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MTO 24.1 Examples: Boone, Gendered Power Relationships in Mashups

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

<http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.boone.html>

Example 1. Masculine and Feminine Interaction in a Mashup and Predicted Resulting Power Relationship Cell outlined in bold locates “Eminenya”

	Feminine Singer, Masculine Instrumentals	Masculine Singer, Feminine Instrumentals
Instrumentals Mostly Unchanged	Feminine is heard out of context; masculine takes control	Masculine is heard out of context; feminine takes control
Instrumentals Transformed	Masculine is heard as changed; feminine takes control	Feminine is heard as changed; masculine takes control

Example 2. Masculine and Feminine Interaction in a Mashup and Predicted Resulting Power Relationship Cell outlined in bold locates “Single Ladies in Mayberry”

	Feminine Singer, Masculine Instrumentals	Masculine Singer, Feminine Instrumentals
Instrumentals Mostly Unchanged	Feminine is heard out of context; masculine takes control	Masculine is heard out of context; feminine takes control
Instrumentals Transformed	Masculine is heard as changed; feminine takes control	Feminine is heard as changed; masculine takes control

Example 3. Formal Structure and Composition of “Mercedes Beck” by Lenlow

Section	Number of Bars	Vocals	Music
Spoken Intro	1? (Spoken, unclear)	Joplin (Spoken)	None
Intro	4	None	Beck
Verse 1	8	Joplin	Beck
Verse 2	8	Beck	Beck
Chorus	4	Beck	Beck
Verse 3	8	Joplin	Beck
Verse 4	8	Beck	Beck
Chorus	8	Beck	Beck
Verse 5	8	Joplin (w/ backup vocals by Beck)	Beck
Verse 6	8	Joplin	Beck
Spoken Outro	1? (Spoken, unclear)	Joplin (Spoken)	None

Example 4. Anonymous, “Closer to Spice,” 0:43–0:52, transcription by author

Spice Girls Vocals

Trent Reznor Vocals

You can have my is-o-la - tion You can have the hate that it brings

Synthesizer (NIN)

Bass (Spice Girls)

Drums (NIN)

Spice Girls

If you wan - na be my lov - er

Reznor

Synth (NIN)

Bass (SG)

Drums (NIN)

Example 5. Masculine and Feminine Interaction in a Mashup and Predicted Resulting Power Relationship Cell outlined in bold locates “Enter Telephone”

	Feminine Singer, Masculine Instrumentals	Masculine Singer, Feminine Instrumentals
Instrumentals Mostly Unchanged	Feminine is heard out of context; masculine takes control	Masculine is heard out of context; feminine takes control
Instrumentals Transformed	Masculine is heard as changed; feminine takes control	Feminine is heard as changed; masculine takes control