

Song Title: **ME TOO**

Rating: **YES: Note**

REVIEWERS' NOTE

This song is admissible; its lyrics and message are not problematic. Megan Trainor (the original performer of this song) and other non-Black performers have been criticized for the use of [AAE](#)/ "blaccent"/ [cultural appropriation](#); performers should be careful not to mimic this (e.g., "d" sound for "th").

[Stolen Language: The Strange Case Of Meghan Trainor's Blaccent](#) | [video: "Blackfishing"](#) | [video: historical and modern blaccent](#)

As Kara Brown notes [in Jezebel](#), "Some people find this idea [white person "sounding Black"] hard to decipher, likely because it involves a calculus that is mostly instinctive, and accepting this criticism as legitimate *means having to believe Black people who know that something in the milk ain't quite clean*. ... The success of artists like Macklemore, Iggy Azalea and Sam Smith are clear indicators that there is a whole audience of White people who want to listen to and enjoy black music without the black people."

Ensembles are encouraged to familiarize themselves with and discuss the history of White performers benefiting from the efforts of Black and other marginalized creators.

Please see the [AAE & Cultural Appropriation document](#) for additional details, videos, and references (with a section specific to Meghan Trainor).

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What year was this song written? 2016

Who wrote the lyrics? Meghan Trainor, Jason Derulo, Jacob Kasher Hindlin, Peter Svensson

What did your research tell you about the lyricist?

Meghan Elizabeth Trainor (1993 -) is an American singer-songwriter and television personality. She began in music at an early age and produced three independent acoustic albums in 2009 and 2010. She rose to prominence after signing with Epic Records in 2014 and releasing her debut single "[All About That Bass](#)", which reached number one on the U.S. Billboard Hot 100 chart and sold 11 million copies worldwide. Trainor has released five studio albums with the label and has received various accolades, including the 2016 [Grammy Award for Best New Artists](#), four ASCAP Pop Music Awards, and two Billboard Music Awards. She has also had voice roles in animated films. Trainor's lyrics frequently include themes of womanhood, body image, and personal empowerment, though they have at times been criticized as antifeminist or regressive, for example, sending the message that a woman's worth is defined by men.

Jason Joel Desrouleaux (1989 -) known professionally as **Jason Derulo**, is an American singer and songwriter. Since the start of his solo recording career in 2009, he has sold over 250 million singles worldwide and has achieved eleven platinum singles. Jason Derulo released his debut single

'Whatcha Say' in May 2009 which sold over five million digital downloads, gaining an RIAA certification of triple platinum, thus launching his career as a successful singer and writer.

Jacob Kasher Hindlin (1983 -), also known as **J Kash** and **JKash**, is an American songwriter and record producer. He has written songs for artists such as [Charlie Puth](#), [Maroon 5](#), [One Direction](#), [Dua Lipa](#), [Britney Spears](#), [Selena Gomez](#), [Kesha](#), [Ariana Grande](#), [Lady Gaga](#), [Katy Perry](#), [Jason Derulo](#), [Meghan Trainor](#), and many others. He had his first hit in 2009, co-writing the hooky "Good Girls Go Bad" for the band Cobra Starship. Jacob has co-written many songs for pop artists over the past 7 years, working directly with them in the studio. He came up with the main concept for the chorus of "Me Too" before arriving at the studio, and then fleshed out the rest with Meghan.

Peter Svensson (1974 -) is a [Swedish](#) record producer, songwriter, and musician. He is the main songwriter and guitarist of the band [the Cardigans](#). He is a composer and actor, known for *The Thirteenth Floor* (1999), *Hot Fuzz* (2007) and *10 Things I Hate About You* (1999).

What other material has been written by this lyricist?

Meghan Trainor has written many hit pop songs. The most successful ones are: "All About that Bass," "Dear Future Husband," "Lips are Movin'," "No," "Like I'm Gonna Lose You"

Who is the composer of this song? Eric Frederic

What did your research tell you about the composer?

Known professionally as Ricky Reed, this producer hails from the Bay Area. He released his debut solo album, "The Room," on August 28 2020, featuring collaborations from a slew of artists including Leon Bridges and Lido Pimienta. He also fronts the Oakland-based hip-hop/pop group Wallpaper. His YouTube quarantine production tutorials with up-and-coming producers have been gaining popularity amongst tech-head studio boffins.

What other material has been written by this composer?

Some of his most famous hits include: Real Magic, Blurry Face, Boss, Bad Man, Better

Please provide a link to the original song lyrics. [Meghan Trainor - Me Too Lyrics](#)

Who and what is this song about, as originally intended by the composer and earlier performers?

