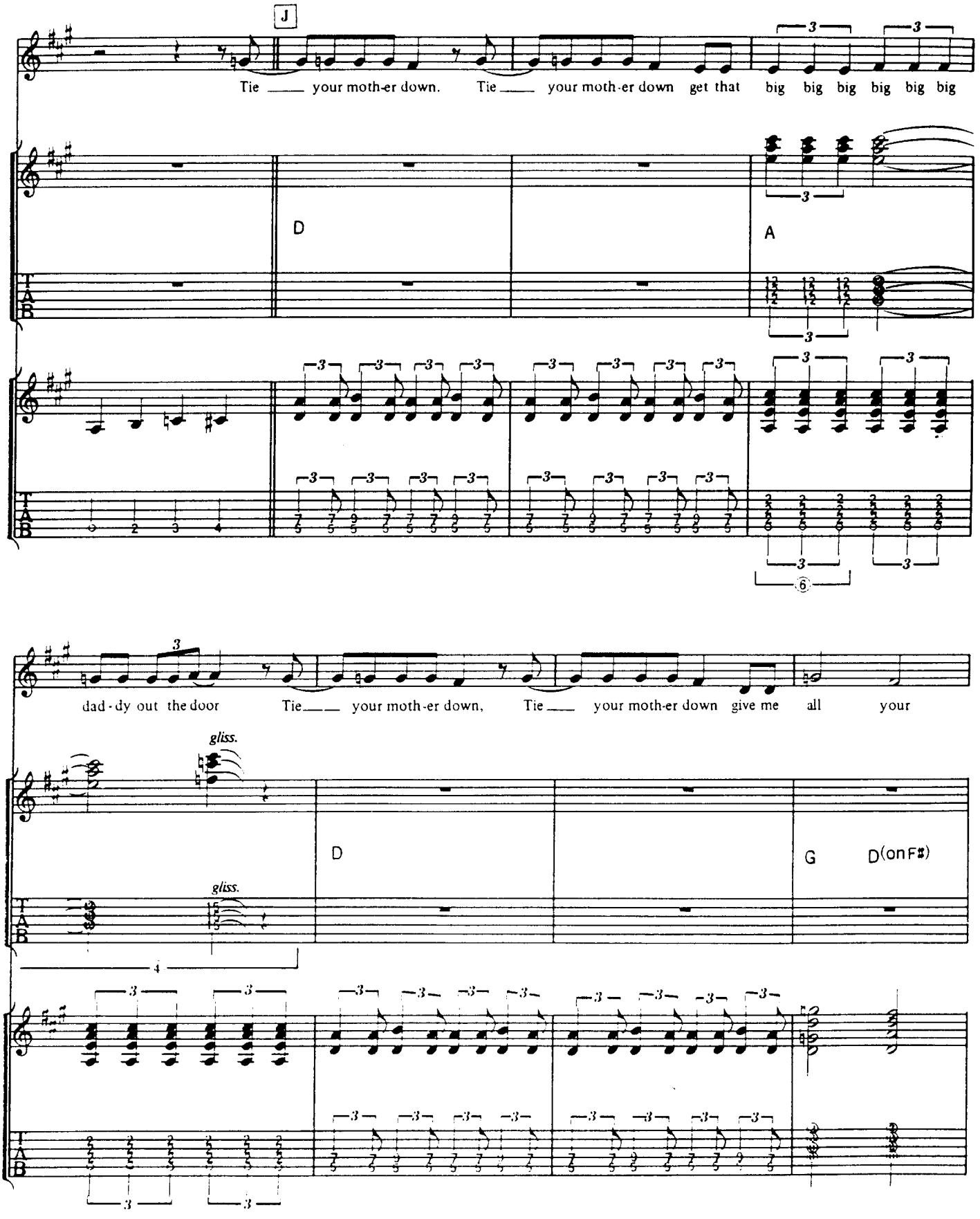

C
gotta be tonight my little school babe)
your mam-ma says you don't and your dad-dy says you won't and I'm
G
D(onF♯)
G6(onB)
E
boilin' up inside, ain't no way I'm gonna lose out this time
gliss.
G
gliss.
D
Tie ___ your moth-er down.
Tie ___ your mother down
(Lock
(Take
gliss.
gliss.
D
your daddy out of doors. I don't need him nosing around.
your little brother swimmin' with a brick. That's all right.
Tie ___ your mother down.
Tie ___ your mother down.
Tie ___ your mother down, give me
Tie ___ your mother down, or you
A
D

