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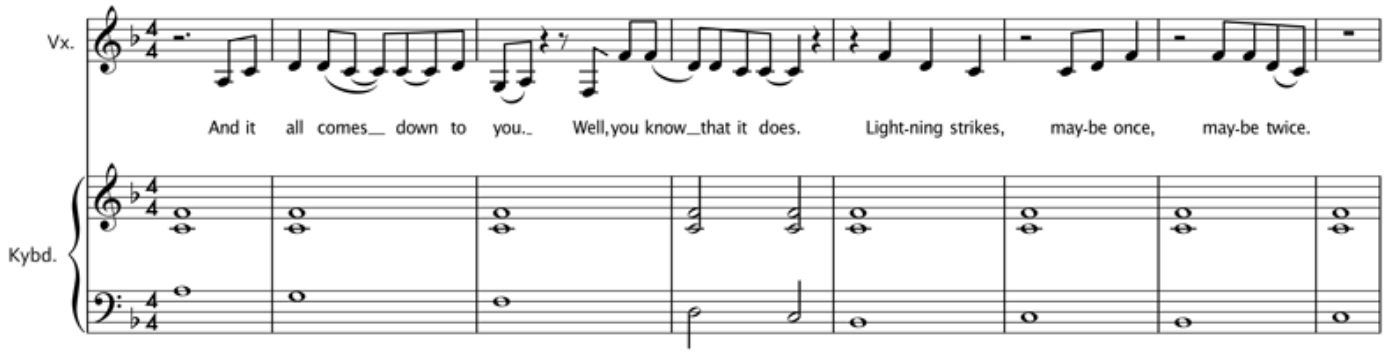
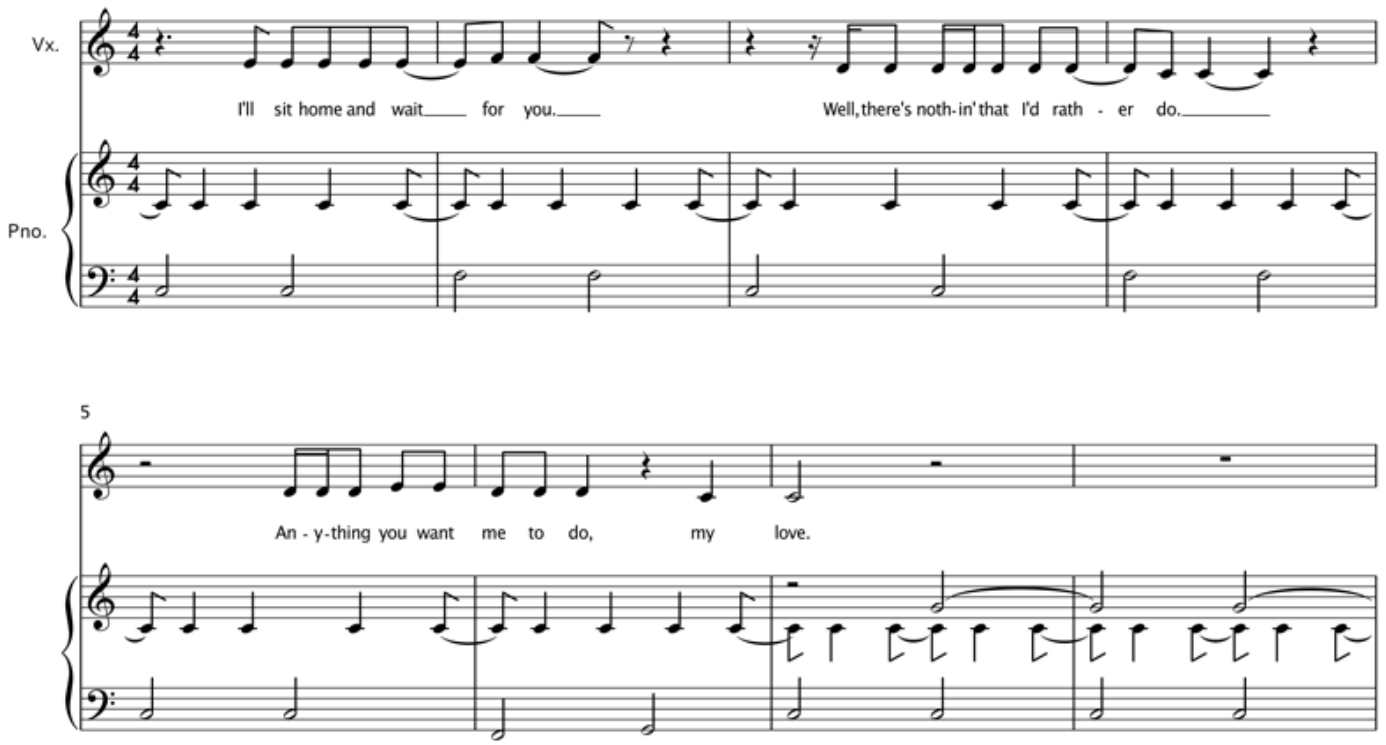
MTO 21.1 Examples: Matthew T. Hough, Elements of Style in Stevie Nicks

(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

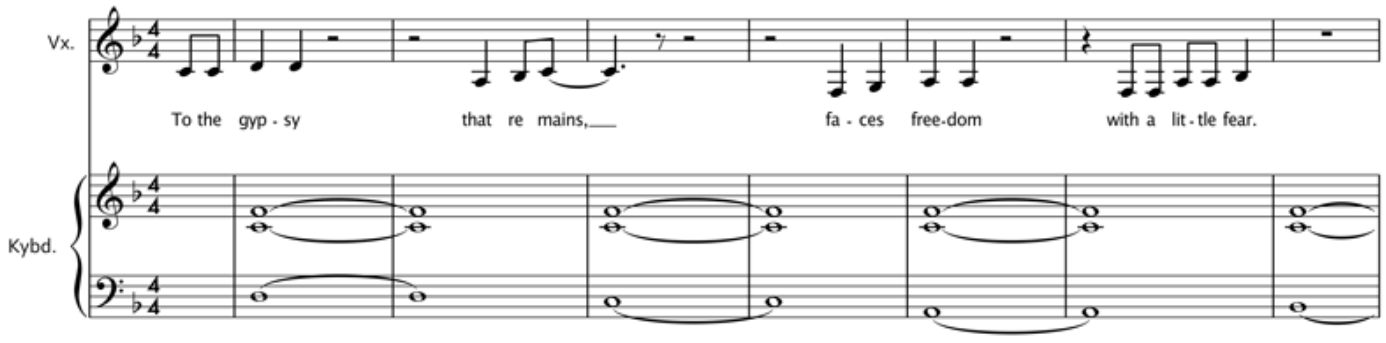
Example 1. "Gypsy" demo, 1'12"–1'25" (beginning of second verse)



