

MTO 21.1 Examples: Matthew T. Hough, Elements of Style in Stevie Nicks

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.15.21.1/mto.15.21.1.hough.php>

Example 1. “Gypsy” demo, 1'12"–1'25" (beginning of second verse)

Vx. *And it all comes down to you. Well, you know that it does. Light-ning strikes, may-be once, may-be twice.*

Kybd.

Example 2. “I Sing for the Things” demo, 1'47"–2'06" (end of second verse)

Vx. *I'll sit home and wait for you. Well, there's noth-in' that I'd rath - er do.*

Pno.

5
Vx. *An - y - thing you want me to do, my love.*

Pno.

Example 3. “Gypsy” demo, 1'56"–2'10" (beginning of bridge)

Musical score for Example 3, showing vocal (Vx.) and keyboard (Kybd.) parts. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line is in the treble clef, and the keyboard part is in the grand staff (treble and bass clefs). The lyrics are: "To the gyp - sy that re mains, ___ fa - ces free - dom with a lit - tle fear."

Example 4. “Gypsy” (demo), 0'20"–0'36" (beginning of first verse)

Musical score for Example 4, showing vocal (Vx.) and keyboard (Kybd.) parts. The key signature is one flat (Bb) and the time signature is 4/4. The vocal line is in the treble clef, and the keyboard part is in the grand staff (treble and bass clefs). The lyrics are: "So I'm back to the vel - vet un - der ground, to the floor that I love; ___"

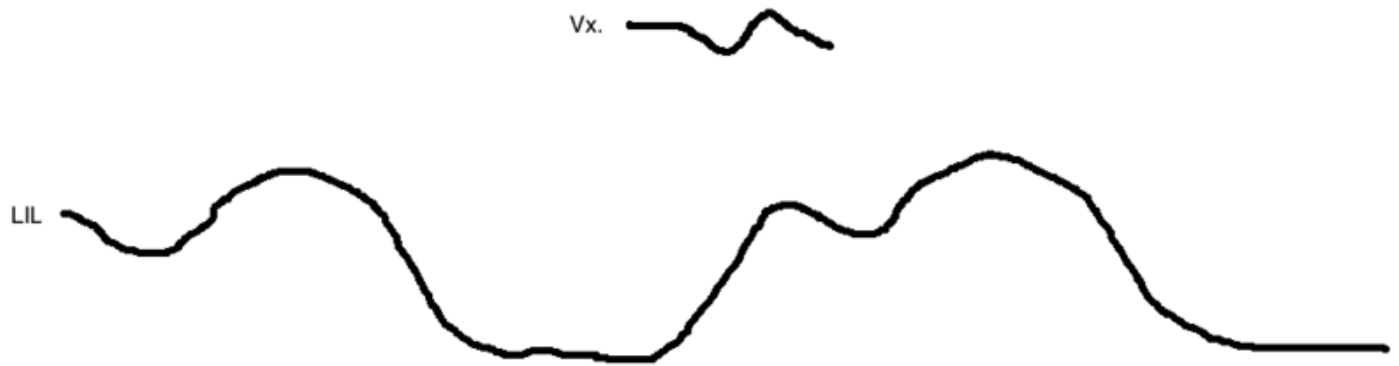
Figure 1. “Open/closed” technique as used by Nicks between vocal and LIL in Example 4



Example 5. “I Sing for the Things” demo, 0'52"-1'08" (beginning of first chorus)

The image displays a musical score for a vocal and piano performance. The top system features a vocal line (Vx.) in 4/4 time, with lyrics "Have you ev - er been in____". The piano accompaniment (Pno.) is shown in grand staff notation. The bottom system starts at measure 5, with a vocal line containing a triplet of notes and the lyric "love?_____". The piano accompaniment continues in grand staff notation.

Figure 2. “Brief interjection” technique as used by Nicks between vocal line and LIL in Example 5