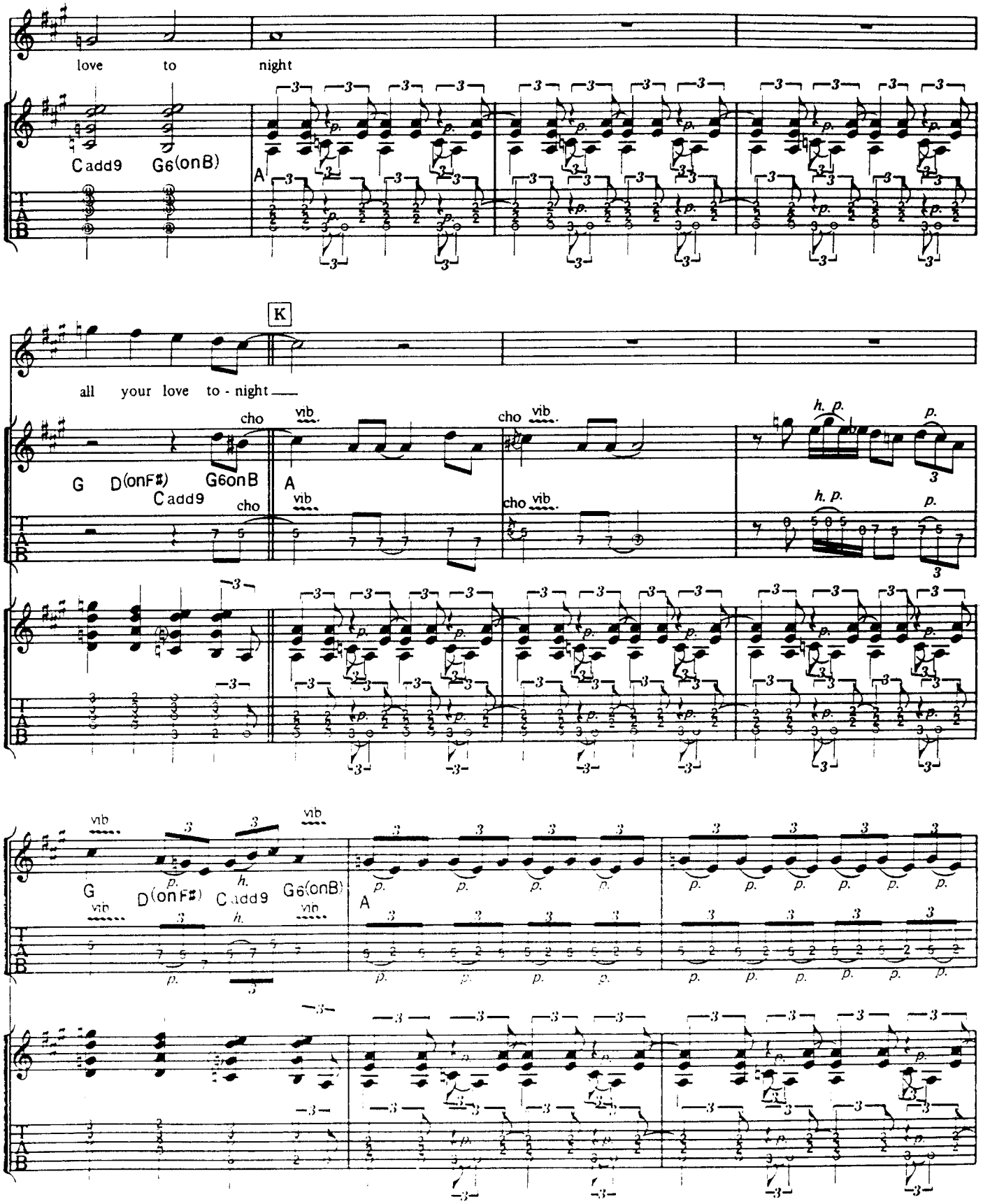

all your love to night.
ain't no friend of mine.
G D(onF♯) Cadd9 G6(onB)
A
1.
E
Your such a dirt - y louse, go get out-ta my house, (that's
all I ever got from your your) fam - i - ly ties. (In fact I don't think I ever heard
a single little civil word from those guys but you know) I don't give a light. I'm gon - na make out all right (I've got a
F
E

