

CARLETON UNIVERSITY

FLUID BODIES:  
MASCULINITY IN EMO MUSIC

A THESIS SUBMITTED TO  
THE FACULTY OF ARTS AND SOCIAL SCIENCE  
IN CANDIDACY FOR THE DEGREE OF  
MASTER OF ARTS

DEPARTMENT OF MUSIC

BY

RYAN MACK

OTTAWA, ONTARIO

MAY 2014

## ABSTRACT

Emo is a genre of music that typically involves male performers, which evolved out of the punk and hardcore movements in Washington DC during the mid-80s. Scholarly literature on emo has explored its cultural and social contexts in relation to the “crisis” of masculinity—the challenging of the legitimacy of patriarchy through “alternative” forms of masculinity. This thesis builds upon this pioneering work but departs from its perpetuation of strict masculine binaries by conflating hegemonic and subordinate/alternative masculinities into a single subject position, which I call *synergistic masculinity*. In doing so, I use emo to explicate this vis-à-vis an intertextual analysis that explores the dominant themes in 1) lyrics; 2) the sites of vocal production (head, throat, chest) in conjunction with pitch and timbre; 3) the extensional and intensional intervallic relationships between notes and chords, and the use of dynamics in the musical syntax; 4) the use of public and private spaces, as well as the performative masculine body in music video. I posit that masculine emo performers dissolve these hierarchically organized masculinities, which allows for a deeper musical meaning and the extramusical signification of masculinity.

**Keywords:** emo, synergistic masculinity, performativity, music video, masculinities, lyrics, vocal production, musical syntax, dynamics.

## ABSTRAIT

Emo est un genre musical qui implique typiquement des musiciens de sexe masculine et qui est issu de mouvement punk et hardcore originaire de Washington DC durant les années 80. Des études littéraires sur le mouvement emo ont exploré son contexte social et culturel en lien avec la crise de la masculinité—le défi légitime du patriarcat à travers les formes alternatives de la masculinité. Cette thèse se base sur ces études émergentes mais diverge de leur sujet binaire sur le sexe masculine confrontant les aspects hégémoniques/alternative de la masculinité en position à sujet simple, que je surnomme masculinité synergique. J'ai utilisé emo afin d'expliquer ce sujet via-à-vis une analyse intertextuelle qui explore les thèmes dominants dans 1) les paroles; 2) les sites de production vocale (tête, gorge, throax) en combinaison avec le timbre et le son; 3) la relation intervalle entre l'extension et l'intension des notes et les cordes et l'usage des dynamiques dans la syntaxe musicale; 4) l'usage d'espace public et privé ainsi que les performances des corps masculins dans les vidéos musicales. Je suggère que les musiciens emo de sexe masculine dissolvent cette organisation hiérarchique masculine qui permet un sens plus profond à la musique et à la signification extramusical de la masculinité.

**Mots-clés:** emo, synergie masculine, performance, vidéo musicale, masculinité, paroles, production vocale, syntaxe musicale, dynamiques.

## TABLE OF CONTENTS

|  |     |
|--|-----|
| LIST OF FIGURES, TABLES, AND EXAMPLES  | i   |
| ACKNOWLEDGEMENTS   | vii |
| CHAPTER 1: INTRODUCTION  | 1   |
| Research Questions   | 2   |
| On a Discourse of Gender   | 3   |
| Methodological Framework: Toward Synergistic Masculinity   | 6   |
| Lyrics   | 9   |
| Sites of Vocal Production and Timbre   | 10  |
| Musical Syntax   | 11  |
| Image in Emo Music Video: <i>Imagetext</i>   | 14  |
| Chapter Breakdown  | 16  |
| CHAPTER 2: EN ROUTE TO SYNERGISTIC MASCULINITY:<br>LYRICS, SITES OF VOCAL PRODUCTION, AND TIMBRE | 18  |
| Gender Polarity and Gender Synergy   | 18  |
| Lyrics and the Sites of Vocal Production   | 21  |
| Lyrics   | 22  |
| Hegemonic Masculinity: Rock  | 24  |
| Hegemonic Masculinity: Emo   | 26  |
| Subordinate Masculinity: Rock  | 27  |
| Subordinate Masculinity: Emo   | 28  |
| Sites of Vocal Production and Timbre   | 31  |
| Physiology of the Voice  | 31  |
| The Throat, Screaming, Vocal Timbre, and Masculinity   | 34  |
| Modal Voice, Timbre, and Masculinity   | 38  |
| Head Voice, Timbre, and Masculinity  | 41  |
| Falsetto and Masculinity   | 43  |
| Synergistic Masculinity, Vocality, and Timbre: In Song   | 47  |
| Conclusion   | 53  |
| CHAPTER 3: SOUNDING SYNERGISTIC MASCULINITY:<br>INTERVALS, DYNAMICS, AND THE MUSICAL SYNTAX      | 55  |
| On an Analysis of Consonance and Dissonance  | 56  |
| On the Contribution of Markedness  | 60  |
| Intervals, Pedal Tones, and Diatonic Consonance and Dissonance                                   | 61  |
| Intervals, Rhetorical Gestures, and Chromatic Consonance and Dissonance                          | 64  |
| Case Study: Dashboard Confessional, “Screaming Infidelities” (2001)                              | 65  |
| On the Dynamics of Emo   | 74  |
| Dialogical Gestures: Dynamics and Synergistic Masculinity  | 79  |

|  |     |
|--|-----|
| Conclusion   | 84  |
| CHAPTER 4: SPACES AND GAZES:<br>THE PERFORMATIVE MASCULINE BODY IN EMO MUSIC VIDEO | 85  |
| <i>Imagetext: The Relationship Between Images and Music</i>                        | 86  |
| Performativity and Performance   | 87  |
| Images of Masculinity in Music Video   | 89  |
| Public, Private, and Constructed No-Space  | 90  |
| Emo In Public Space: Hegemonic Masculinity   | 91  |
| Emo In Public Space: Subordinate Masculinity                                       | 95  |
| Emo In Private Space   | 98  |
| Emo and Constructed No-Space   | 104 |
| Performative Bodies in Music Video   | 106 |
| Instruments as Bodies of Hegemonic Masculinity                                     | 106 |
| Violence and Hegemonic Masculinity   | 110 |
| Object of the Gaze and Subordinate Masculinity                                     | 112 |
| Case Study: Taking Back Sunday, “MakeDamnSure” (2006)                              | 117 |
| Intro: “MakeDamnSure”  | 118 |
| Verse 1  | 119 |
| First Pre-chorus   | 120 |
| First Chorus   | 122 |
| Second Verse   | 123 |
| Second Pre-chorus  | 126 |
| Second Chorus  | 127 |
| Bridge, Third Chorus, and Outro  | 127 |
| Conclusion   | 132 |
| CHAPTER 5: CONCLUSION  | 133 |
| Considerations for Future Research   | 135 |
| BIBLIOGRAPHY   | 138 |
| DISCOGRAPHY  | 148 |
| VIDEOGRAPHY  | 150 |

## LIST OF FIGURES, TABLES, AND EXAMPLES

### Figures

|  |    |
|--|----|
| Figure 1.1: Reinterpretation of Paul Kivel’s “Act-Like-a-Man box”                          | 4  |
| Figure 1.2: Relationships Among Hegemonic, Complicit, and Subordinate Masculinities        | 5  |
| Figure 1.3: A Model of Masculine Synergy   | 7  |
| Figure 1.4: Visualization of a Theoretical Methodology for the Study of Masculinity in Emo | 8  |
| Figure 3.1a: Anberlin, “Never Take Friendship Personal” (2005)                             | 76 |
| Figure 3.1b: Senses Fail, “Sick or Sane (Fifty for a Twenty)” (2006)                       | 76 |
| Figure 3.1c: From Autumn to Ashes, “Deth Kult Social Club” (2007)                          | 76 |
| Figure 3.2a: Weezer, “Butterfly” (1996)  | 78 |
| Figure 3.2b: Mayday Parade, “Miserable at Best,” (2007)                                    | 78 |
| Figure 3.3: Underoath, “Some Will Seek Forgiveness, Others Escape” (2004)                  | 81 |
| Figure 3.4: The Early November, “That’s Not Your Real Name” (2012)                         | 83 |
| Figure 4.1a: Billy Idol, “Rebel Yell” (1985)   | 92 |
| Figure 4.1b: Mötley Crüe, “Wild Side” (1987)   | 92 |
| Figure 4.1c: Nirvana, “Lithium” (1992)   | 92 |
| Figure 4.2a: Dashboard Confessional, “Saints and Sailors” (2001)                           | 93 |
| Figure 4.2b: Taking Back Sunday, “You’re so Last Summer” (2002)                            | 93 |
| Figure 4.2c: Senses Fail, “New Years Eve” (2010)   | 93 |
| Figure 4.3a-d Guns ‘n’ Roses, “November Rain” (1992)                                       | 94 |
| Figure 4.3e-j: The Rolling Stones, “Anybody Seen My Baby” (1997)                           | 94 |
| Figure 4.3k-o: Kid Rock, “Born Free” (2010)  | 94 |

|   |     |
|---|-----|
| Figure 4.4a-c: Matchbook Romance, “My Eyes Burn” (2003)         | 95  |
| Figure 4.4d-g: Armor For Sleep, “The Truth About Heaven” (2005) | 95  |
| Figure 4.4h-l: Boys Like Girls, “Hero/Heroine” (2007)           | 95  |
| Figure 4.5a: Coldplay, “Yellow” (2000)                          | 96  |
| Figure 4.5b: James Blunt, “You’re Beautiful” (2005)             | 96  |
| Figure 4.5c: Three Doors Down, “Landing in London” (2006)       | 96  |
| Figure 4.6a: Thursday, “War All the Time” (2003)                | 97  |
| Figure 4.6b: Armor For Sleep, “Car Underwater” (2005)           | 97  |
| Figure 4.6c: Funeral for a Friend, “Streetcar” (2005)           | 97  |
| Figure 4.7a: Silverstein, “My Heroine” (2005)                   | 98  |
| Figure 4.7b: Anberlin, “Godspeed” (2006)                        | 98  |
| Figure 4.7c: AFI, “Love Like Winter” (2006)                     | 98  |
| Figure 4.8a: The Starting Line, “Three’s a Charm” (2001)        | 99  |
| Figure 4.8b: Senses Fail, “Bloody Romance” (2002)               | 99  |
| Figure 4.8c: Amber Pacific, “Fall Back Into My Life” (2007)     | 99  |
| Figure 4.8d: Jessica Simpson, “With You” (2003)                 | 99  |
| Figure 4.8e: Hilary Duff, “Wake Up” (2005)                      | 99  |
| Figure 4.8f: Christina Aguilera, “You Lost Me” (2010)           | 99  |
| Figure 4.9a: Secret and Whisper, “XOXOXO” (2008)                | 100 |
| Figure 4.9b: Underoath, “In Division” (2010)                    | 100 |
| Figure 4.9c: Emery, “The Cheval Glass” (2011)                   | 100 |
| Figure 4.10a: The Spill Canvas, “Saved” (2007)                  | 101 |
| Figure 4.10b: Taking Back Sunday, “MakeDamnSure” (2006)         | 101 |

|   |         |
|---|---------|
| Figure 4.10c: The Used, “Cry” (2014)  | 101     |
| Figure 4.11a-b: My Chemical Romance, “I’m Not Okay (I Promise)” (2005)                | 102     |
| Figure 4.11c: Armor For Sleep, “Hold the Door for Me” (2008)                          | 102     |
| Figure 4.12a-i: Jimmy Eat World, “Sweetness” (2001)                                   | 103-104 |
| Figure 4.13a: Taking Back Sunday, “This Photograph is Proof (I Know You Know)” (2004) | 105     |
| Figure 4.13b: Before Their Eyes, “Sing to Me” (2010)                                  | 105     |
| Figure 4.13c: Silverstein, “Massachusetts” (2013)                                     | 105     |
| Figure 4.14a: Van Halen, “Jump” (1983)  | 107     |
| Figure 4.14b: Guns ‘n’ Roses, “Sweet Child O’ Mine” (1987)                            | 107     |
| Figure 4.14c: AC/DC, “Thunderstruck” (1990)   | 107     |
| Figure 4.15a: The Sex Pistols, “God Save the Queen” (1977)                            | 108     |
| Figure 4.15b: Rancid, “Fall Back Down” (2003)   | 108     |
| Figure 4.15c: Blink 182, “Wishing Well” (2011)  | 108     |
| Figure 4.16a: Hawthorne Heights, “Pens and Needles” (2006)                            | 109     |
| Figure 4.16b: My Chemical Romance, “I Don’t Love You” (2007)                          | 109     |
| Figure 4.16c: Silverstein, “Massachusetts” (2013)                                     | 109     |
| Figure 4.17a: Thursday, “Cross Out the Eyes” (2003)                                   | 112     |
| Figure 4.17b: My Chemical Romance, “The Ghost of You” (2004)                          | 112     |
| Figure 4.17c: Silverstein, “Burning Hearts” (2011)                                    | 112     |
| Figure 4.17d: Taking Back Sunday, “MakeDamnSure” (2006)                               | 112     |
| Figure 4.17e: The Used, “Cry” (2014)  | 112     |
| Figure 4.17f: Senses Fail, “The Priest and the Matador” (2007)                        | 112     |
| Figure 4.18a: Dashboard Confessional, “Screaming Infidelities” (2001)                 | 114     |

|   |         |
|---|---------|
| Figure 4.18b: Matchbook Romance, “My Eyes Burn” (2004)                  | 114     |
| Figure 4.18c: My Chemical Romance, “I don’t Love You” (2007)            | 114     |
| Figure 4.19a: The Gorillaz, “Clint Eastwood” (2001)                     | 115     |
| Figure 4.19b: Nelly, “Tip Drill” (2003)                                 | 115     |
| Figure 4.19c: Kanye West, “Heartless” (2008)                            | 115     |
| Figure 4.20a-c: My Chemical Romance, “I’m Not Okay (I Promise)” (2005)  | 116     |
| Figure 4.20d: Jessica Simpson, “Irresistible” (2001)                    | 116     |
| Figure 4.20e: The Pussycat Dolls, “Don’t Cha feat. Busta Rhymes” (2005) | 116     |
| Figure 4.20f: Britney Spears, “Work Bitch” (2013)                       | 116     |
| Figure 4.20g-i: Taking Back Sunday, “MakeDamnSure” (2006)               | 117     |
| Figure 4.21-Figure 4.32: Taking Back Sunday, “MakeDamnSure” (2006)      | 119-130 |

## Table

|   |    |
|---|----|
| Table 3.1: “Screaming Infidelities” (2001): Intensional intervallic relationship of the chord structures, first verse | 69 |
|---|----|

## Examples

|   |    |
|---|----|
| Example 2.1a: Led Zeppelin, “Dazed and Confused” (1969)<br>From first verse   | 35 |
| Example 2.1b: AC/DC, “Back In Black” (1981)<br>From first verse               | 35 |
| Example 2.2a: Senses Fail, “One Eight Seven” (2003)<br>From outro             | 35 |
| Example 2.2b: Silverstein, “Already Dead” (2005)<br>From first chorus         | 36 |
| Example 2.3a: Dashboard Confessional, “This Bitter Pill” (2001)<br>From outro | 37 |

|   |    |
|---|----|
| Example 2.3b: Hawthorne Heights, “Ohio is for Lovers” (2004)<br>From second verse                   | 37 |
| Example 2.4a: The Used, “Box Full of Sharp Objects” (2002)<br>From first verse                      | 37 |
| Example 2.4b: The Early November, “Everything’s Too Cold... But You’re So Hot”<br>(2003) From outro | 38 |
| Example 2.5: Crash Test Dummies, “Mmm Mmm Mmm Mmm” (1993)<br>From chorus                            | 39 |
| Example 2.6: Iron Maiden, “The Number of the Beast” (1982)<br>From introduction                     | 40 |
| Example 2.7: Emery, “Dear Death, Part 1” (2009)<br>From outro                                       | 41 |
| Example 2.8: From Autumn to Ashes, “Abandon Your Friends” (2005)<br>From first verse                | 41 |
| Example 2.9: The Beatles, “Yesterday” (1965)<br>From first verse                                    | 42 |
| Example 2.10a: Van Halen, “Runnin’ With the Devil” (1978)<br>From introduction                      | 42 |
| Example 2.10b: Led Zeppelin, “Immigrant Song” (1970)<br>From introduction                           | 42 |
| Example 2.11: Taking Back Sunday, “Make Dame Sure” (2006)<br>From pre-chorus                        | 43 |
| Example 2.12: Saosin, “Come Close” (2006)<br>From pre-chorus  | 43 |
| Example 2.13: The Darkness, “I Believe In A Thing Called Love” (2003)<br>From chorus                | 44 |
| Example 2.14: Prince and the Revolution, “Kiss” (1986)<br>From first verse                          | 45 |
| Example 2.15: Justin Timberlake, “Cry Me a River,” (2002)<br>From first chorus                      | 46 |

|  |    |
|--|----|
| Example 2.16: Radiohead, “High and Dry,” (1995)<br>From first chorus                                       | 46 |
| Example 2.17: Dashboard Confessional, “The Brilliant Dance” (2001)<br>From first verse                     | 47 |
| Example 2.18: The Early November, “Everything’s Too Cold... But You’re So Hot”<br>(2003) From second verse | 47 |
| Example 2.19: The Red Jumpsuit Apparatus, “Face Down” (2007)<br>Scream, head, and modal voices from bridge | 49 |
| Example 2.20: The Early November, “Everything’s Too Cold... But You’re So Hot”<br>(2003) From first verse  | 51 |
| Example 2.21: The Early November, “Everything’s Too Cold... But You’re So Hot”<br>(2003) From chorus       | 52 |
| Example 3.1: Hawthorne Heights, “Ohio is for Lovers” (2004)<br>Intervalllic relationship from introduction | 63 |
| Example 3.2: Dashboard Confessional, “Screaming Infidelities” (2001)<br>Guitar and vocals from first verse | 67 |
| Example 3.3: Dashboard Confessional, “Screaming Infidelities” (2001)<br>Guitar and vocals from chorus      | 71 |
| Example 3.4: Dashboard Confessional, “Screaming Infidelities” (2001)<br>Guitar and vocals from outro       | 72 |

## ACKNOWLEDGEMENTS

I would like to thank some outstanding individuals for their leadership, knowledge, efforts, and help while writing this thesis. First and foremost, I would like to extend the most profound gratitude and thanks to my thesis advisors, Dr. Alexis Luko and Dr. James McGowan, whose support, leadership, and invaluable critique and criticism over the past year transcend the limits of appreciation. I would also like to thank Dr. William Echard who supervised my directed reading during the summer of 2013—the breadth of knowledge he imparted upon me has made a lasting impression on how I view the study of popular music and cultural studies. In addition, I would like to thank Dr. Anna Hoefnagles for her interest in my applying to the Master’s program in Music and Culture—her fierce intelligence and acknowledgement of my capability for graduate studies will not be forgotten. Furthermore, and last but certainly not least, I would like to thank Dr. James Deaville. His continued support, intellectual capacity, and dedication to the program and the study of music and culture are comparable to none.

I would also like to extend my thanks to Carleton University’s Faculty of Arts and Social Science for their financial support, which enable me to attend international conferences to present my research and act as a representative for this educational institution. I would also like to extend invaluable thanks to Dr. Alyssa Woods, with whom I had the privilege of being a teaching assistant, and who provided insightful criticism and feedback on conference papers.

I owe a great deal of thanks to those who exist beyond the walls of academia. My friends, my family: my sincerest apologies for being seemingly disconnected from everyday life. I assure you the late nights of binge reading and writing are not yet over; and, the pursuit of knowledge is endless.

RM

*To those who have gone, and to those who will go.*

# Chapter 1

## Introduction

Emo is a genre of popular music and cultural lifestyle that emerged during the mid-1980s around Washington, DC, and is largely associated with a middle class, adolescent audience.<sup>1</sup> Emo is generally located within the genealogy of punk and hardcore, and is regarded as music with deeply personal lyrical content.<sup>2</sup> Dashboard Confessional's appearance on MTV's Unplugged series in 2001 cemented emo's status as a popular music. Since then, emo has generated a great deal of global criticism.<sup>3</sup> In Mexico City, Querétaro, and Tijuana numerous anti-emo groups have emerged.<sup>4</sup> In Russia, the State Duma set to enact a legislation that aimed to "curb dangerous trends" like emo by 2020.<sup>5</sup> In the United Kingdom, emo was blamed for an increase in teen suicide and moral panic.<sup>6</sup> Following these events, in 2010 the religious police in Dammam,

---

1. Andy Greenwald, *Nothing Feels Good: Punk Rock, Teenagers, and Emo* (New York: St. Martin's Griffin, 2003).

2. Greenwald, *Nothing Feels Good*; Aaron P. Anastasi, "Adolescent Boys' Use of Emo Music as Their Healing Lament," *Journal of Religion and Health* 44, no. 3 (Fall 2005): 303-319; Karen Tongson, "Tickle Me Emo: Lesbian Balladeering, Straight-boy Emo and the Politics of Affect," in *Queering the Popular Pitch*, ed. Sheila Whitley and Jennifer Rycenga (New York: Routledge, 2006), 55-66; Sarah F. Williams, "A Walking Open Wound: Emo Rock and the 'Crisis' of Masculinity in America," in *Oh Boy! Masculinities and Popular Music*, ed. Freya Jarman-Ivens (London: Routledge, 2007), 145-60.

3. To address the evolution of emo music is beyond the scope of this project. Thus, this thesis acknowledges emo's origins in the mid-80s and that it continues to impact a largely youth culture. In addition, the musical examples in this project have been identified as emo by scholars, critics, and/or fans.

4. Ioan Grillo, "Mexico's Emo-Bashing Problem," *Time*, Thursday, Mar. 27, 2008, <http://content.time.com/time/arts/article/0,8599,1725839,00.html?xid=site-cnn-partner> (accessed December 8, 2013); TDS Editors, "Mexican Emo War spreads to the border: Incidents in Juarez and Tijuana," *The Daily Swarm*, March 29, 2008, <http://www.thedailyswarm.com/swarm/mexican-emo-war-spreads-border-incidents-juarez-and-tijuana/> (accessed December 8, 2013).

5. Sean Michaels, "Russia Wages War on Emo Kids," *The Guardian Online*, July 21, 2008, <http://www.theguardian.com/music/2008/jul/22/russian.emo> (accessed November 12, 2013); "Emo to be made illegal in Russia?" *NME*, July 28, 2008, <http://www.nme.com/news/my-chemical-romance/38392#xgucC3KbqosM5sBc.99> (accessed November 12, 2013).

6. James Clench, "Suicide of Hannah, the secret 'emo,'" *The Sun*, May 8, 2008, <http://www.thesun.co.uk/sol/homepage/news/article1138968.ece> (accessed November 12, 2013); Anonymous, "Emo Music Attacked Over Teen Suicide," *NME*, May 8, 2008, <http://www.nme.com/news/various-artists/36468> (accessed November 12, 2013); Andy Brown, "Suicide solutions? Or, How the Emo Class of 2008 Were Able to Contest Their Media Demonization, Whereas the Headbangers, Burnouts or 'Children of ZoSo' Generation Were Not," *Popular Music History* 6.1, no 6.2 (2011): 19-37.

Saudi Arabia, arrested 10 girls for un-Islamic, emo-like behaviour.<sup>7</sup> In Iraq, emo is synonymous with homosexuality, and finds itself at the centre of a “new surge of anti-gay violence.”<sup>8</sup> In 2012, Shia militias were accused of killing 58 Iraqi emo youths who were considered to be a plague on Muslim society for dressing in emo fashion—most of those murdered were reportedly male.<sup>9</sup> Similarly, in North America, emo’s presentation of an “alternative” masculinity has been the focus of critique.<sup>10</sup> This alternative is founded upon an emotional earnestness that is oftentimes ascribed to men perceived to act in defiance of hegemonic masculine norms through vulnerability, effeminacy, and passivity.<sup>11</sup>

### Research Questions

*How do emo musicians perform their masculinity?* To answer this question four areas are examined in this thesis. 1) Lyrics: *how do we interpret lyrics and dominant themes in the text to support interpretations of masculinity?* 2) Sites of vocal production and timbre: *what does “vocality” signify in relation to the cultural signification of masculinity, and does emo reinforce, repudiate, or “play” with these gender significations?* 3) Musical syntax: *what musical characteristics are markers of masculinity?* 4) Image in music video: *do bodily acts and gestures correspond with the music and lyrics to influence the construction of masculinity in emo?*

---

7. “Saudi ‘Emo’ Girls Busted by Religious Cops: Report,” *news24*, May 22, 2010, <http://www.news24.com/World/News/Saudi-emo-girls-busted-by-religious-cops-report-20100522-2> (accessed November 16, 2013).

8. “Iraqi ‘Emo’ Youths Reportedly Killed by Conservative Militias,” *BBC News: Middle East*, March 11, 2012, <http://www.bbc.com/news/world-middle-east-17333275> (accessed January 4, 2014).

9. *Ibid.*

10. Greenwald, *Nothing Feels Good*; Jessica Hopper “Emo: Where the Girls Aren’t,” in *Da Capo Best Music Writing 2004*, ed. Mickey Hart (Cambridge, MA: Da Capo, 2004); Tongson, “Tickle Me Emo”; Williams, “A Walking Open Wound.”

11. Paul Kivel, “The Act-Like-a-Man Box,” in *Men’s Lives*, 8th ed., ed. Michael Kimmel and Michael Messner (Boston: Allyn & Bacon, 2010), 83-85.

## On a Discourse of Gender

Broadly, men perform their masculinity within the heteronormative gender matrix, which reinforces the binary relationships between men and women through sets of performative acts.<sup>12</sup> This position articulates a patriarchal ideology that seeks to maintain its legitimacy through the subordination of women.<sup>13</sup> While this binary is problematic, it does mark an important position for the concentrated study of masculinity.<sup>14</sup> Historically, masculinity has held a privileged position.<sup>15</sup> According to Judith Butler, some feminists argue that this position facilitates an asymmetric distribution of authoritative discourse within a heteronormative framework of gender.<sup>16</sup> The result of this discourse enables men to gender Others while maintaining a universal and transcendent body that is beyond gendering. However, to leave masculinity unstudied is to suggest that it is naturalized and less permeable to change.<sup>17</sup>

The patriarchal position that “others” women is prominent within the matrix of masculinity. As a methodological solution, we can consider the normative/alternative masculinities discussed in emo in terms of *hegemonic* and *subordinate* masculinities. Along with femininity, subordinate masculinity, then, represents the antithesis of hegemonic masculinity, and is culturally identified as those men who assimilate closely with femininity.<sup>18</sup> Deviation from the hegemonic position into which young boys and men are socialized is oftentimes met with physical and verbal abuse, resulting in a culture of silence that perpetuates the legitimacy of this

---

12. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge Classics, 2006).

13. R.W. Connell, *Masculinities*, 2nd ed. (Berkeley: University of California Press, 2005).

14. *Ibid.*

15. The type of masculinity that has held this position in patriarchal societies such as North America is influenced largely by hegemonic masculinity, which is generally associated with heterosexuality. Though sexual politics do influence cultural constructions of hegemonic and subordinate masculinity, they are not discussed in depth in this thesis but they are addressed where pertinent to my discussion.

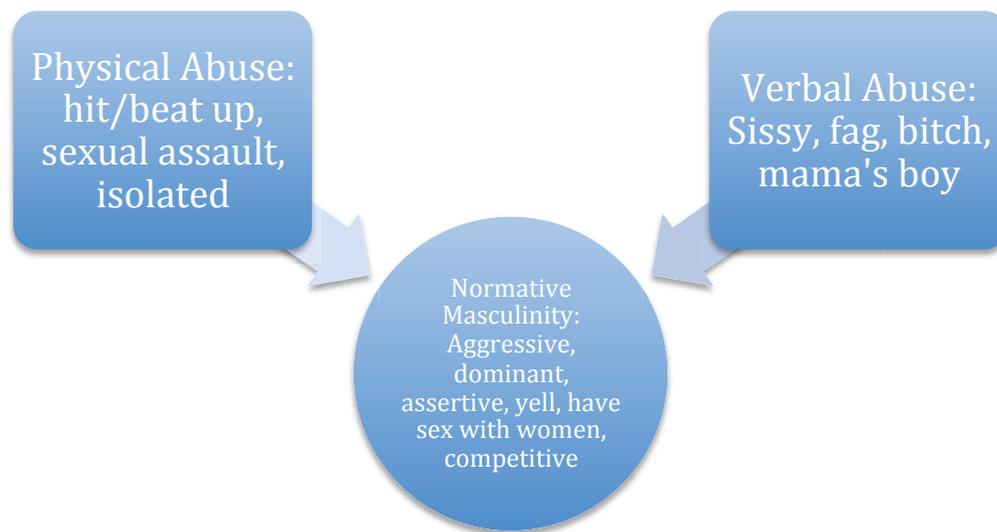
16. Butler, *Gender Trouble*.

17. Calvin Thomas, “Reenfleshing the Bright Boys; Or, How Male Bodies Matter to Feminist Theory,” in *Masculinity Studies and Feminist Theory*, ed. Judith Kegan Gardiner (New York: Columbia University Press, 2002), 60-89.

18. Connell, *Masculinities*.

position (Figure 1.1).<sup>19</sup> This figure indicates the binary division between hegemonic and subordinate masculinities and shows how verbal and physical abuse is enacted to subordinate those men who do not reflect the hegemonic norm.

**Figure 1.1: Reinterpretation of Paul Kivel’s “Act-Like-a-Man box”**



This discourse articulates the dichotomy found within the heteronormative arena.<sup>20</sup> However, contemporary conceptions of masculinity have moved beyond what Ian Biddle calls *Fordist* masculinity, contributing to the mass-production of normative masculinity.<sup>21</sup> The concept of alternative masculinities came about as a response to second wave feminism. Contributing factors included Robert Bly’s mythopoetic book *Iron John* (1990), the Stonewall Riots of 1969, the gay rights movement, and the significant economic growth and Cold War politics during the Ronald Reagan administration. This political environment paralleled the cultural and capitalist

---

19. Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997); Connell, *Masculinities*; Kivel, “The Act-Like-a-Man Box”; Michael Kimmel, *Guyland: The Perilous World Where Boys Become Men* (New York: Harper, 2008).

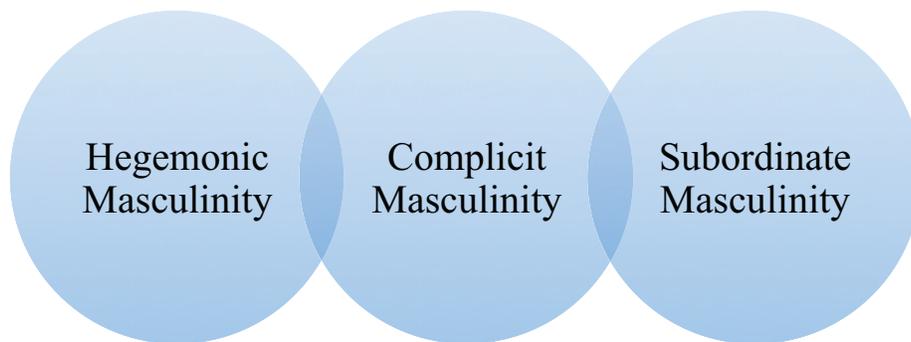
20. Butler, *Gender Trouble*.

