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# Brian May

Player Studies



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## Queen Of Hearts

UNIT 3 • **LESSON 15** << PREVIOUS NEXT >>

Lesson notes

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### Final Lick

For our final lick, we have a cool little chromatic concept, before resolving to the F root note to complete and resolve the solo. Notice how we first move up to the C note (8th fret) over the C major chord. This is an obvious chord tone, and will always sound good. We then add some cool **chromatic "encircling"** (a phrase coined by Dion himself!) which means that we use a semitone up and below the root note to add some tension and release to the sound. It sounds amazing, and is easy to do! Brian May is an extremely well studied and educated musician and guitar player, so this is a technique he has been known to use regularly in his soloing style.

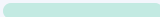

### Piecing It Together

Now it's time to piece together the entire solo and start to get it played along with the backing track. Be sure to pay attention to the way you are hitting the notes, not just hitting the notes! **Use dynamics** to really dig in where needed and pull back where required. Use that wide vibrato to get the Brian May sound and make sure all of those bends are

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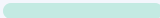

### UNIT 1

#### Take A Bow

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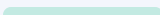

### UNIT 2

#### Lead Clusters

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### UNIT 3

#### Queen Of Hearts

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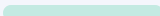

In our third unit, we will be working on some more application of our "cluster" concept by learning another Brian May style solo. As well as that, we'll be continuing to narrow down on Brian's lead guitar techniques.

Lessons:

-  **Single Note Chunks**
-  **Lick 1**
-  **Lick 2**
-  **Lick 3, 4 & 5**
-  **Final Lick**

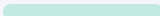

### UNIT 4

#### Harmonies

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### UNIT 5

#### Brian Taps?

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perfectly pitched. Good luck, we'll see you in the next unit.



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