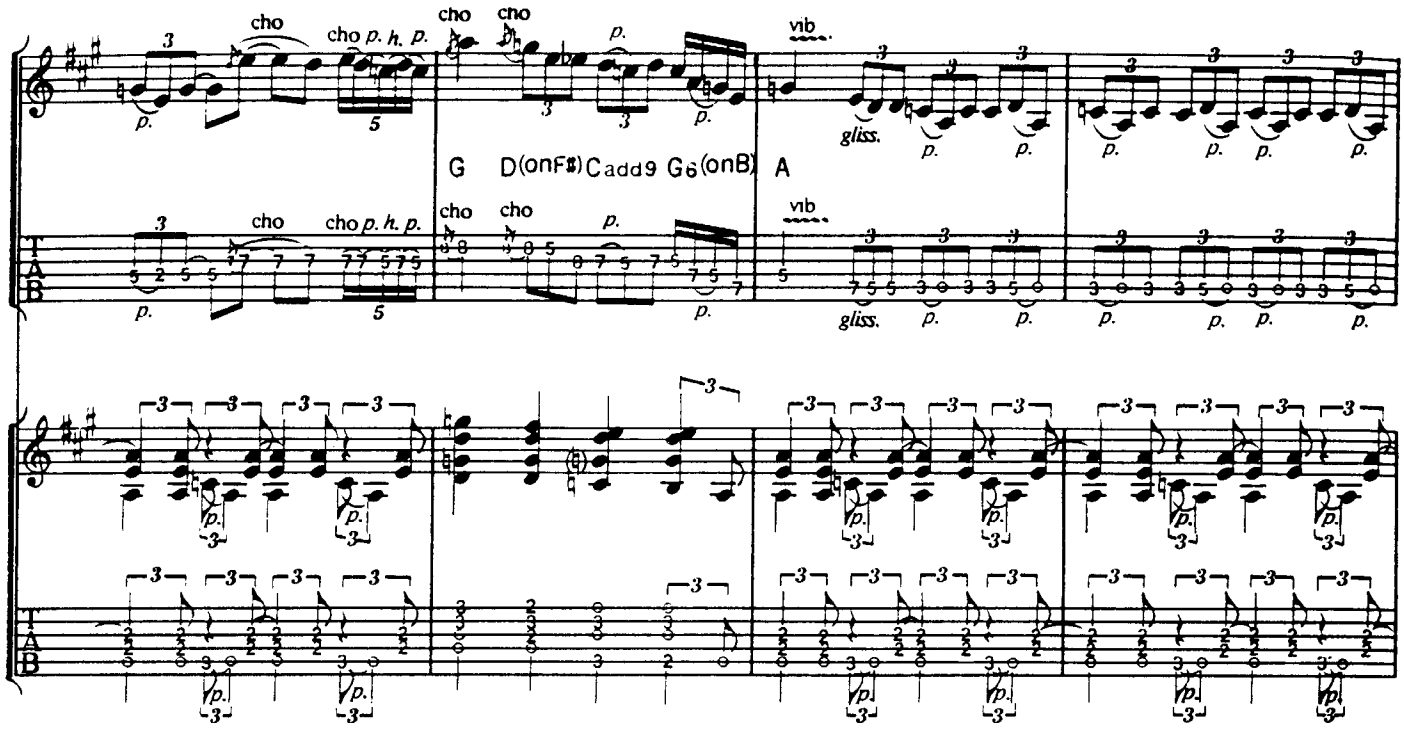

sweetheart hand to put a stop to all that, snipin' and grousin'. grousin' and snipin') Tie