21. Ian Biddle, “The Sing-song of Undead Labor: Gender Nostalgia and the Vocal Fantasy of Intimacy in the ‘New’ Male Singer/Songwriter,” in *Oh Boy! Masculinities and Popular Music*, ed. Freya Jarman-Ivens (London: Routledge, 2007), 125-44.

climate in the United Kingdom during Margret Thatcher’s political leadership, which led to the rise of male consumerism and marketing of new, non-normative masculine images.<sup>22</sup>

In addition to feminist, political, and economic developments, queer perspectives indicate that alternative forms of masculinity did not suddenly emerge, but they existed in closeted form tandem with hegemonic *norms*.<sup>23</sup> Drawing these discourses into a single position, R.W. Connell introduces a *complicit* position into the social organization of masculinity, which navigates through these evolving socio-cultural movements. Complicit masculinity draws upon the *patriarchal dividend* and masquerades as the bearer of hegemonic masculinity, but widely omits the ideology of uncontested domination over women and Other men (Figure 1.2).<sup>24</sup> If we conceive hegemonic and subordinate masculinities as possessing their own set of preexisting discourses, then conflating the two into complicit masculinity enables them to develop synergistically. These categories are crucial in understanding the relationships among contemporary masculinities.<sup>25</sup>

**Figure 1.2: Relationships Among Hegemonic, Complicit, and Subordinate Masculinities**



---

22. Stan Hawkins, “The Pet Shop Boys: Musicology, Masculinity and Banality,” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (New York: Routledge, 1997), 118-33.

23. Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University Of California Press, 1990).

24. Connell, *Masculinities*.

25. *Ibid.*

## Methodological Framework: Toward Synergistic Masculinity

The large body of existing scholarly work that explores youth musics is mostly derived from both Birmingham and Chicago schools of sociology and cultural studies, focusing on deviance and consumerism.<sup>26</sup> While a great deal of this research has laid a foundation for the study of masculine performance, prominent theories of homology and gender essentialism in this literature are too restrictive for the analysis of contemporary masculinity and emo.<sup>27</sup> The binaries that emerged in early research on masculinity in popular music are problematic, but they do provide a useful index for analysis, and their conflation enables an exploration of synergistic masculinity.

I will explore synergistic masculinity through Lawrence Kramer's broader framework of *gender synergy*: a subject's equal identification with both masculinity and femininity.<sup>28</sup> While the term gender synergy refers to the amalgamation of the genders upheld within the reproductive arena, it could also be usefully applied to the study of masculinity. By conceiving of a *masculine synergy*, it is possible to bring into a discourse of masculinity those masculine-identifying persons who do not (wish to) adhere to the rigidity of heteronormativity, as well as those who traverse hegemonic and subordinate masculinities. Thus, I employ masculine synergy with the following definition: *a position within the social organization of masculinity that envelops both hegemonic and subordinate masculine polarities and manifests egalitarianism in and between both musical and extramusical conditions* (Figure 1.3).

---

26. Ken Gelder and Sarah Thornton, eds., *The Subcultures Reader* (New York: Routledge, 1997). In the context of this thesis, one might question the degree to which representations of masculinity are transgressive in emo. It is important to acknowledge that multiple masculinities have long co-existed. So it is crucial that one acknowledges that it is not particular masculinities that are "transgressive," but that what I identify as synergistic masculinity is transgressive.

27. Dick Hebdige, *Subculture: The Meaning of Style* (New York: Routledge/Methuen, 1979); Simon Fith and Angela McRobbie, "Rock and Sexuality," in *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York: Routledge, 1990), 371-89; John Shepherd, *Music as Social Text* (Cambridge: Polity Press, 1991).

28. Lawrence Kramer, *After the Lovelace: Sexual Violence and the Making of Culture* (Berkeley: University of California Press, 1997).

**Figure 1.3: A Model of Masculine Synergy**



The study of popular music has undergone significant transfiguration since early Marxist interpretations of passive consumerism, standardization, and pseudo-individualism.<sup>29</sup> Indeed, the emergence of *New Musicology* in the early 1990s took aim at formalist analysis of the notated score, to focus on an interdisciplinary engagement with politics, sociology, psychology, semiology, and gender studies.<sup>30</sup> Nevertheless, musicology is in an advantageous position, for it possesses an invaluable toolkit for analyzing musical syntax. Studying popular music is indeed an interdisciplinary endeavor.<sup>31</sup> My musical analysis of emo will draw largely from three disciplines that have significantly impacted popular music studies: musicology, gender studies, and sociology (Figure 1.4). This framework will influence four analytical categories: 1) lyrics; 2) sites of vocal production and timbre; 3) musical syntax; and 4) image in music video.

In gender discourses of popular music the hegemonic “norm” has focused largely on aggressive rhythms and lyrics, sexually assertive/aggressive behaviour, stoic personas, limited

---

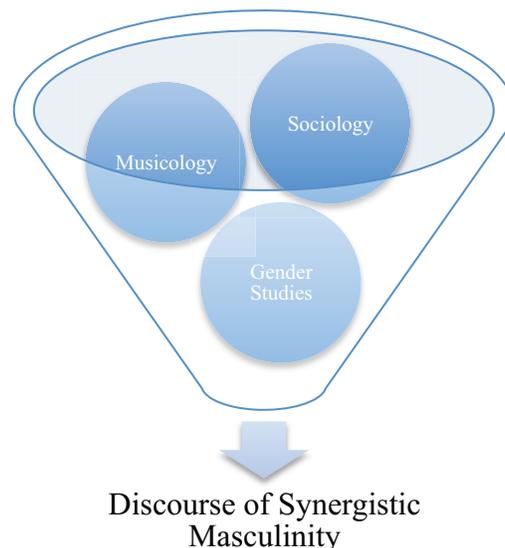
29. Theodore Adorno, “On Popular Music,” in *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York: Routledge, 1990), 301-14; Richard Middleton, *Studying Popular Music* (Buckingham: Open University Press, 1990).

30. Philip Tagg, “Analysing Popular Music: Theory, Method and Practice,” *Popular Music* 2, Theory and Method (1982), 37-67; Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991); Philip V. Bohlman, “Musicology as a Political Act,” *Journal of Musicology* 11 (1993), 411-36; Richard Middleton, “Popular Music Analysis and Musicology: Bridging the Gap,” *Popular Music* 12, no. 2 (May 1993), 177-90; Tia DeNora, “Musical Practice and Social Structure: A Toolkit,” in *Empirical Musicology: Aims, Methods, Prospects*, ed. Eric Clarke and Nicholas Cook (Oxford: Oxford University Press, 2004), 35-56; Georgina Born, “For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn,” *Journal of the Royal Musical Association* 135, no. 2, 205-43.

31. Tagg, “Analysing Popular Music”; Simon Frith, *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996).

mobility of the voice, instrument virtuosity as sexuality and power, and a broadly discussed theory of annihilation and re-approach.<sup>32</sup> In contrast, subordinate masculinity has been discussed in terms of sentimentality, romanticized ideologies, vulnerability, effeminacy, androgyny, and gender bending.<sup>33</sup> However, both androgyny and gender bending have generated some discourse, which suggests that men might use these as a means of experiencing that which has been normatively closed off to them.<sup>34</sup>

**Figure 1.4: Visualization of a Theoretical Methodology for the Study of Masculinity in Emo**



32. Frith and McRobbie, “Rock and Sexuality”; Shepherd, *Music as Social Text*; Simon Reynolds and Joy Press, *The Sex Revolts: Gender, Rebellion, and Rock ‘n’ Roll* (Cambridge, MA: Harvard University Press, 1996); Gareth Palmer, “Bruce Springsteen and Masculinity,” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whitley (New York: Routledge, 1997), 100-117; Caroline O’Meara, “Breaking Down Punk’s Masculinities,” *Popular Music* 22, no. 3 (October 2003): 299-313; Jamie L. Mullaney, “‘Unity Admirable but Not Necessarily Heeded’: Going Rates and Gender Boundaries in the Straight Edge Hardcore Music Scene,” *Gender and Society* 21, no. 3 (June 2007): 384-408.

33. Frith and McRobbie, “Rock and Sexuality”; Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Hanover: Wesleyan University Press, 1993); Thomas Geyrhalter, “Effeminacy, Camp and Sexual Subversion in Rock: The Cure and Suede,” *Popular Music* 15, no. 2 (May 1996): 217-24; Daryl Jamieson, “Marketing Androgyny: The Evolution of the Backstreet Boys,” *Popular Music* 26, no. 2 (May 2007): 245-58.

34. Walser, *Running with the Devil*; Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* (Oxford: Oxford University Press, 2001). While gender bending and “genderfuck” offer alternatives for the analysis of masculinity, this thesis does not explore these ideas.

## Lyrics

Musicology, sociology, and gender studies must filter into a comprehensive study of emo, and failure to do so risks an oversimplification of analysis.<sup>35</sup> Lyrics offer the listener the possibility to interact with the social forces that produce them, which must be understood in totality.<sup>36</sup> Content analyses of lyrics can be problematic: the analyst could conflate words with reality and an individual's interpretation will never reflect that of listeners.<sup>37</sup> However, this approach does allow for the identification of an original *topic as premise*: the kernel ideology from which the song and music video are often constructed.<sup>38</sup>

Within the heterosexual matrix, masculinity does not exist except in contrast to femininity, and this relationship abounds in popular music lyrics.<sup>39</sup> In emo, like many early, nostalgic, sentimental ballads, and more contemporary rock and power ballads, lyric topics direct attention to failed relationships with women and/or a gender-ambiguous, *you*.<sup>40</sup> The predominance of women/*you* in the lyrics makes it possible to understand how synergistic masculinity engages more broadly with the gender matrix. Though lyrics are oftentimes a typical departure point in the study of popular music, they require further analysis in conjunction with the voice that sings them.<sup>41</sup>

---

35. Susan McClary and Robert Walser, "Start Making Sense! Musicology Wrestles with Rock," in *On record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York: Pantheon Books, 1990), 237-49. Walter Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes"* (Oxford: Oxford University Press, 2009).

36. Simon Frith, "Why Do Songs Have Words?" in *Taking Popular Music Seriously: Selected Essays* (Hampshire: Ashgate Publishing Inc., 2007), 209-38; Roy Shuker, *Understanding Popular Music Culture*, 4th ed. (London: Routledge, 2013).

37. Middleton, *Studying Popular Music: Frith, Performing Rites*.

38. Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: University of Indiana Press, 2004); Carol Vernallis, *Experiencing Music Video: Aesthetics and Cultural Context* (New York: Columbia University Press, 2004).

39. Connell, *Masculinities*.

40. Nicholas Tawa, *The Way to Tin Pan Alley: American Popular Song, 1866-1910* (New York: Schirmer Books, 1990); Susan Key, "Sound and Sentimentality: Nostalgia in the Songs of Stephen Foster," *American Music* 13, no. 2 (Summer 1995): 145-66; David Metzger, "The Power Ballad," *Popular Music* 31, no. 3 (2012): 437-59.

41. David Brackett, *Interpreting Popular Music* (Berkeley: University of California Press, 2000).

### *Sites of Vocal Production and Timbre*

The male singing voice undergoes significant changes in timbre, register, and physiology during puberty, which has led to the study of both the male speaking and singing voice.<sup>42</sup> This scholarship provides a foundational perspective for the study of the male voice, its sites of production, and its timbral qualities. The results of these are beneficial to the study of the voice and its potential for the cultural signification of masculinity.<sup>43</sup>

In popular music scholarship the male voice has been largely discussed in terms of the natural voice (chest and head voices, and timbres). The chest voice is less common, yet is said to signify a deep, *freakish*, and *truly masculine* sound.<sup>44</sup> In contrast, head-produced voices have been bifurcated between effeminate, vulnerable, and un-masculine sounding, and excessive displays of the performative codes of rock such as virtuosity and power.<sup>45</sup> A large corpus of rock widely employs the throat as an apparatus to produce a granular timbre rather than those deep timbres from the chest cavity and the thin head timbres. Another widely employed male

---

42. Christopher D. White and Dona K. White, "Commonsense Training for Changing Male Voices," *Music Educators Journal* 87, no. 6 (May 2001): 39-43, 53; Jerold A. Edmondson and John H. Hsling, "The Values of the Throat and Their Functioning in Tone, Vocal Register and Stress: Laryngoscopic Case Studies," *Phonology* 23, no. 2 (2006): 157-91; Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (Oxford: Oxford University Press, 2004); Gláucia Laís Salomão and Johan Sundberg, "Relation between Perceived Voice Register and Flow Glottogram Parameters in Males," *Acoustical Society of America* 124, no. 1 (July 2008): 546-51; Echternach, Matthias, Johan Sundberg, Tobias Baumann, Michael Markl, and Bernhard Richter, "Vocal Tract Area Functions and Formant Frequencies in Opera Tenors' Modal and Falsetto Registers," *Acoustical Society of America* 129, no. 6 (June 2011): 3955-63; Claudia Friedlander, "Vocal Styles: Classic Metal Singers," *Blog* (posted 07/29/2010), <http://www.claudiafriedlander.com/the-liberated-voice/2010/07/vocal-styles-classic-metal-singers.html> (accessed February 2, 2014).

43. Frith and McRobbie, "Rock and Sexuality"; Shepherd, *Music as Social Text*; Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (Cambridge, MA: De Capo Press, [1993] 2001); William Echard, *Neil Young and the Poetics of Energy* (Bloomington: Indiana University Press, 2005).

44. Frith, *Performing Rites*.

45. Frith and McRobbie, "Rock and Sexuality"; Shepherd, *Music as Social Text*; Ken McLeod, "Bohemian Rhapsodies: Operatic Influence on Rock Music," *Popular Music* 20, no. 2 (May 2001): 189-203; Fast, *In the Houses of the Holy*; Sheila Whiteley, "Which Freddy? Construction of Masculinity in Freddie Mercury and Justin Hawkins," in *Oh Boy! Masculinities and Popular Music*, ed. Freya Jarman-Ivens (London: Routledge, 2007), 21-37.

voice/timbre is falsetto. Emo discourse has fetishized the use of falsetto.<sup>46</sup> Like the male voice in general, falsetto has evoked insurmountable discourse in relation to gender, from an excessive use of masculine virtuosity, its relatedness to identity and sexuality, and to a generalized indication of effeminacy.<sup>47</sup>

Emo vocalists also use the head, throat, and chest to produce varying degrees of timbres such as high-pitched head tones, screams, and resonating chest tones. Existing research has overlooked the synchronic and diachronic production of vocality, which significantly impacts the timbral quality of synergistic masculinity in song. In an evolving socio-cultural demographic, these multiple voices and timbres form multiple masculine identities and should not be restricted to outdated and normative binary ascriptions—though they might display them. Nor should these multiple masculine identities be seen as static. By exploring these voices through the lens of masculine synergy, it is possible to hear them engaged in synergistic masculinity, thereby repudiating concepts of (negative) difference.

### *Musical Syntax*

Musicology's dialect can oftentimes seem elitist for those unfamiliar with its formalist literature.<sup>48</sup> A significant breadth of work exists that deals almost exclusively with these formalist properties in both classic and popular musics.<sup>49</sup> While these methods yield fascinating analyses of musical properties they oftentimes neglect extramusical elements. Unlike formalist

---

46. Williams, "A Walking Open Wound."

47. McLeod, "Bohemian Rhapsodies"; Whiteley, "Which Freddy?"; Koestenbaum, *The Queens Throat*.

48. Middleton, "Popular Music Analysis and Musicology."

49. Paul Hindemith, *The Craft of Musical Composition*, bk. 1, 4th ed., trans. Arthur Mendel (New York: Associated Music Publishers, 1942); Heinrich Schenker, *Harmony*, ed. and annot. Oswald Jonas, trans. Elisabeth Mann-Borgese (Chicago: University of Chicago Press, 1954); Guy Capuzzo, "Neo-Riemannian Theory and the Analysis of Pop-Rock Music," *Music theory Spectrum* 26, no.2 (Fall 2004): 177-200; Christopher Doll, "Listening to Rock Harmony," (PhD dissertation, Columbia University, 2007).

approaches, semiotic, hermeneutic, and socio-cultural approaches have also contributed to popular music analyses.<sup>50</sup> These approaches can provide excellent analyses, but push critical musical elements of a song's construction into the background. This current project will balance these two approaches.

My analysis will ground emo music culturally and musically. Some existing approaches can account for a gradation of stability and contextual analyses (in one conception of *consonance* and *dissonance*) that explores the politics of musical tension and release in musical syntax.<sup>51</sup> Combining this approach with *markedness* provides fruitful engagement with both musical and extramusical properties.<sup>52</sup> Markedness comes with some contradictory vocabulary that conflict with gender studies. For example, *marked* gestures signify musical anomalies in *unmarked* musical discourse. In theories of gender, marked and unmarked have been used to indicate the male-female dyad where only the female gender is marked, implying that the masculine gender reflects the "norm."<sup>53</sup> In the matrix of masculinity, then, hegemonic masculinity signifies in

---

50. Hebdige, *Subculture*; Philip Tagg, *Kojak—Fifty Seconds of Television Music: Towards the Analysis of Affect in Popular Music* (Göteborg: Musikvetenskapliga inst., Göteborgs univ., 1979); Shepherd, *Music as Social Text*; Shepherd and Wicke, *Music and Cultural Theory*; David Lidov, *Is Language a Music? Writings on Musical Form and Signification* (Bloomington: Indiana University Press, 2004); Echard, *Neil Young and the Poetics of Energy*.

51. Hindemith, *The Craft of Musical Composition*; Schenker, *Harmony*; Alan Durant, *Conditions of Music* (Albany: State University of New York Press, 1984); Middleton, *Studying Popular Music*; Joseph P. Swain, "The Concept of Musical Syntax." *The Musical Quarterly* 79, no. 2 (Summer 1995): 281-308; Henry Martin, "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition," *Perspectives of New Music* 38, no. 1 (Winter 2000): 129-68; James McGowan, "'Consonance' in Tonal Jazz: A Critical Survey of Its Semantic History," *Jazz Perspectives* 2, no.1 (May 2008): 69-102.

52. Leonard Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer Books, 1980); Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classical Music* (Princeton: Princeton University Press, 1991); Raymond Monelle, *Linguistics and Semiotics in Music* (Chur: Harwood Academic Publishers, 1992); Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000); Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006); Robert Hatten, *Musical Meaning In Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994); Hatten, *Interpreting Musical Gestures, Topics, and Tropes*; Lidov, *Is language a Music?*; Nicholas McKay, "On Topics Today," *Zeitschrift der Gesellschaft für Musiktheorie* 4, no. 1/2 (2007): 159-83. Its application has significantly impacted the study of canonical works such as Mozart, Beethoven, Tchaikovsky, Chopin, and so on, it has begun to influence popular music studies on the works of Buffy St. Marie and Neil Young (Echard 2005).

53. Butler, *Gender Trouble*.

relation to the norm whereas subordinate masculinity is marked as different. My discourse will employ these terms appropriately to avoid essentialist and oppressive overtones.

Taking this problem into consideration, markedness does contribute to my methodological framework significantly by incorporating the constructive mechanics of music with socio-cultural elements. We can understand the synergistic and masculine elements in the musical syntax by analyzing *rhetorical gestures*, marked events in musical discourse that interrupt the “logical” flow of music, and *dialogical gestures*, musical events that respond to one another.<sup>54</sup>

Popular music production is impacted by technological advancements, which have contributed to the overall analysis of dynamics (loudness and softness).<sup>55</sup> Indeed, musical dynamics impact the sculpting and aesthetic evaluation of musics.<sup>56</sup> Dynamics are capable of extramusical signification. Loudness in rock music has the capability of expanding aural space and embedding a sense of power to the music.<sup>57</sup> Intense and loud dynamics in rock music have signified concepts of hegemonic masculinity such as anger, rage, power, and self-annihilation.<sup>58</sup> In contrast, softness has been related to singer/songwriter traditions and alternative forms of masculinity.<sup>59</sup> Emo is noted for its pervasive use of shifting dynamics.<sup>60</sup> Sudden shifts in dynamics have been identified as contributing to an alternative masculinity in emo.

---

54. Hatten, *Interpreting Musical Gestures*.

55. Albin Zak, *The Poetics of Rock: Cutting Tracks and Making Records* (Berkeley: University of California Press, 2001); Greg Milner, *Perfecting Sound Forever: An Aural History of Recorded Music* (New York: Farber and Farber, 2009). Kyle Devine, “Imperfect Sound Forever: Loudness Wars, Listening Formations and the History of Sound Reproduction,” *Popular Music* 32, no. 2 (May 2013): 159-76

56. Echard, *Neil Young and the Poetics of Energy*.

57. Durant, *Conditions of Music*; Walser, *Running with the Devil*.

58. Motti Regev, “Producing Artistic Value: The Case of Rock Music,” *The Sociological Quarterly* 35, no. 1 (February 1994): 85-102; Reynolds and Press, *The Sex Revolts*; Steve Waksman, *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk* (Berkeley: University of California Press, 2009).

59. Biddle, “The Singsong of Undead Labour.”

60. Anastasi, “Adolescent Boys’ Use of Emo Music as Their Healing Lament,”; Williams, “A Walking Open Wound.”

From this synergistic position, the extramusical and cultural signification of masculinity in emo music can be explored. The musical syntax in emo widely employs the use of major and minor ninth chords, major seventh chords, and a pervasive use of dynamics to construct an alternative masculinity.<sup>61</sup> While a large body of scholarship exists that surveys rock's musical discourses, the surface characteristics of emo music itself as signifiers of masculinities have been largely ignored.<sup>62</sup> This thesis will therefore delve further into the musical syntax of emo through an exploration of tension and release considering intervallic relationships between notes and chords and the use of dynamics (volume) and their contribution to synergistic masculinity.

### *Image in Emo Music Video: Imagetext*

As a social position, synergistic masculinity demands an analysis of those bodies that make up its demographic. Discursive authorities such as the church and state, as well as smaller institutional authorities like prisons, schools, and hospitals, have long attempted to control bodies that make up a society.<sup>63</sup> As a result, a rich web of literature exists that examines the sociology of the body.<sup>64</sup> Drawing on this work, popular music scholars have widely examined the masculine, gendered body in live performances and music video.<sup>65</sup>

---

61. Anastasi, "Adolescent Boys' Use of Emo Music as Their Healing Lament,"; Williams, "A Walking Open Wound."

62. Middleton, *Studying Popular Music*; John Covach and Graeme M. Boone, eds., *Understanding Rock: Essays in Musical Analysis* (New York: Oxford University Press, 1997); Allan Moore, *Analyzing Popular Music* (Cambridge: Cambridge University Press, 2003); David Temperley, "The Melodic-Harmonic 'Divorce' in Rock," *Popular Music* 26, no. 2 (May 2007): 323 – 342; Everett, *The Foundations of Rock*; Trevor de Clercq and David Temperley, "A Corpus Analysis of Rock Harmony," *Popular Music* 30, no. 1 (January 2011): 47-70.

63. Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995).

64. Erving Goffman, *The Presentation of the Self in Everyday Life* (Garden City, NY: Doubleday, 1959); Michael Foucault, *The History of Sexuality*, vol. 1: An Introduction (New York: Vintage Books, 1990); Foucault, *Discipline and Punish*; Butler, *Gender Trouble*; Connell, *Masculinities*; Chris Brickell, "Masculinities, Performativity, and Subversion: A sociological Reappraisal," *Men and Masculinities* 8, no. 24 (2005): 24-43; Kimmel, *Guyland*.

65. Walser, *Running with the Devil*; Sheila Whiteley, "Little Red Rooster v. The Honkey Tonk Woman: Mick Jagger, Sexuality, Style and Image," in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whitely (New York: Routledge, 1997), 67-99; Žarko Cvejić, "'Do You Nomi?': Klaus Nomi and the Politics of (Non)identification," *Women and Music: A Journal of Gender and Culture* 13 (2009): 66-75; Fast, *In the*

The analysis of music video initially drew on literature from French and Russian film theory.<sup>66</sup> After the establishment of MTV in 1981, the scholarship of music video and televised performance was largely impacted by studies concerned with Freudian and Lacanian psychoanalysis, postmodern identity formation, and the politics of authenticity.<sup>67</sup> Contemporary debates tackle the analysis of music video in conjunction with technology, new visual apparatuses such as mobile devices (cellular phones and personal tablets), and web-based platforms like YouTube and Vevo that de-frame the original televisual medium.<sup>68</sup>

Given the multiple platforms on which music videos now exist, limited work on the male body has filtered into the study of emo.<sup>69</sup> Where scholarship is present, attention has focused on still images such as album covers and magazine photos.<sup>70</sup> Bodies in still images become arrested—an act of discursive authority on the part of the camera and the photographer. Bodies

---

*Houses of the Holy*. E. Ann Kaplin, *Rocking Around the Clock: Music Television, Postmodernism and Consumer Culture* (New York: Routledge, 1988); Hawkins, “Pet Shop Boys”; Vernallis, *Experiencing Music Video*; Norma Coates, “Elvis From the Waist Up and Other Myths: 1950s Music Television and the Gendering of Rock Discourse,” in *Medium Cool: Music Videos from Soundies to Cellphones*, ed. Roger Bebee and Jason Middleton (Durham: Duke University Press, 2007), 226-51; Paolo Peverini, “The Aesthetics of Music Videos: An Open Debate,” in *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, edited by Henry Keazor and Thorsten Wübbena (Bielefeld: Transcript Verlag, 2010), 135-53; Diane Railton and Paul Watson, *Music Video and the Politics of Representation* (Edinburgh: University of Edinburgh Press, 2011).

66. Vernallis, *Experiencing Music Video*.

67. Kaplin, *Rocking Around the Clock*; Will Straw, “Popular Music and Post-Modernism in the 1980s,” in *Sound and Vision: The Music Video Reader*, ed. Simon Frith, Andrew Goodwin, and Lawrence Grossberg (New York: Routledge, 1993), 2-17; Simon Frith, “Look! Hear! The Uneasy Relationship of Music and Television,” in *Taking Popular Music Seriously: Selected Essays* (Hampshire: Ashgate Publishing, 2007); Coates, “Elvis From the Waist Up and Other Myths”

68. Henry Keazor and Thorsten Wübbena (ed.), *Rewind, Play, Fast Forward: The Past Present and Future of the Music Video* (Bielefeld: Transcript Verlag, 2010).

69. This also includes the politics of clothes and make-up and their relatedness to gender address, especially theories of gender bending and “genderfuck.” Across emo, there appears to be no conclusive stylistic homology. Additionally, in music video with higher production quality, there is a representation of the kinderwhore aesthetic—an “ugly” self-image—that is typically associated with grunge musician, Courtney Love. For some discussion of this aesthetic see Karina Eileraas, “Witches, Bitches & Fluids: Girl Bands Performing Ugliness as Resistance,” *TDR* 41, no. 3 (Autumn 1997): 122-39; Gayle Wald, “Just a Girl?” Rock Music, Feminism, and the Cultural Construction of Female Youth,” *Signs* 23, no. 3, *Feminisms and Youth Cultures* (Spring 1998): 585-610.

70. Williams, “A Walking Open Wound.”

do not have a fixed ontology. Thus, this thesis explores the body in its more fluid form in the images of music video to explore masculinities as performative acts of synergistic masculinity.<sup>71</sup>

Music video has been a medium for both the perpetuation and repudiation of gender norms, perhaps most famously represented in Sut Jhally's *Dreamworlds 3* (2007) documentary. My analysis will draw largely on the performance of the masculine body in music video—an uncharted area in the study of masculinity in emo. Still images arrest the body and deny it its natural fluidity. In addition, it is separated from music. Lawrence Kramer's theory of the *imagetext* will be employed in the analysis of image in video and music.<sup>72</sup> Applying this theoretical tool to music video then provides a more comprehensive representation of masculine synergy.<sup>73</sup> This synchronic manifestation allows for a deeper understanding of the music as an interpretation of the socio-cultural conditions that masculine synergy in emo reflects.

### Chapter Breakdown

Chapter Two begins with an overview of Lawrence Kramer's theory of gender polarity, gender synergy, and its relevance for the study of synergistic masculinity. It is then divided into two parts: *lyrics* and *sites of vocal production and timbre*. Drawing on the work of Richard Middleton and Simon Frith, the lyrical analyses explore how topics in emo are largely dependent on their relationship to the feminine/*you* and their influence on the formation of synergistic masculinity. The sites of vocal production and timbre explore how emo performers utilize multiple sites of vocality and timbre in order to construct synergistic masculinity to democratize these sites of vocal production, thereby repudiating normative concepts of hegemonic and

---

71. Butler, *Gender Trouble*; Brickell, "Masculinities, Performativity, and Subversion"; Connell, *Masculinities*.

72. Lawrence Kramer, *Musical Meaning: Toward a Critical History* (Berkeley: University of California Press, 2001).

73. Kramer, *Musical Meaning*; Vernallis, *Experiencing Music Video*.

subordinate masculinities. Chapter Three tackles the definitive features of the musical syntax of masculine synergy in emo. Following topic theorists such as Robert Hatten and Raymond Monelle, as well as music theorists like Henry Martin, this chapter identifies both rhetorical and dialogical gestures in the dynamics and between consonance and dissonance. Chapter Four begins with a discussion of Lawrence Kramer's theory of *imagetext*, and is discussed as it relates to music and images in music video. Following this, Judith Butler's theory of performativity and its relationship to synergistic masculinity is explored. The primary focus is on the performative traits of the male body and bodily gestures in music video in synchronic form with music and lyrics. Finally, the chapter culminates with a case study of Taking Back Sunday's music video for "MakeDamnSure" (2006) and my interpretation of synergistic masculinity, which draws on all the material discussed in the thesis.<sup>74</sup>

---

74. It should be understood that this is my hermeneutic interpretation of this video. I recognize that there are other equally valid interpretations. My approach throughout this thesis has a theoretical basis. As I suggest in the conclusion, ethnographic would be valuable work to undertake in supporting my theories of synergistic masculinity.

## Chapter 2

### **En Route to Synergistic Masculinity: Lyrics, Sites of Vocal Production, and Timbre**

Emo lyrics depict both hegemonic and subordinate masculinities. Lyrics oftentimes deal with nostalgia, relationships with women, and/or between the singer and an ambiguous you. Emo singers use various sites of vocal production such as the natural modal and head voices, as well as the throat, to produce deep resonating, high pitched, screaming, and falsetto timbres. This chapter is divided into two sections. In the first part I examine the role of lyrics in constructing types of masculinity in emo music. I survey the various ways in which women/you are depicted as objects of desire and intimate love interests. In the second section I explore the sites of vocal production and timbres, and their masculine connotations. The chapter culminates in an examination of the intersection of vocality and lyrics as they manifest synergistic masculinity.

### **Gender Polarity and Gender Synergy**

Most men benefit from a patriarchal system that is grounded in the power relations that exist between both men and women.<sup>75</sup> As R.W. Connell indicates, “patriarchal order prohibits forms of emotion, attachment and pleasure that patriarchal society itself produces.”<sup>76</sup> Masculinities are reconfigured through concepts of legitimization and responses to femininity.<sup>77</sup> This reconfiguration has hierarchically organized hegemonic over subordinate masculinity (and femininity). This dichotomy is maintained by the dominant group’s use of violence as a way to sustain their dominance.

