

Specific Terminology

Flanger - A sound effect often used on guitar, creates a 'whooshing' sound. Used on the word 'laser beam'.

Falsetto - A male singer singing in a high upper voice - this can be heard in bar 11.

Portamento - A slide from one note to another - used on the word 'queen' in bar 15.

Performing Forces

Vocals- The vocal part is performed by Freddie Mercury and is a high male voice – *tenor*. There are also *backing vocals* singing parts in *harmony*.

Piano - The main instrument providing backing and harmonic support is a piano. It is also overdubbed with a honky-tonk piano. At the start it play short detached chords.

Electric Guitars - The guitars use techniques such as *slides*, *bends*, *pull-offs* and *vibrato*. There are four guitar in total which allows for *imitation* and also *harmony* parts.

Bass Guitar - The bass guitar uses mainly *pentatonic* scales with some *chromatic* passing notes.

Drum Kit - Uses *drum rolls* to move between sections of the songs.

Techniques and effects - *multi-tracking*, *EQ*, *flanger*, *distortion*, *reverb*, *wah-wah*, *panning* and *overdubbing*.

Structure

The song is in a Verse/Chorus form typical of pop songs.

Verse 1	:Bar 2-14	Chorus 1	: 14-22
Instrumental	:Bar 23-26	Verse 2	: 26-38
Chorus 2	:Bar 38-43	Solo	: 44-61
Chorus 2	:Bar 61-69	Chorus 3	: 61-69
Outro	:Bar 79-End		

Melody

- The text setting is *syllabic* throughout.
- The backing vocals use a mixture of words and *vocalisation* (e.g. bars 8–9) to the sound 'ooh'
- The melody starts mostly *conjunct*(stepwise) with small leaps of a third or fourth. It starts on an upbeat (anacrusis).
- Bars 7 and 8 show an altered descending *sequence*.
- The verse and chorus combine *conjunct*(leaps) and wide angular leaps in the melodic line.
- Leaps often feature a rising major sixth (e.g. bars 6–7). There are some exceptionally large leaps such as an *octave* in bar 62.

Tonality

- The song is in Eb major. The opening in C minor moving to Eb major initially creates an ambiguous tonality.
- There are many *passing modulations*, strengthened by *perfect cadences* but often followed by *parallel shifts*, moving to a new key.

Tempo, Metre and Rhythm

- *Moderato* tempo with a *dotted crotchet* pulse of 112 beats per minute. The piece is in a *swung* feel.
- The time signature is mainly in 12/8 *compound quadruple time*.
- Every verse and chorus start with an *anacrusis* (upbeat).
- *Syncopation* is frequent throughout (e.g. bars 44–46).
- *Triplets* in bar 18.

Texture

- The main texture is homophonic.
- Use of imitation. At bar 48 guitars 3 and 4 use imitation against guitar 1 before coming together in bar 50 to create three-part texture.
- Use of layering
- Three-part texture during guitar solo.
- Use of panning (e.g. bars 42-43 backing vocals)
- Antiphonal (e.g. bars 67-68)

Harmony

- Most chords are in *root position* with some chords are in *first or second inversion*.
- There is some use of *dissonance* (e.g. bar 30).
- *Seventh chords* (e.g. bar 4) and use of *altered* and *extended chords* (e.g. F11 bar 47).
- *Pedal* used in bars 27–30.
- Guitar 1 and 3 play in thirds
- Circle of fifths (e.g. bars 20–21).