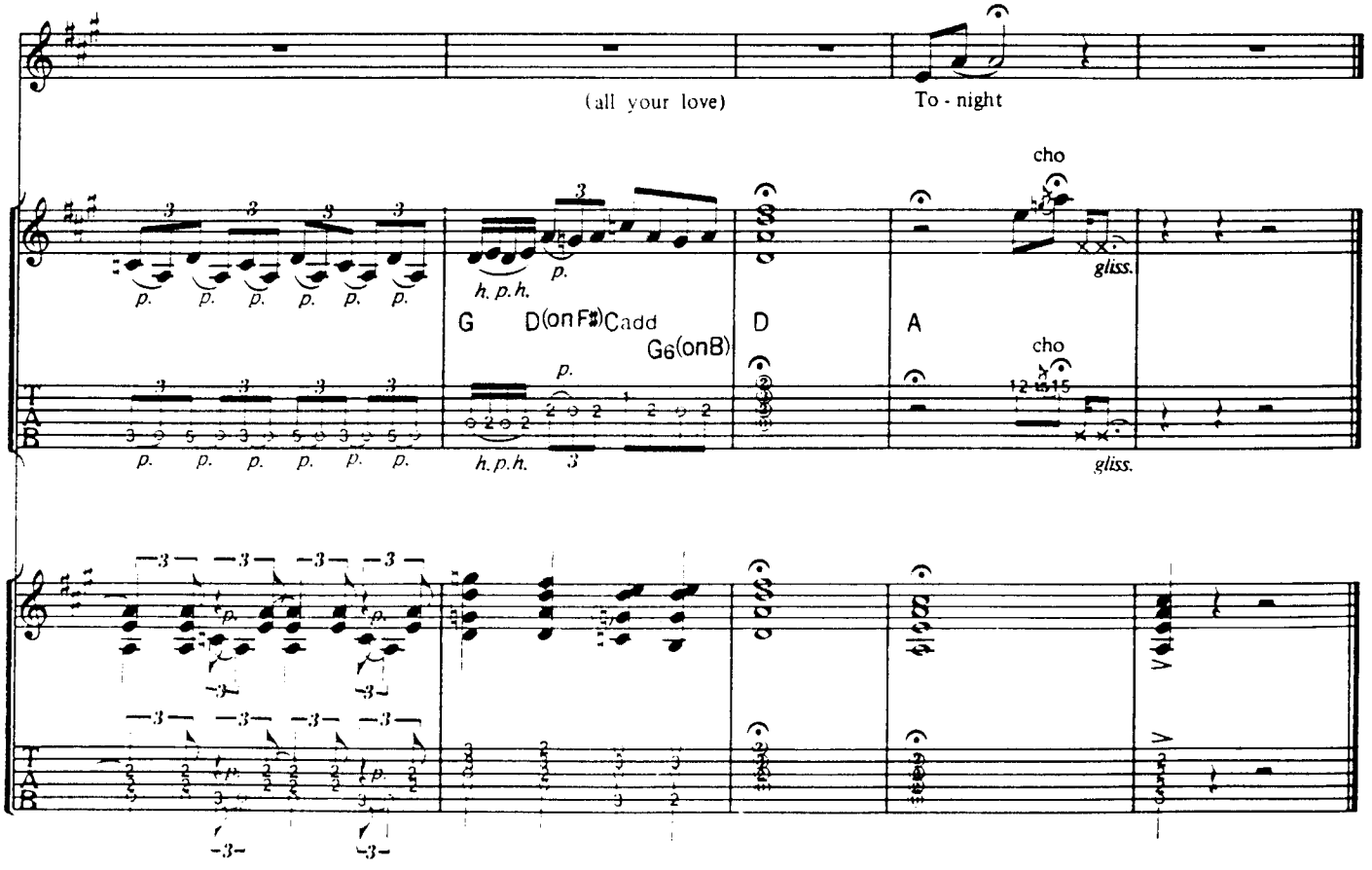

H
vib
cho
gliss.
p.
h.
G
D(onF♯)
Cadd9
G6(onB)
E
Bottle neck
8va
A


I
ooh, your mam - my and your dad - dy gon - na plague me till I die, They can't un - der - stand it (Just a
G
G6(onB)
D(onF♯)
Cadd9
E
gliss.
TAB
peace lovin' guy.)
ooh
A
3


J
Tie your moth-er down. Tie your moth-er down get that big big big big big big
D
A
dad-dy out the door Tie your moth-er down, Tie your moth-er down give me all your
gliss.
gliss.
D
G
D(on F♯)


love to night
Cadd9 G6(onB)
A
K
all your love to - night
cho vib
G D(onF♯) Cadd9 G6onB
A
h. p.
p.
G D(onF♯) Cadd9 G6(onB)
A


cho
cho p. h. p.
cho cho
vib
G D(onF♯)Cadd9 G6(onB) A
gliss.


(all your love)
To - night
cho
gliss.
h. p. h.
G D(onF♯)Cadd G6(onB)
D
A

WE ARE THE CHAMPIONS

From the Album 'News Of The World'

GENERAL OBSERVATIONS

'We Are The Champions' begins with eighth note arpeggios in a twelve-eight time signature. The notes are gathered into three note groups with four of these groups to the bar and this is where the waltz like tempo to this song comes from. It's not really necessary to use alternating picking strokes for these arpeggios but you should hold back on the guitar fills and counter melodies as too much indulgence in this will spoil the song.
Ballads in general require a more delicate touch though at the same time your playing needs to be confident and thoughtful. If you find the time signature a little confusing remember it is, as I've said, basically a waltz so count each bar as One two three, Two two three, Three two three, Four two three. Try and deliver all the guitar lines with some intensity and put all you can behind your vibratos and note bending, as indeed Brian May does.

SOUND PRODUCTION

When listening to this song on record it seems deceptively easy until you come to play it. You must achieve a good balance, both within the ensemble and in the guitar sound, it's very important to know when to use distorted notes and when to use clean notes such as on the arpeggios where you will want to have audible separation between the notes of the individual notes of the chord.
Use a flanger or phaser on the arpeggios. MXR is a good make, and if you add a Boss stereo chorus ensemble as well you can get a very nice sound. The Boss chorus is good because you can have control over the input level. This will also double as a booster to flesh out your guitar tone. Set up the flanger and phaser so that you get a slow swirling effect.
Rely on natural valve distortion from your amplifier or use the chorus to help you get some low volume distortion.
Your amplifier settings should be master volume at 7, channel volume at 6, treble at 8, middle at 6, bass at 2 and reverb at 3.

When playing the arpeggios select the rear pick up of your guitar and use the front pick up for performing the licks and counter melody parts. For the BM 900 select the rear pick up only when tackling the arpeggios and the front pick up for the lead work.
Watch your guitar volume as this song is based on the voice, so try not to let the guitar dominate the ensemble sound, even on the single line accompaniments it should be heard only as part of the band arrangement.