---

75. Connell, *Masculinities*, 85.

76. *Ibid.*

77. *Ibid.*

Lawrence Kramer views this power relation in terms of *gender polarity*. He situates his argument within an Oedipal framework that “canonizes sexual violence against anything or anyone coded as feminine.”<sup>78</sup> For Kramer, gender polarity results when the masculine/feminine dyad is founded upon fixed demarcations. These boundaries are based on “mutual exclusion and masculine dominance.”<sup>79</sup> It is an asymmetric distribution of “ambivalence,” negatively skewed and forced upon femininity.<sup>80</sup> The same negative ambivalence, which Kramer discusses in the context of heteronormativity, is also forced upon those men who are deemed subordinate to the dominant group. Many men are expected to present themselves in a way that maintains normative masculinity. Paul Kivel suggests that society imposes a set of expectations on men that they are required to adhere to, and that deviation from them results in both physical and verbal abuse. While physical violence is bound tightly with the assertion of one’s power over an Other, verbal abuse is oftentimes equated with being feminine or gay, which feeds into the things that men are taught to fear: 1) that they are not manly enough, and 2) that they might be gay.<sup>81</sup> The public criticism of emo articulates this clearly. Consider this comment by *a man* (internet username) in response to Jessica Hopper’s journalistic critique of emo entitled, “Emo: Where the Girl’s Aren’t”:

Fuck Emo in the Neck...the losers should get over it and get a life. “oh I feel so fucking sorry for myself that she doesn’t like me anymore.” boo-hoo. I need more from music than someone’s self pity. I’ve got enough shit in my own life to put up with someone else’s...all emo does is bring people down and re-live bad memories.<sup>82</sup>

---

78. Kramer, *After the Lovedeath*, 10.

79. *Ibid.*

80. *Ibid.*

81. Kivel, “The Act-Like-a-Man Box,” 83.

82. a man, “Emo: Where the Girls Aren’t by Jessica Hopper,” *Infoshop News*, entry posted July 28, 2003, <http://news.infoshop.org/article.php?story=03/07/28/5858685> (accessed March 22, 2014).

*A man's* comment exemplifies two things most clearly. First, there is the threat of violence, which appears to justify some element of sexual violence. Second, the critique equates “loser” with those individuals who present themselves as counter to his interpretation of masculinity. The comment elucidates the polarity between hegemonic and subordinate masculinities within the social organization of masculinity.

Kramer argues that gender polarity is set in motion when men meet three criteria:

- 1) a man must claim to “occupy the masculine subject-position absolutely rather than relatively...as the lender rather than the borrower of the phallus”
- 2) the ‘claimer’ embodies his status as a ‘borrower’ in the person of someone else, someone who, as a woman (or effeminate man) is not even entitled to ‘borrow’
- 3) the claimer consolidates in the person of the false, feminine, ‘borrower,’ a positive form of his actual lack of entitlement, which he identifies with her femininity.<sup>83</sup>

According to Kramer’s conception of hegemonic masculinity, the claimer occupies the subject-position as the phallic “lender.” Subordinate masculinity, then, is the “borrower” of the phallus. Here, hegemonic masculinity consolidates its lack through the act of violence, which Kramer argues might be “covert or overt, subtle or crude, verbal or physical.”<sup>84</sup>

In contrast, gender synergy deconstructs the polarized framework that Connell calls the reproductive arena: “defined by the bodily structures and processes of human reproduction.”<sup>85</sup> Kramer theorizes gender synergy as that which “occurs when a single subject occupies both masculine and feminine positions.”<sup>86</sup> The result is an affirmation of a multiplicity of positions rather than a single position defined by virile masculinity.<sup>87</sup> He summarizes his synergistic interpretation, saying, “[t]he vitality of gender synergy consists precisely in its ability to prompt

---

83. Kramer, *After the Lovedeath*, 10.

84. *Ibid.*

85. Connell, *Masculinities*, 71.

86. Kramer, *After the Lovedeath*, 12.

87. *Ibid.*

or embody an interpretation that can defer the reinstatement of the polarized norm.”<sup>88</sup> Like gender polarity, Kramer’s synergy argument can be appropriated to the masculine sphere by considering hegemonic masculinity as the occupant of the dominant position of the *lender* and subordinate masculinity as the occupant of the subordinate position of the *borrower*. Synergistic masculinity in emo occupies both lender and borrower positions simultaneously, conflating the polarized norms into a single subject.

Kramer’s male-female model focuses on the power relations within the heteronormative gender matrix. While his work lays the foundation for a synergistic interpretation of masculinity, his model only focuses on masculinity as the dominant position of the phallic lender, which does not account for its relationship to other masculinities. As a result, employing his masculine-feminine synergy model to the study of masculinity risks reinforcing an asymmetric distribution of power among masculinities. However, as discussed above, those feminine acts that are oftentimes conflated with subordinate masculinity articulate the power relations among masculinities, which Connell argues is necessary for the understanding of the social organization of masculinity.<sup>89</sup>

### **Lyrics and the Sites of Vocal Production**

Connell defines hegemonic masculinity as “the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women.”<sup>90</sup> This definition has impacted the interpretation of hegemonic masculinity in popular musics. Simon

---

88. Kramer, *After the Lovedeath*, 13.

89. Connell, *Masculinities*, 76.

90. *Ibid.*, 77

Frith and Angela McRobbie suggest that rock is a masculine form of sexual expression and control.<sup>91</sup> In doing so they polarize masculinity between “cock rock” and “teenybop.” They suggest that cock rock lyrics are authoritative, conceited, and are less significant than vocality.<sup>92</sup>

On teenybop, Frith and McRobbie write :

[t]he teenybop idol’s image is based on self-pity, vulnerability, and need. The image is of the young boy next door: sad, thoughtful, pretty, and puppylike [sic]. Lyrically his songs are about being let down and stood up, about loneliness and frustration; musically his form is a blend of pop ballad and soft rock; it is less physical music than cock rock, drawing on older romantic conventions.<sup>93</sup>

This is significant for three reasons: 1) this interpretation of hegemonic and subordinate masculinity in popular music has remained relatively static over decades in both academic and popular discourses; 2) they identify the cock rocker and teenybopper in both lyrical and vocal categories; and 3) their definition exemplifies the dominant and exclusive framework of hegemonic masculinity, which is represented as phallic lender. In emo, these boundaries are dissolved into synergistic masculinity.

## Lyrics

Richard Middleton mounts an argument that “most stud[ies] of lyrics [have] taken the form of content analysis.”<sup>94</sup> That is, lyrics alone cannot account for the total signification of a particular musical text. For Middleton there are inherent problems with lyrical analyses; words act as signifiers of reality and these analyses “ignore the structural specificity of the verbal and musical

---

91. Frith and McRobbie, “Rock and Sexuality,” 319. See also Keith Negus’ discussion of Frith and McRobbie’s “Rock and Sexuality” in *Popular Music in Theory: An Introduction* (London: Wesleyan University Press, 1996), 123-125.

92. Frith and McRobbie, “Rock and Sexuality,” 374.

93. *Ibid.*, 375.

94. Middleton, *Studying Popular Music*, 227.

signifying systems.”<sup>95</sup> This interpretation identifies that lyrics are only writerly when other forms of musical signification are not accounted for. However, Simon Frith points out that the variability of interpretation depends on the analyst and that the meaning ascribed to the lyrics does not necessarily reflect the meaning inferred by the listener.<sup>96</sup> This suggests that lyrical analyses are more *writerly* than *readerly*.<sup>97</sup> This is not to suggest that musical and vocal aesthetics are not important to lyric interpretation; rather, that lyrics alone can also yield multiple interpretations that are dependent on the analyst.

Lyrics in popular music are oftentimes the departure point for analysis, and from them we can infer the overall context of the song through a content analysis. Derived from lyrics, as Simon Frith suggests, “it [is] possible to read back from [them] to the social forces that [produce] them.”<sup>98</sup> In addition, Roy Shuker argues that lyrics must be understood in totality.<sup>99</sup> However, as David Brackett points out,

to analyze lyrics means not to abstract them from their context in a recorded performance; rather, it means to try to understand how lyrics and performances work to create a sense of a particular genre, a particular audience, and a particular relationship between the performer and audience.<sup>100</sup>

Lyric content plays a significant role in the interpretation of popular musics. It introduces the topic(s) of the song and identifies it within the context of a particular genre. In emo, these topics deal largely with nostalgia, relationships with the feminine, or an ambiguous you as object and love interest, taking on both hegemonic and subordinate ascribed norms.

---

95. Middleton, *Studying Popular Music*, 227.

96. Frith, *Performing Rites*, 164.

97. These terms were introduced by Roland Barthes. *Readerly* text is irreversible in all its features; readers of these texts either accept or reject a text's content. On the other hand are *writerly* texts, those that are reversible and challenge the reader to become a producer of the text. Barthes argues that this should be the goal of literature. For a concise summary of readerly and writerly texts see Graham Allan, *Roland Barthes, Routledge Critical Thinkers* (New York: Routledge, 2003), 88-93.

98. Frith, “Why Do Songs Have Words?” 210.

99. Roy Shuker, *Understanding Popular Music Culture*, 4th ed. (London: Routledge, 2013), 84.

100. Brackett, *Interpreting Popular Music*, 78.

Simon Reynolds and Joy Press argue, “rock [was] made for and by tough boys [who] took the masculine self-aggrandizement of blues and exaggerated it.”<sup>101</sup> They argue that rock’s lyrical themes flirt with a rebel ideology that includes wanderlust, as in Steppenwolf’s “Born to be Wild” (1968); post-war politics such as The Clash’s “London Calling” (1979); protest songs like Anti-Flag’s “Consumerist’s Song” (1999); psychosis as in Big Black’s “Fish Fry” (1987); and the feminine as abject as in Nirvana’s “Heart Shaped Box” (1993).<sup>102</sup> In addition, Susan Fast shows in her work on Led Zeppelin that myth also plays a significant role in rock lyrics.<sup>103</sup> Although these themes are significant throughout early rock traditions, their overall social commentary and/or mysticism is almost non-existent in emo.<sup>104</sup> As Karen Tongson concedes, in emo it is the personal that is politicized.<sup>105</sup>

### *Hegemonic Masculinity: Rock*

Frith and McRobbie describe cock rock lyrics as comprised of insignificant words that are sung assertively with arrogance.<sup>106</sup> Similarly, Caroline O’Meara argues that “aggressive simplicity and macho posturing” can be found in the lyrics of many 1970s era punk groups.<sup>107</sup> Sheila Whiteley extends the argument of aggressiveness in lyrical content to include a sexual element: “Songs

---

101. Reynolds and Press, *The Sex Revolts*, 20-21.

102. Their argument is founded strongly on an Oedipal break from the mother, who is demonized and represents all that is wrong with society but who paradoxically represents the one true identification that is sought after when conquering and destroying everything in his path loses its allure. The authors argue that rebel masculinity eventually returns to the mother-as-abject from which was fought valiantly to escape. Ultimately returning to a Lacanian pre-Oedipal mirror stage of subject development.

103. Susan Fast argues that songs like “Stairway to Heaven,” “Achilles Last Stand,” “Kashmir,” “No Quieter,” “In the Light,” “The Song Remains the Same,” and “Carouselambra” all have lyrics that allude to “mythological/spiritual/philosophical spheres to varying degrees.” See Fast, *In the Houses of the Holy*, 59.

104. Some emo bands that do engage with these types of lyrics include Thursday, Underoath, Thrice, and Alesana.

105. Tongson, “Tickle Me Emo,” 58.

106. Frith and McRobbie, “Rock and Sexuality,” 374.

107. O’Meara, “Breaking Down Punk’s Masculinities,” 303.

seem to reflect an obsession with dominance, power, and aggressive sexuality.”<sup>108</sup> To clearly exemplify this I turn to a quote from Huga Cornwell of The Stranglers: “‘Sometimes’ is a song about a bloke hitting a woman as a protest against her behaviour. Put her back down under his domination. I think men like to dominate women. A lot of women like to be dominated.... I think subservient women are a bit pitiful.”<sup>109</sup> Cornwell’s comment surpasses the (sexual) aggressiveness the authors above mention and is an extreme example of the force that some men need to exert upon those whom they believe to be subordinate. Consider the lyrics toward the end of the bridge: “You’re way past your station/ It’s useless asking you to stop/ I got morbid fascination/ Beat you honey till you drop.” The lyrics are significant, and they parallel the abruptness of Cornwell’s rhetoric and throaty vocal timbre. In Kramer’s terms, this is the proverbial violence found in gender polarity where hegemonic masculinity manifests as the phallic lender, consolidating itself in/upon the feminine.

Although “Sometimes” is an extreme example, the infatuation with masculine dominance in lyrics is not an isolated theme. Whiteley argues that much of the lyrical content of the Rolling Stones depicts “an overt preoccupation with sexuality and physical gratification,” and that it “appear[s] to conform to a macho imagination.”<sup>110</sup> Though the Stranglers and the Rolling Stones are “harder” within the genealogy of rock, many other similar lyrical examples can be found

---

108. Whiteley, “Little Red Rooster,” 73.

109. Quoted in Reynolds and Press, *The Sex Revolts*, 34.

110. Whiteley, “Little Red Rooster,” 75. Whiteley uses the word “macho” in her identification of the Rolling Stones lyrics. It should be made clear that this term is somewhat problematic. Alfredo Mirandé identifies that *macho* “has traditionally been associated with Mexican or Latino culture, the word has recently been incorporated into American popular culture, so much so that it is now widely used to describe everything from rock stars and male sex symbols in television and film to burritos. When applied to entertainers, athletes, or other ‘superstars,’ the implied meaning is clearly a positive one that connotes strength, virility, masculinity, and sex appeal. But when applied to Mexicans or Latinos, ‘macho’ remains imbued with such negative attributes as male dominance, patriarchy, authoritarianism, and spousal abuse. Although both meanings connote strength and power, the Anglo macho is clearly a much more positive and appealing symbol of manhood and masculinity. In short, under current usage the Mexican macho oppresses and coerces women, whereas his Anglo counterpart appears to attract and seduce them.” See Alfredo Mirandé, “‘Macho’: Contemporary Conceptions,” in *Men’s Lives*, 8th ed., ed. Michael Kimmel and Michael Messner (Boston: Allyn & Bacon, 2010), 27.

throughout much of Bruce Springsteen's lyrical catalogue. Gareth Palmer shows that a significant number of Springsteen's songs depict women as Others: "Racing in the Street" (1978), "Spare Parts" (1987), and "Real Man" (1992), for example. He argues that Springsteen presents women as "signifiers of domesticity" who need to be captured by men and returned (to the) home.<sup>111</sup> Many of Springsteen's lyrics connote ideas of control over the feminine, and Palmer aptly questions his "enduring popularity."<sup>112</sup> He concludes that it might be that the demographic of Springsteen's fans reflect like-minded contemporaries, a group whose ideologies are nostalgic for a simpler, clearer definition of masculinity (and femininity).<sup>113</sup>

### *Hegemonic Masculinity: Emo*

Emo indulges in this preoccupation with feminine physicality and aligns itself with hegemonic masculine ideology. Senses Fail's "Tie Her Down" (2004) is a song about manipulation, revenge, and the allure of domination over an objectified feminine subject. In the opening verse, lead singer Buddy Nielsen sets up his dominant, violent, and fearsome position: "You know I am your worst nightmare." He continues in the second verse: "I'll bite your lip so fucking, so hard/ And watch the innocence just drip/ Down your chest/ And into my mouth." Similarly, the Starting Line's "Bedroom Talk" (2005) alternates lyrically between love and lust. At the start of each chorus, lead singer Kenneth Vasoli draws the listener into his lustful preoccupation: "I'm gonna tear your ass up like we just got married/ And you're all mine now." Here, marriage connotes ideas of masculine entitlement as dominance is a desired act upon the subordinate feminine. Cute Is What We Aim For's "The Curse of Curves" (2006) also fixates on the

---

111. Palmer, "Bruce Springsteen and Masculinity," 103-106.

112. *Ibid.*, 108.

113. *Ibid.*

feminine-as-object. The song tells of lead singer Shaant Hacikyan's rhetorical power and its effect on his feminine interest(s): "I've got the gift of one-liners/ And you've got the curse of curves/ And with this gift I compose words/ And the question that comes forward/ Are you perspiring from the irony?/ Or are you sweating to these lyrics?" Hacikyan demonstrates this "gift" at the site of the desired feminine: "Her bone structure screams, 'Touch her! Touch her!'/ And she's got the curse of curves." Here, that which is feminine is both a curse and a desired object.

In these examples, hegemonic masculinity dwells on and is enacted upon the feminine/*you*-as-object. Each example invites hegemonic masculinity to be consolidated in the feminine through the fascination and objectification of feminine physicality. However, identifying lyrical topics as purely hegemonic limits interpretations of masculinity, perpetuating them into future discourses that address how masculinity might be performed.

### *Subordinate Masculinity: Rock*

To suggest that men only sing of women as objects, in which masculine dominancy is enacted, would be an unrefined generalization. While Frith and McRobbie argue that cock rockers have their moments of self-doubt, these moments, in fact, appear to reflect the germ of the private sphere making its way into the public, which emo musicians widely use. Rock provides a place for masculinity to deter univocal gender attribution.<sup>114</sup> Susan Fast addresses this, arguing that

---

114. Judith Peraino makes an interesting argument about play with masculinity in the tavern and tavern songs of the late 17th century: Henry Purcell's "The London Constable" (published in 1685), for example. She suggests that taverns were homosocial environments where men would drink, sing, and socialize, even possibly engaging in homoerotic activities. Peraino's argument is founded upon Michael Foucault's technologies of power that "determine the conduct of individuals and submit them to certain ends" (195). We could argue that in rock musics the rehearsal space, the recording studio, the performance stage, and even in interviews are spaces, like taverns, where the boundaries that demarcate between masculinities are dissolved. See Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (Berkeley:

relationships among men in the twenty-first century limit those emotions ascribed as feminine.<sup>115</sup> Themes of romance and emotional connection emerge throughout popular music and they also surface in many rock musics.<sup>116</sup> Skid Row's "I Remember You" (1989) features lead singer Sebastian Bach lamenting in the chorus: "Remember yesterday, walking hand in hand/ Love letters in the sands, I remember you/ And through the sleepless nights, through every endless day/ I wanna hear you say, "I remember you." Bach's nostalgia connotes the idea of loss found in Bon Jovi's "Always" (1994). Jon Bon Jovi sings in the first verse: "It's been raining since you left me/ Now I'm drowning in the flood/ You see I've always been a fighter/ But without you I give up." Here, that which is considered masculine publicly challenges the legitimacy of hegemonic masculinity.

"I Remember You" and "Always" construct a personal-as-political masculinity that reflects aspects of second-wave feminism's political agenda. What this signifies is that hegemonic masculinity is capable of transcending the totalitarianism of patriarchy. This renders the social organization of masculinity fallible by subverting its hierarchy in favour of a synergistic space, rather than strict categorical specificity.

### Subordinate Masculinity: Emo

As discussed above, some emo songs depict hegemonic masculinity such as in Senses Fail's "Tie Her Down." However, lyrics connoting emotional vulnerability are ubiquitous among emo songs. For example, in "My Eyes Burn" (2004) by Matchbook Romance, Andrew Jordan sings of a vulnerable and powerless masculinity in the first three lines of the song: "My eyes burn from

---

University of California Press, 2006), 195-252. For Foucault's discussion on technologies of the self see Michael Foucault, "Technologies of the Self," in *Ethics: Subjectivity and Truth*, ed. Paul Rabinow (New York: The New Press, 1994), 225.

115. Fast, *In the Houses of the Holy*, 47.

116. See Frith and McRobbie, "Rock and Sexuality," 375. See also Shepherd, *Music as Social Text*, 164-168.

these tears/ You'd think I'd learn over these years/ Good things won't last forever." In addition, This Providence's Daniel Young sings of his inability to meet the needs of his love interest in the first verse of "Letdown" (2009): "I've got those lovesick blues/And I feel it more than ever/ A sinking in my chest like a ship in the blue, do do do do/ She was the drug I abused/ I feel a rising fever/ A shaking in my sleep left me broken and bruised, do do do do." Both examples recall Fasts' theory of widening the gamut of an acceptable public performance of masculinity in rock to include a subordinate masculinity. Dashboard Confessional's "Screaming Infidelities" (2001) pushes emotional vulnerability further. Chris Carrabba sings of a failed relationship that leaves him isolated and nostalgic as his love interest moves on. He begins in the first verse: "I'm missing your bed/ I never sleep/ Avoiding the spots where we'd have to speak/ And this bottle of beast is taking me home." Here, isolation is met with insomnia, loneliness, and alcohol.<sup>117</sup> Leading up to the chorus Carrabba sings: "I'm reading your note over again/ There's not a word that I comprehend/ Except when you signed it/ 'I will love you always and forever.'" Carrabba draws out the personal, making it political by lamenting those emotions not normatively associated with the performance of hegemonic masculinity in the genealogy of emo music.

These lyrics of lament reflect the hurt, heartache, and suffering that Aaron Anastasi identifies in many emo songs.<sup>118</sup> However, intimacy marks an equally significant proportion of lyric topics. This is glamorized as Bert McCracken of the Used sings in the first verse of "I Caught Fire" (2004): "Seemed to stop my breath/ My head on your chest, waiting to cave in/

---

117. Alcohol arguably being the only signifier of a truly masculine method of coping with loss, or more accurately, the socialized method for men to use as coping with the emotions they have been denied the opportunity to express in other ways. Indeed, in his article on the relationship between college-age men and drinking Rocco L. Capraro argues that these men drink to enact both male privilege and to negotiate the hazards of being men in contemporary American colleges. See Rocco L. Capraro "Why College Men Drink: Alcohol, Adventure, and the Paradox of Masculinity," in *Men's Lives*, 8th ed., ed. Michael Kimmel and Michael Messner (Boston: Allyn & Bacon, 2010), 157-70. See also, Kimmel, *Guyland*, 95-122.

118. Anastasi, "Adolescent Boys' Use of Emo Music," 313.

From the bottom of my.../ Hear your voice again/ Could we dim the sun and wonder where we've been/ Maybe you and me/ So kiss me like you did/ My heart stopped beating/ Such a softer sin." This verse parallels the intimacy found in the second verse of the Spill Canvas's "Lullaby" (2007). Nick Thomas sings:

It's those pills that you don't need to take  
Medicating perfection, now that's a mistake  
I know that you're spent, just let me sing you to sleep  
It's your finger and how I'm wrapped around it  
It's your grace and how it keeps me grounded  
I know that you're weak, just let me sing you to sleep

The male-female/*you* interaction in these examples differs from hegemonic masculinities' "woman/*you-as-object*" lyric examples cited above in two ways: 1) the lyrics focus more on vulnerability, emotion, and intimacy; and 2) when physical touch is sung of, the fantasy of objectification is omitted. Listening to these lyrics, then, moves beyond the domination of hegemonic masculinity to physical touch in moments of intimacy. In emo we find a lyric connection to both hegemonic and subordinate masculinities, signifying a synergistic construction where polarities merge into a single-subject position.

By conflating both hegemonic and subordinate masculinities in a lyrical analysis, we elicit a democratic dialogism into a synergistic masculine position, which lies beyond normative masculine constructs.<sup>119</sup> However, relying too heavily on a lyric analysis alone is problematic, as both Frith and Middleton point out. Susan McClary and Robert Walser argue, "excessive emphasis on text [lyrics] may lead to skewed perceptions."<sup>120</sup> However, incorporating other vocal and musical elements allows us to perceive a pervasive synergistic masculinity.

---

119. Ian Biddle uses the term Fordist masculinities to refer to the perpetuation of normative constructs of masculinity and those ideologies that depict men in traditional roles, failing to take into consideration more contemporary men and masculinities that deviate from the production line, so to speak, everyman. See Ian Biddle, "The Singsong of Undead Labor," 128-32.

120. McClary and Walser, "Start Making Sense!," 286.

Emo can be no more hegemonic than it can be subordinate, but it can flirt with both of these polarities, and points between them, at any time within and among songs. While emo's punk and hardcore predecessors focused more on social-political issues, emo is significantly characterized by making the personal a publically political event. This is affected significantly by placing masculinity in a position of lack. In this position, hegemonic masculinity consolidates its position as the borrower of subordinate masculinity.

### **Sites of Vocal Production and Timbre**

Writing about rock, David Laing argues, "the vocal style of the singer is determined almost entirely by the emotional connotations of the words."<sup>121</sup> Thus, while lyrics are a good place to start a discussion about synergistic masculinity, the sites of vocal production and timbre play an equally important role in its signification.<sup>122</sup> A discourse of the voice is a discourse of the body's interior. Judith Butler argues:

[c]oherence is desired, wished for, idealized, and that this idealization is an effect of a corporeal signification... acts, gestures, and desire produce the effect of an internal core or substance, but produce this on the surface of the body, through the play of signifying absences that suggest, but never reveal, the organizing principal of identity as a cause.<sup>123</sup>

Consequently, the interior of the body is presumed to reflect its exterior.

#### *Physiology of the Voice*

The natural voice of the male singer is produced between the modal (chest) voice and the head voice. However, Richard Miller identifies that the singing voice is oftentimes an amalgamation

---

121. David Laing, "Listen to Me," in *On record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York: Pantheon Books, 1990), 327.

122. David Brackett mounts an argument that in popular music analysis "lyrics and the focus of the voice are essential for communicating the 'metanarrative' in a given song." See Brackett, *Interpreting Popular Music*, 78.

123. Butler, *Gender Trouble*, 185.

of these two natural voices.<sup>124</sup> The tone and timbre of the voice is influenced by the size, properties of the tissue, and prephonatory of the glottal shape.<sup>125</sup> The glottis is comprised of vocal folds that undergo significant physiological changes during male puberty and grow disproportionately longer than women's.<sup>126</sup> This affects the vibratory pattern of the vocal folds, which provide the male voice with greater strength at lower frequencies and in lower registers.<sup>127</sup> Male vocal folds are often more dense and flat when singing in a modal voice than in the head voice, where folds become less dense and elongated.<sup>128</sup> These positions are largely affected by abduction (moving away) from the median position of the glottis and adduction (moving toward) the median position, both of which are affected by airflow dynamics. In addition to vocal folds, Miller indicates that false vocal folds (ventricular folds), located on the bottom side of the sinuses, also play a role in the physiological sounding of the male voice. This is specifically heard in popular entertainers who employ these vocalities to varying degrees.<sup>129</sup>

The physiology of the vocal folds influences the colour of vocal timbre. For example, when performing in a modal voice the singer's larynx will descend, thickening and flattening the vocal folds. The resulting timbre, then, is a heavy, resonating sound that is associated with a greater oscillating vocal fold mass and more contracted vocalis muscle.<sup>130</sup> The head voice has the inverse effect: the larynx ascends and the vocal folds become lengthened as its mass decreases,

---

124. Miller, *Solutions for Singers*, 50.

125. Ingo R. Titze, "Physiologic and Acoustic Differences between Male and Female Voices," *Acoustical Society of America* 85, no. 4 (April 1989): 1699.

126. Titze, "Physiologic and Acoustic Differences," 1699-1700.

127. *Ibid.*, 1706. See also, Salomão and Sundberg, "Relation between Perceived Voice Register," 546.

128. Miller, *Solutions for Singers*, 50.

129. *Ibid.*, 52.

130. Echternach et.al., "Vocal Tract Area Functions," 3955.

producing a light and thin sounding timbre that is impacted by a smaller oscillating vocal fold mass and a contracting cricothyroid muscle.<sup>131</sup>

Folds and ventricular folds effect modal and head vocalities by generating varying degrees of resonance to produce different timbres. In contrast to vocal fold production, however, ventricular vocal production oftentimes eliminates this resonating element as the larynx ascends.<sup>132</sup> The timbre generated by this type of vocality is rasp and hoarse, and is oftentimes employed by popular musical vocalists.<sup>133</sup> Modal, head, and ventricular-generated timbres all involve, to varying degrees, the implementation of the natural voice.

Another type of vocality, falsetto, also plays a role in rock and pop musics. In traditional vocal pedagogy, falsetto refers to the imitation of the female voice.<sup>134</sup> Indeed, as Wayne Koestenbaum suggests, falsetto is historically “coded feminine.”<sup>135</sup> Falsetto is produced as a male singer’s modal voice reaches its apex and transitions into a head-like voice.<sup>136</sup> The glottal closure is less complete than in the head tone and the singer relies heavily on airflow.<sup>137</sup> In popular musics it is more appropriate to understand falsetto as a vocal timbre rather than a voice that occurs above the modal voice.<sup>138</sup> To do otherwise risks employing an analysis that is more beneficial for classically trained singers, where Shepherd argues that timbres are readerly, grounded in concepts of purity, and developed within the bourgeoisie.<sup>139</sup>

---

131. Echternach et.al., “Vocal Tract Area Functions,” 3955.

132. Miller, *Solutions for Singers*, 52.

133. *Ibid.*, 51.

134. *Ibid.*, 150.

135. Koestenbaum, *The Queen’s Throat*, 164.

136. W. Stephen Smith and Michael Chipman, *The Naked Voice: A Wholistic Approach to Singing* (Oxford: Oxford University Press, 2007), 102.

137. Miller, *Solutions for Singers*, 50. See also Smith and Chipman, *The Naked Voice*, 102.

138. Miller, *Solutions for Singers*, 52.

139. Shepherd, *Music as Social Text*, 159-64.

*The Throat, Screaming, Vocal Timbre, and Masculinity*

Beyond vocal physiology and its contribution to timbre, lays gendered cultural ascriptions that affect the social organization of masculinity. Indeed, constructions of masculinity in music are historically grounded in cultural attitudes.<sup>140</sup> Both John Shepherd and Wayne Koestenbaum locate the production of vocal timbre in three bodily regions: chest, head, and throat.<sup>141</sup> Shepherd argues that rock music is *mouth music*.<sup>142</sup> By this, he is referring to the timbre associated with ventricular fold vocality and suggests that this strict localization of timbral production is associated with the maintenance of hegemonic masculinity, which stresses a “cerebral, intellectual, controlled view of the world” that aims to “control the female world, to keep women external to the man’s life and ‘in their place.’”<sup>143</sup> Shepherd suggests that this reproduces “physiologically the tension and experiential repression encountered as males engage with the public world.”<sup>144</sup> For example, this method of timbral production is heard in Led Zeppelin’s “Dazed and Confused” (1967) as Robert Plant sings, “Been dazed and confused for so long it’s not true” and AC/DC’s “Back in Black” (1981), in which Brian Johnson sings, “Back in black I hit the sack” (Example 2.1 a-b). The resulting “hard and rasping” quality, then, is ascribed a meaning of hegemonic masculinity.<sup>145</sup>

---

140. Susan McClary argues that depictions of “masculine” may be traced to some early genres such the madrigal and, of course, opera and that these depictions are founded on attitudes concerning gender in society. See McClary, *Feminine Endings*, 36-37.

141. Koestenbaum, *The Queen’s Throat*, 166. See also Shepherd, *Music as Social Text*, 152-73.

142. Shepherd, *Music as Social Text*, 167.

143. *Ibid.*, 168.