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



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



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

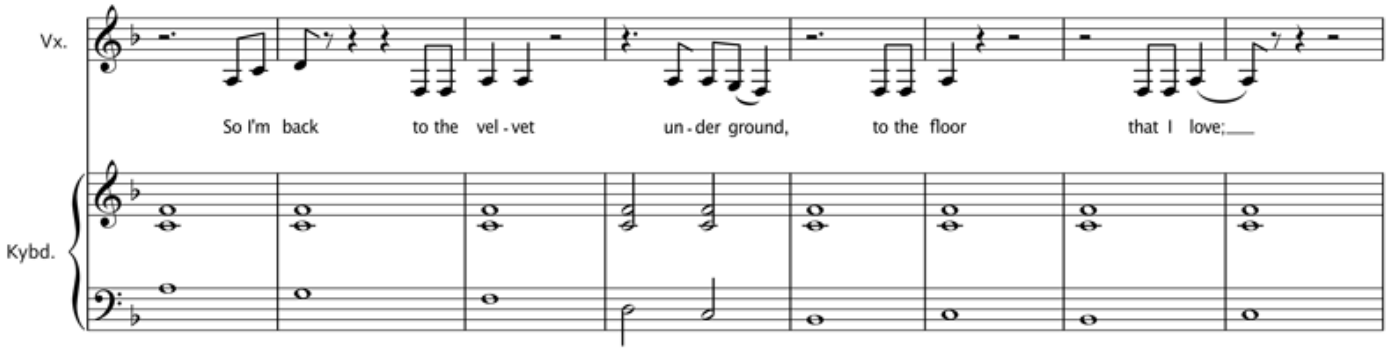
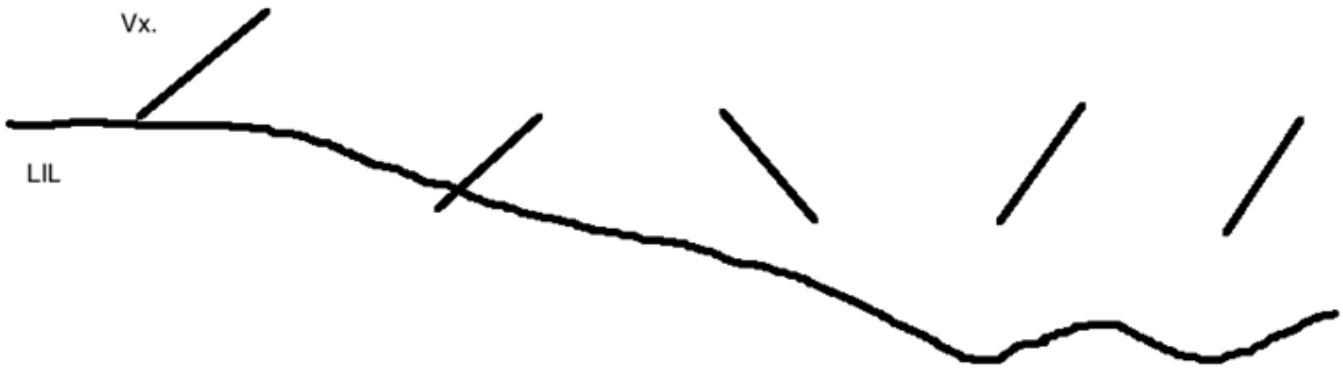


Figure 1. "Open/closed" technique as used by Nicks between vocal and LIL in Example 4



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

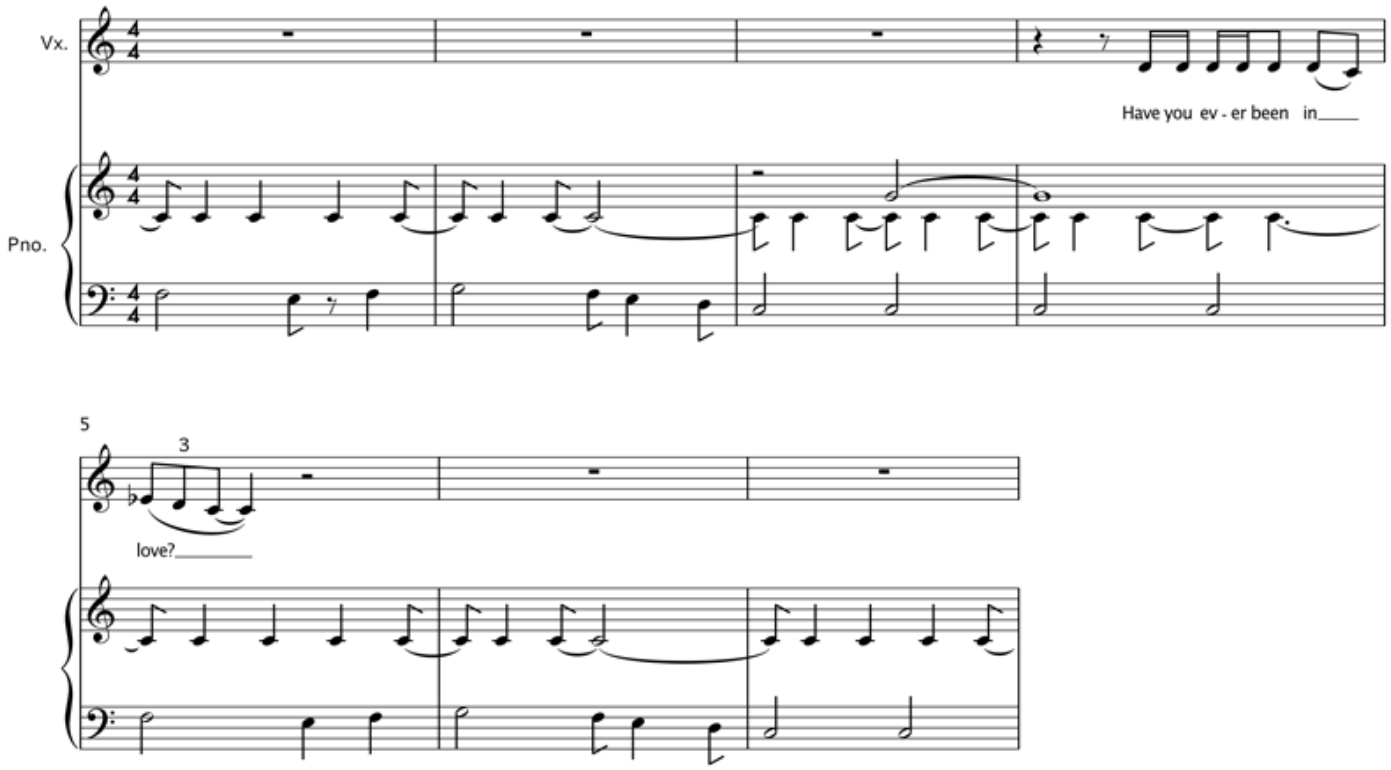
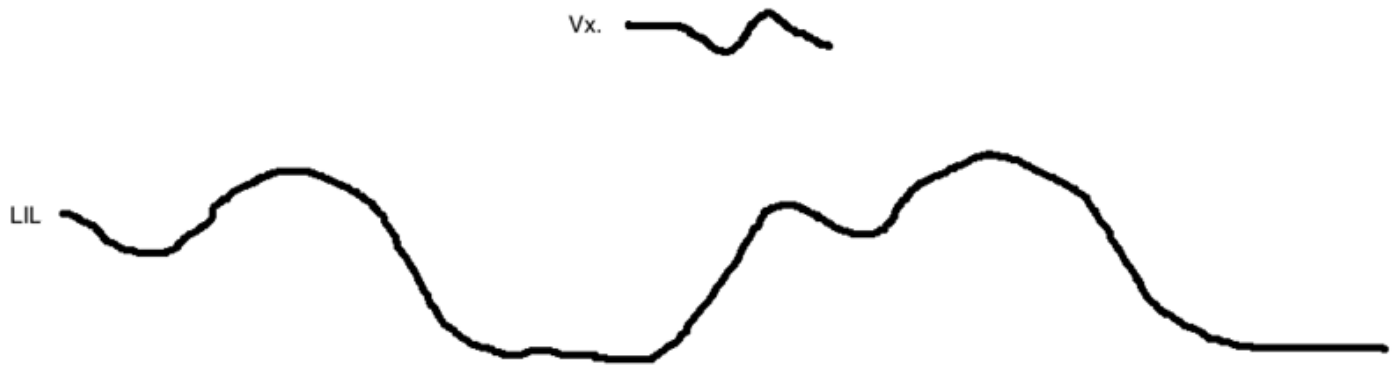


