



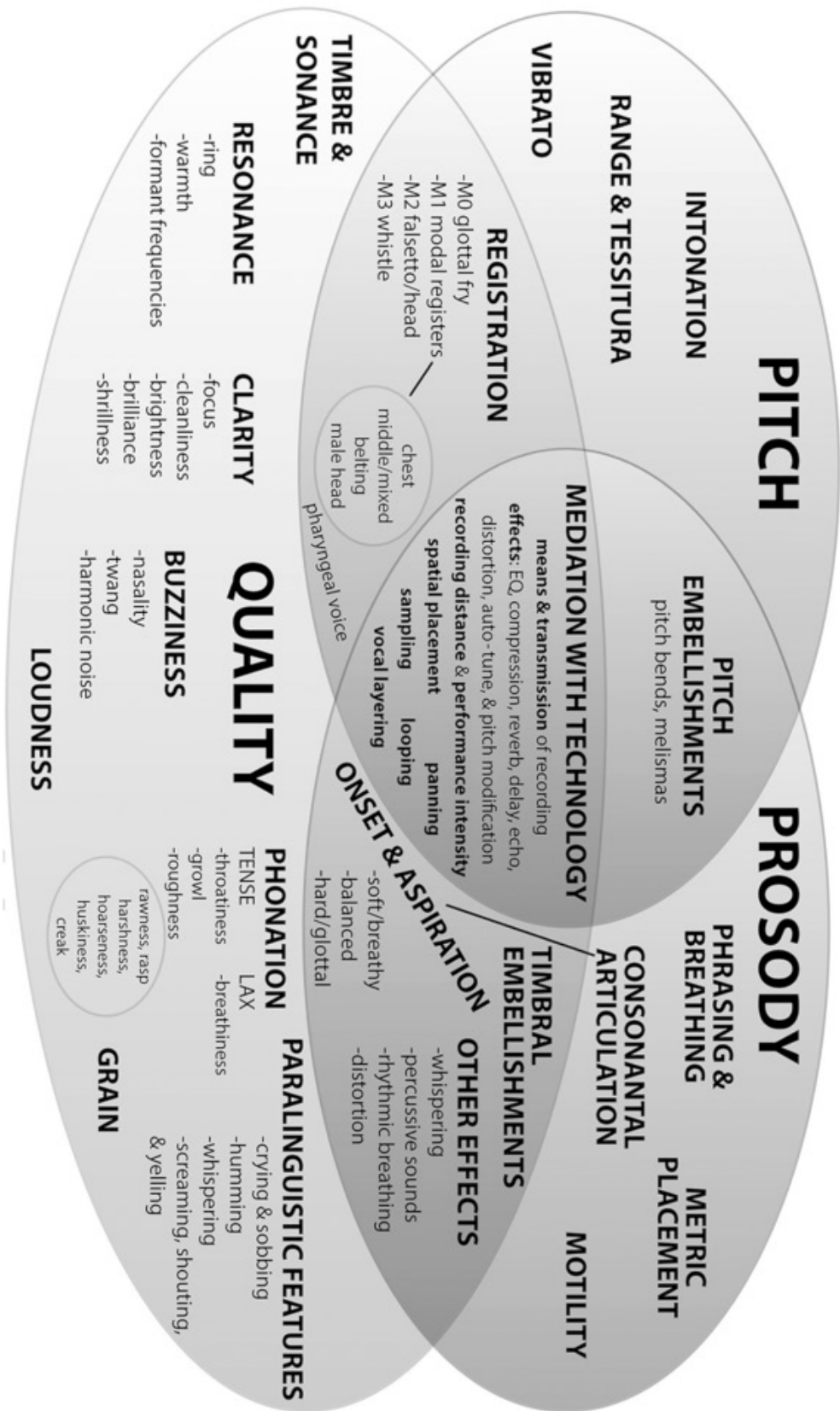
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 27.2 Examples: Duguay, Review of Malaway

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

<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.duguay.html>


Example 1. Malawey's conceptual model for understanding the voice



Example 2. Transcription of Justin Timberlake, "Cry Me a River," 2:10-2:23

JT (lead) 
don't have to say what you did

Backing vocals 
You don't have to say what you did I

JT 
I al-read-y know [ugh]

BV 
al-read-y know I found out from him

JT 
No chance you and me

BV 
Now there's just no chance for you and me we'll

JT 
And don't it make you sad a-bout it

BV 
nev-er be

Example 3. Transcription of the Cliks, “Cry Me a River,” 2:00–2:14

You don't have to say what you did _____ I
 al - read-y know _____ I found out from him
 Now there's just no chance for you and me _____ we'll
 nev - er be _____ and don't it make you sad a - bout _____ it

Example 4. Form of Björk’s “Hunter”

Time	Section	Role of Voice	Vocal Technologies
0:00 0:16	INTRO	backing vocals emerge	fade in
0:24	VERSE 1	lead + backing vocals	filtering, reverb, compression, flanging, close miking
0:48	CHORUS	lead + backing vocals	alternation of wet & dry lead vocal, echo effects
1:12	INSTRUMENTAL BREAK		
1:36 1:45	BRIDGE	lead + layered backing vocals layers build	reverb additional layers panned L/R lead centered
2:00	VERSE 2	lead + backing vocals	filtering, reverb, compression, flanging, close miking
2:24	CHORUS (extended)	lead + backing vocals	extended alternation between wet and dry lead, echo effects
3:12 3:20	CODA (mostly instrumental)	backing vocals lead vocal interjection	lead is flat, dry, centered