144. *Ibid.*, 167.

145. *Ibid.*

**Example 2.1a: Led Zeppelin, “Dazed and Confused” (1969) – From first verse, 0:17-0:20**



Been dazed and con - fused\_\_\_ for so long, it's not true A

The musical notation for Example 2.1a is a single staff in treble clef, 12/8 time signature, and one sharp (F#). The melody consists of a series of eighth and quarter notes, with a long note on 'fused' that spans across the bar line. The lyrics are 'Been dazed and con - fused\_\_\_ for so long, it's not true A'.

**Example 2.1b: AC/DC, “Back In Black” (1981) – From first verse, 0:27-0:29**



Back in black\_\_\_ I hit the sack,

The musical notation for Example 2.1b is a single staff in treble clef, 4/4 time signature, and three sharps (F#, C#, G#). The melody features a long note on 'black' that spans across the bar line. The lyrics are 'Back in black\_\_\_ I hit the sack,'.

In emo, this timbral quality is widely used to produce a scream, which recalls Shepherd’s assertion that those timbres produced in the throat have hegemonic masculine connotations.

Indeed, emo singers use screaming to reinforce this position, such as in Senses Fail’s “One Eight Seven” (2003) as Buddy Neilson screams, “You ripped my heart out, you tore my eyes out, now you’re gonna pay,” or as in “Already Dead” (2005) by Silverstein in which Shane Told screams, “I’m outside your house/ I’m closing in on you” (Example 2.2a-b). Both of these lyric examples reflect the stylistic homology of throat-produced vocality with a hegemonic masculine ideology.

**Example 2.2a: Senses Fail, “One Eight Seven” (2003) – From outro, 2:51-2:59**



You ripped my heart out you tore my eyes out now you're gon-na pay

The musical notation for Example 2.2a is a single staff in treble clef, 4/4 time signature, and one sharp (F#). The melody consists of a series of eighth notes, with a long note on 'pay' that spans across the bar line. The lyrics are 'You ripped my heart out you tore my eyes out now you're gon-na pay'.

**Example 2.2b: Silverstein, “Already Dead” (2005) – From first chorus, 0:24-0:29**



Though screaming might reflect hegemonic masculinity, its production is a voluntary act that does not exclusively signify hegemonic masculinity. In the context of film, Michel Chion discusses the screaming point as a sound that is generally produced by women that is not necessarily audible, which is produced at a precise moment, calculated for maximum impact—for men this “poses the question of the ‘black hole’ of the female orgasm.”<sup>146</sup> In this context, the scream is fetishized and limitless unlike the male shout, which delimits a sense of territory.<sup>147</sup> For Chion, screams and shouts are non-lexical vocalizations—they are vocalized utterances—that carry gendered attributes and cultural signification. If we concede that women scream and men do not, then men who do place themselves in a feminized/effeminate position, which compromises their normative and hegemonic position. This is supported by Kivel’s “act-like-a-man box,” in which he identifies that men yell, and to do otherwise risks physical or verbal abuse, or both.<sup>148</sup>

Screaming can also connote a sense of emotional exhaustion when performed by male singers. For example, in Dashboard Confessional’s “This Bitter Pill” (2001), Carrabba screams “wearing out, wearing out” in the outro. Screaming can also signify a sense of longing such as in “Ohio is for Lovers” (2004) by Hawthorne Heights as Casey Calvert screams, “I’ll wait for you, but I can’t wait forever” (Example 2.3a-b). In addition, some emo singers are known to push

146. Michel Chion, *The Voice in Cinema*, trans. Claudia Gorbman (New York: Columbia University Press, 1999), 76-77.

147. *Ibid.*, 79

148. Kivel, “The Act-Like-a-Man Box,” 84.

their voices to breaking points during phrases of vocal and/or emotional exhaustion. Examples can be found in the Used's "Box of Sharp Objects" (2002) as Bret McCracken screams in the first verse, "It was the best idea I ever had," and in the Early November's "Everything Too Cold... But You're So Hot" as Ace Enders screams in the outro, "You know I always forget" (2003) (Example 2.4a-b). In each example the singers push their voices to the point of breakage, a screaming point in a song that signifies not the 'black hole' of the female orgasm as in film, but the transcending of the limits of vocality during points of extreme emotion. In an emo scream, boundaries of subordinate and hegemonic masculinity are conflated as the scream is articulated with words rather than non-lexical vocables.

**Example 2.3a: Dashboard Confessional, "This Bitter Pill" (2001) – From outro, 2:39-2:53**

Musical notation for Example 2.3a. The notation is in a key with three flats (B-flat major) and a 4/4 time signature. It shows a vocal line with lyrics: "wear - ing out, \_\_\_\_\_ wear-ing out". There are two large curved lines above the notes, indicating a sustained or breathy vocal quality. The first line covers the words "wear - ing out," and the second line covers "wear-ing out".

**Example 2.3b: Hawthorne Heights, "Ohio is for Lovers" (2004) – From second verse 1:39-1:44**

Musical notation for Example 2.3b. The notation is in a key with four sharps (A major) and a 4/4 time signature. It shows a vocal line with lyrics: "I'll wait for you but I can't wait for - ev - er". There are several 'x' marks above the notes, indicating a breathy or strained vocal quality. The first line covers "I'll wait for you" and the second line covers "but I can't wait for - ev - er".

**Example 2.4a: The Used, "Box Full of Sharp Objects" (2002) – From first verse, 0:24-0:29**

Musical notation for Example 2.4a. The notation is in a key with four sharps (A major) and a 4/4 time signature. It shows a vocal line with lyrics: "we fall it was the best i - dea - I ev - er had". There is a "3" above the notes "best i - dea" indicating a triplet. Above the final notes "I ev - er had", there is a bracket and the text "vocal break-----".

**Example 2.4b: The Early November, “Everything’s Too Cold... But You’re So Hot” (2003)  
– From outro, 5:51-6:08**

vocal break -----

You know I always for \_\_\_\_\_ g - et \_\_\_\_\_

vocal break -----

you know I al - ways for \_\_\_\_\_

g - et \_\_\_\_\_

*Modal Voice, Timbre, and Masculinity*

The body has long been connected with the feminine: as both a site of lack and a site where masculine dominancy can be enacted—what Catherine Clément calls the undoing of women.<sup>149</sup> As a source of vocal and timbral expression, the body has been largely denied in male-produced rock musics as a result of discursive authority that seeks to maintain masculine normativity. Simon Frith argues that modal voices in rock music are uncharacteristic. He suggests that “in rock history low, not high, voices [seem] structurally odder.”<sup>150</sup> He argues that deep bass voices like Brad Roberts of the Crash Test Dummies in “Mmm Mmm Mmm Mmm” (1993) are infrequent (Example 2.5). Frith describes the freakishness of Roberts’s voice as “manly,”

149. This also recalls the Cartesian mind-masculine, body-feminine dichotomy. For a beautifully articulated example of enacted violence upon the feminine in opera see Catherine Clément, *Opera: The Undoing of Women* (Minneapolis: University of Minnesota Press, 1988); Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993); and Kramer, *After the Lovedeath*.

150. Frith, *Performing Rites*, 194-95.

“authoritative and a bit potbellied.”<sup>151</sup> This interpretation is interesting because it extends those hegemonic ascriptions, which Shepherd concedes to exist beyond the throat to the body. To hear the voice is to hear the body, *the grain of the voice*.<sup>152</sup> We hear Roberts’ body through his resonating and heavy timbre, which he accomplishes through long glottal closure and precise vocal fold pulses.<sup>153</sup>

**Example 2.5: Crash Test Dummies, “Mmm Mmm Mmm Mmm” (1993) – From chorus, 0:45-0:49**



Though Frith acknowledges that modal voices and their timbres in rock are *freakish*, his identification of a corporeally produced voice expands the vocal physiological and timbral geography for men in rock musics. This application of a low and full voice has also been identified in other rock performers such as Bruce Dickenson of Iron Maiden in “The Number of the Beast” (1982) as he sings, “I left alone/ My mind was blank/ I needed time to get the memories from my mind” (Example 2.6).<sup>154</sup>

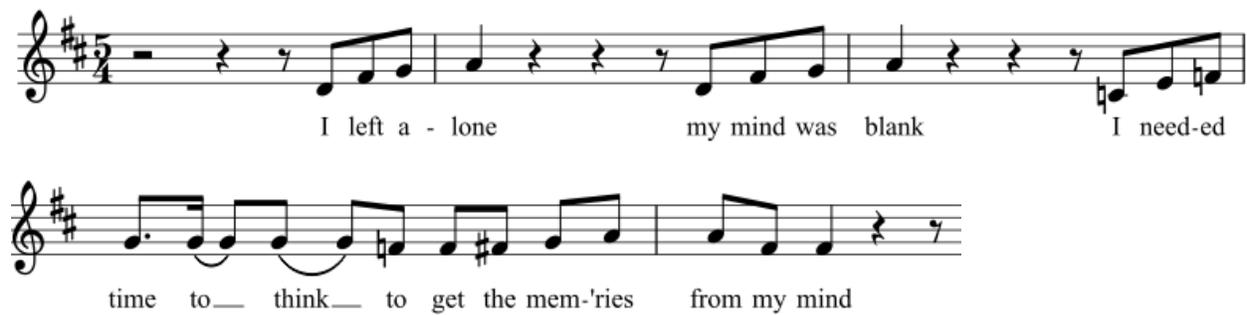
151. Frith, *Performing Rites*, 194.

152. Roland Barthes, *Image Music Text*, trans. by Stephen Heath (Hammersmith: Fontana Press, 1977), 179-89.

153. Echternach *et al.*, “Vocal Tract Area Functions,” 3955.

154. Friedlander, “Vocal Styles: Classic Metal Singers,” <http://www.claudiafriedlander.com/the-liberated-voice/2010/07/vocal-styles-classic-metal-singers.html> (accessed February 2, 2014).

**Example 2.6: Iron Maiden, “The Number of the Beast” (1982) – From introduction, 0:27-0:38**



The image shows two staves of musical notation in G major (one sharp) and 5/4 time. The first staff contains the vocal line with lyrics: "I left a - lone my mind was blank I need-ed". The second staff continues the vocal line with lyrics: "time to\_\_ think\_\_ to get the mem-'ries from my mind". The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, with some notes beamed together.

Emo singers implement modal voices and timbres from their toolbox of vocality as a means of synergizing masculinity rather than freakishly displaying their manliness. Emery’s “Dear Death, Part 1” (2009) is a nice example. Lyrically, the song’s topic addresses the reclamation of identity. This is emphasized as lead singer Toby Morell descends to his modal voice in the outro as he sings, “Esta noche será mía”<sup>155</sup> (Example 2.7). Similarly, Francis Mark of From Autumn to Ashes sings with his modal voice in the first verse of “Abandon Your Friends” (2005). Contextually, the song is an apology to loved ones for the band’s ongoing absence from their everyday lives. In the first lines of the song, Mark begins this apology: “Young women and young men” (Example 2.8). He draws on his modal voice to emphasize those personal ideologies that are conflated with the politics of masculinity in emo. Both Mark and Morell deconstruct the *freakishness* of the male body and incorporate it into the synergistic capacity of masculine vocality, democratizing it rather than colonizing it.

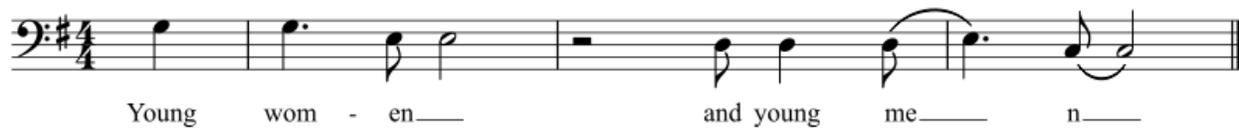
155. Translation: “Tonight will be mine.” Original lyrics are sung in Spanish.

**Example 2.7: Emery, “Dear Death, Part 1” (2009) – From outro, 1:09-1:37**



Musical notation for Example 2.7, showing a bass line in 6/8 time. The melody consists of eighth and quarter notes. The lyrics are: Es - ta no - che se - rá mi - a Es - ta no - che se - rá mi - a. Above the first measure, the numbers "1, 2, 4" are written, and above the second measure, the number "3" is written.

**Example 2.8: From Autumn to Ashes, “Abandon Your Friends” (2005) – From first verse, 0:21-0:31**



Musical notation for Example 2.8, showing a bass line in 4/4 time. The melody consists of quarter and eighth notes. The lyrics are: Young wom - en and young me n. The notes are sustained over the lyrics.

*Head Voice, Timbre, and Masculinity*

As Frith notes, head-produced vocality and timbre are more common than the modal voice in rock music. However, Shepherd argues, “[t]he music of the vulnerable male is thus essentially ‘head’ music.”<sup>156</sup> This method of vocality has traditionally been relegated to the subordinate male category because of its association with the female voice.<sup>157</sup> This mode of vocality can be heard in the Beatles’ “Yesterday” (1965) (Example 2.9). The timbral effect is achieved when a singer’s vocal folds are elongated and their mass diminishes as the larynx ascends. In addition, Matthias *et al.* have suggested that the singer’s oral cavity is narrower than found in the modal voice.<sup>158</sup> The resulting timbre has a thin, nasal, and pinched quality.<sup>159</sup> However, an excessive display of head-produced timbres can excite in the imagination of the listener a heightened sense

156. Shepherd, *Music as Social Text*, 167.

157. See Frith and McRobbie, “Rock and Sexuality,” 317-32. See also Shepherd, *Music as Social Text*, 164-68. Later, in *Performing Rites* (1996), Frith also argues that high voices are one of the lasting effects of doo-wop was to break the voice up in male singing groups and that the idea of the youth and doo-wop roots of rock conditioned listeners to the sound of high male voices to connote seduction, intimacy, and the private man (195). Echard offers a counter argument of sorts to Frith’s high voice-as-seduction. Echard suggests that seduction can also reflect the high male voice in soul, where seduction is oftentimes related to sensitivity, tenderness, and the private sphere. See Echard, *Neil Young*, 194.

158. Echternach, “Vocal Tract Area Functions,” 3961.

159. Miller, *Solutions for Singers*, 52.

of sexuality. For example, this form of timbre can be heard in Van Halen’s “Runnin’ With the Devil” (1978) as Eddy Van Halen vocalizes, “Ah, yeah” and Led Zeppelin’s “Immigrant Song” (1970) as Plant sings, “Ah, ah” (Example 2.10a-b).

**Example 2.9: The Beatles, “Yesterday” (1965) – From first verse, 0:05-0:12**

Yes - ter - day —

all my trou- bles seemed so far a - way

**Example 2.10a: Van Halen, “Runnin’ With the Devil” (1978) – From introduction, 0:32-0:34**

Ah, \_\_\_\_\_ yeah \_\_\_\_\_

**Example 2.10b: Led Zeppelin, “Immigrant Song” (1970) – From introduction, 0:09-0:17**

Ah, \_\_\_\_\_ ah \_\_\_\_\_ I

While thin and nasal head-produced timbres are used abundantly in rock musics to convey vulnerability or heightened sexuality, emo singers also draw on them to extend the timbral qualities of the voice, in addition to dissolving the border that separates hegemonic and subordinate masculinities. For example, in Taking Back Sunday’s “MakeDameSure” (2006),

Adam Lazarra’s thin-sounding timbre exaggerates the timbre of his head tone. In the pre-chorus he sings, “And we lay, we lay together just not/ Too close, too close” (Example 2.11). What manifests in “MakeDamnSure” is not so much a vulnerable or sexualized voice; rather, Lazarra creates a sense of excitement. Saosin’s Cove Reber uses his head voice in a similar way that does not necessitate a vulnerable ascription in “Come Close” (2006) (Example 2.12). The overall topic is about being comfortable with who you are in the face of discursive authority. Reber sings, “I’ve been trying to let you know,” using his head voice to produce a high-pitch timber, repudiating rather than reinforcing concepts of difference.<sup>160</sup>

**Example 2.11: Taking Back Sunday, “MakeDameSure” (2006) – From pre-chorus, 0:29-0:35**

We lay we lay to\_\_\_ ge - ther just not too close too clo\_\_\_ se\_\_\_

**Example 2.12: Saosin, “Come Close” (2006) – From pre-chorus, 0:31-0:33**

I've been\_\_\_ try\_\_\_ ing

### *Falsetto and Masculinity*

Falsetto is a curious thing. As we see below its discursive polarity teeters back and forth between truly masculine and unnervingly effeminate. Sheila Whiteley argues that the lead singer of the

160. For a comprehensive account of difference and how its application relates to the study of music see Ruth A. Solie, “Introduction: On ‘Difference,’” in *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993), 1-20.

Darkness, Ronnie Hawkins, produces a falsetto that “is defined by agility and power.”<sup>161</sup> She suggests that “[Hawkins’s] acrobatic falsetto exaggerate[s] the performative codes of rock...”<sup>162</sup> The concept of implementing falsetto as a form of hegemonic masculine power recalls Sara Cohen’s assertion that, particularly in heavy metal groups, male power is a spectacle that “offers a musical means through which men can demonstrate their manhood.”<sup>163</sup> McLeod picks up on this idea, and in addition to opening up a range of emotion, he also marks falsetto as *virtuosic*, inscribing a performance associated with hegemonic masculinity.<sup>164</sup> The hegemonic performance of falsetto can be heard in “I Believe in a Thing Called Love” (2003) by the Darkness as Ronnie Hawkins sings, “I believe in a thing called love/ Just listen to the rhythm of my heart/ There’s a chance we could make it now/ We’ll be rocking ‘til the sun goes down” (Example 2.13), and in Prince and the Revolution’s “Kiss” (1986), as Prince sings in the first verse, “You just leave it all up to me, I’m gonna show you what it’s all about, yeah” (Example 2.14). These examples demonstrate the use of falsetto not as effeminate, but rather, as a virtuosic display and heightened sexuality, respectively.

**Example 2.13: The Darkness, “I Believe In A Thing Called Love” (2003) – From chorus, 0:45-0:52**

The image shows musical notation for the chorus of "I Believe In A Thing Called Love" by The Darkness. It consists of two staves of music in treble clef, key of D major (two sharps), and 4/4 time. The lyrics are: "I be-lieve in a thing called love, just lis-ten to the rhy-thm of my heart There's a chance we could make it now we'll be rock-ing 'til the sun goes down". A box highlights the second half of the chorus, which features a falsetto melody.

161. Whiteley, “Which Freddy?,” 33.

162. Ibid., 32.

163. Sarah Cohen, “Men Making a Scene: Rock Music and the Production of Gender,” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (London: Routledge, 1997), 29.

164. Ken McLeod “Bohemian Rhapsodies,” 189-203.

**Example 2.14: Prince and the Revolution, “Kiss” (1986) – From first verse, 0:35-0:42**

you just\_\_\_ leave it all\_\_\_ up to me\_\_\_

I'm gon - na show you what it's all a - bout yeah

Like Koestenbaum, Stan Hawkins argues that “[h]istorically as much as culturally, falsetto is coded in effeminacy.”<sup>165</sup> In addition, Ken McLeod suggests that it opens up a range of emotions.<sup>166</sup> Being coded as effeminate and opening up to different emotions problematizes the cultural position of hegemonic masculinity, which draws them closer to subordinate masculine associations. This brings a relationship with those head-produced timbres to the forefront of a cultural signification of masculinity.

Miller is adamant that falsetto does not physiologically involve the ventricular folds at the bottom of the sinuses.<sup>167</sup> While the larynx does ascend during falsetto production, the throat also remains slightly open, giving the falsetto an airy but pinched timbre. Such a timbre can be heard in many pop songs such as Justin Timberlake’s “Cry Me a River” (2002) as he sings, “Cry me a river/ Cry me a river, Girl” in the first chorus (Example 2.15), and other rock songs such as Radiohead’s “High and Dry” (1995) as Thom York sings, “Don’t leave me high” in the first chorus (Example 2.16). Both “Cry Me a River” and “High and Dry” implement falsetto to convey an overall tone that enhances the emotive nature of the songs; a failed relationship in “Cry Me a River” and a sense of abandonment in “High and Dry,” rather than masculinized

165. Stan Hawkins, “[Un]Justified: Gesture of Straight-Talk in Justin Timberlake’s Songs,” in *Oh Boy! Masculinities and Popular Music*, ed. Freya Jarman-Ivens (London: Routledge, 2007), 199.

166. McLeod, “Bohemian Rhapsodies,” 190.

167. Miller also indicates that any source that states otherwise is not reputable. See Miller, *Solutions for Singers*, 53.

excess. Emo widely employs the use of falsetto to repudiate concepts of masculine excess as suggested by Cohen.

**Example 2.15: Justin Timberlake, “Cry Me a River,” (2002) – From first chorus, 1:30-1:35**



**Example 2.16: Radiohead, “High and Dry,” (1995) – From first chorus, 1:09-1:14**



William Echard indicates that high voices also connote a sense of longing, which are not exclusively effeminate.<sup>168</sup> Furthermore, Whitely argues that the use of falsetto can reveal the personal elements of a singer’s identity. Thus, in this context emo performers are able to distill the negative associations between effeminacy and falsetto, resulting in an equally viable vocality and timbre that contributes to synergistic masculinity. It is the highly personal moments in emo that are often marked by the use of falsetto. Dashboard Confessional’s Chris Carrabba is perhaps the most well-known emo musician to widely employ falsetto as an expressive device. In “The Brilliant Dace” (2001) he sings nostalgically of a lover who has left him, leaving the future possibility of love unattainable. The song begins with Carrabba singing in an airy falsetto, “So this is odd/ The painful realization that has all gone wrong” (Example 2.17). The sincerity of

168. Echard, *Neil Young*, 194.

these two lines is emphasized by Carrabba’s falsetto and lays the foundation for the overall topic of the song. In addition, Ace Enders of the Early November liberally uses falsetto to enhance the elements of infatuation, disappointment, and embarrassment in “Everything’s Too Cold... But You’re So Hot” (2003) as he sings, “Your eyes, they can’t see” (Example 2.18).

**Example 2.17: Dashboard Confessional, “The Brilliant Dance” (2001) – From first verse, 0:02-0:14**

So this is odd the pain - ful real - i -  
za - tion that all has gone wrong And

**Example 2.18: The Early November, “Everything’s Too Cold... But You’re So Hot” (2003) – From second verse, 3:18-3:36**

Your eyes they can't see

*Synergistic Masculinity, Vocality, and Timbre: In Song*

Walter Everett suggests that “[t]wo or more voices can work together in many different ways. If they are singing the same text in the same rhythm, they may have the same pitches (and be singing in unison), or they may have different pitches.”<sup>169</sup> We have already seen how the various types of vocalities and timbres (head, throat, falsetto, chest) can both deconstruct normative

169. Everett, *The Foundations of Rock*, 127.

ascriptions and at times reinforce them, while they are contextually dependent upon lyrics. In this sense, vocality in emo eschews the hegemonic-subordinate dichotomy, critiquing the tension within the social organization of masculinity. What manifests, then, is a synergistic masculinity that contemporarily “arbitrates tensions between opposition and co-optation at any given historical moment.”<sup>170</sup> By hearing more than one voice, whose ascriptions are historically and contextually based rather than predispositions, it is possible to see how vocality and timbre arbitrate the masculine dichotomy. In doing so, emo creates synergistic masculinity that is founded upon contemporary masculinities rather than mid-twentieth century ideologies. This synergy is heard as two or more different timbres are produced synchronically, or even one voice that routinely changes its timbre diachronically—common practices in emo.

First, turning to an example of multiple voices and timbres produced synchronically is the Red Jumpsuit Apparatus’ “Face Down” (2007). The song’s topic is a critique of (domestic) violence against women. During the bridge all three voices (scream, head tone, chest tone) sing, “(One) day she will tell you that she has had enough” (Example 2.19). Lead singer Ronnie Winters sings each voice and aligns himself with the perceived subordinate of she. Taking the song’s topic into consideration, normative masculine ascription is less fruitful than a contextual synergistic interpretation. The timbres of the voices blur the hegemonic/subordinate masculine dichotomy, negating an expressive homological interpretation. Though the scream is localized to the throat, it does not reflect the expression of the societal expectation of hegemonic masculinity. Rather, it signifies the frustration of the borrower, that is, the subordinate position of femininity as expressed through a masculinized voice; the head timbre denies both vulnerable-subordinate and sexualized-hegemonic interpretations, and seems antagonistic. The modal voice appears to

---

170. George Lipsitz, *Time Passages: Collective Memory and American Popular Culture* (Minneapolis: University of Minnesota Press, 1990), 102.

assimilate the enactment of violence on the body rather than a loudly, resonating manliness.

Winters employs three common voices that are used in masculinized rock; however, when taking the song’s topic into consideration, normative ascriptions do not seem to fit. The voices are drawn away from their cultural binaries, meeting at the point of synergistic masculinity.

**Example 2.19: The Red Jumpsuit Apparatus, “Face Down” (2007) – Scream, head, and modal voices from bridge, 2:02-2:08**

The image displays a musical score for the bridge of the song "Face Down" by The Red Jumpsuit Apparatus. It consists of three staves, each in 4/4 time and using a treble clef. The lyrics "One day she will tell you that she has had enough" are written below the notes. The top staff, labeled "Scream", features a series of notes with asterisks above them, indicating a screaming or distorted vocal quality. The middle staff, labeled "Head Tone", shows a melodic line with a clear pitch contour. The bottom staff, labeled "Modal Tone", presents a more rhythmic and modal melodic line. All three parts are synchronized with the lyrics.

“Face Down” utilizes three different vocalized timbres synchronically to enrich the timbral elements of the song’s lyrics and topic, deconstructing the social organization of masculinity. As a result, “Face Down” reconstructs synergistic masculinity by negating normative hegemonic and subordinate ascription. This polarity is conflated into a single subject position where the power relations that demarcate masculinities are dissolved. In addition to synchronic vocality, voices can also develop diachronically to reflect the various topics present in a song and how a singer interacts with them. Everett notes, “voice[s] may oppose each other

as if representing different parts of a singer's persona."<sup>171</sup> In addition to opposing each other, voices can also develop what Robert Hatten calls a shift in the level of discourse: a sudden shift in consciousness on the part of the single agent.<sup>172</sup> Turning again to the Early November's "Everything's Too Cold... But You're So Hot" provides an apt example of this synergistic technique as it manifests diachronically.

The song's overall topics include infatuation, disappointment, embarrassment, and frustration. Enders makes use of head, scream, falsetto, and modal timbres and vocality. In the first verse, he draws on three of these timbres (head, falsetto, and modal). Lines 1 and 7 reflect a normative, subordinate masculine role, and are sung with a pinched head tone as he romanticizes over the feminine. Lines 2 through 4, 6, and 8 maintain the pinched head tone but are accented by descents into the modal voice, drawing Enders' body into the production of vocality. The modal voice in lines 2, 3, and 6 accent the words "weakening," "sweet," and "sorry" respectively, and do not subscribe to the element of authoritative manliness; rather, the modal voice complements the head voice, emphasizing and sharing in the vulnerability created by the head timbre. In line 8, the modal voice accents the word "no." This is the only authoritative utterance in the verse; however, its authority is ambivalent, preceded by the passiveness of line 7. Line 5 is the only use of falsetto in the verse (Example 2.20). Though its use in the verse is ephemeral, its contribution to synergistic masculinity is paramount, for it metaphorically and physiologically dissolves the boundary between modal and head timbres in addition to foreshadowing its use in the choruses and second verse.

---

171. Everett, *The Foundations of Rock*, 128.

172. Hatten, *Interpreting Music Gestures*, 47.

**Example 2.20: The Early November, “Everything’s Too Cold... But You’re So Hot” (2003)  
– Lyrics from verse 1**

Your smile is like the sun to me so bright it's weak - en- ing

you're so s - weet but with all that you'd like from

me a smile and be ok ay so - rr - y

its ta - k - en me evey day to accept that I have to say

say no

\*\*Red boxes indicate modal voice, black box is falsetto, and unboxed are head tones

Enders sings the preceding choruses and verse in the same timbral fashion, alternating between head, falsetto, and modal voices. In doing so, timbres are interconnected and are used to convey the lyrics while foregrounding the synergistic nature of the male voice. The ebb and flow of the vocal timbre among the verses and choruses emphasize the alteration between two of the song’s topics—infatuation and disappointment. However, in the choruses, Enders provides a glimpse into the swelling topic of embarrassment and frustration (Example 2.21).

**Figure 2.21: The Early November, “Everything’s Too Cold... But You’re So Hot” (2003) – From chorus**

It's just to dis - a - - - - point - - - - oh you know I'll for - - - -  
get s - o - - - - quick

During the last line of the first chorus Enders sings, “It’s just to disappoint/ Oh you know I’ll forget/ So quick.” The lines are sung passively with his head voice and are much less audible than the other lyrics in the song, resulting in a vocal delivery that connotes embarrassment for his faults. However, following the bridge the chorus is re-presented. As Enders sings, “Oh you know I’ll forget,” a second time there is an element of immediacy in his voice. He pauses briefly before he screams, “So quick,” as he enters the outro. Here, Enders continues to scream, “You know I always forget,” until his voice gives out (see Example 2.4b). The initial passivity of his voice in the chorus and the topic of disappointment appear to have caused a shift in consciousness toward frustration. Rather than voices opposing each other, as Everett suggests, the shift in consciousness signified by the change in vocal timbre creates dialogism between subordinate and hegemonic masculinity. The result, then, eschews difference and reinforces an egalitarian space where it is possible to envisage synergistic masculinity that is contemporarily grounded in a new masculine image within its social organization.<sup>173</sup>

173. In the context of music and labour, Ian Biddle argues that there has been a decline in masculine-normative labour and “skill,” which has led toward a new model of working-class masculinity. See Biddle, “The Singsong of Undead Labor,” 125-28.

## Conclusion

In this chapter I showed how a gender polarity manifests when the dominant position of masculinity consolidates its authority in a feminine or effeminate person of perceived lack. In addition, I showed how Kramer's theory of gender synergy is aptly applied to the matrix of masculinity where the power relations among masculinities are unequal—a similarity within the gender matrix as a whole. This opened up the possibility for exploring the relationships between masculinities, beginning at the lyric level.

Lyric analysis provides a contextually grounded interpretation of popular song. In emo, lyric topics deal predominantly with nostalgia and relationships with the feminine, or an ambiguous you as both the object of desire and an intimate love interest. As a result, these relationships contribute to the construction of multiple masculinities within the hegemonic-subordinate binary. Lyric analysis necessitates the incorporation of musical signification. In this chapter I explored the intersection between lyrics and vocalicity, that is, the sites of vocal production and timbre.

The physiology of the larynx, glottis, vocal and ventricular folds play a prominent role in how voices sound. In addition, the sites of vocal production such as modal, head, and throat voices contribute to the production of timbre. Their cultural signification is widely discussed in terms of a hegemonic-subordinate binary. For example, although some scholars argue that hard and rasping timbres suggest hegemonic masculinity, others have suggested alternative interpretations. These reinterpretations risk forming new masculinized vocal timbers. As discussed, screaming and throat-produced vocalicity do not axiomatically relate to hegemonic masculinity. They are cultural ascriptions that serve to maintain the dominant position of hegemony. However, in emo we heard how screaming also signifies exhaustion, frustration, and

a sense of longing. In addition, the modal voice can draw out a heavy-resonating manliness, or suggest an awareness of one's interiority, which is not associated with normative masculinity. Lastly, falsetto and head voices are not limited to a subordinate masculine association. They also exaggerate the performative codes of rock such as virtuosity and power.