Figure 2. "Brief interjection" technique as used by Nicks between vocal line and LIL in Example 5



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

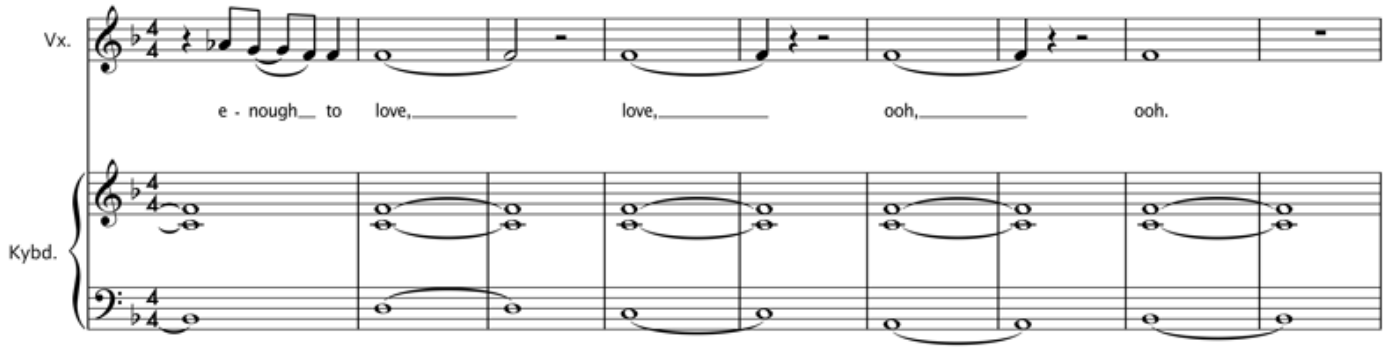
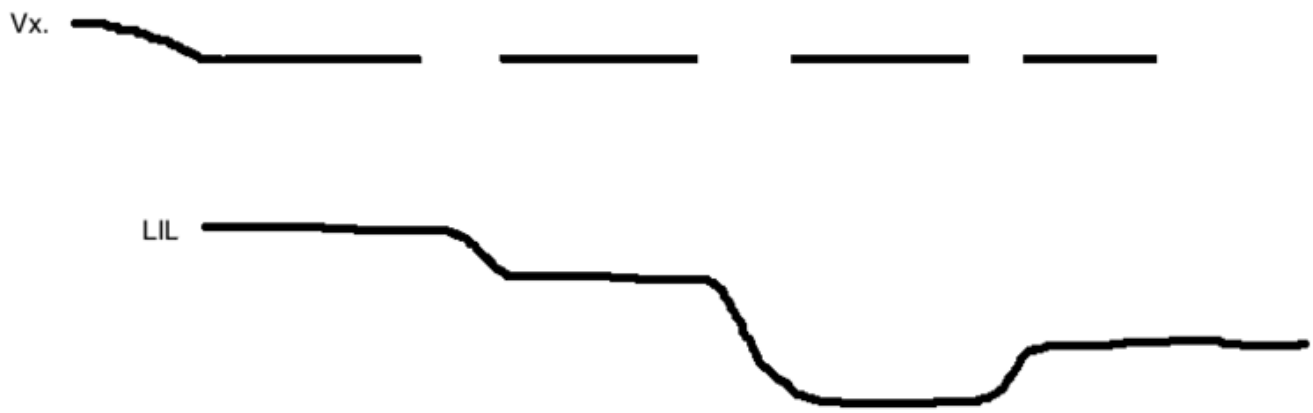
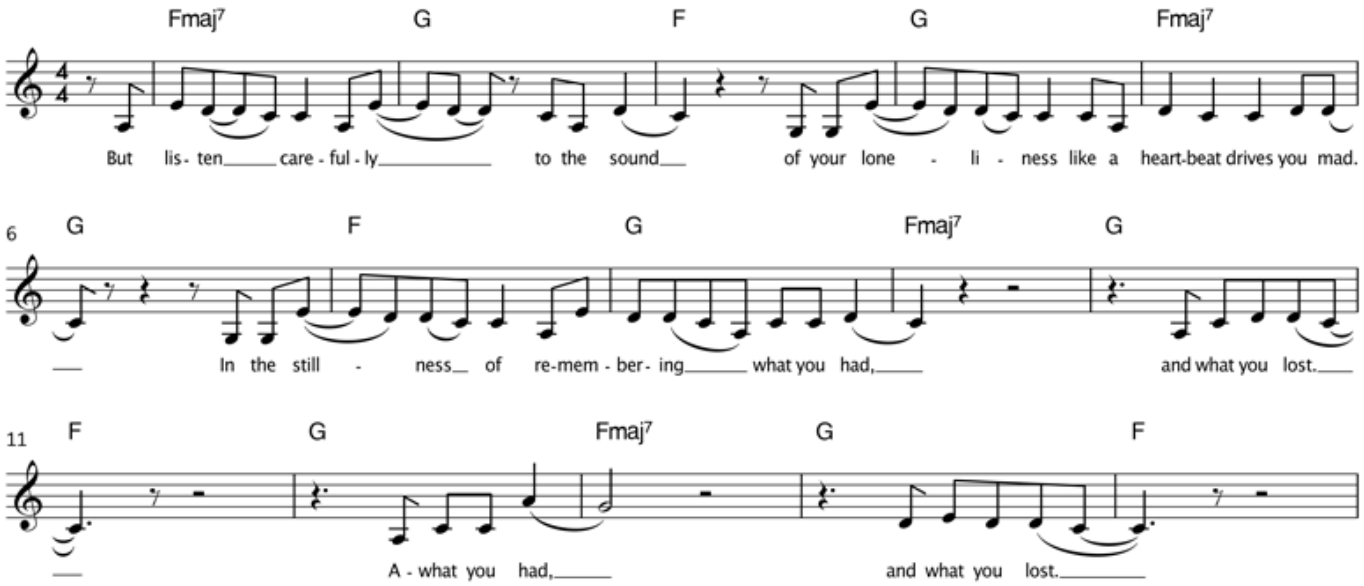