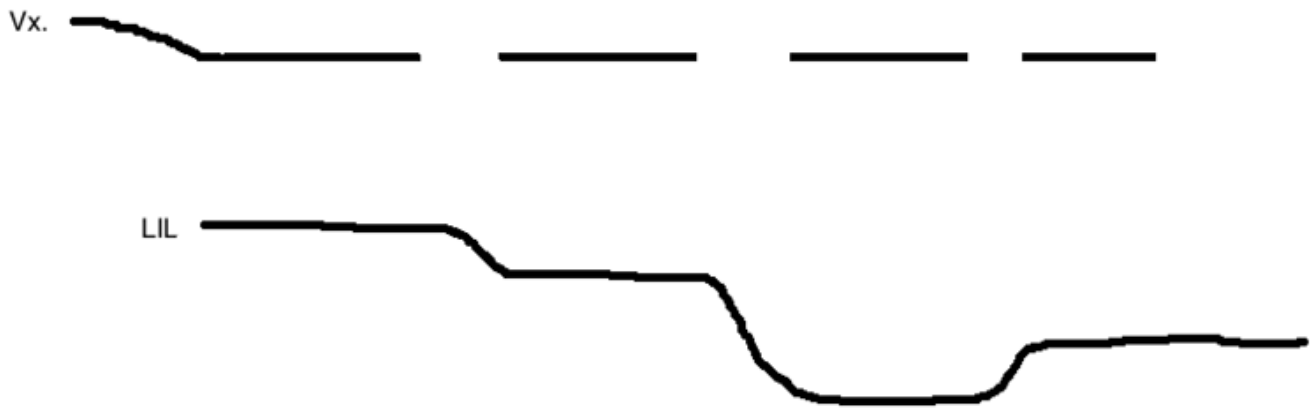
Example 6. "Gypsy" demo, 2'25"-2'42" (end of bridge)

Vx. e - nough_ to love, love, ooh, ooh.

Kybd.

Detailed description: This musical score is for the end of the bridge of the song "Gypsy". It features a vocal line (Vx.) and a keyboard accompaniment (Kybd.). The key signature is one flat (Bb) and the time signature is 4/4. The vocal line consists of a melodic phrase starting with a quarter rest, followed by eighth notes, and then a series of half notes with lyrics: "e - nough_ to love, love, ooh, ooh." The keyboard accompaniment is a simple harmonic accompaniment with chords and moving lines in both hands.

Figure 3. "Highlighting" technique as used by Nicks between vocal line and LIL in Example 6



Example 7. "Dreams" demo, 0'42"-1'14" (end of first verse)

Fmaj7 G F G Fmaj7

But lis - ten_ care - ful - ly_ to the sound_ of your lone - li - ness like a heart-beat drives you mad.

6 G F G Fmaj7 G

— In the still - ness_ of re-mem - ber - ing_ what you had, and what you lost.

11 F G Fmaj7 G F

— A - what you had, and what you lost.

Detailed description: This musical score is for the end of the first verse of the song "Dreams". It features a vocal line and a guitar accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The guitar accompaniment is a simple harmonic accompaniment with chords and moving lines. The vocal line consists of a melodic phrase with lyrics: "But lis - ten_ care - ful - ly_ to the sound_ of your lone - li - ness like a heart-beat drives you mad." The score is divided into three lines of music, with measure numbers 6 and 11 indicated. The chords are labeled as Fmaj7, G, and F.

Example 8. "I Sing for the Things" demo, 0'52"-1'30" (complete first chorus)

Vx. 

Have you ev - er been in ____

5 

love? ____ Have you touched the soul ____

9 

of some - one? Did the fear in - side you

13 

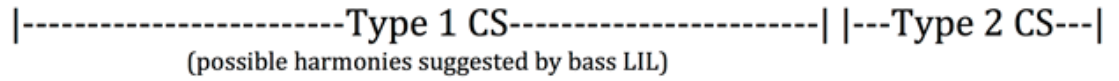
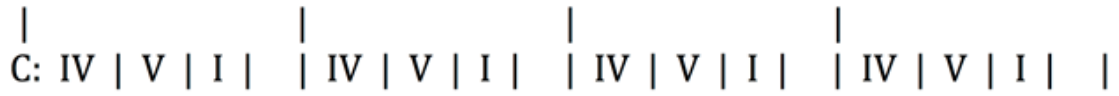
make you turn and run? ____

Figure 4. Temporal relationship of Nicks' vocal line to hypermetric structure in Example 8

vocal line:



hypermeter:



Example 9. "Gypsy" (Fleetwood Mac, *Mirage*), 1'03"-1'16" (beginning of second verse)

Chord symbols: F, Fmaj7, F6, F, Bbmaj7, C, Bbmaj7, C

Lyrics: And it all comes down_ to you. Well, you know_ that it does. Well, light - ning strikes, may - be once, may - be twice.

Example 10. “Gypsy” (Fleetwood Mac, *Mirage*), 0'14"–0'23" (beginning of first verse)

Vx. So I'm back to the velvet un-der ground, _

Organ

Hpschd.

El. Gtr.

Bass Gtr.