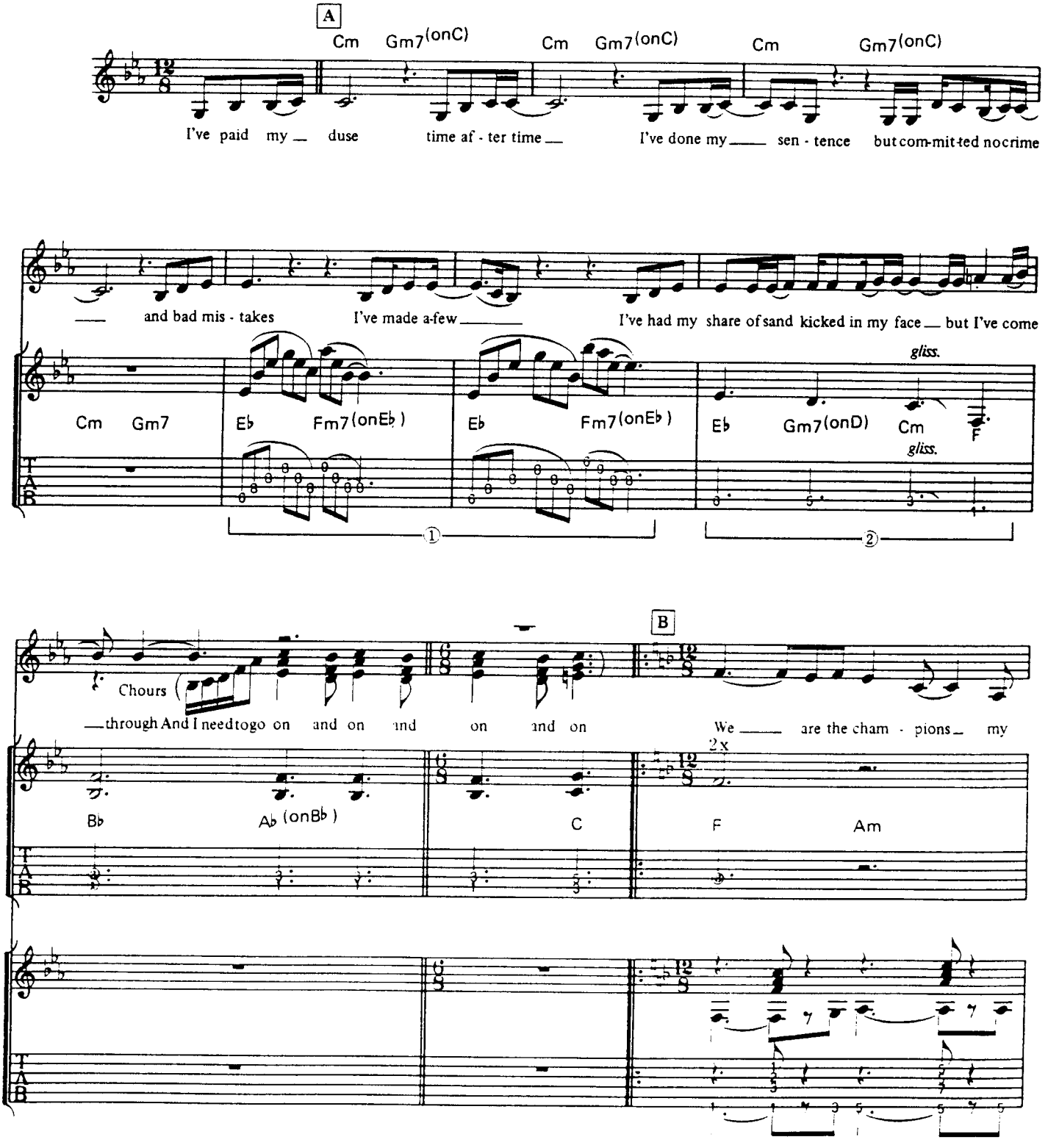
USEFUL PLAYING HINTS

①: Make an effort to pick these arpeggios cleanly and fluently with your right hand. Bar the D,G and B strings with your ring finger and use you little finger to play the A flat on 2/9.
②: For the 6th fret use your little finger, for the 5th fret use the ring finger and for the 3rd fret use the index finger and glissando down to catch the F on 6/1 with your index finger.
③: When you play this obligato use your index finger on the 10th fret, your middle finger on the 12th fret and your ring finger on the 13th fret. This passage may look a little awkward so employ your hammering-on and pulling-off technique to the full.
④: Use the index finger for the 7th fret, the middle finger for the 8th fret and the ring finger for the 10th fret.
⑤: This is basically a shortened version of the arpeggios illustrated in ①.
⑥: Use your ring finger for the 13th fret, your middle finger for the 11th fret and your index finger for the 10th fret.
⑦: To execute the glissando on 1/6 slide your index finger up about 9 frets then bring your ring finger across to 2/11 and slide the glissando up again until you can reach 1/18 with that ring finger. Next use your index finger on 1/13, your finger on 1/15 to bend the note there and pull off down to your index finger on the 13th fret. Finally use the little finger for the 20th fret, the middle finger for the 18th fret, the index finger for the 17th fret, then change position and use your little finger for the 18th fret, your middle finger for the 16th fret and your index finger for the 15th fret.

WE ARE THE CHAMPIONS

From the Album 'News Of The World'