Figure 3. "Highlighting" technique as used by Nicks between vocal line and LIL in Example 6



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



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

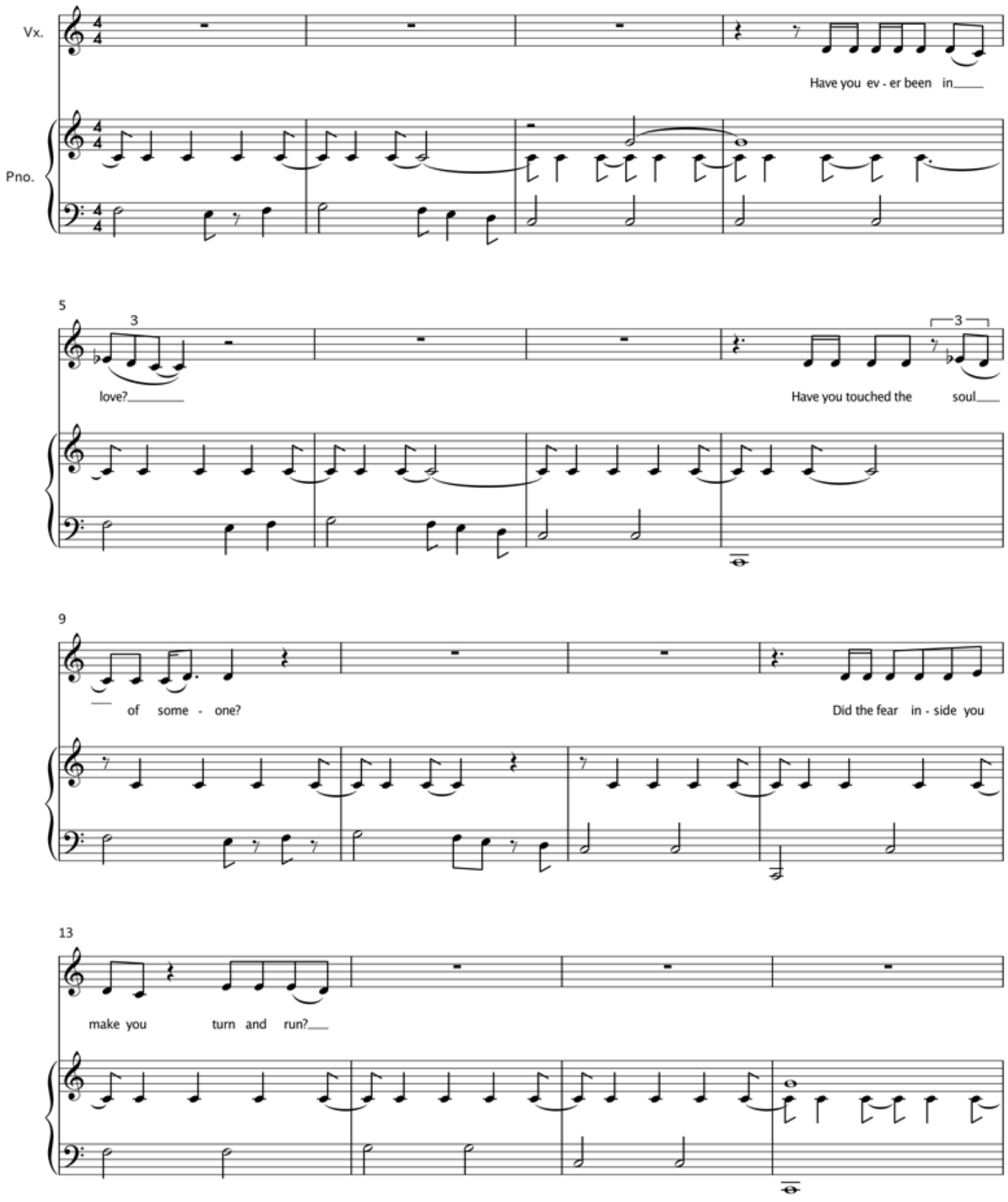
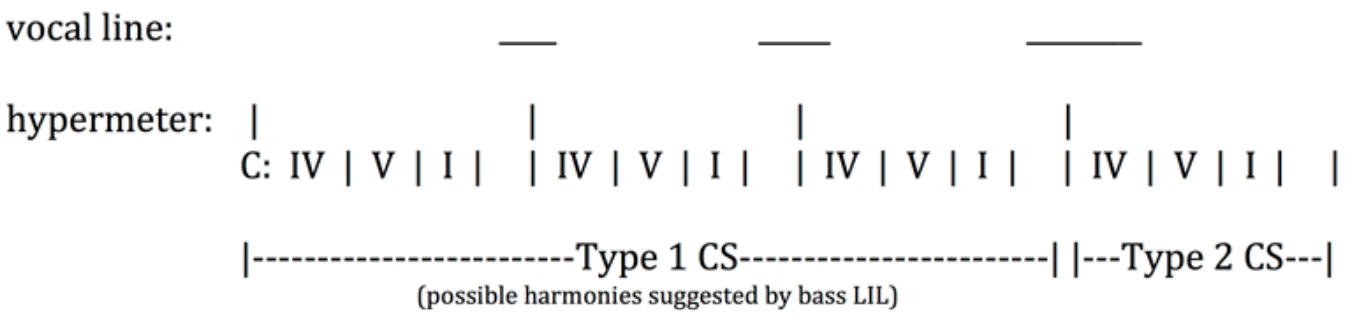
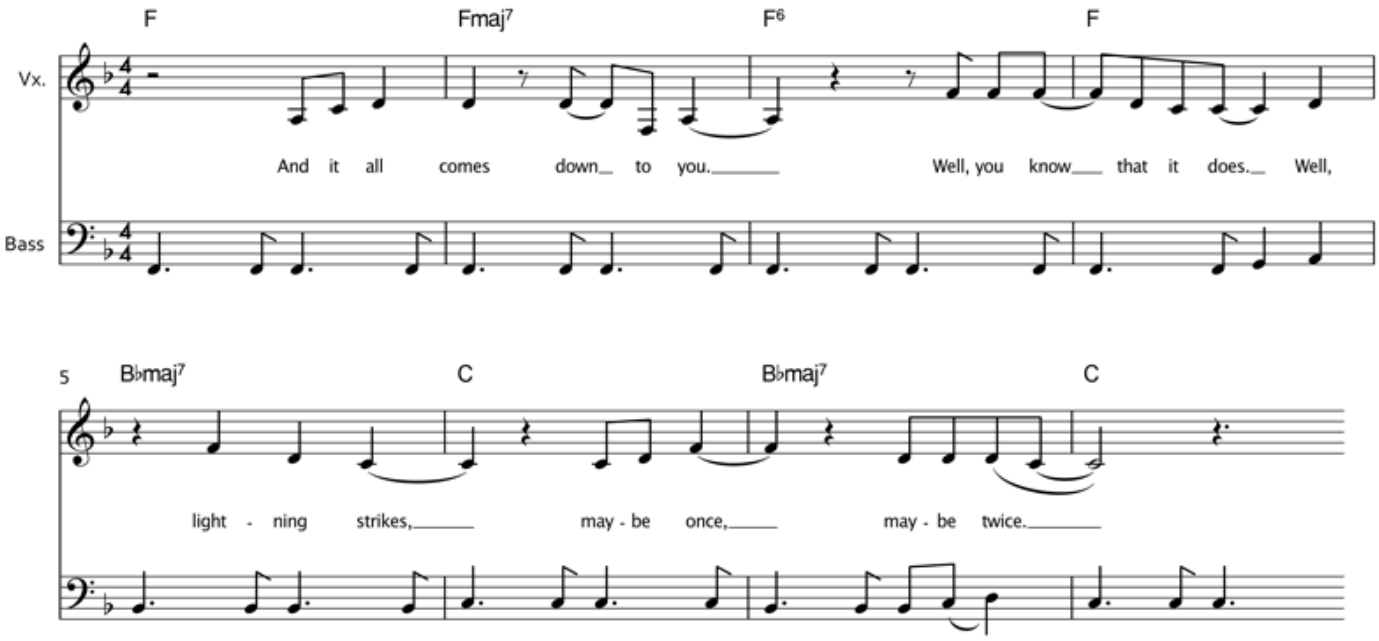