This chapter explored the intersection of these voices and lyrics as they developed both synchronically and diachronically. In synchronic cases, multiple voices indicated a complex amalgam of masculinities within a single subject position. In addition, diachronic manifestations elucidated a shift in the level of discourse, where one voice developed over time, suggesting a spectrum of masculinities within a single subject position. These arguments will be incorporated into the next chapter, which discusses the synergistic capacity of masculinity in emo at the level of musical syntax.

### Chapter 3

#### **Sounding Synergistic Masculinity: Intervals, Dynamics, and the Musical Syntax**

We have examined how lyrics and sites of vocal production in emo manifests synergistic masculinity, but what of the musical syntax? Of course, to analyze musical syntax in the cultural signification of masculinity requires us to go beyond notation. In this extramusical space Kramer argues that “[m]en set and cross boundaries; women dissolve them.”<sup>174</sup> But what happens when the social organization of masculinity is less constrained, such as it occurs in the spectrum of masculinities evidenced in emo? In such cases, are men not also capable of dissolving boundaries?

In this chapter I explore consonance and dissonance and dynamics in emo and how these parameters inform synergistic masculinity. In order to offer a critically informed interpretation of the extramusical signification of synergistic masculinity through consonance, dissonance, and dynamics, I turn to markedness theory as interpreted by theorists such as Robert Hatten and Raymond Monelle.<sup>175</sup> Thus, my approach is both structuralist and hermeneutic. In short, the goals of this chapter are to address the musical syntax of emo, and how they are used in the extramusical and cultural signification of synergistic masculinity.

---

174. Kramer, *After the Lovedeath*, 105.

175. Monelle indicates the idea of topics or *topos* its origins in literary theory (11). For his full discussion see Chapter 2, “The Literary Source of Topic Theory” in *The Musical Topic* (Bloomington: Indiana University Press, 2006). Topic theory is advantageous for the exploration of particular events in the musical syntax that carry the same meaning, i.e. the hunting horn, the march, and the pastoral always signify musically in relation to their cultural signification, which become “topics” throughout a work of music. However, they leave little room for further interpretation. On the other hand, “markedness is a semiotic valuation of oppositional features that ... accounts for relative specification of meanings, the coherence of meanings in a style, and the emergence of meaning within an expanding style competency” (2). Thus, markedness allows for the identification of musical gestures whose meanings vary, but carry cultural signification. For Robert Hatten’s full discussion see Robert Hatten, *Musical Meaning In Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994).

## On an Analysis of Consonance and Dissonance

Historically, the terms consonance and dissonance have been structured as oppositions. For example, Joseph Swain suggests that the general interpretation of musical consonance “is equivalent to stability and dissonance to instability.”<sup>176</sup> This generalization informs much of Schenkerian analysis that conceives musical consonance as the stable, intervallic relationships within major and minor triads. However, in his work on tonal jazz, James McGowan indicates that “when applying the same [Schenkerian] definition to the analysis of other music that is not entirely tonal in structure and syntax, the result is problematic as some pieces may not be comprised of any consonant chords whatsoever.”<sup>177</sup> McGowan’s assertion opens up the possibility for tweaking the definition and analysis of consonance and dissonance for the musical syntax of popular music whose musical syntax is generally less tonal. Richard Middleton proffers that popular music(s) require an alternative set of criteria to analyze the relationship between consonance and dissonance.<sup>178</sup>

It is difficult to develop a theory about consonance and dissonance that does not experience the pitfalls of binaries. For example, Norman Cazden suggests “[t]he paired opposites of consonance and dissonance lend themselves well to expressing the immanent polar contrast of their musical functions.”<sup>179</sup> While his argument suggests that these terms reflect a polarity of interpretation, it does not account for the space between them. However, Paul Hindemith’s early discussion of intervallic relationships, specifically *Series two*, provides an understanding of the

---

176. Swain, “The Concept of Musical Syntax,” 294.

177. McGowan, “‘Consonance’ in Tonal Jazz,” 69.

178. His argument is based on Adorno’s interpretation of bourgeois art music and Schoenbergian avant-garde. He uses the example of blue notes. Adorno would have considered these dissonances, however they themselves might be part of a different pitch system with its own correctness. See Middleton, *Studying Popular Music*, 56.

179. Norman Cazden, “The Definition of Consonance and Dissonance,” *International Review of the Aesthetics and Sociology of Music* 11, no. 2 (December 1980): 124.

varying degrees of complexity for consonance and dissonance.<sup>180</sup> For Hindemith, the octave is the perfect interval whereas the tritone is the least perfect. Between these interval pairs there is a “decrease in euphony in proportion as their distance from the octave and the proximity to the major [seventh] increases.”<sup>181</sup> However, Hindemith suggests that intervals get more dissonant as they progress through his specific scheme. His theory was developed for the analysis of tonal music; however, Henry Martin has shown how different categories of diatonic modality are beneficial in exploring works for twentieth-century musics, whose syntaxes might not be quite tonal or atonal, and that a kind of sliding scale analysis of consonance and dissonance allows for hearing “more and more dissonan[ce] until tonality has diffused into atonality.”<sup>182</sup>

The meaning ascribed to consonance and dissonance is largely contextual, particularly in twentieth-century and popular musics.<sup>183</sup> In the context of consonance and dissonance in emo, departure from traditional tonality benefits from a more liberal interpretation to survey the relationship between the terms: a sliding scale of intervallic relationships. In addition, an intervallic relationship for consonance and dissonance is beneficial for both the extensional (note-by-note or chord-by-chord) and intensional (within chords) exploration of the musical syntax.

In musical syntax, consonance and dissonance can create a sense of tension and resolution; however, they do not necessarily need to be syntactical and they can also arise from simple elements like a crescendo.<sup>184</sup> The elements of tension and release that are affected by

---

180. Series two refers to intervals without relation to a progenitor tone.

181. Hindemith, *The Craft of Musical Composition*, 85.

182. Martin, “Seven Steps to Heaven,” 130.

183. *Ibid.*, n16, 165-66.

184. *Ibid.*, 293.

consonance and dissonance are oftentimes afforded cultural associations.<sup>185</sup> In much of Western music, the polar contrast between consonance and dissonance has generated a great deal of gender-associative discourse, particularly when we take into account both diatonicism and chromaticism. Susan McClary notes that musical delimitations of the masculine offer public models for gender, and these models are just as prevalent today in popular music as they were/are in much of the music that dominates the Western canon.<sup>186</sup> The musical semiotics of masculinity were developed with the rise of opera in the seventeenth-century, and though social conditions change over time, these musical constructs of masculinity remain prevalent in musical syntax because of the social attitudes toward gender.<sup>187</sup> Considering Beethoven's Ninth Symphony for example, McClary addresses the recapitulation in terms of the cultural organization of sexuality in music in relation to the phallus and the imposition and maintenance of a hierarchy of power that is based on gender:

[T]he point of recapitulation in the first movement of Beethoven's Ninth Symphony unleashes one of the most horrifying violent episodes in the history of music ... violence that might seem excessive, if we did not understand culturally that to linger in that pleasurable, semiotically and structurally feminine zone would be an intolerable transgression.<sup>188</sup>

Masculinized connotation abounds in this description. Also consider Frith and McRobbie's account of rock music:

Cock rock performers are aggressive, dominating, and boastful, and they constantly seek to remind the audience of their prowess, their control. Cock rock shows are explicitly about male sexual performance. In these performances mikes and guitars are phallic

---

185. Martin, "Seven Steps to Heaven," 294. There is also research that suggests that children as young as 2-4 months old are able to develop sensitivity and preference for two-tone consonances and dissonances. See, Laurel J. Trainor, Christine D. Tsang, and Vivian H. W. Cheung, "Preference for Sensory Consonance in 2- and 4-Month-Old Infants," *Music Perception* 20, no.2 (Winter 2002): 187-94.

186. McClary, *Feminine Endings*, 37. Indeed, this theory of public models applies to women as well.

187. *Ibid.*, 7-8.

188. *Ibid.*, 127-30.

symbols; the music is loud, rhythmically insistent, build around techniques of arousal and climax....<sup>189</sup>

Frith and McRobbie's assertion is not outdated, for as Caroline O'Meara notes in heavy metal and punk musics:

From the ejaculatory discharges of heavy metal's guitar solos, to the pounding thrusts of standard rock beats, this music maps nicely onto Western ideas of the masculine. In punk, virtuosic display was replaced by aggressive simplicity and macho posturing, which could be found in both the music and lyrics.<sup>190</sup>

Each of these quotations reflects concepts that predominate ideas of hegemonic masculinity in musical syntax, which are founded on their respective socio-cultural conditions.

Indeed, there have long been connotations of subordinate masculinity in music. These musical syntaxes are often discussed in terms of the non-masculine—passive, unstable sounding musical passages that draw upon notes beyond the major key. McClary argues that the principal theme of Tchaikovsky's Fourth Symphony depicts masculinity as an "appoggiatura-laden, limping theme [that] is hypersensitive, venerable, indecisive," searching for "a moment of rhythmic or tonal stability."<sup>191</sup> In popular music, these subordinated musical syntaxes are often marked by slow tempos, rich harmonies, and evocative of melodic and accompaniment textures.<sup>192</sup> In emo, the musical syntax is marked by the preponderance of minor chords, major ninth, and seventh chords that create a more evocative musical syntax.<sup>193</sup> The preponderance of these chords might suggest a stylistic cohesion in emo, as both Williams and Anastasi suggest; but how do these chords lend hermeneutic meaning to emo music? How might we interpret these chords in relation to masculinity?

---

189. Frith and McRobbie, "Rock and Sexuality," 374.

190. O'Meara, "The Raincoats," 303.

191. McClary, *Feminine Endings*, 71. Tchaikovsky's homosexuality has led scholars like McClary to associate him with subordinate masculinity.

192. Metzger, "The Power Ballad," 438.

193. This argument has been made by both Anastasi in his article, "Adolescent Boys' Use of Emo Music as Their Healing Lament" (2005), and Williams in her article "A Walking Open Wound: Emo Rock and the 'Crisis' of Masculinity in America" (2007).

## On the Contribution of Markedness

Raymond Monelle claims that one must discuss musical signification when accounting for social history.<sup>194</sup> Consonance and dissonance are affected by socio-historical factors and dissonances have multiple functions: “[t]hey are deployed relative to cadence in tonality, for example, but feature very often elsewhere as what has to be excluded, what is not authorized for agreeable arrangements of sound.”<sup>195</sup> Markedness allows for a description of consonance and dissonance by identifying a *marked* and *unmarked* music discourse. Robert Hatten describes marked gestures as those that “[deal] with one dimension of musical meaning” that is “narrowly defined” in an otherwise unmarked musical discourse.<sup>196</sup> Furthermore, these gestures are “oppositions in a style [that] are asymmetrically structured as marked versus unmarked, and their markedness values map onto similarly marked-unmarked oppositions in musical meaning.”<sup>197</sup> For example, if we consider consonance in musical discourse to be unmarked, then dissonance is an asymmetrically marked value. Thus, a consonant progression through some musical discourse is logical, stable, or ideal relative to its tonal centre. A consonant harmony is unmarked by the simultaneous sounding of notes in a chord, much like a consonant harmonic progression is unmarked by a logically composed succession of harmonically stable chords. In contrast, a dissonant *disruption* might be marked as illogical, unstable, or faulty within that same tonal centre.

---

194. Monelle, *The Music Topic*, 26. Monelle also reminds us that musical signification is a socio-cultural phenomenon, never “purely musical” and never “purely linguistic” (9). For him, topics that arise in music signify in relation to culture and “it is within texts that signification is made and culture is changed” (24).

195. Durant, *Conditions of Music*, 62.

196. Hatten, *Interpreting Musical Gestures*, 11.

197. *Ibid.*, 24.

Disruptions are considered *rhetorical gestures* that occur in an “otherwise unmarked flow in some dimension of musical discourse.”<sup>198</sup> Marked harmony consists of two or more simultaneously sounded, less-stable notes of a chord. Likewise, an out-of-key chord or note is a marked gesture in some logical harmonic progressions. It is possible to conflate *marked* and *unmarked* onto the polarized social organization of masculinity: consonant, unmarked musical discourse as signifying hegemonic masculinity (logical, stable, or ideal harmonic progression, and marked), and dissonant, marked rhetorical gestures as signifying subordinate masculinity.<sup>199</sup>

While emo does employ notes and chords that signify traditionally stable and masculine musical syntax, the breadth of chords that fall beyond concepts of traditional stability are numerous. Walter Everett argues that in rock music, consonances and dissonances are treated differently from concepts of traditional counterpoint, “generating a tension that never goes away.”<sup>200</sup> This indication bodes well for an analysis of intervallic relationships among notes that make up chords in musical syntax, which generate varying degrees of consonance/dissonance. In addition, this enables for an analysis of synergistic masculinity that is not bound to a consonant-stable and dissonant-unstable dichotomy.

### **Intervals, Pedal Tones, and Diatonic Consonance and Dissonance**

Both Paul Hindemith and Henry Martin argue that extensional and intensional intervallic relationships between notes influence the degree of consonance and dissonance.<sup>201</sup> This is not to

---

198. Hatten, *Interpreting Music Gestures*, 113.

199. Susan McClary, “Constructions of Subjectivity in Schubert’s Music,” in *Queering the Pitch: The New Gay and Lesbian Musicology*, 2nd ed., ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (London: Routledge, 2006), 205-33. See also McClary, *Feminine Endings*, 35-52.

200. Everett, *The Foundations of Rock*, 192.

201. See Hindemith, *The Craft of Musical Composition*. See also, Martin, “Seven Steps to Heaven,” 129-68.

suggest that these relationships are hierarchically organized.<sup>202</sup> Rather, this is simply to indicate that there are certain intervallic relationships that are more euphonious than others.<sup>203</sup> To approach an intervallic analysis as it applies to popular musics such as emo, it is best to acknowledge that a preponderance of emo songs use chords considered unstable or dissonant, thus generating a subordinate or un-masculine sound. However, a gradational analysis of consonance and dissonance that does not adhere to a progenitor tone as an analytical foundation (though these might also arise in the syntax) is useful for such analyses, both extensionally and intensionally. This is to say that while a chord might be structured consonantly (intensional) its extensional movement might be dissonantly structured and vice versa.

As noted above, emo widely employs pedal tones. Pedals often create a sense of tonal stability; however, Lloyd Whitesell argues that they can create a marked range of effects.<sup>204</sup> In emo, these pedals are pervasive and contribute to the on-going tension between stability and instability, both intensionally and extensionally. For example, they are heard in Brand New's "Jude Law and a Semester Abroad" (2001), Taking Back Sunday's "Cute Without the 'E' (Cut from the Team)" (2002), and Say Anything's "Little Girls" (2005). As a simple example, let's briefly look at Hawthorne Heights' "Ohio is for Lovers" (2004) in B major (Example 3.1). In the introduction we can hear a "power chord" on B (b-f#) functioning as a double pedal with an intensional and consonant intervallic relationship of a perfect fifth. Below this consonant pedal

---

202. For example, Christopher Doll suggests that in the chorus of Radiohead's "Lucky" (1997) the B7 can be thought to be less stable than the preceding Em triad that suggests a return to stability in that the former resolves to the latter. Doll suggests that the Em, then, can be considered superordinate to the B7 (8-11). He stresses that this does not indicate that one chord has more value than another; rather, "[h]ierarchical subordination and superordination are nothing more than ways to describe harmonic effects, and should not be taken as indicators of aesthetic import (or lack thereof)" (10). See Christopher Doll, "Listening to Rock Harmony" (PhD diss., Columbia University, 2007).

203. This is not to suggest that these relationships are global and can be applied to all musics, Western and non-Western. This is exemplified by the differences in both Hindemith's (1942) and Martin's (2000) works. Hindemith is largely focused on tonal musics whereas Martin's concentration is grounded in the same intervallic philosophy but as applied to twentieth-century musics that are not purely tonal.

204. Lloyd Whitesell, "Harmonic Palette in Early Joni Mitchell," *Popular Music* 21, no. 2 (May 2002): 186.

there is a simultaneously sounding line that moves from G#-F#-G#-F#-E-F#-E-F# (identified with boxes around the notes). Though none of these notes fall outside of the key, their intervallic relationship to the root of the pedal varies the degree of consonance and dissonance. Thus, the degree of masculinity that can be ascribed to it varies in stability. The G# under the b-f# dyad creates a dissonant interval between the G# and f#. The following perfect fourth movement to F# creates an octave with the f# in the pedal. The final lower tone below the pedal is an E, which creates an intervallic relationship of a perfect fifth with the root B (e-b). What manifests here are two consonant and simultaneous sounding perfect fifths and a dissonant ninth between the root E and the f#.

**Example 3.1: Hawthorne Heights, “Ohio is for Lovers” (2004) – Intervallic relationship from introduction, 0:00-0:11**



The extensional intervallic relationships of the lower melody move in seconds (g#-f#, f#-g#, g#-f#, and f#-e). While movements in seconds are common, the intervallic relationships that are created with the double pedal below produce variability in consonance/dissonance between simultaneous sounding intervals. In addition, double pedals do occur in other rock musics, particularly those that use power chords. However, in emo these appear to be much more

pervasive and thus open up the possibility for the sounding of synergistic masculinity through intervallic tension. The variability of stability then, negates a purely masculine or un-masculine musical syntax; rather, a synergistic masculine syntax is developed.

### **Intervals, Rhetorical Gestures, and Chromatic Consonance and Dissonance**

“Ohio is for Lovers” is an example of intervallic relationships within a musical syntax that is diatonic, which is to say that none of the notes in the song fall outside B major. However, there are numerous emo songs that incorporate chromatic notes beyond such diatonicism, like Emery’s “From Crib to Coffin” (2007), My Chemical Romance’s “Welcome to the Black Parade” (2006), and Dashboard Confessional’s “Screaming Infidelities” (2001). Historically, some Western music(s) have played with notes derived from the chromatic collection, which have been discussed in terms of masculinity and femininity. McClary argues that the feminine use of diatonicism in works such as George Bizet’s *Carmen* (1875) suggests the “submissive ideal of the bourgeoisie.”<sup>205</sup> In contrast, the masculine uses of diatonic scales are associated with strength, normality, and objectiveness relevant to the cadence.<sup>206</sup> Deviating from this diatonic confidence calls into question the masculinity of the musical syntax. Western art music such as José’s “Flower Song” (D $\flat$  major) in *Carmen* is marked by the excessive use of chromatic tones in both vocal and orchestral voicings.<sup>207</sup>

For a synergistic interpretation of masculinity in emo, the use of chromatic notes can be considered rhetorical gestures that mark both intensional and extensional intervallic relationships. While the varying degrees of consonance and dissonance contribute to the

---

205. McClary, *Feminine Endings*, 57.

206. *Ibid.*, 9-10.

207. See McClary’s discussion in *Feminine Endings*, 59-60.

construct of synergistic masculinity, it is fruitful to explore how they sound in relation to lyric topics. By doing so we can hear how these marked moments sound in conjunction with the musical syntax. Do they reinforce or contrast each other? Are there points in the music where rhetorical gestures are synchronic with key moments in the lyrics?

### **Case Study: Dashboard Confessional, “Screaming Infidelities” (2001)**

Chris Carrabba and his band, Dashboard Confessional, are perhaps the most widely known and proverbial emo group. Their song topics largely draw from romantic conventions and they liberally employ the evocative sonorities discussed by Anastasi and Williams. They were the first reported platinum-selling emo group. Their songs have been used in films such as *Spider-Man 2* (dir. Sam Raimi) and in 2002 director Stephen Kay used “Screaming Infidelities” in his film, *Wasted*.

In “Screaming Infidelities” the topic is one of confronting betrayal. We are reminded of this during the outro as Carrabba laments, “Your hair, it’s everywhere/ Screaming infidelities/ And taking its wear.” Both verses lay the foundation for this lament. On the one hand, they flirt with feelings of loss, separation, anxiety, and neurosis. On the other hand, they suggest entitlement, possessiveness, and self-destruction. Carrabba sings of a relationship-gone-bad when his presumably female love interest is found to be unfaithful. The verses are as follows:

#### Verse 1:

I’m missing your bed  
I never sleep  
Avoiding the spots where we’d have to speak,  
And this bottle of beast is taking me home

I’m cuddling close  
To blankets and sheets

But you're not alone, and you're not discreet  
Make sure I know who's taking you home.  
I'm reading your note over again,  
There's not a word that I comprehend,  
Except when you signed it  
"I will love you always and forever."

Verse 2

I'm missing your laugh.  
How did it break?  
And when did your eyes begin to look fake?  
I hope you're as happy as you're pretending.

I'm cuddling close to blankets and sheets  
I am alone  
In my defeat  
I wish I knew you were safely at home

I'm missing your bed  
I never sleep  
Avoiding the spots where we'd have speak,  
And this bottle of beast is taking me home.

Both choruses employ the same lyrics and contribute to the song's topic of betrayal. The first three lines further exacerbate the feeling of masculine vulnerability in the verses, while the last two reinforce a reactive hegemonic masculinity: the masculinized *bottle of beast* (read: alcohol) as self-destruction and the entitlement and possessiveness of *make sure I know who's taking you home*. The lyrics are as follows:

As for now I'm gonna hear the saddest songs  
And sit alone and wonder  
How you're making out  
But as for me, I wish that I was anywhere with anyone  
Making out.

Examining the lyrics in totality, we are shown a tension between a masculine expression of betrayal: vulnerable ascriptions (loss, separation, anxiety, neurosis) of subordinate masculinity are demarcated from hegemonic expression (entitlement, possessiveness, self-destruction), which

position them in a state of flux. At the lyrical level, Carrabba demonstrates a synergistic masculinity by occupying both poles (subordinate and hegemonic) of masculinity while simultaneously transitioning the points between them.

“Screaming Infidelities” is scored in D $\flat$  major and has a D $\flat$  pedal that is carried throughout the entire song with the exception of an E $\flat$ 5 that is played in the outro.<sup>208</sup> The first verse employs the flowing chords in sequence: D $\flat$  sus4-D $\flat$ -B $\flat$  m(no5)-B sus2(no5)-G $\flat$ 5-D $\flat$  no5/F-D $\flat$  no5/C-B $\flat$  m(no5add4)-A( $\flat$ 5) (Example 3.2). Each chord varies in stability and thus so does its dissonant or consonant sound. The chart below organizes these chords from most consonant to most dissonant based on the intensional intervallic relationship of the chord’s structure (Table 3.1).

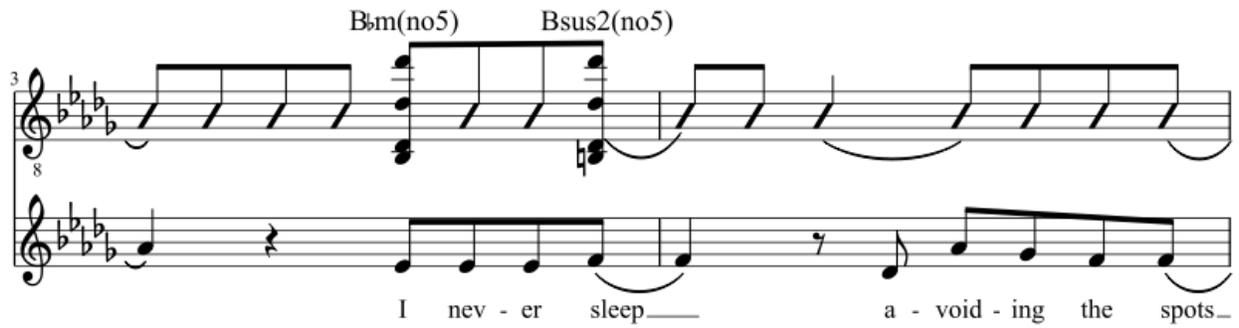
**Example 3.2: Dashboard Confessional, “Screaming Infidelities” (2001) – Guitar and vocals from first verse, 0:00-0:16**

The image shows a musical score for the first verse of "Screaming Infidelities". It consists of two staves: a guitar staff and a vocal staff. The key signature is D $\flat$  major (two flats) and the time signature is 4/4. The guitar part starts with a D $\flat$  sus4 chord, followed by a D $\flat$  chord, and then continues with a series of chords indicated by slanted lines. The vocal line begins with the lyrics "I'm miss - ing your bed\_\_\_".

208. This is discussed below.

3

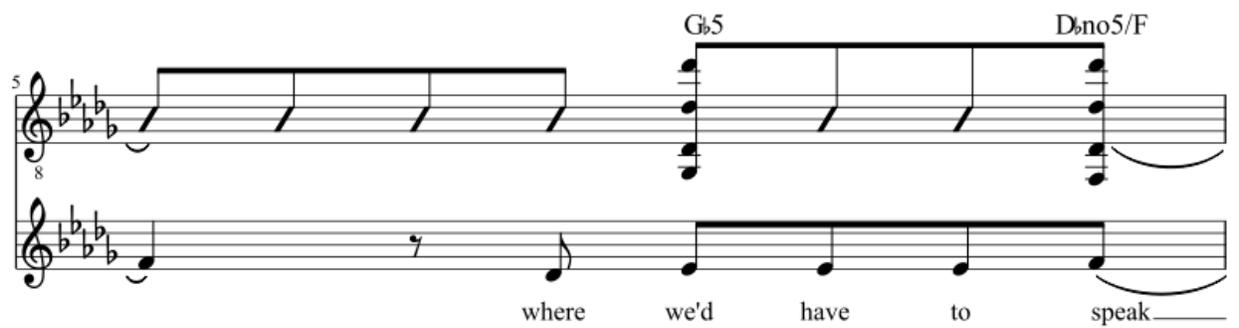
Bm(no5) Bsus2(no5)



I nev - er sleep\_\_\_ a - void - ing the spots\_

5

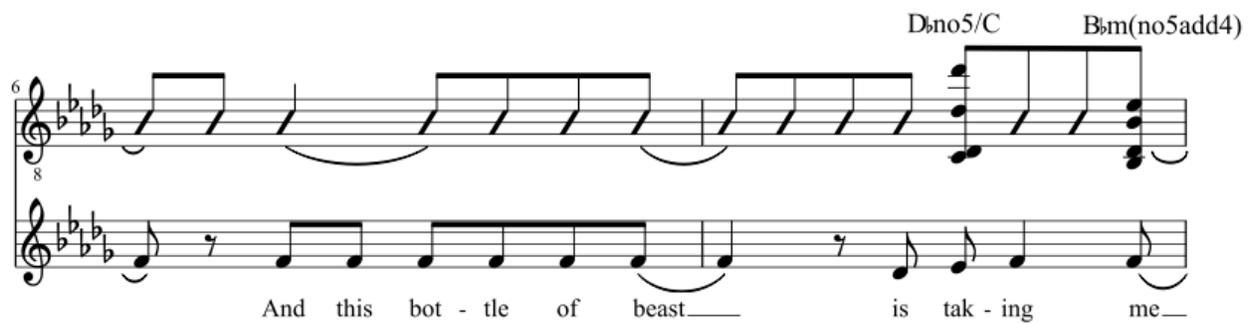
Gb5 Dno5/F



where we'd have to speak\_\_\_

6

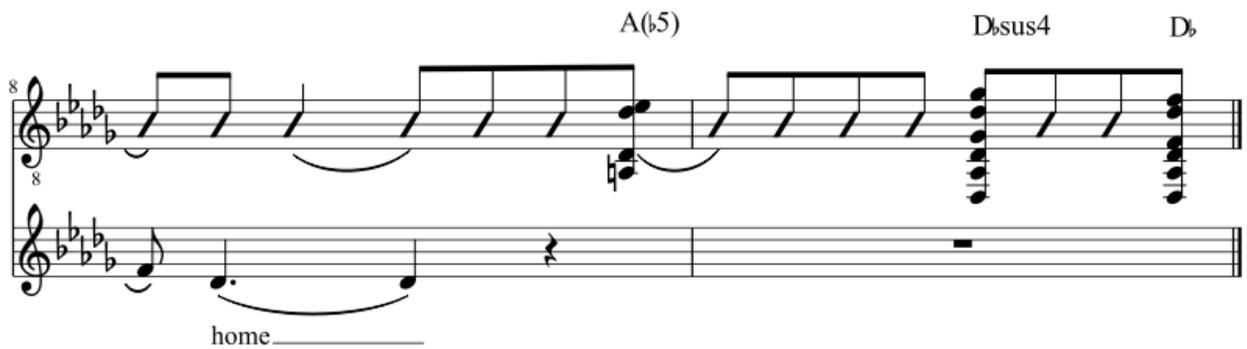
Dno5/C Bm(no5add4)



And this bot - tle of beast\_\_\_ is tak - ing me\_

8

A(b5) Dsus4 Db



home\_\_\_

**Table 3.1: “Screaming Infidelities” (2001) – Intensional intervallic relationship of the chord structures, first verse**

| <b>Chord Name</b>                     | <b>Intervals Present</b>          | <b>Consonant/Dissonant Organization (1 = most consonant; 9 = most dissonant)</b> |
|---------------------------------------|-----------------------------------|--|
| <b>G<math>\flat</math> 5</b>          | Perfect fifth                     | 1  |
| <b>D<math>\flat</math> sus4</b>       | Perfect fifth, and perfect fourth | 2  |
| <b>D<math>\flat</math></b>            | Perfect fifth, major third        | 3  |
| <b>B<math>\flat</math> m(no5)</b>     | Minor third                       | 4  |
| <b>D<math>\flat</math> no5/F</b>      | Major sixth                       | 5  |
| <b>D<math>\flat</math> no5/C</b>      | Major second                      | 6  |
| <b>B<math>\flat</math> m(no5add4)</b> | Minor third, minor fourth         | 7  |
| <b>Bsus2(no5)**</b>                   | Augmented third                   | 8  |
| <b>A(<math>\flat</math> 5)**</b>      | Augmented fourth                  | 9  |

\*\* = Chord contains notes from the chromatic scale

In addition to the intensional construction of the chords, the syntax develops extensionally (Example 3.3). The song begins on the tonic  $D^b$  and maintains its position between  $D^b_{sus4}$  and  $D^b$  before moving a sixth to  $B^b m(no5)$ , creating a sense of instability. This then develops to an augmented second from the chromatic scale,  $B_{sus2}(no5)$  followed by a leap of a diminished sixth as it moves to  $G^b5$ , generating more instability. This is somewhat resolved when  $G^b5$  moves a perfect fifth to  $D^b no5/F$ . However, the added F creates an intervallic space of a sixth with the  $D^b$  root, increasing the dissonance as the chord sounds. As  $D^b no5/F$  transitions to  $D^b no5/C$ , the F moves a perfect fifth to C generating a more stable musical syntax. The  $D^b no5/C$  then moves a third to the dissonant sounding  $B^b m(no5add4)$  before presenting the most unstable chord  $A(^b5)$ , a leap of a diminished second.