This song was written to give us a glimpse into stardom and specifically, what it's like to be Meghan Trainor. Metaphorically, many can relate to its message of self-love, independence, and confidence.

What did you learn about the history OF THE SONG?

One interesting point is that when the music video that features Meghan Trainor dancing was released (May 10 2016), she ordered it taken down a day later. To her dismay, it featured a photoshopped waistline. She called every head of every label including L.A. Reid and Sylvia Rhone and said, 'Take this video down. I don't care what it takes, take it down.' I'm the poster child for no Photoshop! That is my thing!' This, of course, only pulled her fans even closer to her as she confirmed to all the integrity of her message.

During 2016, there was much talk about feminism, the future of women's roles in society, and the possible breakage of the "glass ceiling," etc because of Hilary Clinton being nominated as the first female presidential candidate for a major party in the US. Artists, celebrities, and political figures all capitalized on this exciting moment in history, using it to promote freedom from restrictive societal notions of the past. One could possibly say that Meghan Trainor's opposition to prescriptive female norms fell in line with these messages. Her earlier song "Dear Future Husband" also playfully examined the division of roles between husband and wife. The line "You got that 9 to 5, but baby so do I" continued the dialogue concerning women being able to choose between the home and the workplace.

However, in [Exploring Meghan Trainor's "Feminist" Message](#) Emily Wershba notes:

In her lyrics, Meghan Trainor attempts to address fundamental problems with America's "ideal woman," claiming that she "ain't no size two" and "won't be no silicone stick figure Barbie doll." But she fails to address what causes us to discriminate against full-figured women. Rather than attacking the patriarchal idea that women should look a certain way to be accepted by men, she merely turns the tables on thinner women, demonizing *them* while promoting curviness. Ironically, she seems to be promoting the very societal standards that she claims to hate so much: whether it's plus size or size two, there is still a "right" way for women to look, one that's measured by how sexually attractive men find you.

Trainor's newest single, "Dear Future Husband," does feminism no better. Similar in tune and style to her last big hit, "Dear Future Husband" is Trainor's plea for a man to treat her right, give her what she needs, and be the perfect husband. It's hard to begrudge one's right to dream of the ideal mate, but Trainor's wish list is problematic. Many of her examples of being "treated right" present her as a passive object, receiving gifts, and special treatment from a man.

Share a link to the earliest performance of this song that you can find.

[Meghan Trainor - Me Too](#)

Does any illustration or other characteristic of the original sheet music reflect an inappropriate theme? No

Please explain why the illustrations in the sheet music ARE or ARE NOT problematic. Album art does not have any problematic images; they are of the artist. [Google Search](#)

Did this song, originally or subsequently, demean a marginalized racial/ethnic group (a group considered at a social disadvantage) through idiomatic expressions, metaphors, jargon, or message? And/or does the song present a sanitized/idyllic or false narrative regarding the American South and the life of the enslaved or newly freed OR of other marginalized racial/ethnic groups and their history?

No. However there are cultural appropriation issues with the performance style of the original artist. Please see Reviewers' Note at top and [Additional Details](#) at bottom of this document.

Please supply the links to any sources you used for this section of research.

<https://www.thefamouspeople.com/profiles/jason-derulo-6122.php>

<https://www.businessinsider.com/meghan-trainor-says-photoshopped-me-too-music-video-2016-5>

<https://www.rollingstone.com/how-meghan-trainor-got-angry-at-l-a-reid-and-made-a-hit-187218/>

<https://www.songwriteruniverse.com/jkash-songwriter-2016.htm>
<http://www.mtv.com/news/2685881/meghan-trainor-big-songs-second-album/>
[Meghan Trainor's "Me Too" Lyrics Radiate Confidence In The Best Kind Of Way – UPDATE](#)

Additional Questions to Consider (do not pertain to Admissibility)

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. **Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.**

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A YES answer does not imply that the song is demeaning or exclusionary. [Please see instructions here.](#)

Age: No

Disability: No

Gender: No

Religion: **Yes**

Sexual Orientation: No

Visible Physical Difference: No

Other? No

Please explain your reasoning for YES/UNSURE answers and any NO answers you wish to explain.

The lyrics contain a reference to God: "I thank God every day."

Are there any adjustments to the lyrics that would make it more inclusive or current to our chorus culture or societal norms? * Yes

Write any suggested changes to the lyrics (if applicable) or explain why changes to lyrics will not address identified categories (if applicable). *

Ensembles may want to discuss and consider making changes to remove references to God. For example, "I'm thankful every day."

***These decisions are left to the discretion of ensembles based upon their assessment of member and audience sensibilities.** Please consult the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.

- For information on **important considerations for lyric changes**, especially in contest songs, see Topic II. D. in the Music Category section of the [Judging Category Description Book](#).