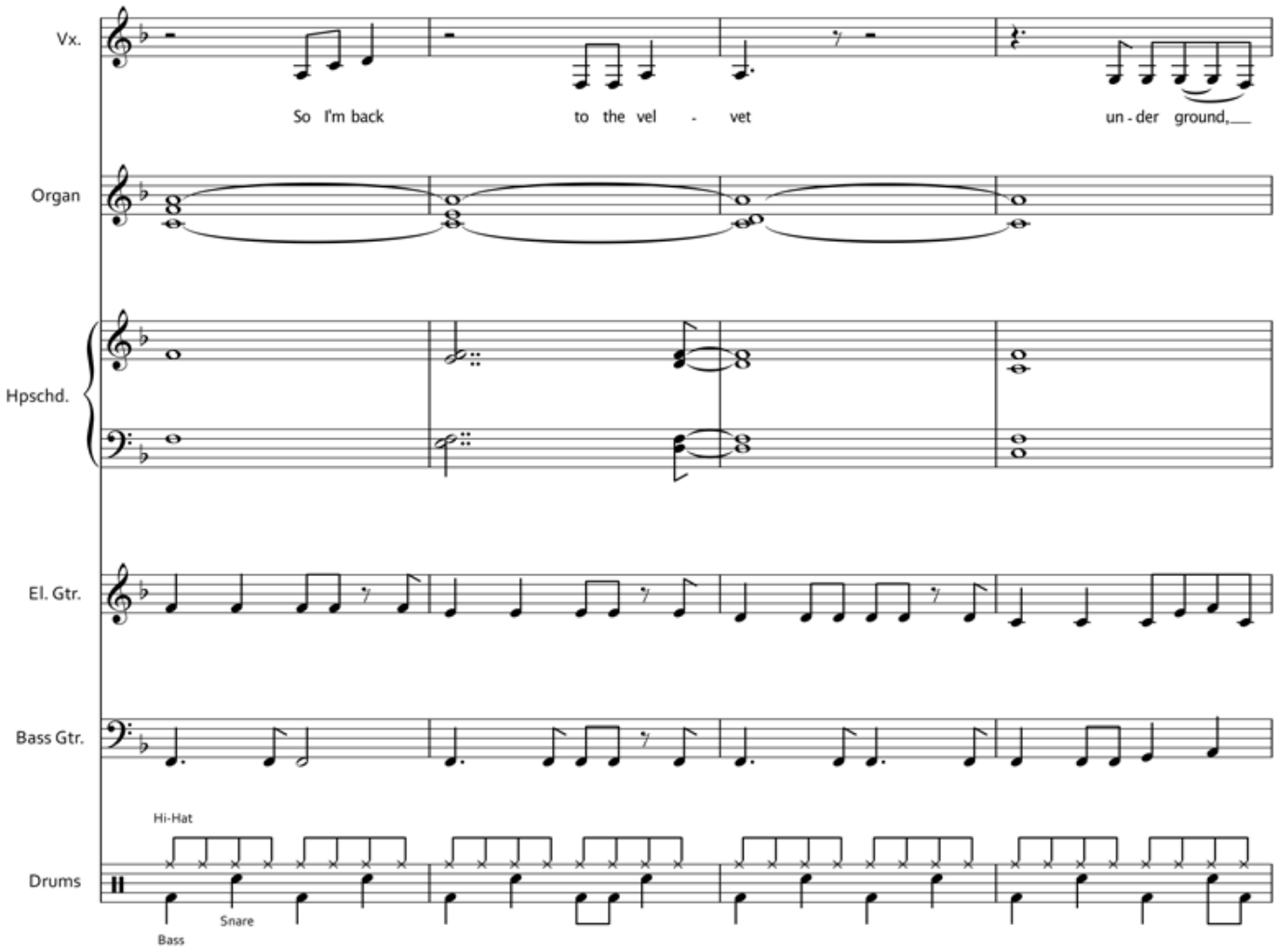
Figure 4. Temporal relationship of Nicks' vocal line to hypermetric structure in Example 8



