

Queen – Somebody to Love: Stadium Rock

Music has always had an element of *time & place*: *Gabrielli* made use of *antiphonal* effects in St Mark’s Cathedral Venice. *Handel* scored his Fireworks Music for a huge number of wind players so they could be heard outside over the explosions of fireworks. *Chopin* used the intimate surroundings of the Paris ‘Salons’. Similarly, Wembley and other stadia led to an idiom of rock suited to large-scale events.

Stadium rock sees its roots from 1970s styles, such as heavy metal, but toned down to gain more audience appeal. The music uses strong ‘*hooks*’ that are infectious – e.g. Queen’s, ‘*We will rock you*’; also, anthem-like attributes frequently appear. Typically, stadium rock is abounding with special effects such as lighting, smoke machines, fireworks, lasers and very powerful amplification.

1976: Queen performed in Hyde Park ‘*Somebody to Love*’ from their ‘*Day at the Races*’ album on the same year. It fits the genre of Stadium Rock.

Intro	For voices + almost hidden piano backing in Gospel style. Begins slowly with a free approach to <i>rhythmic pulse</i> (several pauses), Beginning with a <i>tonic</i> solo note of A-flat, the <i>choral</i> parts fan out with melody and bass in <i>contrary motion</i> (a feature that occurs regularly throughout the song.)	Musicians voices are <i>multi-tracked</i> to give the illusion of a large Gospel Choir
Refrain	The last line of the refrain, ‘Can anybody find me someone to love?’ is infectious, with a long lingering note on ‘me’ – a hook that Freddie Mercury decorates each time but always finishing on the tonic.	
Verse	Strong melodic content accompanied but bold <i>harmonic progression</i> – employing the lifting sound of ‘ <i>dominant of the dominant</i> ’ chord (B-flat).	<i>The tonic is A-flat. So the dominant is E-flat. The dominant of the dominant is B-flat. This ‘chromatic’ chord is known as a ‘secondary dominant’</i>
Middle Section	After twice through the verse and <i>refrain</i> (straining to <i>modulate</i> to the dominant) this middle section follows, and balances the <i>tonality</i> by starting in the <i>subdominant</i> – D-flat major.	Chord progression: Long D-flat Chord; leading to; G-flat major; leading to G-flat minor. Chords B-flat major and E-flat major prepare for the return to A-flat major.
Inst.	Lead guitar (Brian May) using the verse chord pattern.	
Refrain & Verse	Vocal re-enters for the refrain. Another sung verse is heard, but this time the music breaks off and it becomes very quiet. Then ‘Find me somebody to love’ is sung 11 times beginning <i>a-capella</i> (unaccompanied) and in <i>unison</i> . This builds in dynamic and texture moving through octaves to full chordal harmony. Rhythmic clapping builds leading to a final refrain and the most decorated version of the final hook in Mercury’s <i>falsetto</i> range.	
Outro	Song ends with a final <i>cadence</i> built around several more repetitions of ‘Find me somebody to love’. The song finishes resolutely on the <i>tonic chord</i> .	

Devise a programme for a stadium concert – it can be either mixed bands or the same band. Do you want the concert to be for a ‘special event’?