Words and Music by Freddie Mercury



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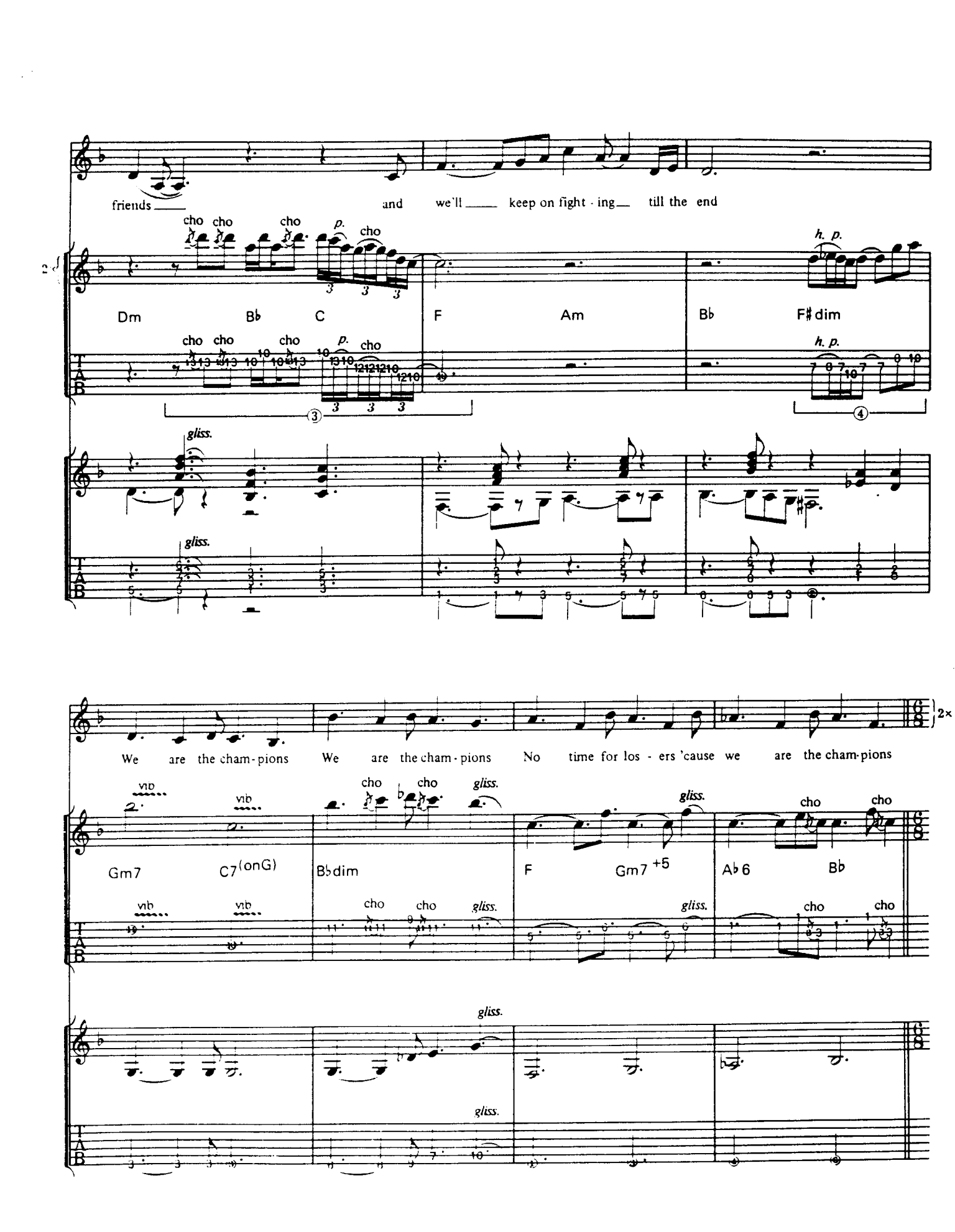