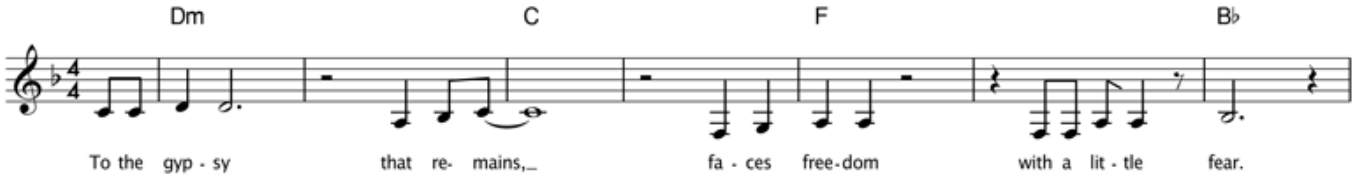
Example 9. "Gypsy" (Fleetwood Mac, *Mirage*), 1'03"–1'16" (beginning of second verse)



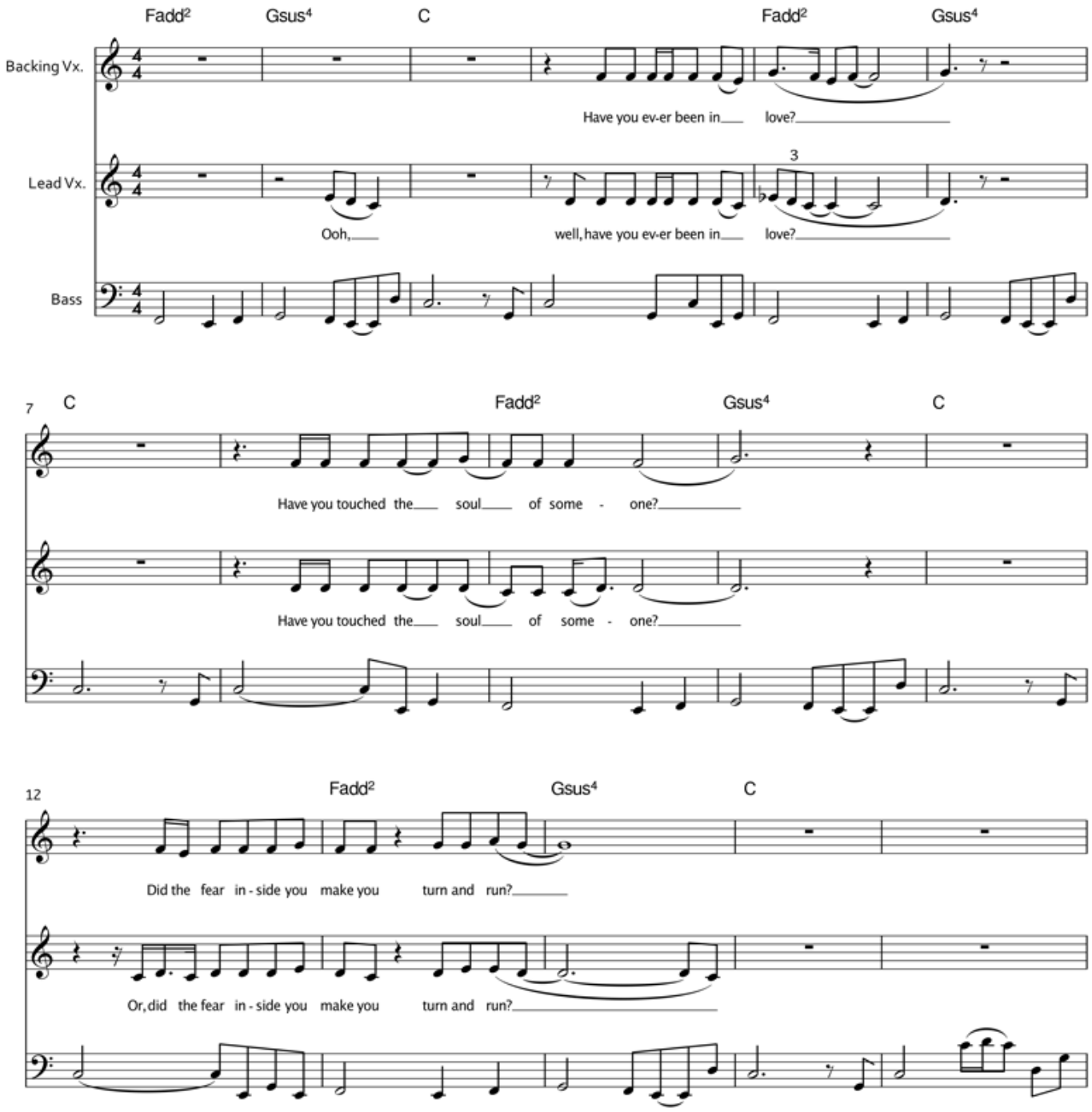
Example 10. "Gypsy" (Fleetwood Mac, *Mirage*), 0'14"–0'23" (beginning of first verse)



