

Part 1

(Finger clicks)

METRE

The 12 a time signature equals four groups of three quavers, giving it the feel of four beats in a bar.

STRUCTURE

Unusually for a rock song, the piece opens with no accompaniment other than simple finger clicks.

METRE

At bar 10 the metre changes from 12/8 to 6/8. This also occurs at bars 34 and 69.

Bar 2

She keeps a Mo - et of Cham - dain in her pet - ty ca - bi - net.

TONALITY

According to the key signature, the song could be in either E_b major or C minor. In this case, the key is E_b major.

RHYTHM

The tied melody notes create syncopation.

NOTATION

The two notes under the bracket are to be played by sliding from one down to the other.

VOCALS

This is chorus 1 where the vocals sing four-part harmony.

Bar 12

Ca - vi - ar and ei - gi - velles

HARMONY

In the key of C minor, the chords G⁷ to Cm create a perfect cadence (V-7-I).

HISTORY

'Killer Queen' was written by Freddie Mercury in 1974 and appeared on the Queen album *Sheer Heart Attack*.

INSTRUMENTS

At bar 23 the guitar parts are layered. Notice the smaller grace notes, the straight lines indicating sliding from one note to another, and the wavy lines showing vibrato.

Bar 20

MELODY

Bar 20 is an exact sequence of bar 12.

Bar 23

Gr. 1
Gr. 2



Queen: 'Killer Queen'

Part 2

TEXTURE

The texture from bar 26, the start of verse 2, is homophonic (melody and accompaniment).

Bar 26

To a - void com - plai - cation she ne - ver kept the same ad - dress

Bar 28

At bar 28 the drum kit adds variety and tension by playing a long, sustained roll on the snare drum.

VOCALS

At bar 31, four-part harmony is added to the melody to give a richer, fuller texture.

Bar 31

Me a man - from Chi - me went down to Oct - sha Mi - mi

MELODY

The melody at bar 38 is spoken.

Bar 31

INSTRUMENTS

In the guitar solo at bar 44, the first couple of notes use bends, so the string is bent to raise the pitch of the note from G to A, for example.

Bar 44

HARMONY

At bar 60 the chord progression moves from E_b/B⁷ to B⁷ and finally to B⁷, with B₁ in the bass throughout. This type of cadence suggests the key E_b major.

Part 3

'Killer Queen' is a fusion of different styles including rock, classical, operatic vocals and music hall.

Bar 61

TONALITY

The beginning of verse 3 is slightly different from verses 1 and 2, moving to Cm by way of G⁷ chords.

STRUCTURE

Verse 3 is the shortest of all the verses, going from the middle of bar 61 to the middle of bar 69.

Bar 62

OVERDUBBING

At bar 62 there are three layers of guitar parts playing the same melodic figure in harmony.

TERMS

The term 'w/ wah' at bar 62 refers to the effect produced using a wah-wah pedal to make the guitar mimic the human voice.

Bar 68

MELODY

These three quavers are an exact sequence of the 3 notes before.

INSTRUMENTS

In bar 66 the guitar plays P.M. or palm mute. This means you place your hand on the strings to stop them vibrating while still picking them with the plectrum.

Bar 62

Gr. 2
Gr. 3
Gr. 4

w/ wah-1