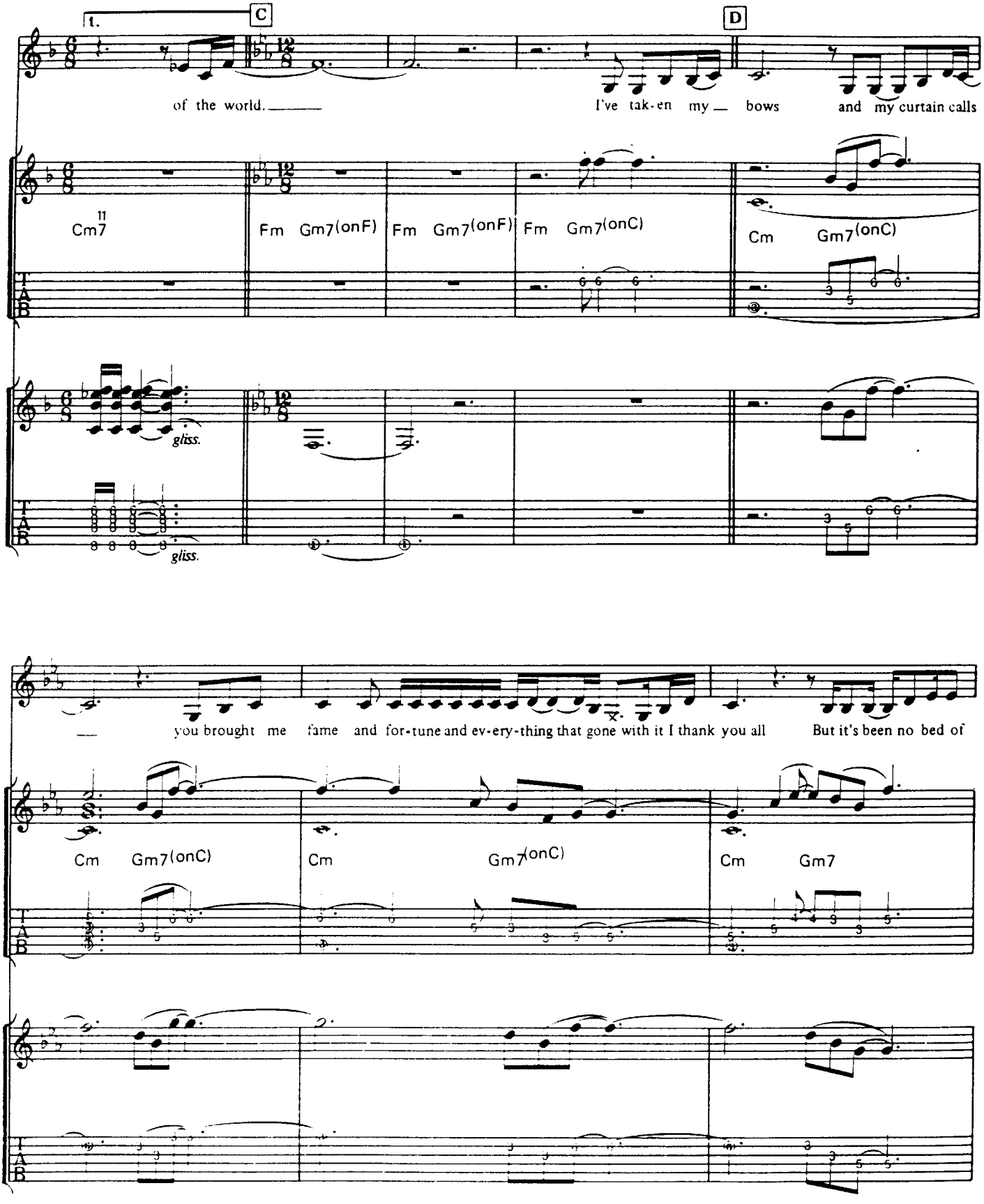
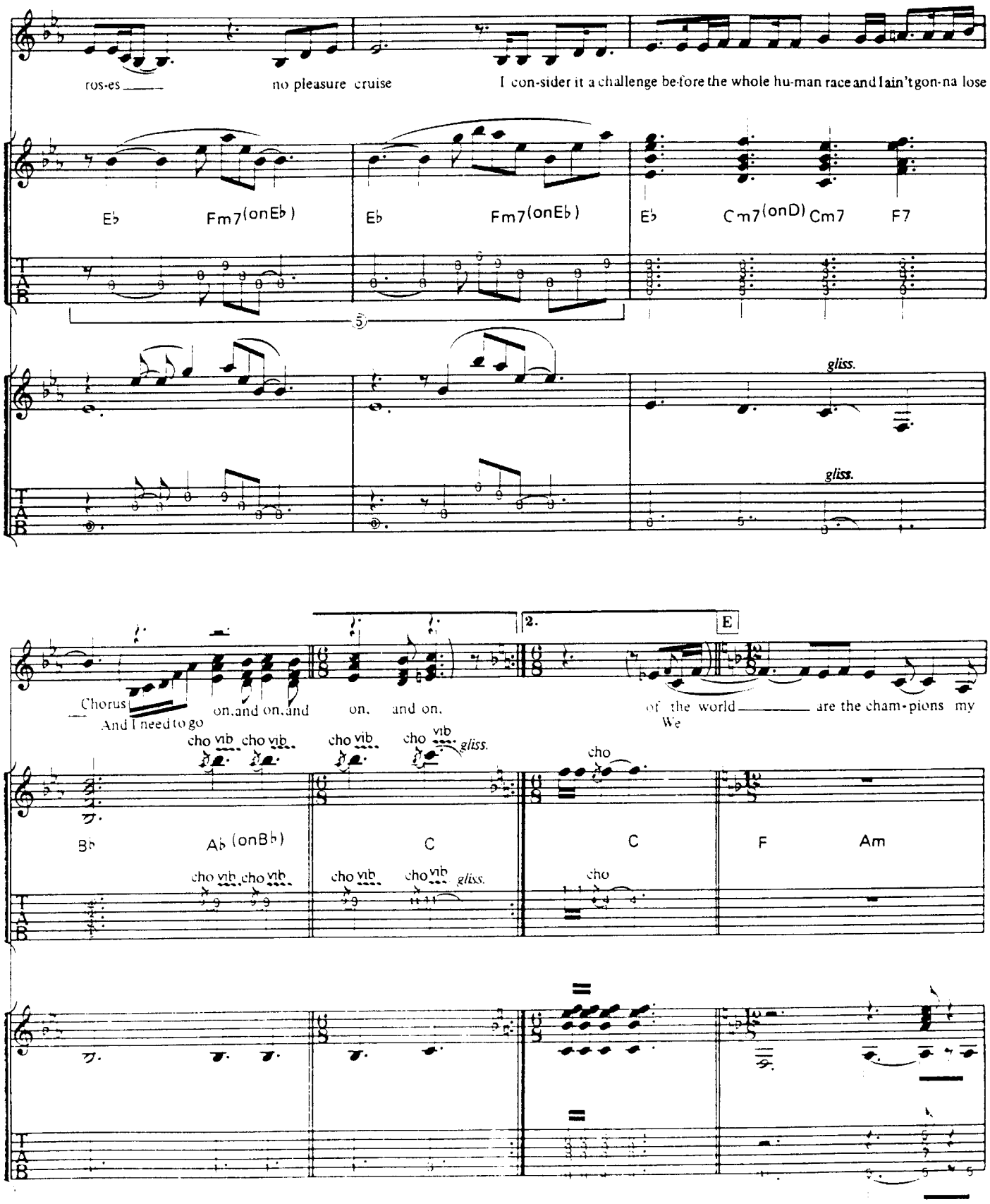
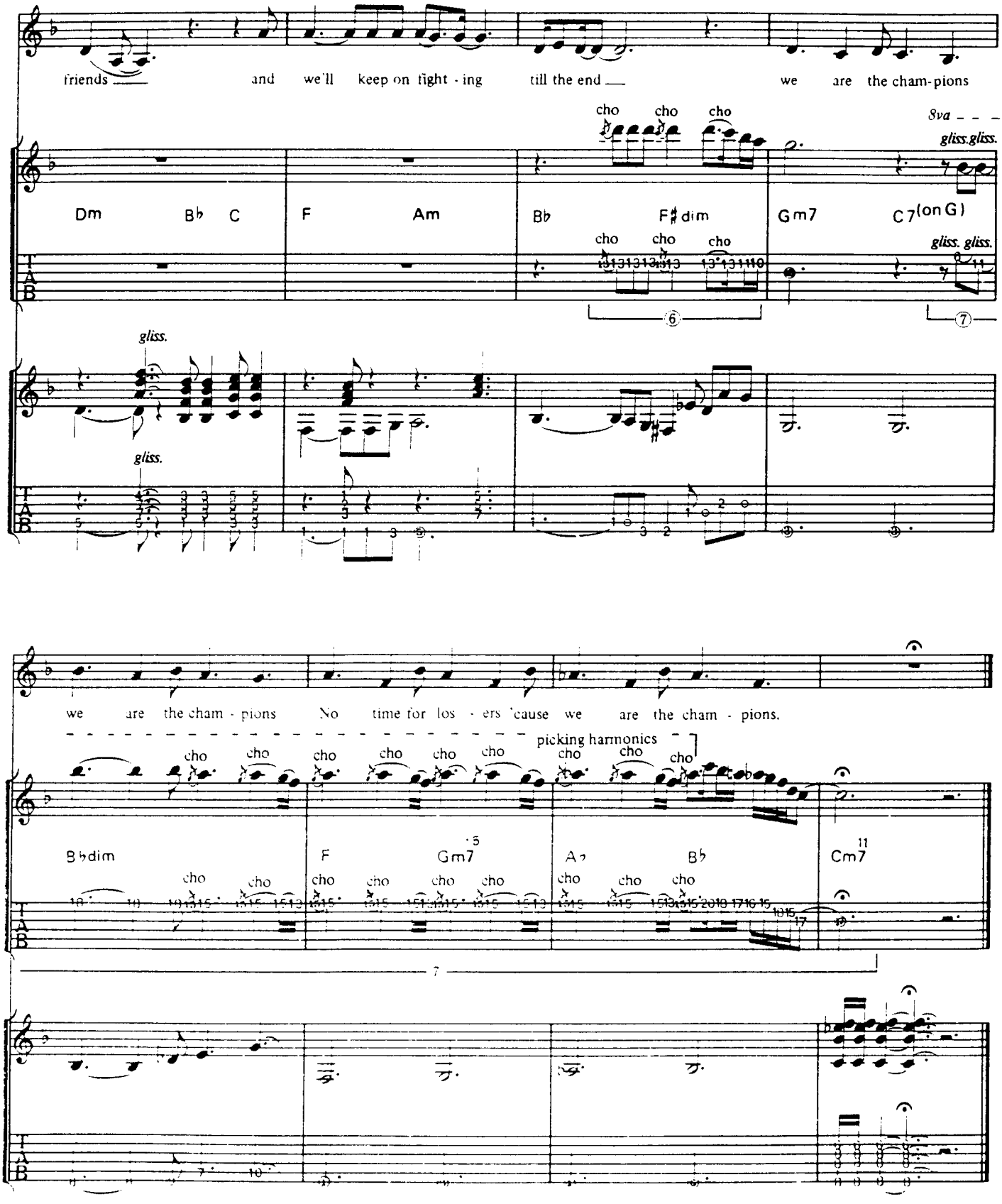