The overall instability of the musical syntax reinforces Carrabba's musical persona; he appears to be suffering from insomnia, replacing sleep with avoidant and self-destructive (*bottle of beast* = alcohol) behaviour. The musical syntax of the verse contains two chromatic rhetorical notes:  $B^{\natural}$  and  $A^{\natural}$ . These gestures not only direct our attention to the music, but they also redirect our attention to their relationship to the lyrics.<sup>209</sup> The first rhetorical gesture, the  $B_{sus2}(no5)$ , sounds as Carrabba sings of avoiding particular public spaces, suggesting an overwhelming sense of privatization. The second,  $A(^b5)$ , is played at the end of the lyric: "And this bottle of beast is taking me home," which further elaborates a sense of an increased anxiety toward public spaces, made possible by alcohol consumption.

---

209. Robert Hatten argues that in addition to rhetorical gestures marking otherwise unmarked musical discourse, rhetorical gestures are also defined as those highly marked musical events that direct our attention to some aspect of the ongoing musical discourse, perhaps dramatically redirecting our path through the form or genre. See Hatten, *Interpreting Musical Gestures*, 164.

**Example 3.3: Dashboard Confessional, “Screaming Infidelities” (2001) – Guitar and vocals from chorus, 0:55-1:15**

$D^{\flat}$   $D^{\flat} \text{ sus}2/E^{\flat}$   $D^{\flat}$   
 as for now, I'm gonna hear the sad -

$B^{\flat} \text{ m}(\text{no}5\text{add}4)$   $G^{\flat}5$   $D^{\flat} \text{ no}5/F$   $D^{\flat}5$   
 dest songs and sit alone and wonder

$B^{\flat} \text{ m}(\text{no}5\text{add}4)$   $D^{\flat} \text{ sus}2/E^{\flat}$   
 how you're making out. And

The chorus resolves the rhetorical gestures, replacing them with a  $D^{\flat} \text{ sus}2/E^{\flat}$  that is built on a major second and perfect fifth. The chord is more stable than the augmented third and fourth chords present in the verse and creates a greater sense of intensional stability. In addition, the

extensional development is further stabilized: moving a major sixth (from D<sup>b</sup>-B<sup>b</sup>), a major third (from B<sup>b</sup>-G<sup>b</sup>), and a perfect fifth (from G<sup>b</sup>-D<sup>b</sup>)—the added F on D<sup>b</sup>no5 generates a sense of instability in the overall chord structure. However, the F contributes the next major third move back to D<sup>b</sup> before moving to a major sixth to B<sup>b</sup> and back another major third to D<sup>b</sup> (Example 3.4). Though the musical syntax stabilizes, Carrabba switches to his more nasal, high-pitched sounding head voice, which suggests a sense of mockery. The lyrics maintain their conflicted nature, flirting with subordinate and hegemonic responses to the act of betrayal. This is reinforced by a clever double entendre employed by Carrabba as he sings the words, “making out.” In their first appearance, the words seem sympathetic and almost caring. However, in their second appearance, Carrabba utters the words with a sense of vindictiveness, aiming to replace emotional pain with physical pleasure at the expense of objectifying the ambiguous “anyone.”

**Example 3.4: Dashboard Confessional, “Screaming Infidelities” (2001) – Guitar and vocals from outro, 2:37-2:49**

The musical notation consists of two staves. The top staff is the guitar part, and the bottom staff is the vocal line. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The guitar part starts with a D<sup>b</sup> chord (D<sup>b</sup> major) and then moves to a G<sup>b</sup>5 chord (G<sup>b</sup> major with a flat fifth). The vocal line has lyrics: "Your hair it's everywhere".

4  
8

5  
8

scream - ing in - fi - del - i -

6  
8

7  
8

ites \_\_\_\_\_ and tak - ing its \_\_\_\_\_ wear \_\_\_\_\_

The increased pitch of Carrabba's voice in the chorus is maintained for the remainder of the song. His tessitura is highly restricted, primarily functioning between  $D \flat 5$  and  $A \flat 5$ . The same movements between masculine expressions of betrayal are present, along with the reintroduction of the rhetorical gestures in the second verse and their removal in the second chorus. However, the musical syntax of the outro becomes much more stable, signifying a move toward traditional masculine ascription. This is made possible by Carrabba's decision to flood the outro with chords intensionally structured on two perfect fifths ( $G \flat 5$ ,  $E \flat 5$ ) and a major third ( $D \flat$ ). Its extensional development also stabilizes, moving a perfect fourth (from  $D \flat - G \flat$ ), two major third movements (from  $G \flat - E \flat$  and from  $E \flat - G \flat$ ), and finishing by another movement of a perfect fourth (from  $G \flat - D \flat$ ). Though the musical syntax stabilizes, the  $E \flat 5$  functions as a rhetorical gesture that denies the  $D \flat$  pedal and directs our attention to the overall topic of betrayal. The chord also offers a sense of release; however, at the same time, it provides

insight into Carrabba's synergistic masculinity as he sings, "screaming infidelities and taking its wear."

"Screaming Infidelities" depicts a synergistic masculinity by negating a purely hegemonic or subordinate masculine musical syntax. By playing with "weaker" and "stronger" intensional and extensional development, Carrabba elucidates the power imbalance within the social organization of masculinity.<sup>210</sup> This synergistic musical syntax is reinforced when we assess how it interacts rhetorically with the lyrics and the doubled vocal line that enriches the overall colour. However, as both Anastasi and Williams identify, the dynamics of emo also contribute to a more expressive sound.

### **On the Dynamics of Emo**

While the intervallic relationships among notes and within chords construct a synergistic masculinity by subverting strict binaries associated with consonance and dissonance, as well as diatonic and chromatic scales, the dynamics in emo also play a large role in the construction of synergistic masculinity. It is interesting to note that grunge—a pre-cursor genre that gave rise to emo—also makes use of extreme dynamics. Notable bands include the Pixies and Nirvana, who made use of soft/loud dynamics, which contributed significantly to the musical syntax and the experience of the music. It is possible to explore this relationship in terms of *dialogical gestures*: events in the musical syntax that appear to respond to each other, along the lines of a conversation among equals.<sup>211</sup> Of course, dynamic levels in recorded music are largely

---

210. Lori Burns argues for a similar manifestation in k.d. lang's music, saying, "[b]y playing on the 'weaker' versus the 'stronger' features in the original song's ['Joanie' Get Angry] musical discourse, she exposes the imbalance of power ascribed to women and men in patriarchal society" (110). See Lori Burns, "'Joanie' Get Angry: k.d. lang's Feminist Revision," in *Understanding Rock: Essays in Musical Analysis*, ed. John Covach and Graeme M. Boone (Oxford: Oxford University Press, 1997), 93-112.

211. Hatten, *Interpreting Musical Gestures*, Topics, 164.

controlled through mixing, mastering, and production. However, the cultural significance of these dynamics signifies the performance of gender in relation to the musical syntax: loud volumes traditionally signifying hegemonic masculinity, and soft volumes signifying subordinate masculinity. Peter Wicke and Richard Devenson argue that “[p]ower indicates the perceptual intensity of music in terms of sonority and loudness.”<sup>212</sup> Indeed, this loudness is suggested to exemplify the power associated with rock musics.<sup>213</sup>

Frith and McRobbie argue that loud music is associated with cock rock performers.<sup>214</sup> In addition, Reynolds and Press refer to shifts in dynamic levels in rock music as *wargasms*: “those moments of crush-endo like a guitar solo’s climax or the burst of feedback at the end of a song.”<sup>215</sup> The use of loudness plays into the social construction of masculinity and it has been argued that it suggests the “quintessential expression of anger, rage, and negation that this music embodies.”<sup>216</sup> In these contexts, loudness signifies hegemonic masculinity by claiming the space it occupies, which is equally important to the function of dynamics in many emo songs. For example, From Autumn to Ashes’ “Deth Kult Social Club” (2007), Senses Fail’s “Sick or Sane (Fifty for a Twenty)” (2006), and Anberlin’s “Never Take Friendship Personal” (2005) all begin

---

212. Peter Wicke and Richard Devenson, “Rock Music: A Musical-Aesthetic Study,” *Popular Music* 2 (1982): 228.

213. Steve Waksman, *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk* (Berkeley: University of California Press, 2009), 164.

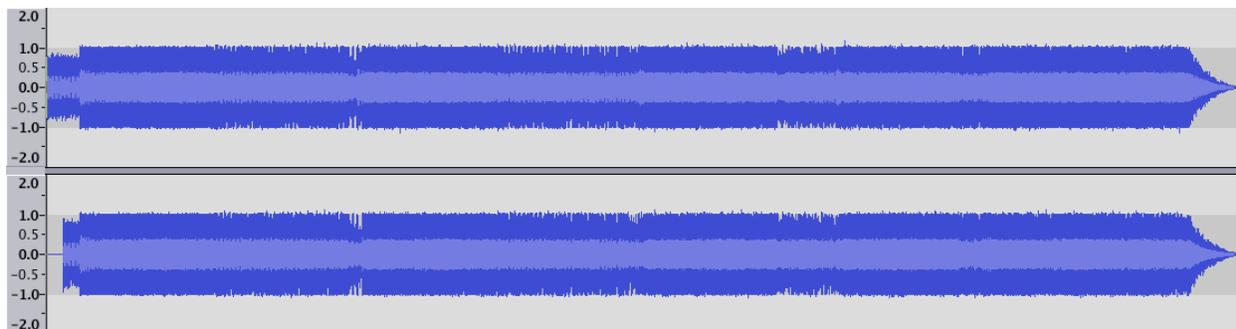
214. Frith and McRobbie, “Rock and Sexuality,” 374.

215. Reynolds and Press, *The Sex Revolts*, 109. Reynolds and Press’s argument is founded on an essentialist interpretation of psychological sexual and emotional energy-turn-serenity in the aftermath of self-annihilation. For Reynolds and Press, masculinity is a conditioned warlike man. They go on to quote Friedrich Nietzsche in *Beyond Good and Evil*: “Under peaceful conditions the warlike man attacks himself” (111). While this essence of nihilism works for their argument they neglect Nietzsche’s next maxim which states that “[w]ith one’s principals one seeks to tyrannize over one’s habits or to justify or honour or scold or conceal them—two people with the same principals probably seek something fundamentally different with them” (74). We can infer that Nietzsche acknowledges that “man” is not a singular phenomena; rather, a complex amalgam of bio-social components. Thus, a man’s (or a person’s) masculinity is an ideological construction that cannot be reduced to essentialist interpretations. Furthermore, that masculinity performed on the body does not necessarily indicate a person’s manliness, possibility manifesting as a performative act (see Judith Butler in *Gender Trouble*). See Friedrich Nietzsche, *Beyond Good and Evil: Prelude to a Philosophy of the Future*, trans. by R. J. Hollingdale (London: Penguin Books, 1973).

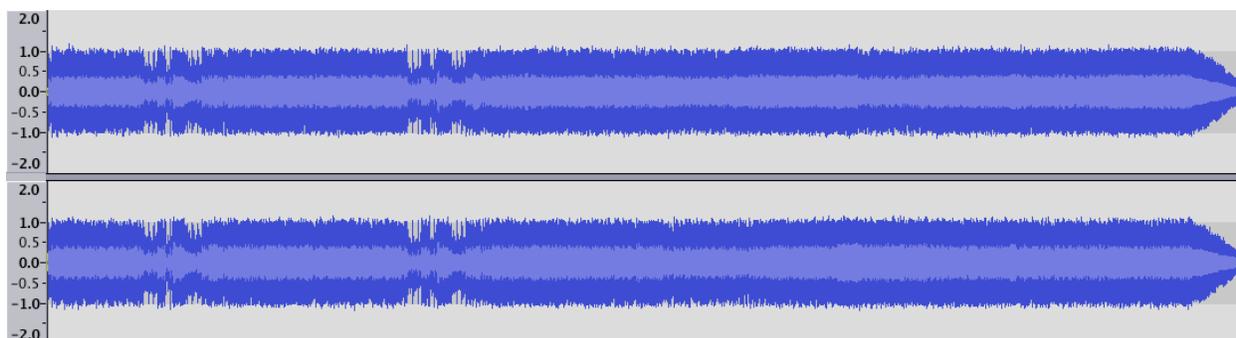
216. Regev, “Producing Artistic Value,” 95. Regev grounds this argument in Peter Wicke’s assertion that sound is “the central aesthetic category of rock.” See Peter Wicke, *Rock Music* (Cambridge, MA: Cambridge University Press, 1987), 13.

with intense dynamics that are employed for the duration of the songs (Figure 3.1a-c). This suggests that in the musical discourse of emo, loudness plays a significant role in the construction of a hegemonic masculine musical syntax.

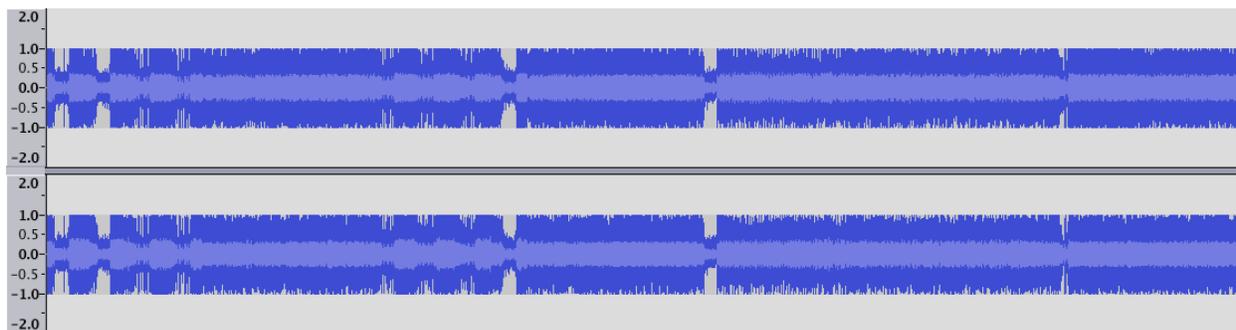
**Figure 3.1a: Anberlin, “Never Take Friendship Personal” (2005)**



**Figure 3.1b: Senses Fail, “Sick or Sane (Fifty for a Twenty)” (2006)**



**Figure 3.1c: From Autumn to Ashes, “Deth Kult Social Club” (2007)**



\*\* Each example shows the intensity of the overall dynamics

Equally important are dynamics that negate hegemonic ascription. David Metzger observes that rock power ballads “usually [begin] with a lightly scored introduction for acoustic instruments and then switches over to electric instruments or unveils an orchestra.”<sup>217</sup> These characteristics themselves are further founded on the romantic conventions of teenybop and top-40 soft rock songs of the 1970s and 80s discussed by Frith and McRobbie and Shepherd. However, Nicholas Tawa traces this back further, indicating that at the turn of the twentieth-century many popular music scores began to contain more indications of volume.<sup>218</sup> These lightly scored songs draw out concepts of subordinate masculinity, in contrast to hegemonic ascription because of vulnerable, romanticized, and singer/songwriter traditions that bring private ideologies into the public sphere.<sup>219</sup> In addition to the relatedness of the politics of second-wave feminism, in emo, this aesthetic can be heard in songs like Weezer’s “Butterfly” (1996) and Mayday Parade’s “Miserable at Best” (2007) (Figure 3.2a-b). The cultural construct of subordinate masculine dynamics marks the antithesis to those that are constructed for the maintenance of hegemonic masculine dynamics. However, emo widely employs both of these polarities in songs, which begs the question: *how do dynamics function in the signification of synergistic masculinity?*

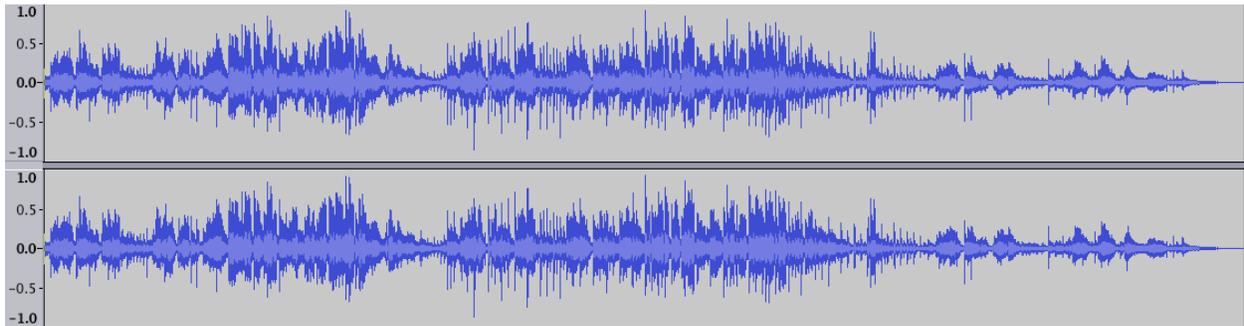
---

217. Metzger, “The Power Ballad,” 439.

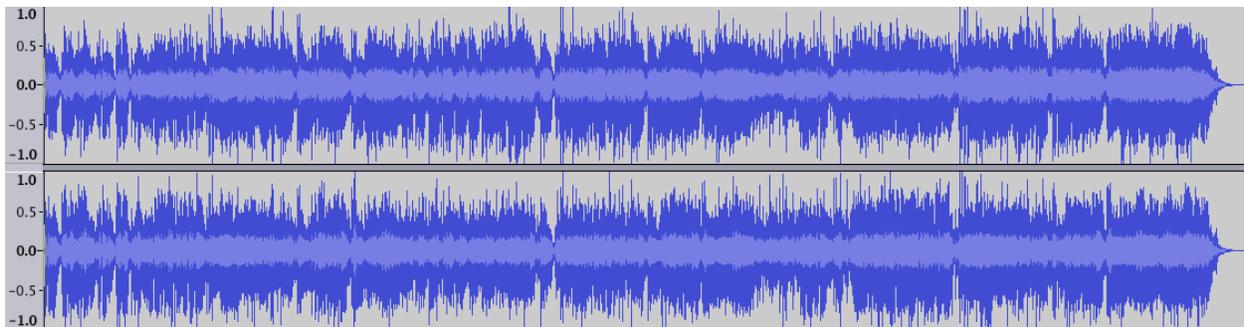
218. Tawa, *The Way to Tin Pan Alley*, 16.

219. Biddle, “The Songsong of Undead Labor,” 128-32. See specifically pg. 129.

**Figure 3.2a: Weezer, “Butterfly” (1996)**



**Figure 3.2b: Mayday Parade, “Miserable at Best” (2007)**



\*\* Each example shows the variability of the overall dynamics

Robert Walser posits that intense dynamics have the ability to dissolve boundaries.<sup>220</sup> Thus, the power that is normatively ascribed to loud dynamics in rock can be contested, which defers the polarized norm. Judith Kegan Gardiner suggests, “the power maintained by a hegemonic masculinity attributed chiefly to privileged white heterosexual men can be effectively unsettled by the representation of alternative masculinities...”<sup>221</sup> However, as Bruce Baugh argues, volume can be used as a vehicle for expression.<sup>222</sup> This alternative form manifests in emo as synergistic masculinity and can aptly be considered *empowerment* that is founded on

---

220. Walser, *Running with the Devil*, 45.

221. Judith Kegan Gardiner, “Introduction,” in *Masculinity Studies and Feminist Theory: New Directions* (New York: Columbia University Press, 2002), 13.

222. Bruce Baugh, “Prolegomena to Any Aesthetics of Rock Music,” *The Journal of Aesthetics and Art Criticism* 51, no. 1 (Winter 1993): 28.

dialogism, rather than a display *of* power or a lack of it—though at times these norms can also be heard.

George Lipsitz points out that “[d]ialogical criticism eschews formalism by finding meaning not in forms themselves, but in how forms are put into play at any given moment to re-articulate or dis-articulate dominant ideology.”<sup>223</sup> If we consider these “forms” in terms of musical dynamics then, it is not that dynamics themselves are uncharacteristic. Rather, it is the meaning ascribed to dynamics that affords the possibility to dis-articulate their common associations (loudness as hegemonic and softness and subordinate). Thus, when Metzger aptly notes that the musical syntax of power ballads “climb up from relatively quiet, introspective openings through a series of expressive plateaus, each more intense than the last,”<sup>224</sup> this is only half of the battle in the cultural signification of masculinity. In emo, a range of dynamics has been conflated with a wider range of emotions.<sup>225</sup> This provides grounding for a discourse of synergistic masculinity, as heard in the dynamics of emo.

### *Dialogical Gestures: Dynamics and Synergistic Masculinity*

Underoath’s “Some Will Seek Forgiveness, Others Escape” (2004) provides a striking example of synergistic masculinity through dialogical gestures in the dynamics of the musical syntax. The song’s lyrics focus on finding one’s strength through God. The song can be thought of as existing in two parts: *first*, softer volumes that occupy the verses, pre-choruses, choruses and bridge, which are themselves performed predominantly by head tone and falsetto vocalities that

---

223. Lipsitz, *Time Passages*, 102.

224. Metzger, “The Power Ballad,” 439.

225. Anastasi, “Adolescent Boy’s Use of Emo,” 313.

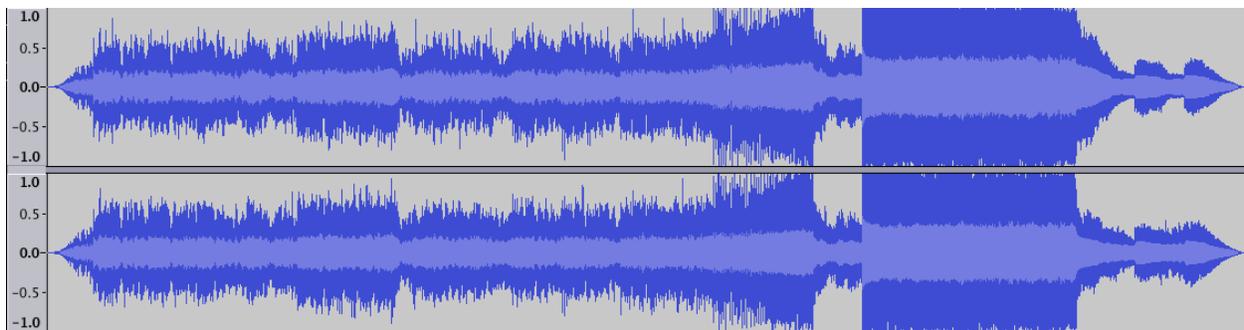
suggest subordinate masculinity (0:00-2:54); and *second*, louder volumes in the outro where the lyrics are both screamed and produced using the head vocality by the two singers (2:55-4:18).

The verses in the first part of the song create a sense of incompleteness while the choruses might be interpreted as a response from God as lead singer Aaron Gillespie sings, “Hey unfaithful I will teach you/ To be stronger, to be stronger/ Hey ungraceful I will teach you/ To forgive one another.” The song crescendos from silence with an electronically produced four-note phrase, which is overtaken by a lightly played electric guitar accompanied by an acoustic guitar playing a simple three-chord rhythm: in D major, V-I-IV. The extensional rhythm is mostly stable, moving in fourths (from a-d and from d-g) followed by a leap of a second (from g-a). However, the chords themselves are marked by generating intensional dissonance, which places masculinity in a synergistic state as lead singer Aaron Gillespie sings, “I heard a voice through the dischord/ Of a deluge of passers-by/ I saw one gaze frozen in time/ Watching me passing by.”

The dynamic level created in the first verse is maintained throughout the following pre-choruses and choruses. As the bridge begins, the overall volume remains; yet, there is a shift in the timbral quality to the distorted rhythm of an electric guitar. This juxtaposes the falsetto and head vocalities as Gillespie, now accompanied by Aaron Marsh sing, “Hey, unfaithful, I will teach you/ To be stronger, to be stronger/ Hey, unloving/ I will love you/ I will love you/ I will love you.” The voice has the comforting sound of reassurance, which contradicts the distorted and increasing volume of the guitar. However, the musical syntax becomes marked as the distorted rhythm guitar is abandoned, leaving Gillespie singing, “And Jesus... I’m ready to come home,” with a simple A-E-F# movement beneath a pedal on D that creates a sense of instability moving from a perfect fifth (d-a), to a second (d-e), to a third (d-f#).

As Gillespie sings “home” there is a full shift in dynamics, which creates a dialogical response to the first part of the song (Figure 3.3). Both lead and rhythm guitars, bass, and drums become more intense while vocals are both screamed and sung with a head-produced vocality. The rhythm guitar uses a four-chord progression from I-IV-vi-V that generates a sense of extensional instability moving a fourth (from d-g), a third (from g-b), a seventh (from b-a), and a fourth (from a-d). This is affected intensionally by a strong pedal on D that contributes to the overall variation of stability. In addition, the lead guitar offers a sense of stability that emphasizes root positions V-ii-iii, moving a fifth (from a-e), a second (from e-f#), and a third (from f#-a). The general sense of on-going stability is synchronic with the new sense of strength found within the lyrics.

**Figure 3.3: Underoath, “Some Will Seek Forgiveness, Others Escape” (2004)**



\*\* Amplitude showing shifts in dynamic levels

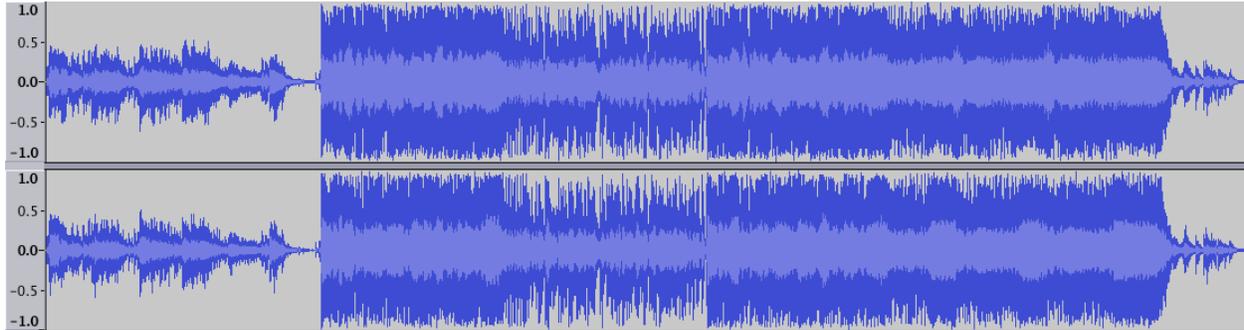
With synergy manifested in the interaction between music and text, it seems wrong to ascribe normative traits of aggression and anger to this song. We might best consider the sudden shift in dynamics as a dissolving boundary between hegemonic and subordinate norms of masculinity. Thus, what manifests is dialogism between the “aggressive-sounding” musical syntax in the second half of the song with the more passive-sounding syntax of the first part.

This, in itself, is emphasized by the incompleteness and sense of directionless wandering of the lyrics from the first part of the song, which is contrasted by the element of completeness of the lyrics in the second part.

A similar manifestation of synergistic masculinity occurs in The Early November's "That's Not Your Real Name" (2013) between the first verse and the first chorus where we hear an abrupt change in dynamics, which is maintained for the duration of the song (Figure 3.4). The song's lyrics fixate on the mundaneness of everyday life. In D major, the song is strummed lightly on a lone acoustic guitar, which suggests privatized isolation. The extensional development of the root position of each chord (I-iii-vi-V-IV) is relatively stable, moving a third (from d-f#) and a fourth (from f#-b) before moving in seconds (from b-a, from a-g, and from g-a). In addition to extensional stability, each chord is intensionally consonant with the most dissonant interval being a sixth that occurs in the A major chord between a c#5 and a5.

Enders modulates between modal- and head-produced timbres as he sings in a *laissez-faire* manner, "Slow down, fade out/ It's almost a pattern for me/ Laid down mistakes out/ They're all just like motions to me." The lyrics and their method of delivery create a sense of defeat that contrasts with the masculinized stability of the musical syntax. The almost lethargic, soft-playing style he uses reinforces the defeated tone of the lyrics. Thus, what manifests in the first verse is a largely subordinate masculinity.

**Figure 3.4: The Early November, “That’s Not Your Real Name” (2012)**



\*\* Amplitude showing shifts in dynamic levels

Following the chorus, Enders proceeds into the pre-chorus, alternating between G and A as he sings, “Yeah, I could be wrong.” This creates an element of hopefulness in contrast with the increased sense of lethargy and further decrease of dynamics. A whole-note rest marks the dialogical response between the chorus and the verse. When the chorus begins, the music and vocal dynamics undergo a significant shift. The chord progression used in the first verse is reintroduced, bringing along with it its sense of stability. However, in the chorus Enders plays aggressively with increased tempo, which creates a sense of urgency. This contributes significantly to the dynamic shift and is further emphasized by Enders’ screaming vocality: “Wake up. You’re faking/ I know that you’re lying awake/ Break off, shake down/ I’m tired of obeying the brain.” Dynamically, the chorus creates dialogism with the first verse. However, the sense of defeat still lingers in the lyrics, depicting Enders’ singing persona as trapped by the mundaneness of the everyday life he seeks to escape. Thus, we can consider the screaming not in terms of Enders engaging with the social restrictions ascribed by discursive authority as Shepherd suggests; rather, the screaming point can be interpreted as emphasizing the overall increase in dynamics as a synergistic masculine response to those social mediators of masculinity.

## **Conclusion**

In emo, simultaneous sounding intervals and dynamic properties of the musical syntax work to dissolve the boundaries ascribed to masculinities. The result is a conflation of these normative poles of masculinity into a synergized space. A cultural analysis of music must go beyond those properties intrinsic to the composition. They must, as Shepherd and Wicke argue, account for properties extrinsic to it. In this chapter we heard how lyrics and the musical syntax are involved in the signification of synergistic masculinity. However, we cannot forget that music, particularly popular music, is widely produced in conjunction with music videos—the topic examined in the next chapter.

## Chapter 4

### Spaces and Gazes: The Performative Masculine Body in Emo Music Video

*one has 'got rid of the peasant' and given  
him 'the air of a soldier.'*<sup>226</sup>  
– Michel Foucault

Michel Foucault argues that bodies are not static entities; rather, they are affected by systems of power. For Foucault, docile bodies are those that are “subjected, used, transformed, and improved” for small-scale models of power.<sup>227</sup> From a Foucauldian perspective, in patriarchal societies, discourse hierarchically organizes hegemonic masculinity over subordinate masculinity.<sup>228</sup> By understanding the relationship between systems of power and their effect on the body, we can observe how synergistic masculinity is enacted by that body in emo video. This is productive in the sense that in emo we see and hear a synergistic masculinity that democratizes the relationship between masculinities, rather than hierarchically organizing them as a means of oppressive subjectification.