Drums
Hi-Hat
Snare
Bass

Example 11. “Gypsy” (Fleetwood Mac, *Mirage*), 1'42"–1'56" (beginning of bridge)

Dm C F B \flat

To the gyp-sy that re-mains, _ fa-ces free-dom with a lit-tle fear.

Example 12. "I Sing for the Things" (Nicks, *Rock A Little*), 0'49"-1'23" (complete first chorus)

Backing Vx. Fadd² Gsus⁴ C Fadd² Gsus⁴

Lead Vx. Ooh, _____ well, have you ev-er been in _____ love? _____

Bass

7 C Fadd² Gsus⁴ C

Have you touched the _____ soul _____ of some - one? _____

Have you touched the _____ soul _____ of some - one? _____

12 Fadd² Gsus⁴ C

Did the fear in - side you make you turn and run? _____

Or, did the fear in - side you make you turn and run? _____

Example 13. “Gypsy” (Fleetwood Mac, *Mirage*), 2'10"–2'20" (end of bridge into last verse)

Example 13 shows a musical score for the end of the bridge into the last verse of "Gypsy" by Fleetwood Mac. The score is in 4/4 time and features a vocal line with lyrics: "e - nough for me to love, e - nough to love." Above the vocal line, four chord symbols are indicated: B \flat , Dm, C, and F. The melody consists of quarter notes and half notes, with a final half note tied to the next measure.

Example 14. Vocal melodic fragment to be set in various CS types

Example 14 shows a vocal melodic fragment in 4/4 time. The fragment is written on a single staff with a treble clef and a key signature of one flat. The melody consists of four quarter notes: G \flat , A \flat , B \flat , and C \flat .

Example 15. Vocal melodic fragment from Example 14 set in a Type 1 CS

Example 15 shows the vocal melodic fragment from Example 14 set in a Type 1 CS. The score is in 4/4 time and features a vocal line and a keyboard accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat, consisting of four quarter notes: G \flat , A \flat , B \flat , and C \flat . The keyboard accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The bass line consists of four half notes: G \flat , A \flat , B \flat , and C \flat . The treble line is empty.

Example 16. Vocal melodic fragment from Example 14 set in a Type 2 CS

Musical score for Example 16, Type 2 CS. The score is in 4/4 time and consists of two staves: a vocal line (Vx.) and a keyboard accompaniment (Kybd.).

The vocal line (Vx.) is written in a treble clef and contains four quarter notes: G4, A4, B4, and C5.

The keyboard accompaniment (Kybd.) is written in a grand staff (treble and bass clefs). The right hand (treble clef) has a whole rest. The left hand (bass clef) has three notes: G3, A3, and B3.

Example 17. Vocal melodic fragment from Example 14 set in a Type 3 CS

Musical score for Example 17, Type 3 CS. The score is in 4/4 time and consists of two staves: a vocal line (Vx.) and a keyboard accompaniment (Kybd.).

The vocal line (Vx.) is written in a treble clef and contains four quarter notes: G4, A4, B4, and C5.

The keyboard accompaniment (Kybd.) is written in a grand staff (treble and bass clefs). The right hand (treble clef) has a whole rest. The left hand (bass clef) has three notes: G3, A3, and B3.

Example 18. Vocal melody in “open/closed” relationship to LIL from Example 17

Musical score for Example 18. The score is in 4/4 time and consists of two systems. The first system is labeled "Vx." and the second system is labeled "Kybd.". The vocal line (Vx.) is written in a treble clef and contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The keyboard part (Kybd.) is written in a grand staff (treble and bass clefs) and contains a simple accompaniment of quarter notes: G3, A3, B3, C4. The first system covers the first two measures, and the second system covers the next two measures.

Example 19. Vocal melody in “brief interjection” relationship to LIL from Example 17

Musical score for Example 19. The score is in 4/4 time and consists of two systems. The first system is labeled "Vx." and the second system is labeled "Kybd.". The vocal line (Vx.) is written in a treble clef and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The keyboard part (Kybd.) is written in a grand staff (treble and bass clefs) and contains a simple accompaniment of quarter notes: G3, A3, B3, C4. The first system covers the first two measures, and the second system covers the next two measures.

Example 20. Vocal melody in “highlighting” relationship to LIL from Example 17

The musical score consists of three staves. The top staff is labeled 'Vx.' and is in 4/4 time. It begins with a whole rest in the first measure, followed by two half notes in the second and third measures, which are beamed together. The middle and bottom staves are grouped under a brace and labeled 'Kybd.'. Both are in 4/4 time. The right hand (treble clef) plays three half notes in the first, second, and third measures. The left hand (bass clef) plays two half notes in the first and second measures, and one half note in the third measure.