friends and we'll keep on fight - ing till the end
Dm Bb C F Am Bb F♯dim
We are the cham - pions We are the cham - pions No time for los - ers 'cause we are the cham - pions
Gm7 C7(onG) Bbdim F Gm7 +5 Ab6 Bb


1.
C
D
of the world.
I've tak-en my bows and my curtain calls
Cm11
Fm Gm7(onF) Fm Gm7(onF) Fm Gm7(onC)
Cm Gm7(onC)
gliss.
gliss.
you brought me fame and for-tune and ev-ery-thing that gone with it I thank you all But it's been no bed of
Cm Gm7(onC)
Cm Gm7(onC)
Cm Gm7
T
A
B


ros-es
no pleasure cruise
I con-sider it a challenge be-fore the whole hu-man race and I ain't gon-na lose
E♭ Fm7(onE♭) E♭ Fm7(onE♭) E♭ Cm7(onD) Cm7 F7
gliss.
gliss.
Chorus
And I need to go
on, and on, and on, and on.
2.
E
of the world are the cham-pions my
We
cho vib cho vib cho vib cho vib gliss.
cho
B♭ A♭(onB♭) C C F Am
cho vib cho vib cho vib cho vib gliss.
cho


friends and we'll keep on fight - ing till the end we are the cham-pions
8va
gliss. gliss.
Dm B♭ C F Am B♭ F♯dim Gm7 C7(on G)
cho
gliss.
we are the cham - pions No time for los - ers 'cause we are the cham - pions.
picking harmonics
B♭dim F Gm7 A♭ B♭ Cm7

WE WILL ROCK YOU
BRIGHTON ROCK
KEEP YOURSELF ALIVE
BOHEMIAN RHAPSODY
DON'T STOP ME NOW
NOW I'M HERE
OGRE BATTLE
TIE YOUR MOTHER DOWN
WE ARE THE CHAMPIONS

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