

technique: **acoustic****TG** On the CD **TRACK 25**

Is This The World We Created – a re-recording based on the live version which appeared on the album *Queen – Live Magic*. (Live in 1986)

The recording cycles round the transcription twice – the first time it duplicates the notation exactly; on the repeat, it develops the arrangement by taking a looser, more strummed approach, as Brian May did on the live version of the song

The guitar used was a Gibson Chet Atkins (nylon-strung solid-body) which was recorded direct, via a mixing desk, into a Roland VS-880 hard disk recorder. Reverb, compression, parametric EQ and subtle chorus effects were added at mixing stage

Guitars: Kit Morgan

Is This The World We Created?

QUEEN

This month, Queen's Brian May gives **KIT MORGAN'S** ears a right royal bashing with the live version of this acoustic piece from 1984's *The Works* album.

IT takes a band of Queen's gargantuan popularity to get away with playing a tender, quiet ballad using essentially just voice and acoustic guitar, right in the middle of a barnstorming pyrotechnic-laden rock set at Wembley stadium.

This is an arrangement for just one guitar, based upon live recordings of the tune rather than the studio version, which used a 12-string guitar as well as a classical (nylon strung). Brian May used a Gibson Chet Atkins model when performing the song live; being a solid-bodied classical guitar, it bypasses many of the problems associated with high volume acoustic performances whilst maintaining an incredibly natural sound.

fluctuations in tempo and dynamics throughout. The guitar part follows the rubato vocal lines, so don't set your metronome when you're practising it from the transcription! For me, the main surprises as a transcriber came from Brian's unusual choice of chord inversions. Check out the strange versions of the four-string F#m7 and Em7 chords which appear in the verse sections, and especially the D7sus4/A chord at bar 10; it's truly painful to play with an enormous stretch between the second finger on fret 3 of the 2nd string and the third finger on fret 5 of the 4th string – outrageous, but not (quite) impossible.

VARIATIONS

Since this is a fairly free tune, I've just put a repeat sign around the verse and the chorus – it's up to your own imagination if you want to change things along the way. For instance, on the original (and on my recorded version on this month's CD) the second time through the arrangement is a little more animated, especially in the chorus section where the initial delicate fingerstyle part develops more of a strummed rhythmic style. I've stuck to the transcription the first time through so as not to confuse anyone! **TG**

THE TRANSCRIPTION

The arrangement is based on a 1986 live recording (from the *Queen – Live Magic* album) and I haven't made any alterations apart from the very first bar. Brian starts the tune on an atmospheric Bb/D chord at the 1st/3rd fret; my transcription of the intro borrows its fingering from the D chord on the original album version.

Although I've marked the tempo as $\text{♩} = 80$, this is very much a 'feel' piece, with enormous

TG TIPS

Fingerstyle

The song should be played with thumb and three fingers. Even if you're used to hybrid picking (plectrum and fingers) you'll get a more natural sound if you play all the bass notes with the thumb. Your first, second and third fingers should cover the third, second and first strings respectively.

Vibrato

Remember, classical vibrato is based on a side-to-side motion rather than the more rock-based up and down. This is tricky to master, but it does give you the advantage of being able to add vibrato to whole chords.



Brian May on stage with his Chet Atkins classical solid-body.

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QUEEN: Is This The World We Created?

CD TRACK 25

♩ = 80 *Freely*

Intro: D D A/D D7 G/D

pp Let ring throughout

B♭ Gm7 D/F#

Rall.

Verse: Bm F#m7 Em7

Bm F#m7 Em7

Dsus4/A D/A Esus4 Em

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technique: acoustic



QUEEN: Is This The World We Created? (cont...)

CD TRACK 25

F# **G/D**

Em7 **D** **A/D** **D**

A/D **D** **A/D** **G/D** **Bm**

F#m **A** **D** **A/D**

D7 **G/D** **Bb** **Gm7** **D/F#** *Fine*