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Brian May

Player Studies

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Brian Taps?

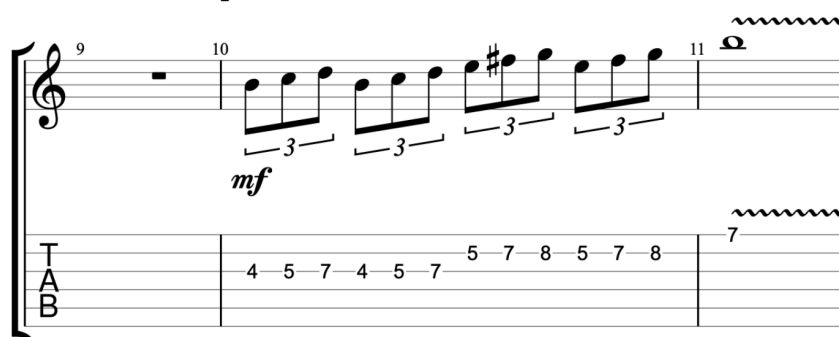
UNIT 5 • LESSON 24 << PREVIOUS

Lesson notes Interactive tab Diagrams

Lick 4

For our final lick, we have a really cool harmonised part. For this part, we very much switch to a G major tonality, which immediately adds a more euphoric sound to the end of this track, due to the shift from minor to major. We are using a simple G major scale shape, which you can see in the fretboard diagrams, and should familiarise yourself with! As for the harmonised parts, Dion doesn't specifically go through those in these videos, but use the tab below to have a bit of fun and try and get them together! Use everything you learnt in the previous lesson to understand exactly how they work! Good luck 😊

harmony 1



9 10 11

mf

TAB

4 5 7 4 5 7 5 7 8 5 7 8 7

Course navigation

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Take A Bow

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Queen Of Hearts

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UNIT 5

Brian Taps?

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In our final unit, we will be tapping into Brian May's more advanced playing. Pun intended! We'll be taking an early Queen style track to teach you some bluesy, arrogant playing, with some advanced tapping techniques.

Lessons:

- Lick 1
- Lick 2
- Lick 3
- Lick 4

harmony 2

The image shows a musical score for a guitar piece. The top staff is a treble clef with a melody starting on a whole rest at measure 9, then a series of eighth notes (10, 11, 12, 13, 14, 15) with triplets indicated by '3' under the notes. The bottom staff is a bass clef with a bass line starting on a whole rest at measure 9, then a series of eighth notes (12, 13, 14, 15) with triplets indicated by '3' under the notes. The notation includes a 'mf' dynamic marking and a wavy line indicating a tremolo effect at the end of the piece.



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