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Freddie Mercury in 1975

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"Bohemian Rhapsody" UK single picture sleeveSingle by Queenfrom the album A Night at the OperaB-side "I'm in Love with My Car"Released31 October 1975 (1975-10-31)RecordedAugust–September 1975StudioRockfield (Monmouthshire)Roundhouse,SarmScorpio Sound/Wessex Sound (London)GenreProgressive rock hard rock progressive pop Length:5:55LabelEMI/Songwriters:Freddie Mercury/Producers:Roy Thomas Baker Queen singles chronology (1975) "You're My Best Friend" (1976) Music video"Bohemian Rhapsody" on YouTube "Bohemian Rhapsody" is a song by the British rock band Queen. It was written by Freddie Mercury for the band's 1975 album A Night at the Opera. The song is a six-minute suite,[1] notable for its lack of a refraining chorus and consisting of several sections: an intro, a ballad section, an operatic passage, a hard rock section, and a coda.[2] "Bohemian Rhapsody" is one of the few songs to reach the 1970s progressive rock movement to achieve widespread popularity to access adult appeal, a mainstream audience.[3] "Bohemian Rhapsody" topped the UK Singles Chart for nine weeks and had sold more than a million copies by the end of January 1976.[4] In 1991, after Mercury's death, it topped the charts for another five weeks,[5] eventually becoming the UK's third best-selling single of all time.[6] It is also the only song to reach the UK Christmas number one twice by the same artist.[7] It also topped the charts in countries including Canada, Australia, New Zealand, Ireland, and the Netherlands, and sold over six million copies worldwide. In the United States, the song peaked at number nine in 1976, but reached a new peak of number two on the Billboard Hot 100 after being used in the film Wayne's World (1992).[8] In 2018, the release of Queen biopic Bohemian Rhapsody brought the song renewed popularity and chart success worldwide. In March 2021 it was certified Diamond in the US for combined digital sales and streams equal to 10 million units.[9]Although critical reaction was initially mixed,[10] "Bohemian Rhapsody" has since become Queen's most popular song and is considered one of the greatest rock songs of all time. The single was accompanied by a groundbreaking promotional video,[10] Rolling Stone stated that its influence "cannot be overstated, practically inventing the music video seven years before MTV went on the air." [11] The Guardian named its music video one of the 50 key events in rock music history, helping make videos a critical tool in music marketing.[12] In 2004, "Bohemian Rhapsody" was inducted into the Grammy Hall of Fame.[13] It has appeared in numerous polls of the greatest songs in popular music,[14] including a ranking at number 17 on Rolling Stone's list of "the 500 Greatest Songs of All Time.[15] Mercury's vocal performance was chosen as the greatest in rock history by readers of Rolling Stone.[16] In December 2018, it became the most streamed song on the 20th anniversary of the band's 1975 album A Night at the Opera, and it had been downloaded or streamed over 1.6 billion times.[18] History and recording According to Mercury's friend Chris Smith (a keyboard player on the album), Mercury first started developing "Bohemian Rhapsody" in the late 1960s or early 1970s. The play plan for the song was being at the time on the piano, and one of his pieces, known simply as the Cowbell Song, "contained lyrics in the completed, almost finished years". In 1975, specifically, it was just killed a man. [19] Producer Roy Thomas Baker, who had been working with Queen in 1972, related how Mercury once played the opening ballad section on the piano for him in Mercury's flat: He played the beginning on the piano, then stopped and said, "And this is where the opera section comes in!" Then we went out to eat dinner. Guitarist Brian May said the band thought that Mercury's blueprint for the song was "intriguing and original, and worthy of work".[20] According to May, such of Queen's material was written in the studio, but this song "was all in Freddie's mind" before they started.[21] In an interview during the band's Australian tour early in 1985, Mercury explained, "It was basically three songs that I wanted to put out, and I just put the three together." [22] Queen spent a month rehearsing at Ridge Farm Studio in Surrey in mid-1975, and drummer Roger Taylor recalled that "Bohemian Rhapsody" was one of the songs the band worked on while they were there.[23] Recording began on 24 August 1975 at Rockfield Studio 1 near Monmouth, South Wales, after a three-week rehearsal at Penrhos Court, near Kingston, Herefordshire. During the making of the track, four additional studios – Roundhouse, Sarm Studios, Scorpio Sound, and Wessex Sound Studios – were used.