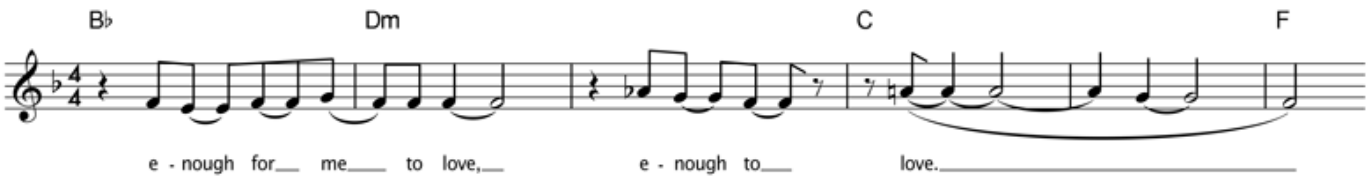
Example 11. "Gypsy" (Fleetwood Mac, *Mirage*), 1'42"–1'56" (beginning of bridge)



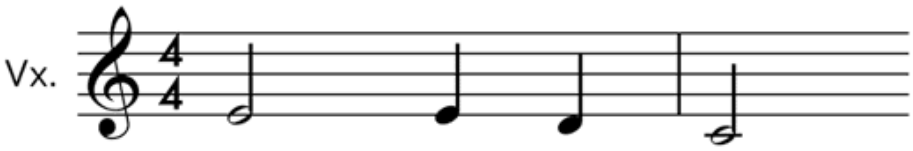
Example 12. "I Sing for the Things" (Nicks, *Rock A Little*), 0'49"–1'23" (complete first chorus)



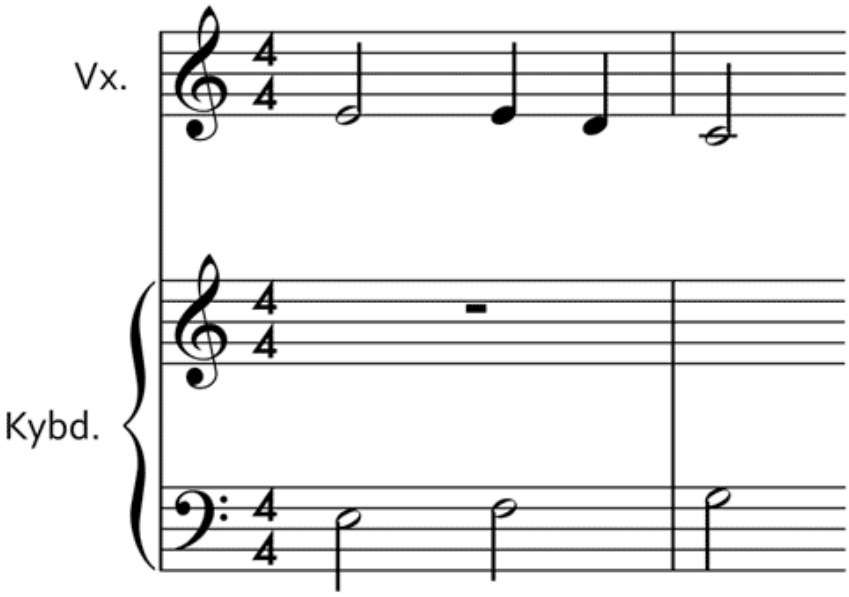
Example 13. "Gypsy" (Fleetwood Mac, *Mirage*), 2'10"–2'20" (end of bridge into last verse)



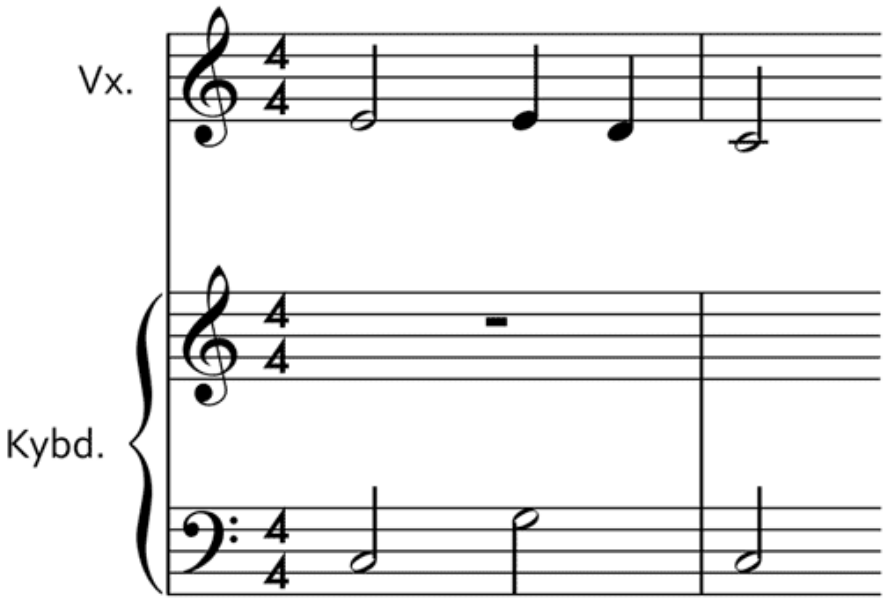
Example 14. Vocal melodic fragment to be set in various CS types



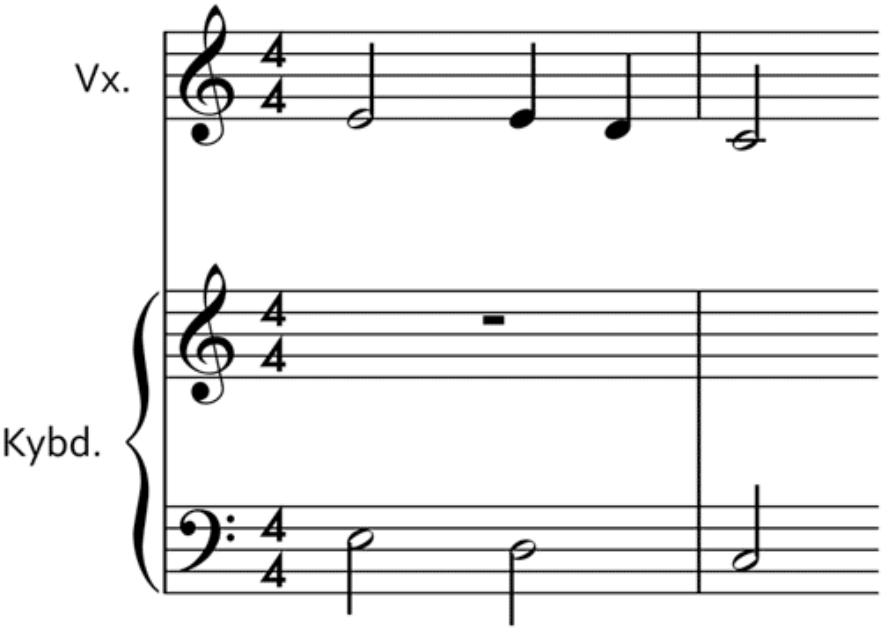
Example 15. Vocal melodic fragment from Example 14 set in a Type 1 CS