In the previous two chapters I showed how synergistic masculinity is manifested in the lyrics, vocality, and musical syntax. However, to gain a comprehensive understanding of the synergism in emo, it is crucial to explore the masculine bodies and the spaces they occupy in video. Kramer suggests, “[b]y exploring the recognition that most music is actually produced in alliance with the imagetext, and that all music can be adapted for mixed-media use, it becomes possible to recast the whole question of musical meaning.”<sup>229</sup> Paolo Peverini refers to the

---

226. Foucault, *Discipline and Punish*, 135.

227. Rabinow, *The Foucault Reader*, 180.

228. Connell, *Masculinities*, 49-50.

229. Kramer, *Musical Meaning*, 147.

symbiosis of music and image as the *audio-visual* level of music video analysis: “the place where sounds and images get in touch with each other.”<sup>230</sup> This chapter explores this relationship, identifying the synergistic masculine body in its performative capacity as it negotiates between subordinate and hegemonic masculine acts in and across private and public spaces. This analysis draws on Judith Butler’s theory of performativity and Lawrence Kramer’s theory of the imagetext-music relationship, and culminates in a case study using Taking Back Sunday’s “MakeDamnSure” (2006).<sup>231</sup>

### ***Imagetext: The Relationship Between Images and Music***

How can Foucault’s ideas about the body and power be applied to emo music video? Raymond Williams offers a starting point for making this connection. He observes that what we see in televisual images is what is being *made to be seen*.<sup>232</sup> Thus, what we see in images is perceived to be an isomorphic representation of gender. Kramer suggests, “[b]y exploring the recognition that most music is actually produced in alliance with the imagetext, and that all music can be

---

230. Peverini, “The Aesthetics of Music Videos,” 140.

231. Of course, music video production is comprised of a complex amalgam of people and processes. Carol Vernallis argues that in music video, what is “being made to be seen” is largely influenced by “forces of capital, vertical corporate structures, and a somewhat unengaged public create huge restraints on the medium.” That is, what is seen becomes a viewer’s expectation and perpetuates the performative acts of gender that circulate in mainstream media. These are filtered into culture through a number of personnel that are involved in music video making: record company executives, managers, directors, actors, the stars themselves, as well as the entirety of production and post-production crews. In music video, then, we do not necessarily see reality. Rather, we observe an interpretation of reality that is founded largely upon an infrastructure that commodifies music video, making it an advertizing tool of Western capitalism. However, given their complex organization and the emergence of new and alternative masculinities, music videos are capable of signifying cultural stereotypes, and we can gain access to them by analyzing their music, lyrics, and images.

232. Raymond Williams, “Means of Communication as Means of Production,” in *Culture and Materialism* (New York: Verso, 2006), 60-61. Norma Coates has suggested that the impact of television on rock and roll during the 50s impacted later discussions that inscribed normative masculinity into rock culture, and that these norms were reiterated and reinforced through television programs and representational, industrial, and economic practices in the 50s. She continues, suggesting that masculinity was not immanent during this (or any) period and its discourses circulated around the concept of authenticity, which was corrupted by its appearance on television, a feminized medium. As a result, rock was *watered down* this infrastructural network because it was more potent and dangerous on television. See Coates, “Elvis From the Waist Up and Other Myths,” 226-51.

adapted for mixed-media use, it becomes possible to recast the whole question of musical meaning.”<sup>233</sup> Mixing medias facilitates the crossing of boundaries between what separates imagetext and music. For Kramer, crossing boundaries is a consequential act.<sup>234</sup> This is not necessarily a negative interpretation; rather, as noted above, the *consequence* can deepen the entire interpretation of musical meaning.

In popular music, the image is as significant as the text and music. The relationship between them is imperative for a deeper level of understanding emo. Christophe Jacke claims, “we still need images to go with the sounds in order to create a comprehensive sound image in pop music in the truest sense of the phrase.”<sup>235</sup> Thus, the assessment of emo image must be taken into account.

### **Performativity and Performance**

In many music videos, “the bodies of the figures are often the first element to engage us.”<sup>236</sup> Thus, they mark an intelligible starting point for the interpretation of the performative acts of synergistic masculinity in emo. Of course, the indication of “the performative” suggests that there are cultural authorities that predetermine our acts in performance. That said, a clear distinction should be made between performance and performativity, as they exist in emo video.

Chris Brickell contends, “[w]hile the term *performance* implies enactment or doing, *performativity* refers to the constitution of regulatory notions and their effects.”<sup>237</sup> Indeed, Judith

---

233. Kramer, *Musical Meaning*, 147.

234. *Ibid.*, 177.

235. Christoph Jacke, “Who Cares about the Music in Music Videos? Toward a Multiperspectival Pop Culture Study of Music Videos,” in *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, ed. Henry Keazor and Thorsten Wübbena (Bielefeld: Transcript Verlag, 2010), 176.

236. Vernallis, *Experiencing Music Video*, 46.

237. Brickell, “Masculinities, Performativity, and Subversion,” 28.

Butler has made this distinction imperative, indicating that, whereas performance presupposes a preexisting subject, performativity contests the very notion of the subject.<sup>238</sup> For Butler, performativity is founded upon discursive politics, and is “tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts.”<sup>239</sup> To bring this into the realm of music video and the performance of masculinity, we do not see an ontological masculinity; rather, we see a set of performative acts that signify what we believe to represent masculinity in relation to culture.

Foucault argues, “[t]he classical age discovered the body as object and target of power.”<sup>240</sup> To some extent, bodies are disciplined in music video by means such as direction, lighting, editing, choreography, the camera, and music. If we accept that some discursive authority exists in contemporary society and that that discourse predetermines the performative acts of masculinity we see in video, then, what we see calls into question strict binary associations. However, what manifests in emo is a conflation of those binaries that shift and overlap categorical identification, “call[ing] into question the primacy of an univocal gender attribution.”<sup>241</sup>

These acts fall along a continuum of masculinity between hegemonic and subordinate poles. Brickell writes, “performativity usefully suggests that masculinities appear within language and society as effects of norms and power relations rather than pre-social biological essences.”<sup>242</sup> If these performative acts are constituted in the discursive authority of language and are socio-culturally grounded, the performative acts of synergistic masculinity in emo video must

---

238. For Butler’s full interview see “Gender as Performance: An Interview with Judith Butler,” *Radical Philosophy: A Journal of Socialist and Feminist Philosophy* 67 (Summer, 1994): 32-39.

239. Butler, *Gender Trouble*, 191.

240. Foucault, *Discipline and Punish*, 136.

241. Butler, *Gender Trouble*, 89.

242. Brickell, “Masculinities, Performativity, and Subversion,” 29.

exist in a cultural sphere that acknowledges that such masculine performances exist. In this sense, Butler's discursive power argument can be usefully applied to the signification of synergistic masculinity in emo video. In the imagetext, we see a conglomeration of hegemonic and subordinate performative acts ascribed to the "performance" of masculinities. In turn, this affects how we observe bodies, including ones that occupy particular spaces in music videos, which have gendered associations themselves.

### **Images of Masculinity in Music Video**

It is important to recall that the complex organization of music video does not necessitate a parallel music and image relationship. In fact, they oftentimes articulate very different stories, and they might also interact in counterpoint with each other. In some contemporary rock videos the camera distracts from the male body and masculinity more generally. This is grounded in an interpretation that there is a prevalent male gaze precedent that is directed toward women. As a result, masculine bodies are naturalized by "hiding" them under clothes and behind instruments to deflect the gaze away from their bodies and toward the feminine. These effects reinforce both dominant masculine bodies and passive female bodies, which is traditionally founded upon discursive, patriarchal authority.

In contrast, many current music videos depict subordinate masculinity as feminine-normative imagery, placing bodies against blank backdrops, in the domestic sphere, and in desolate or isolated outdoor spaces. This imagery places hegemonic masculinity in a vulnerable state, outside of its normative position. In the context of the cinematic screen, Steven Cohan and Ina Rae Hark argue, "[the] male image on the cinema screen is ... as significant a

representational stake as the female.”<sup>243</sup> This follows Steve Neale’s argument, which suggests that masculinity has not been explored in this way because it is seen as an ideal that is, at least, implicitly known.<sup>244</sup>

### **Public, Private, and Constructed No-Space**

Henri Lefebvre argues that society cannot change without changing its use of space.<sup>245</sup> Though Lefebvre writes from a traditionally Marxist position, his claim has ramifications beyond the modes of production in society. Indeed, the history of exteriors in music video can be read as a territorial claim where individuals seek to dominate over others.<sup>246</sup> Karen Tongson aptly identifies the similarities between emo and some of the politics of second-wave feminism such as the “critique of suburban repression and alienation.”<sup>247</sup> The study of masculinity has benefitted significantly from the efforts of this movement. It has made us aware that masculinity and what constitutes the masculine and maleness is largely affected by discursive authorities, which preserves *a* performative schema that seeks to maintain the gendered politics of a naturalized masculinity.

If, as Tongson suggests, emo critiques the politics of suburban strife, then this necessitates an analysis of both public and private significations of synergistic masculinity. Historically, these have been largely bifurcated masculine-public and feminine-private spaces. However, it is important to acknowledge that masculine-public has been the site of a particular

---

243. Steven Cohan and Ina Rae Hark, “Introduction,” in *Screening the Male: Exploring Masculinities in Hollywood Cinema* (New York: Routledge, [1993] 2002), 3.

244. Steve Neale, “Prologue: Masculinity as Spectacle—Reflection on Men and Mainstream Cinema,” in *Screening the Male: Exploring Masculinities in Hollywood Cinema*, ed. Steven Cohan and Ina Rae Hark (New York: Routledge, [1993] 2002), 19.

245. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Cambridge: Blackwell, 1991), 26, 59.

246. Vernallis, *Experiencing Music Video*, 87.

247. Tongson, “Tickle Me Emo,” 58.

and hegemonic masculinity, relegating those who do not conform to its norm to other, private spaces.<sup>248</sup> As Vernallis notes, “European American artists often invoke an anthemic quality by occupying space.”<sup>249</sup> In many rock music videos, musicians are placed across vast terrains, which suggest the “mobility of white male subjectivity.”<sup>250</sup> However, at the same time, these open spaces can negatively impact male performers, leaving them susceptible to environmental elements and exiling them from common assumptions of the public.<sup>251</sup> In contrast, the private/domestic sphere has been a common music video setting for women.<sup>252</sup> This same space has also been used to feminize male performers by disconnecting them from the public sphere.<sup>253</sup>

### *Emo In Public Space: Hegemonic Masculinity*

Traditionally, many rock videos draw on footage from live performances, which create both an asymmetric distribution of power between the band and the audience and nihilistic ideology.<sup>254</sup> Such examples can be found in videos like Billy Idol’s “Rebel Yell” (1985), Mötley Crüe’s “Wild Side” (1987), and Nirvana’s “Lithium” (1992) and contribute to the maintenance of hegemonic masculinity in rock musics (Figure 4.1 a-c). The performance venues are predominantly public spaces such as large arenas, stadiums, and clubs where musicians play to

---

248. In the context of sexuality, Eve Kosofsky Sedgwick argues that the heterosexual/homosexual binary is founded upon “an essentialism of object-choice [that] is far less easy to maintain, far more visibly incoherent, more visibly stressed and challenged at every point in the culture than any essentialism of gender” (34). She follows Foucault, arguing that repressive discourse regarded same-sex sexuality as the identity of a distinctive *minority* of people. She continues to stress that this dichotomy has existed alongside on another, and that this has led to an incompatibility, where homosexuality is a universal potential and a separatist model that is exclusive to a few individuals. The cultural ramification of this is observed in the social organization of subordinate masculinity where, as R.W. Connell indicates, gayness is the “repository of whatever is symbolically expelled from hegemonic masculinity” and that “gayness is easily assimilated to femininity ... [a]nd hence the ferocity of homophobic attacks” (78). See Sedgwick, *Epistemology of the Closet*.

249. Vernallis, *Experiencing Music Video*, 92.

250. Ibid.

251. Railton and Watson, *Music Video and the Politics of Representation*, 133-34.

252. Vernallis, *Experiencing Music Video*, 82.

253. Railton and Watson, *Music Video and the Politics of Representation*, 133.

254. Kaplin, *Rocking Around the Clock*, 60-61.

large, submissive audiences whose gestural acts oftentimes parallel the beat or rhythm of the music. This reaffirms the power of the group’s music and its ability to control bodily movements of the audience and the dominant position of the group in general.



**Figure 4.1 (a-c)** Still images from Billy Idol’s “Rebel Yell” (dir. Unknown, 1985), Mötley Crüe’s “Wild Side” (dir. Wayne Isham, 1987), and Nirvana’s “Lithium” (dir. Kevin Kerslake, 1992) all depicting the lead singer’s power relationship with the audience members.

In emo video, a common way of depicting bands is in re-performance settings. These videos differ from conventional rock videos in that they rarely draw from archived performance footage. While these performances are rendered artificial as suggested by Railton and Watson, the positioning of the band in relation to the audience recreates an asymmetric power distribution with the band elevated over the crowd. For example, Dashboard Confessional’s “Saints and Sailors” (2001), Taking Back Sunday’s “You’re so Last Summer” (2002), and Senses Fail’s “New Years Eve” (2010) are all filmed in a way that reinforces this hegemonic position through (re)performance (Figure 4.2a-c).

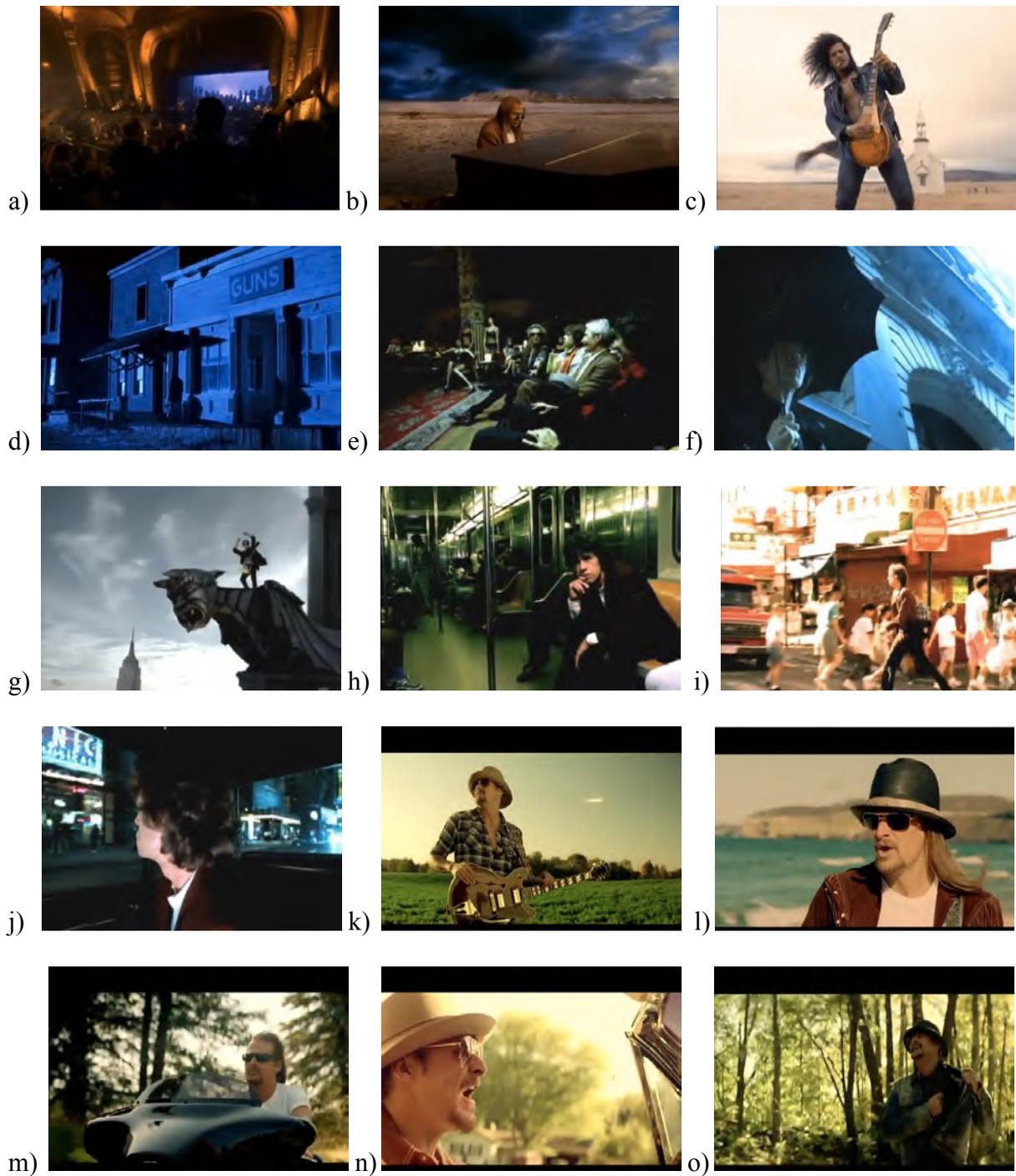


**Figure 4.2 (a-c)** Stills from Dashboard Confessional’s “Saints and Sailors” (dir. Michael Johnson, 2001), Taking Back Sunday’s “You’re so Last Summer” (dir. Unknown, 2002), and Senses Fail’s “New Years Eve” (dir. Lisa Brown, 2010) all depict the power position of hegemonic masculinity.

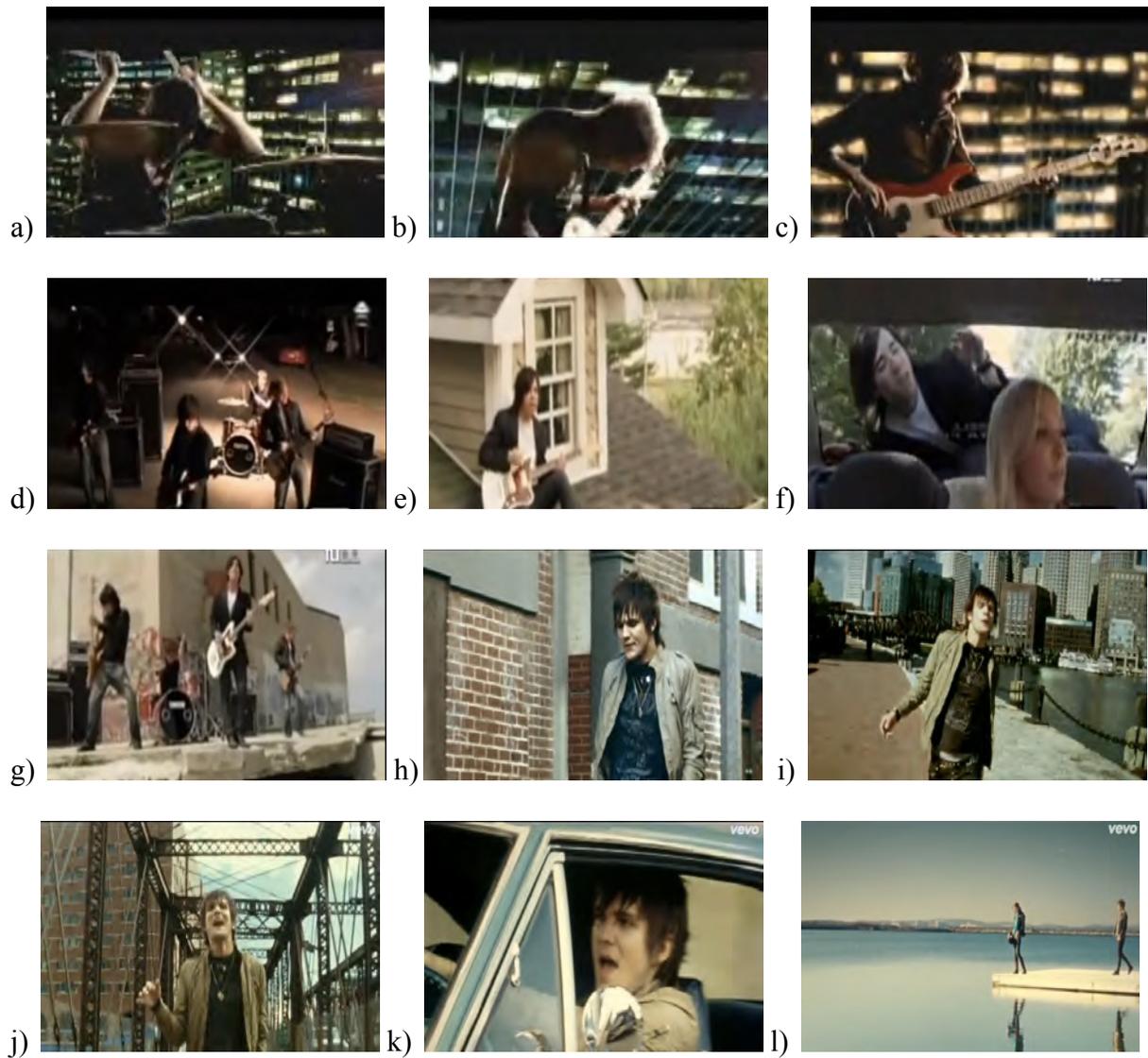
While re-performances can recreate an asymmetric distribution of power that contributes to the maintenance of hegemonic masculinity, the history of exteriors in music video can also be read as a territorial claim where some individuals seek to dominate over others.<sup>255</sup> In music video, traversing exterior space has historically signified the privilege and mobility of white male subjectivity.<sup>256</sup> For example, Guns ‘n’ Roses’ “November Rain” (1992), the Rolling Stones’ “Anybody Seen My Baby” (1997), and Kid Rock’s “Born Free,” (2010) all feature a mobile and masculine subject, which suggests that these environments are coded hegemonic (Figure 4.3a-o). This imagery is present in emo videos such as Matchbook Romance’s “My Eyes Burn” (2003), Armor For Sleep’s “The Truth About Heaven” (2005), and Boys Like Girls’ “Hero/Heroine” (2007) (Figure 4.4a-l). Each video features the mobility of hegemonic masculinity, which is communicated through the band member’s movement through public spaces from city streets and cityscapes to suburban lawns and beaches.

255. Vernallis, *Experiencing Music Video*, 87.

256. *Ibid.*, 92.



**Figure 4.3 (a-o)** Guns ‘n’ Roses’ “November Rain” (dir. Andy Morahan, 1992), the Rolling Stones’ “Anybody Seen My Baby” (dir. Samuel Bayer, 1997), and Kid Rock’s “Born Free” (dir. Unknown, 2010) all showing the mobility of hegemonic masculinity through various environments.



**Figure 4.4 (a-l)** Matchbook Romance’s “My Eyes Burn” (dir. Unknown, 2003), Armor For Sleep’s “The Truth About Heaven” (dir. Alan Ferguson, 2005), and Boys Like Girls’ “Hero/Heroine” (dirs. Chris Vaglio and Mark Serao, 2007) all feature the mobility of hegemonic masculinity in emo video.

*Emo In Public Space: Subordinate Masculinity*

Although mobility through the public domain contributes to the maintenance of hegemonic masculinity in emo video, desolate public space has signified the exclusion, isolation, and vulnerability of Othered masculinities. These positions are used to connote a sense of emotional

sincerity and feminize male performers.<sup>257</sup> Such examples can be found across rock and pop genres and in videos like Coldplay’s “Yellow” (2000), James Blunt’s “You’re Beautiful” (2005), and Three Doors Down’s “Landing in London” (2006) (Figure 4.5a-c). Each of these videos presents a subordinate masculinity by excluding band members from other people while in public places that are commonly occupied by groups of people—an open field near water, set of train tracks, and a beach respectively. These spaces function to emasculate the performers despite their free and purported mobility by playing on a sense of emotional sincerity.



**Figure 4.5 (a-c)** Coldplay’s “Yellow” (dirs. James and Alex, 2000), James Blunt’s “You’re Beautiful” (dir. Sam Brown, 2005), and Three Doors Down’s “Landing in London” (dir. Wayne Isham, 2006) all featuring the performers/band in isolated spaces to emphasize emotional sincerity and isolation.

This type of imagery abounds in emo video and places the performers in a position of subordinate masculinity by excluding them from normative, spatial concepts of masculinity. In addition, this type of imagery aims to restrict mobility and align masculine emotional sincerity with a feminine-normative act. Thus, a parallel is drawn between femininity and subordinate masculinity. For example, Thursday’s “War All the Time” (2003), Armor For Sleep’s “Car Underwater” (2005), and Funeral for a Friend’s “Streetcar” (2005) all place the band in public but isolated spaces, which articulate the repression and alienation of subordinate masculinities found in bourgeois society—a liminal space outside a city, isolated atop a building, or the empty

---

257. Railton and Watson, *Music Videos and the Politics of Representation*, 133.

spaces of a school (Figure 4.6a-c). The immobility of the band members in these spaces rearticulates the politics of isolation found within both second-wave feminism and emo.



**Figure 4.6 (a-c)** Thursday's "War All the Time" (dir. Marc Klasfeld, 2003), Armor For Sleep's "Car Underwater" (dir. Shane Drake, 2005), and Funeral for a Friend's "Streetcar" (dir. Unknown, 2005) all depict the bands playing in isolated settings as a means of depicting the politics of isolation and subordinate masculinity.

Exclusion suggests that there is some omnipresent group from which one is excluded. Isolating band members in public spaces *is* a form of exclusion, however, we are aware that these public spaces will, at some point, past or future, be occupied by other people. In many emo videos, exclusion is pushed further toward isolation and vulnerability. These spaces are desolate areas such as forests, mental institutions, and in the midst of dangerous environmental phenomena. For example, these spaces can be found in Silverstein's "My Heroine" (2005), Anberlin's "Godspeed" (2006), and AFI's "Love Like Winter" (2006) (Figure 4.7a-c). In each of these videos the band or its individual members are isolated and made vulnerable, which reinforces their emasculated position from normative and hegemonic masculinity.

This breadth of the use of public space visualizes the polarities of masculinity. While public spaces can be territorialized through the dissemination of power over the audience and reflective of the mobility of masculinity, similar public spaces can cease the movement of masculinity rendering it isolated, vulnerable, and excluded. That public or publicized spaces can take on a duality of meaning suggests that this space is, in fact, a synergistic environment, which

extends to the performance of synergistic masculinity of a single subject in a public space. However, to discuss the gendering of space in emo video, the private sphere must also be discussed.



**Figure 4.7 (a-c)** Silverstein’s “My Heroine” (dir. Unknown, 2005), Anberlin’s “Godspeed” (dir. Unknown, 2006), and AFI’s “Love Like Winter” (dir. Mark Webb, 2006) all featuring the band members in desolate spaces, which reinforce subordinate masculinity.

### *Emo In Private Space*

Music video is largely affected by the performer’s status.<sup>258</sup> Given emo’s relationship to bourgeois adolescence, a vast number of videos take place in private environments like the family home, a signifier of domesticity such as in the Starting Line’s “Three’s a Charm” (2001), Senses Fail’s “Bloody Romance” (2002), and Amber Pacific’s “Fall Back Into My Life” (2007) (Figure 4.8a-c). Historically in music video, women are commonly depicted in this space such as in Jessica Simpson’s “With You” (2003), Hilary Duff’s “Wake Up” (2005), and Christina Aguilera’s “You Lost Me” (2010). However, like women, many male emo performers are cast in this environment. Similar to isolated public spaces, the interiority of the family home serves to subordinate, isolate, and cut the masculine performer off from the public domain. This recalls Tongson’s assertion that emo performers confront the same politics of suburban repression that many second-wave feminists protested against. However, Tongson offers a somewhat scathing

---

258. Vernallis, *Experiencing Music Video*, 80.

view of emo's deeply personal attempt at critiquing suburban repression as compared to second-wave feminists, saying that male emo performers wallow in the "spatial claustrophobia of the suburbs," where as second-wave feminists sought to leave them.<sup>259</sup>



**Figure 4. 8 (a-c)** The Starting Line's "Three's a Charm" (dir. Unknown, 2001), Senses Fail's "Bloody Romance" (dir. Unknown, 2002), and Amber Pacific's "Fall Back Into My Life" (dir. Unknown, 2007) all featuring the band member performing in the family home, representing the spatial claustrophobia of the suburbs. **(d-f)** Jessica Simpson's "With You" (dir. Elliott Lester, 2003), Hilary Duff's "Wake Up" (dir. Mark Webb, 2005), and Christina Aguilera's "You Lost Me" (dir. Anthony Mandler, 2010) all depict the female performer within the domestic sphere.

Although Tongson aptly identifies some of the similarities between emo and second-wave feminist's political action against patriarchal discourse, which is visually depicted in the suburban locale of many videos, her identification of the restraints imposed upon masculinity through hegemonic discourse are less obvious. We can observe, through the placement of emo performers in the domestic sphere, a limited mobility and a cultural signification of subordinate masculinity. In doing so, this reinforces a masculine dichotomy where hegemonic masculinity exists beyond the confines of the family home. This is visualized in videos such as Secret and

259. Tongson, "Tickle me Emo," 60.

Whisper's "XOXOXO" (2008), Underoath's "In Division" (2010), and Emery's "The Cheval Glass" (2011), in which the band members are performing exclusively in the private space of the family home without clear cuts to other public areas (Figure 4.9a-c).



**Figure 4.9 (a-c)** Secret and Whisper's "XOXOXO" (dir. Unknown, 2008), Underoath's "In Division" (dir. Jimmy Myers, 2010), and Emery's "The Cheval Glass" (dir. Unknown, 2011) all featuring videos within the private space of the family home.

Disconnecting the performers from the public realm reinforces the boundaries that separate public and private masculinities.<sup>260</sup> While we have seen how the family home is iconic of the private space, other interiorized spaces are symbolic of the home such as an abandoned warehouse in the Spill Canvas' "Saved" (2008) and the Used's "Cry" (2014), and a wind tunnel in Taking Back Sunday's "MakeDamnSure" (2006) (Figure 4.10a-c). Each of these spaces signifies the exclusion and isolation of suburban domestic repression and subordinate masculinity. What is more, these spaces serve to restrict the mobility of the performers, which suggests that what lies beyond the walls of the warehouses and wind tunnel do not belong to them, thereby critiquing the isolation imposed upon them through hegemonic masculinity.

---

260. Railton and Watson, *Music Video and the Politics of Representation*, 133.



**Figure 4.10 (a-c)** The Spill Canvas’ “Saved” (dir. Unknown, 2007), the Used’s “Cry” (dir. Gus Black, 2014), and Taking Back Sunday’s “MakeDamnSure” (dir. Marc Klasfeld, 2006) all featuring the band members isolation and restricting their mobility as a means of subordinating masculinity.

This articulation of space is also visualized through combinations of public and private imagery. In re-performance settings that take place in domesticized spaces there are often cuts to more public and masculine normative spaces. For example, both My Chemical Romance’s “I’m Not Okay (I Promise)” (2005) and Armor For Sleep’s “Hold the Door” (2008) place the bands in domesticated spaces but make frequent cuts to scenes beyond the performance areas, a loft apartment and a suburban garage respectively (Figure 4.11a-c). Though the performers are mobile in the sense that they physically move through public space, the public dissemination of music and the power dynamic usually present in hegemonic masculinity are absent, which implies a subordinate masculine position.

This articulation of space is also visualized through combinations of public and private imagery. In re-performance settings that take place in domesticized spaces there are often cuts to more public and masculine normative spaces. For example, both My Chemical Romance’s “I’m Not Okay (I Promise)” (2005) and Armor For Sleep’s “Hold the Door” (2008) place the bands in domesticated spaces but make frequent cuts to scenes beyond the performance areas, a loft apartment and a suburban garage respectively (Figure 4.11a-c). Though the performers are mobile in the sense that they physically move through public space, the public dissemination of music and the power dynamic usually present in hegemonic masculinity are

absent, which implies a subordinate masculine position. In “Hold the Door” (2008) this is visualized as Ben Jorgensen’s gaze at the woman is denied when his television changes to black and white static, which connotes his inability to hold a hegemonic position. “I’m Not Okay” visualizes the hierarchical and social organization of masculinity, which is depicted as each of the band members are harassed by other male adolescents when not in the domesticized performance space.