[24] According to some band members, Mercury mentally prepared the song beforehand and directed the band throughout.[21] Mercury used a C. Bechstein concert grand piano, which he played in the promotional video and the UK tour. Due to the elaborate nature of the song, it was recorded in various sections.[25] The piano was allegedly the same one Paul McCartney had used to record the Beatles' song "Hey Jude"[1] as well as the same one Rick Wakeman used on David Bowie's 1971 album Hunky Dory.[26] (dubious - discuss) Baker recalled "Bohemian Rhapsody" was totally insane. We enjoyed it, but it was a basic joke, but successful joke, and then the whole separate idea. We did the whole beginning with the piano and then the whole end. We were playing the piano. The title part started off being just a couple of seconds, but Freddie kept coming in with more. Galliano and we kept on adding to the opera section, and it just got bigger and bigger and never stopping... it started as a ballad, but the end was heard [27. Recording track sheet] (replica) May, Mercury, and Taylor reported to sang their vocal parts continually for 10 to 12 hours a day.[21] The entire piece took three weeks to record, and in some sections featured 180 separate overdubs.[25] Since the studio of the time only offered 24 track analogue tape, it was necessary for the three to overdub themselves many times and "bounce" these down to successive sub-mixes. In the end, eighth-generation tapes were used.[24] The various sections of tape containing the desired sub-mixes had to be spliced (cut and assembled in the correct sequence). May recalled playing a tape in front of the light and being able to see through it, as the tape had been used so many times.[28] A similar story was told in 1977 by Taylor regarding the elaborate overdubs and sub-mixes for "The March of the Black Queen" for the album Queen II. At that time, the band was using 16 track equipment.[29] Producer Baker recalls that May's solo was done on only one track, rather than recording multiple tracks. May stated that he wanted to compare "a little tune that would be a counterpart to the main melody: I didn't just want to play the melody". The guitarist said that his better material stems from this way of working, in which he thought of the tune before playing it: "The fingers tend to be predictable unless being led by the brain." [21] According to Baker, "... the end of the song was much heavier because it was one of the first mixes to be done with automation ... If you really listen to it, the ballad starts off clean, and as the opera section gets louder and louder, the vocals get more and more distorted. You can still hear this on the CD. They are clearly distorted.[27] Composition and analysis "Bohemian Rhapsody" has been affiliated to the genres of progressive rock (sometimes called symphonic rock),[3][30][31] hard rock,[32][33] and Mercury's "operatic" style.[34] The song has been described as a "rock opera" by some critics, and as a "progressive rock song" by others. The song's most distinctive feature is its falsetto. Mercury refused to explain his "little high" come from the left speaker and "little low" comes from the right, the other respective speaker plays the piano at the same time); chromatic slide-slipping on "easy come, easy go" highlights the dream-like atmosphere. The end of this section is marked by the bass entrance and the cross-handed piano vamp in B. Ballad (0:49–2:37) "Mama, just killed a man" (0:17) This sample features the distinctive piano phrase in B- and the first line of the first verse. Problems playing this file? See media help. 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A brief, descending variation of the piano phrase connects to the second verse. Then the piano intro plays, marking the start of the second verse. As the ballad proceeds into its second verse, the speaker confesses how ashamed he is by his act of murder (as May enters on guitar and mimics the major and minor triads again over the piano, and then the final line, "Any way the wind blows", is followed by the quiet sound of the guitar that finally expels the tension built up to the song. The New York Times commented that "the song's most striking feature is the falsetto". Mercury refused to explain his "little high" come from the left speaker and "little low" comes from the right, the other respective speaker plays the piano at the same time); chromatic slide-slipping on "easy come, easy go" highlights the dream-like atmosphere. The end of this section is marked by the bass entrance and the cross-handed piano vamp in B. 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