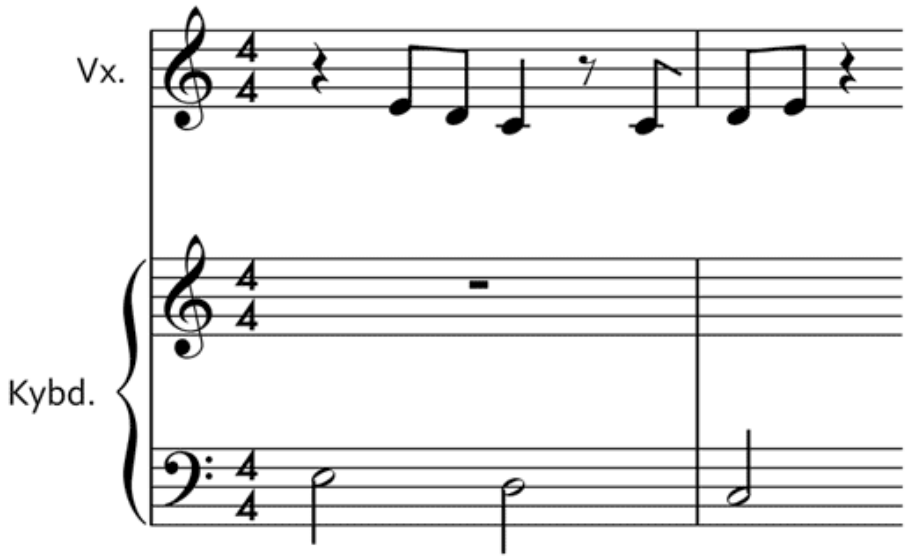
Example 16. Vocal melodic fragment from Example 14 set in a Type 2 CS



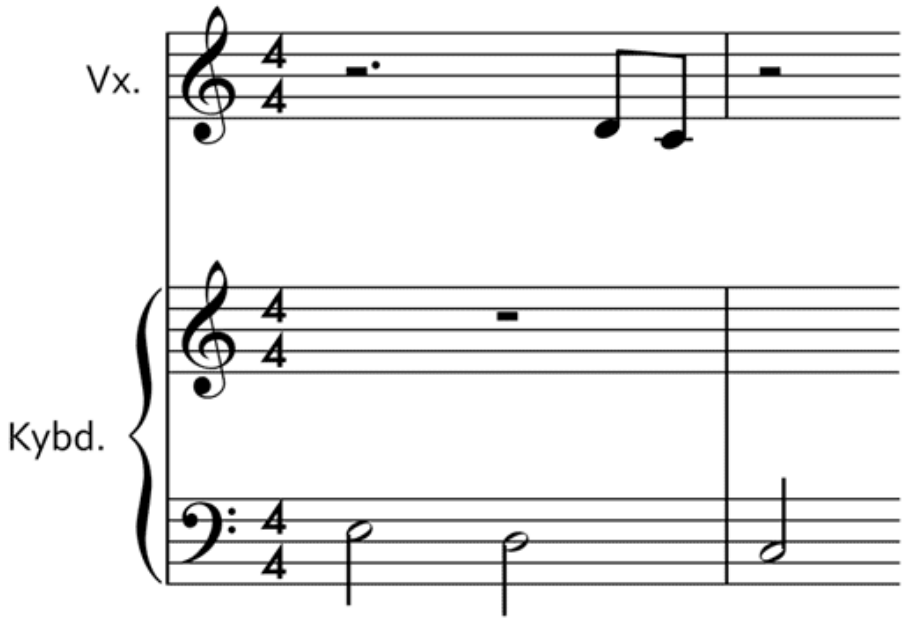
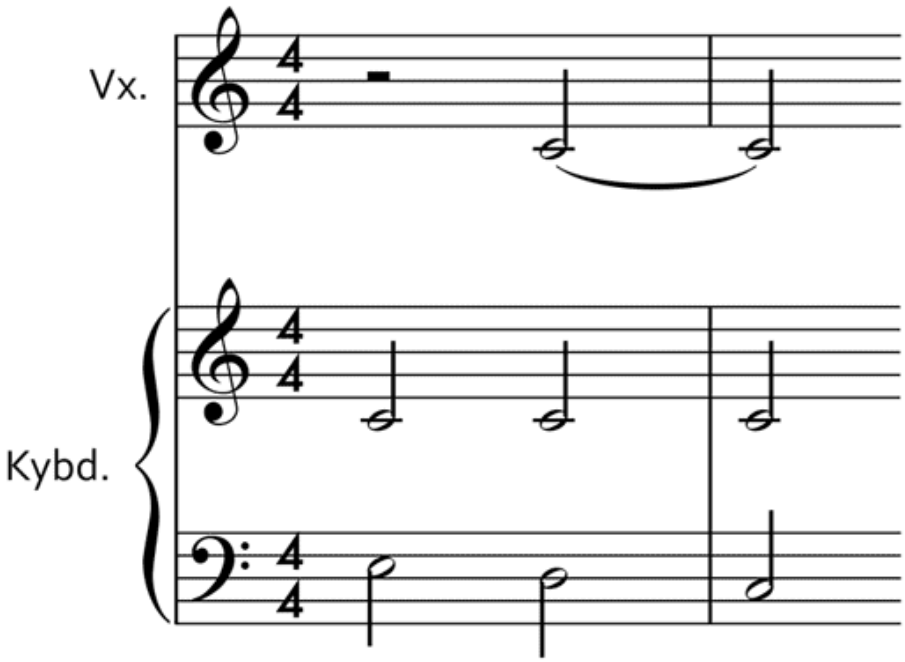
Example 17. Vocal melodic fragment from Example 14 set in a Type 3 CS



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



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



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