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***Innuendo* and the Late Style of Queen**

In 1991, Queen released *Innuendo*, only months before Freddie Mercury's death. In band documentaries and biographies, *Innuendo* is viewed as a triumphant return to the sound and style of 1970s Queen, thereby completing a resurrection narrative after the comparative 'failures' (artistic and commercial) of the 1980s. This paper offers a closer inspection of these historiographical observations through style analysis.

Drawing on recent theories of musical style (Braae 2015), I demonstrate that *Innuendo* represented the fullest articulation of Queen's idiolect (individual style) since 1975's *A Night at the Opera* and 'Bohemian Rhapsody'. This is evident through the album's stylistic eclecticism, complex and unconventional song structures, elaborate vocal and guitar arrangements, and rich harmonic language. The six-minute title track encapsulates these features, with its multi-sectional references to musical theatre and metal, all realised through expansive choral and instrumental textures.

I further argue that the presence of such traits can be understood in terms of 'late style', an aesthetic category traditionally referring to mature works produced at the end of a composer's life. It seems likely that *Innuendo* was influenced by Mercury's knowledge of his impending death (cf. Straus 2005), with the band aiming to recapture some of its former glory through stylistic revival (Moore 1997). Equally, the lyrical themes of some songs (e.g. 'These are the Days of our Lives', 'The Show Must Go On') and the new stylistic ground explored by Queen (e.g. flamenco) suggest that the album acts as an historical meeting point between past, present, and future.