**Figure 4.11 (a-c)** My Chemical Romance’s “I’m Not Okay (I Promise)” (dir. Mark Webb, 2005) and Armor For Sleep’s “Hold the Door for Me” (dir. Tue Walin Storm, 2008) each featuring the restrictions imposed upon the band members, which negates the ability to perform across public spaces and thus access to hegemonic masculinity.

Using private space to isolate and immobilize signifies the hierarchical organization of hegemonic masculinity over subordinate masculinity. This space works to both emasculate and feminize the performer and limits access to power and mobility. This is most clearly visualized in Jimmy Eat World’s video for “Sweetness” (2002). The video begins with an exterior shot of a family home before we are shown the band performing and recording in one of the member’s bedrooms (Figure 4.12a-b). These first images suggest the overall isolation of the band and anchor them to the private sphere for the duration of the video. As the song develops, the walls of the bedroom display projections about the band as they perform. The walls change between abstract images compiled of trees and hydro poles, a stadium rock concert, a club, and a recording studio (Figure 4.12c-f). Though the imagery projected on the walls suggests movement

to and through these spaces, the band remains anchored to the bedroom setting, which is depicted visually through the static nature of the bedroom furniture. The band members do not have the privilege of mobility and power, thus communicating a sense of exclusion and isolation that leaves them vulnerable to the public spaces that lie beyond the transformational walls. In addition, the video reinforces the social organization of hegemonic over subordinate masculinity, which is represented by the father's scornful glance toward the bedroom and as the band is shown playing in front of him (Figure 4.12g-i). We are reminded of the father figure's power to contain the subordinate band members at the conclusion of the video when the walls transform back to the bedroom space, reminding the viewer that the band never left their home and their experiences in the public spaces were imagined.





**Figure 4.12 (a-i)** Jimmy Eat World’s “Sweetness” (dir. Unknown, 2001) stills of the band’s house, the band playing across a number of spaces, to the authority of the father figure, and back to the bedroom—note how although the walls change, the bedroom furniture remains static, signifying that the band is not actually moving through space, they are restricted and subordinated.

### *Emo and Constructed No-Space*

We have seen that emo video traverses public and private spaces, visualizing both hegemonic and subordinate masculinities. In these spaces the concepts of subordinate and hegemonic masculinity are both reinforced and synergized. Another space that the imagetext articulates is what I call a *constructed no-space*. This is *constructed* in the sense that the viewer is aware of watching a video through camera shots and other video production equipment. But, the blank or abstract imagery on the screens that form the backdrop of the video create a *no-space* with no clear cultural signification—we see neither public nor private spaces. This is a common technique used to isolate women in music video.<sup>261</sup> These no-spaces draw all attention to performers’ bodily movements. In the context of emo, no-spaces can signify alienation and suburban and social repression, or they can be a transcendent space where public and private do not exist. This does not suggest that public and private do not exist in reality; rather, these realities become imaginary constructions capable of any number of cultural significations in relation to gender. Examples can be found in Taking Back Sunday’s “This Photograph is Proof (I Know you Know)” (2004), Before their Eyes’ “Sing to Me” (2010), and Silverstein’s

<sup>261</sup> Vernallis, *Experiencing Music Video*, 82.

“Massachusetts” (2013) (Figure 4.13a-c). Each video places the band members in front of large, blank screens and encourages the viewer to focus on the re-performance, which dissolves the boundaries between subordinate masculine isolation and hegemonic masculine spectacle.



**Figure 4.13 (a-c)** Taking Back Sunday’s “This Photograph is Proof (I Know You Know)” (dir. Tom DeLonge, 2004), Before Their Eyes’ “Sing to Me” (dir. Unknown, 2010), and Silverstein’s “Massachusetts” (dir. Josh Warburton, 2013) all feature the band members against blank scenes, which is commonly used to isolate women. In addition, the images show off a spectacle of hegemonic masculine performance, conflating subordinate and hegemonic masculinities.

In these videos, bands are mobile and immobile, powerful and powerless, public and private. In contrast to videos that have clear demarcations between public and private spaces and their signification of the masculinity associated with them, no-space videos deny the hegemonic-subordinate binary by dissolving any obvious cultural signification of spatial use. However, like their public and private visual counterparts, the bodies of the performers are still on display. The use of the body and its performative acts of subordinate and hegemonic masculinities undergoes a synergy in emo video, particularly when we take into account the various spaces depicted. In emo video, the performative acts that maintain subordinate constructions fixate on the body as a communicative site for internal emotional states through the *gaze* and feminine-normative bodily gestures. In contrast, hegemonic masculinity is signified through the use of musical instruments as bodies of power and depictions of violence.

## Performative Bodies in Music Video

On screen and in music video, the performer's body is malleable, capable of signifying the performative acts that constitute "masculinity."<sup>262</sup> Fast indicates, "[a]ctions that are perceived as belonging to a feminine identity or actions that cannot be so unproblematically assigned to male or female identities can be written onto [the] 'male' body."<sup>263</sup> Indeed, bodies can undertake multiple identifications and blur the lines between gender significations in video.<sup>264</sup> Peverini argues that identity play is a largely popular practice and that recourse to multiple identities is capable of disseminating a performer's voice.<sup>265</sup> This also dissolves the boundaries that separate hegemonic and subordinate performative acts of masculinity. It can be inferred from this that historically, as much as culturally, the performative acts of genders that have been read onto the male body are relativistic. Following Butler then, who argues that the performative acts of gender preexist the subject, men who perform feminine-normative acts are perceived to be subordinate to those men whose performative acts are perceived to be hegemonic.

### *Instruments as Bodies of Hegemonic Masculinity*

In song, hegemonic masculinity is constructed around concepts of dominance, power, and aggressive sexuality. Indeed, as Whiteley identifies, these characteristics also find their way into visual iconography.<sup>266</sup> Oftentimes, male bodies are afforded authority and control by abstracting masculinity from the body and repositioning it within a set of performative acts that come to

---

262. Peverini, "The Aesthetics of Music Videos: An Open Debate," 137.

263. Fast, *In the Houses of the Holy*, 186.

264. Kaplin, *Rocking Around the Clock*, 90.

265. Peverini, "The aesthetics of Music Videos," 144.

266. Whiteley, "Little Red Rooster," 74.

stand in for that body.<sup>267</sup> Playing an instrument is a performative act that carries the possibility of gender signification. In many rock videos this is achieved by fragmenting the body to highlight instrumentation through close-ups of guitar playing, drumming, and singing. Mavis Bayton shows that playing electric guitar is strongly coded as masculine through its relation to technology, as a phallic extension of the body, and a general sense of phallic power.<sup>268</sup> In addition, the concept of a guitar virtuoso tends to be largely masculine and focuses on the instrumentalist's precision, speed, and technical ability.<sup>269</sup> This is typically signified in music video through close-ups of instrumentation during solos such as in Van Halen's "Jump" (1983), Guns 'n' Roses' "Sweet Child O' Mine" (1987), and AC/DC's "Thunderstruck" (1990) (Figure 4.14a-c). Each of these videos features close-up images of guitarists to showcase the power and authority of the instrumentalists, and more generally the group as a whole.



**Figure 4.14 (a-c)** Van Halen's "Jump" (dir. David Lee Roth, 1983), Guns 'n' Roses' "Sweet Child O' Mine" (dir. Unknown, 1987), and AC/DC's "Thunderstruck" (dir. Unknown, 1990) featuring close-ups of Eddie Van Halen, Slash, and Angus Young showcasing their instrument virtuosity as a signifier of their power.

267. Railton and Watson, *Music Video and the Politics of Representation*, 132.

268. Mavis Bayton, "Women and the Electric Guitar," 42-43.

269. For example, Steve Waksman summarizes this overall mastery by discussing Eddie Van Halen's guitar playing as a "facility with the technique of two-handed tapping, using the index finger for his right hand to fret notes along with the more customary fingers to the left to produce rapidly ascending succession of arpeggios within which the harmonic centre was continually displaced and relocated. Punctuated by tremolo bar-induced growls, staccato picking, and delivered with a reverb-soaked, heavy crunch of distortion." See Steve Waksman, "California Noise: Tinkering with Hardcore and Heavy Metal in Southern California," *Social Studies of Science* 34, no. 5 (October 2004): 681-82.

In contrast, many punk and hardcore bands that emerged toward the end of the 70s revolted against such mastery, rather, choosing to strip-down the instrumentation and skill to almost minimalist degrees, focusing on the aesthetic of do-it-yourself (DIY). The focus on instrumentation as a stand in for the body are less frequent in most punk music videos, however, this imagery is present and functions in much the same way to signify hegemonic masculinity. For example, the Sex Pistols’ “God Save the Queen” (1977), Rancid’s “Fall Back Down” (2003), and Blink 182’s “Wishing Well” (2011) all feature close-ups on the instruments, repositioning hegemonic masculinity onto the instrument as a means of disseminating phallic power (Figure 4.15a-c).



**Figure 4.15 (a-c)** The Sex Pistols’ “God Save the Queen” (dir. Julien Temple, 1977), Rancid’s “Fall Back Down” (dir. Unknown, 2003), and Blink 182’s “Wishing Well” (dir. Haven Lamoureux, 2011) all feature close-ups of guitarists as a means of disseminating hegemonic power.

Of course, the idea of instrument virtuosity in popular musics cannot simply be compared to “high” concepts of virtuosity. Robert Walser suggests, “[a]ttempts to legitimate popular culture by applying the standards of ‘high’ culture are not uncommon, and they are rightly condemned as wrongheaded and counterproductive by those who see such friends of ‘low’ culture as too willing to cede the high ground.”<sup>270</sup> In any case, the camera cuts and edits that fixate on instrumentation in music video are conflated with control, and act as metaphors for “control of

270. Walser, *Running with the Devil*, 58.

the world itself.”<sup>271</sup> Emo video departs from its punk and hardcore predecessors and visualizes instrumentation in much the same way as many early rock videos. Though the technicality of the performers is more akin to punk and hardcore, such examples are found in Hawthorne Heights’ “Pens and Needles” (2006), My Chemical Romance’s “I Don’t Love You” (2007), and Silverstein’s “Massachusetts” (2013) and typically appear in the bridge sections of the songs—though not exclusively (Figure 4.16a-c). In each of these examples we are shown close-ups of the performers. Their instruments become signifiers of their masculine prowess, control, and power by de-sexing the body and repositioning their authority through their instruments. In “Pens and Needles” we see guitarist Micah Carli violently playing and throwing his guitar around his body between riffs, which elucidates his virility. In “Massachusetts,” Josh Bradford is visualized during a long pick scrape up the neck of his guitar, which carries the masturbatory essence of phallic power. And, in “I Don’t Love You” Ray Toro is featured while soloing, which serves to communicate both his technical aptitude and transitively his power and authority.



**Figure 4.16 (a-c)** Hawthorne Heights’ “Pens and Needles” (dir. Dale Resteghini, 2006), My Chemical Romance’s “I Don’t Love You,” (dir. Marc Webb, 2007), and Silverstein’s “Massachusetts” (dir. Josh Warburton, 2013) all feature close-ups of guitarists as a means of performing hegemonic power.

The performative act of using instrumentation as a signifier of hegemonic masculinity naturalizes its position and diverts the viewer’s gaze away from the male body. Although in each

271. Railton and Watson, *Music Video and the Politics of Representation*, 132.

of the above examples bodies are responsible for sounding the instruments, the gaze is repositioned away from the performer's bodies and onto the use of instrumentation. The repetitiveness of these acts preexist the subject and come to stand for how hegemonic masculinity is represented in rock video. In emo we find these images (not in their traditional form) as a reconfiguration of the performative codes of punk music. Here, the instrument itself becomes a stand-in for hegemonic masculinity, and ostentatious solos are less frequent.

### *Violence and Hegemonic Masculinity*

The “doing” (in Butler’s terms) of hegemonic masculinity also involves violence. Many emo videos draw on visual conventions found in hard rock and punk genres. Kaplin argues that these videos oftentimes rework Freud’s Oedipal complex in the form of nihilistic violence.<sup>272</sup> This is founded upon the male’s violent competition for the mother’s attention. From a Freudian perspective, this act is argued to be fundamental to the normal psychological development of men and the formation of a masculine gender.<sup>273</sup> Of course, there are limitations to these types of interpretations and Kaplin herself is guilty of this. For example, by arguing that many rock and punk videos engage in an Oedipal drama that nihilistically fixates on such violence, Kaplin *pathologizes* those men who do not conform to such masculine-normative psychological identity formation. However, this interpretation has had an impact on popular concepts of a dominant and normative performative act of hegemonic masculinity in rock-based musics. For example, in 1996 rock journalists Simon Reynolds and Joy Press wrote, “[t]he pressure of being masculine, of containing the ‘woman within’, demands some kind of explosive release.”<sup>274</sup>

---

272. Kaplin, *Rocking Around the Clock*, 92.

273. See Connell, *Masculinities*, 8-21 for his summary on the contribution of psychoanalytic approaches to the development of masculinity.

274. Reynold and Press, *The Sex Revolts*, 109.

Both Nancy Chodorow and Connell indicate that men engage in the vast majority of both individual and collective violence.<sup>275</sup> What is particularly important in Chodorow's account of violence and aggression is that men will more often act out toward others.<sup>276</sup> This is depicted in videos such as Thursday's "Cross Out the Eyes" (2003), My Chemical Romance's "The Ghost of You" (2004), and Silverstein's "Burning Hearts" (2011) (Figure 4.17a-c). While large-scale violent acts in these emo videos involving murder, war, and protest are oftentimes conflated with hegemonic acts of violence, in emo, violent performative acts are most often self-inflicted upon the group members' bodies. Band members recklessly throw their bodies around, hitting themselves, and even resort to suicide. Such examples are found in Taking Back Sunday's "MakeDamnSure" (2006), Senses Fail's "The Priest and the Matador" (2007), and the Used's "Cry" (2013) (Figure 4.17d-f).

Performative acts such as violence and instrumentation-as-power reinforce hegemonic masculinity by using visual iconography to create images of what constitutes "masculinity." The preponderance of this imagery articulates a false impression of manhood, which many men are socialized into believing are masculine. Here, we are reminded of Foucault's discourse of power. If we consider the body as a communicative medium where the performative acts of masculinity are imprinted, we see how these outmoded concepts of masculinity remain prevalent by perpetuating them in visual mediums such as music video. In emo, then, the ideologies that form this imagery remain consistent, which grants those compliant bodies access to the power of hegemonic masculinity, as well as the power to continue to disseminate that knowledge in order

---

275. Nancy J. Chodorow, "The Enemy Outside: Thoughts on the Psychodynamics of Extreme Violence with Special Attention to Men and Masculinity," in *Masculinity Studies and Feminist Theory: New Directions*, ed. Judith Kegan Gardiner (New York: Columbia University Press, 2002), 252. She adds that that such sweeping generalizations only take us so far because, of course, not all men are violent and aggressive and not all women are nonviolent and nonaggressive.

276. She also indicates that women oftentimes engage in self-mutilation or self-violence rather than large-scale acts. See Chodorow, "The Enemy Outside," 255.

to maintain its legitimacy by reinforcing a hegemonic/subordinate masculine polarity. However, given the frequency of this imagery in emo video there are an equal number of instances where the traditional concepts of subordinate masculinity are present, which are constructed in the imagetext by placing masculinity in a position to be gazed upon.



**Figure 4.17 (a-c)** Thursday’s “Cross Out the Eyes” (dir. Unknown, 2003), My Chemical Romance’s “The Ghost of You,” (dir. Marc Webb, 2004), and Silverstein’s “Burning Hearts” (dir. Unknown, 2011) all feature large-scale acts of violence (murder, war, and protest respectively). **(d-f)** Taking Back Sunday’s “MakeDamnSure” (dir. Marc Klasfeld, 2006), the Used’s “Cry” (dir. Gus Black, 2014), and Senses Fail’s “The Priest and the Matador” (dir. Daryl Goldberg, 2007) all feature smaller, self-inflicted, and feminized acts of violence.

### *Object of the Gaze and Subordinate Masculinity*

The initial concept of the gaze was developed by Laura Mulvey, who sought to understand the representation of women in film through the lenses of psychoanalysis and feminist perspectives on patriarchal ideology.<sup>277</sup> Music video theorists such as E. Ann Kaplin have taken up this perspective and argue, “[t]he cinematic gaze is largely a male gaze, relying on Freud’s twin mechanisms of voyeurism and fetishism as devices for the male spectator to avoid the threat that

277. See Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16, no. 3 (Autumn 1975): 6-18.

woman offers.”<sup>278</sup> This suggests that in video women and their bodies are passive objects of desire, whereas men are active subjects and active viewers. Mulvey describes this as a *to-be-looked-at-ness*, a “male gaze [that] projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact.”<sup>279</sup> This begs the question: *how does the gaze work in the signification of subordinate masculinity in emo video?*

The most common way that men are depicted in emo video is through the close-up. This isolates the singer and creates a sense of emotional “sincerity” such as in Dashboard Confessional’s “Screaming Infidelities” (2001), Matchbook Romance’s “My Eyes Burn, and “My Chemical Romance’s “I Don’t Love You” (2007) (Figure 4.18a-c). In each of these close-ups the camera fixated upon the singer. This cues the viewer to observe the idiosyncrasies of their facial expressions. In addition, each performer stares into the camera and toward the viewer to maximize intimacy and sincerity. This form of emotional connection lies beyond the traditional concepts of the socialization of hegemonic masculinity. What manifests as the performer stares blankly into the camera is a form of passivity, which is commonly viewed to be a feminine act.<sup>280</sup>

---

278. Kaplin, *Rocking Around the Clock*, 90.

279. Mulvey, “Visual Pleasure,” 9.

280. Emily W. Kane notes that many parents attempt to gender their young sons away from associations with femininity. See, Emily W. Kane, “No Way My Boys Are Going to Be Like That!”: Parents’ Responses to Children’s Gender Nonconformity,” in *Men’s Lives*, 8th ed., ed. Michael Kimmel and Michael Messner (Boston: Allyn & Bacon, 2010), 60. Michael Kimmel also indicates that at the “notion of anti-femininity lies at the heart of contemporary and historical constructions of manhood.” See Michael Kimmel, “Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity,” in *Research on Men and Masculinities Series: Theorizing masculinities*, ed. Harry Brod and Michael Kaufman (Thousand Oaks, CA: Sage Publications, Inc., 1994), 199.



**Figure 4.18 (a-c)** Dashboard Confessional’s “Screaming Infidelities” (dir. Maureen Egan and Matthew Barry, 2001), Matchbook Romance’s “My Eyes Burn” (dir. Jay Martin), and My Chemical Romance’s “I don’t Love You” (dir. Marc Webb, 2007) all feature close-ups of the lead singers gazing back at the viewer as a means of maximizing emotional sincerity.

While passivity connotes femininity, sexing and objectifying the male body also places it in a subordinate masculine position. Historically, femininity has been the objectified gender in film and music video. However, in emo video many male singers take on this position—they are gaze at, gazed upon, and their bodies are sexualized. In music video, across genres, it is uncharacteristic for the male body to be overtly sexualized in the same way that women’s bodies are presented. Men’s bodies are oftentimes fully clothed as women are scantily dressed, they are hidden behind instruments, and their bodies might have a graphic stand-in, all of which work to de-sexualize the male body and deflect the gaze away from men. Such examples are found in the Gorillaz “Clint Eastwood” (2001), Nelly’s “Tip Drill” (2003), and Kanye West’s “Heartless” (2008) (Figure 4.19a-c). Each of these videos serves to de-sexualize and de-gender the masculinity.



**Figure 4.19 (a-c)** The Gorillaz’ “Clint Eastwood” (dir. Jamie Hewlett, Pete Candeland, 2001), Nelly’s “Tip Drill” (dir. Unknown, 2003), and Kanye West’s “Heartless” (dir. Hype Williams, 2008) each naturalizing masculinity by eliminating women from the video, performing fully clothed next to scantily clad women, and using a graphic as a stand in for masculinity.

In emo video, it is the masculine body that is sexualized. The body is sexualized in emo through movement, gesture, and make-up to challenge the common sense of the masculine/feminine dichotomy. Vernallis argues, “dance is essential to music video because it teaches how the music is to be experienced in the body.”<sup>281</sup> *Dance* does not necessarily mean those highly choreographed movements found in many pop videos. Rather, in emo this refers largely to the lead singer’s movements and gestures. Sheila Whiteley argues that male performers, such as Mick Jagger, who challenge traditional ascriptions of gender, create a sense of “otherness” by dancing in a striptease-like way for the viewer.<sup>282</sup> The sexualized emphasis on the male body creates a sense of desire, what Mulvey would call a *to-be-looked-at-ness*. As men embrace this traditionally feminine-normative position, they take on a subordinate form of masculinity.

In My Chemical Romance’s “I’m not Okay (I Promise)” (2004) Gerard Way swings his hair seductively while maintaining eye contact with the camera, which recalls images of many contemporary female pop videos such as Jessica Simpson’s “Irresistible” (2001), the Pussycat Dolls’ “Don’t Cha” (2005), and Britney Spears’ “Work Bitch” (2013) (Figure 4.20a-f). In both

281. Vernallis, *Experiencing Music Video*, 71.

282. Whiteley, “Little Red Rooster,” 76.

“MakeDamnSure” and “I’m Not Okay” the singers move their bodies in traditionally feminine ways. Similarly, in Taking Back Sunday’s “MakeDamnSure” (2006) Adam Lazzara gestures in much the same way as Mick Jagger, appropriating acts that draw the viewer to stare at his body as he dances sensually, pulling on the collar of his shirt to expose bits of his upper torso, and exposing his lower abdomen (Figure 4.20g-i). Lazzara demonstrates corporeal awareness and teases the viewer to look at his body. In this sense, and in contrast with the instrumentation discussed above, male bodies that are gazed at present the performer in ways that do not perpetuate the construction of phallic power.<sup>283</sup>



---

283. Paul McDonald, “Feeling and Fun: Romance, Dance and the Performing Male Body in the Take That Videos,” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (New York: Routledge, 1997), 283.



**Figure 4.20 (a-i)** My Chemical Romance’s “I’m not Okay (I Promise)” (dir. Marc Webb, 2004) and Taking Back Sunday’s “MakeDamnSure” (dir. Marc Klasfeld, 2006) depict the masculine body as an object of to-be-looked-at-ness/ gazed upon. Jessica Simpson’s “Irresistible” (dir. Simon Brand, 2001), the Pussycat Dolls’ “Don’t Cha feat. Busta Rhymes” (2005), and Britney Spears’ “Work Bitch” (dir. Ben Mor, 2013) swing their hair seductively, which parallels Geared Way’s movements in “I’m Not Okay.”

In emo video we see how public and private spaces and hegemonic and subordinate performative acts of masculinity are both perpetuated and sublimated through systems of power and subordination. Emo simultaneously maintains the legitimacy of patriarchy and questions it. The final section of this chapter offers a case study that draws on all of the material discussed in this thesis to show how emo dissolves the perpetuated binary into synergistic masculinity.

### **Case Study: Taking Back Sunday, “MakeDamnSure” (2006)**

“MakeDamnSure” appears on Taking Back Sunday’s third studio album entitled *Louder Now* (2006), which received generally favourable reviews. *Blender* magazine raved that the band achieves “sheer emo relentlessness,”<sup>284</sup> while *Rolling Stone* rated “MakeDamnSure” the 52<sup>nd</sup> best song of 2006. “MakeDamnSure” is the band’s only song to make the *Billboard Hot 100*, where it peaked at 48.<sup>285</sup> The song also appears on Volition, Inc.’s *Saints Row 2* (2008) video game along with other mainstream emo groups such as the Used, My Chemical Romance, Paramore, and Panic! At the Disco.

284. Blender, “Louder Now—Taking Back Sunday,” *Metacritic*, May 2006, <http://www.metacritic.com/music/louder-now/taking-back-sunday/critic-reviews> (accessed February 18, 2014).

285. Billboard, “Chart History,” *Billboard Hot 100* n.d., <http://www.billboard.com/artist/277549/taking-back-sunday/chart> (accessed February 18, 2014).

*Intro: "MakeDamnSure"*

The topic premise of "MakeDamnSure" circulates around desire, infatuation, and possession. In the introduction Lazzara sings, "You've got this new head filled up with smoke/ I've got my veins all tangles close/ To the jukebox bars you frequent/ The safest place to hide." After a laboured breath that begins the song, Lazzara's voice is, for the most part, restricted to his throat with infrequent recourse to a slightly modal tone. The sites of production and the raspy voice suggest a masculinized confidence that contradicts the overall vulnerability of the lyrics. The lead guitar plays a limping eight-measure melodic phrase: root positions move in major thirds from G $\flat$ -B $\flat$ -D $\flat$  followed by a major seventh from D $\flat$ -E $\flat$  over a pedal on F before a diminished fifth to B over a passing tone on G $\flat$ . The pedal on F returns as the root position re-stabilizes, moving a third from G $\flat$ -B $\flat$  followed by a major fourth from B $\flat$ -F and a second from F-E $\flat$ , which itself is followed by a major fourth up to A $\flat$  that parallels the transition of the F pedal to an A $\flat$ . The overall syntax here is not identifiably stable or unstable and it adds a sense of ambiguity to the vulnerability of the lyrics.

The video begins with the slow motion firing of a pistol that quickly cuts to Lazzara singing as he and the band occupy a wind tunnel, symbolic of the private sphere cut off from the public. Lazzara occupies the foreground, twitching his shoulders and body in time with the high-hat that suggests a sense of corporeal virtuosity as a signifier of his power. As the first repetition of the musical phrase ends there is a cut back to the pistol, this time as the bullet exits the barrel and acts as a visual anchor for the subsequent violent imagery (Figure 4.21a-c). Here, the lyrics, voice, music, and image contradict. Lazzara's masculinized vocal delivery is restricted to his throat, which reflects the societal repression that males face as they engage with the public world and parallels the authority of the pistol that begins and closes the first musical phrase. The two

images have masculine-normative connotations that are incongruent with the ambiguous musical syntax and the vulnerability of the lyrics. The latter share more in common with the isolated the wind tunnel, which is cut off from the public sphere.

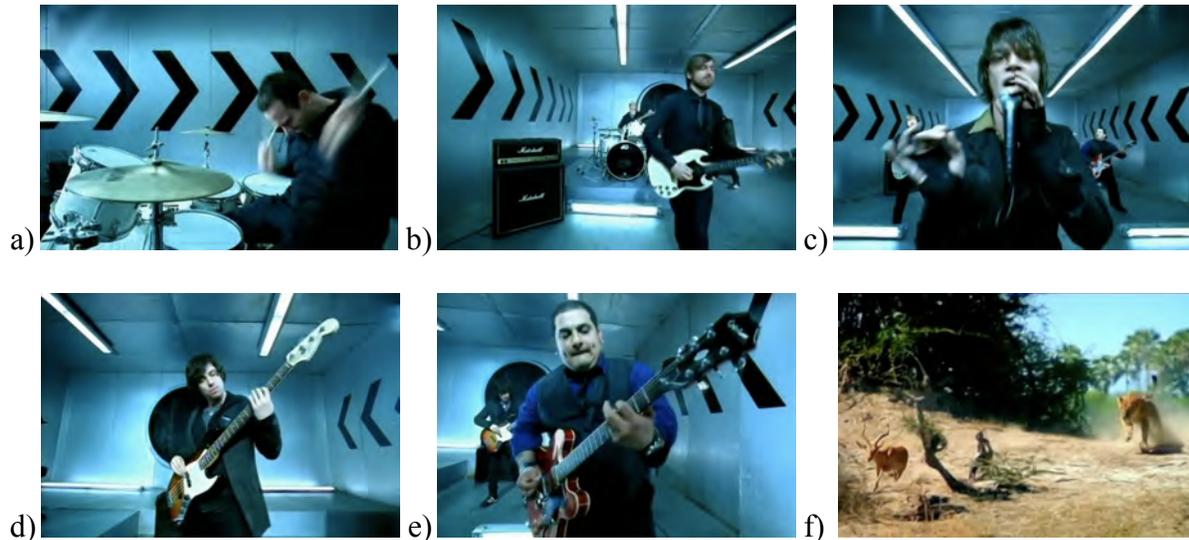


**Figure 4.21 (a-c)** Still images of the gun and Adam Lazzara—note how the gun, which is exterior and violent, frames Lazzara and the rest of the band in an interior and privatized space.

### *Verse 1*

The first thirteen seconds of the video synergize hegemonic and subordinate interpretations of masculinity into a single subject position. As the first verse begins, Lazzara sings in a confident timbre, “A long night spent with your obvious weakness/ You start shaking at the thought you are everything I want/ ‘Cause you are everything I’m not.” The limping melody is joined by a steady, palm-muted rhythm that creates a sense of prolonged frustration, moving from  $A\flat 5-G\flat 5-B\flat 5-D\flat 5-E\flat 5-E\flat sus 2-E\flat m-B 5-G\flat 5-B\flat 5-F 5-E\flat 5-A\flat 5$ . At the same time, the camera begins to cut across the band members, showing off each member’s instrument as a means of signifying a sense of power (Figure 4.22a-f). Though the band members themselves remain isolated, the video cuts to a lion chasing an antelope, suggesting that the environment that lies beyond the walls of the wind tunnel is wild and threatening. These connote the dichotomy of space represented in the video— isolation inside the wind tunnel and the threatening exterior. This

division signifies the relationship between hegemonic and subordinate masculinities and the spaces they each occupy.



**Figure 4.22 (a-f)** Images from first verse, which showcase each band member's instrumentation as a signifier of power though they remain isolated from the dangerous exterior that is represented by the lion chasing the antelope.

### *First Pre-chorus*

The sense of desire is strongest in the pre-chorus. Lazzara's calculated movements become more chaotic and he begins to sing, "And we lay, we lay together just not/ Too close, too close (How close is close enough?)/ We lay, we lay together just not/ Too close, too close." His vocal timbre shifts from his throat/modal region to head-produced timbres with a slight rasp. This recalls the vocality of the sexual male and reinforces the lyrical context. However, the normative cock rock ascription falls short. Though the lyrics carry sexual connotation, there is no clear indication of sex—they lay together, just not too close. This distance is reinforced by the use of public imagery depicting the city. As Lazzara sings, "We lay, we lay together just not/ Too close, too close," the imagetext cuts to a police S.W.A.T team holding shields, representative of the

authority that the ambiguous *you* has over Lazzara. Meanwhile, there is a strong subtext of excitement. This becomes apparent when Lazzara repeats the line a second time, at which point we are flashed an image of the police spraying a fire hose, itself followed by a what appears to be the bombing of a tropical forest. It could be argued that the ejaculatory nature of this imagery reinforces a sexually insatiable masculinity. However, this would negate the overall passivity of Lazzara's position, as he remains cut off from those exterior images (Figure 4.23a-c).



**Figure 4.23 (a-c)** Exterior imagery keeps the band performing in the interior of the wind tunnel.

Musically, the lead guitar mimics the lyrics as well as the timbre of Lazzara's voice, contributing to the heightened sense of desire. This is accomplished by the increased tempo and ascending melody in tandem with Lazzara's voice as it moves from his throat to a high, head produced vocality. The chord progression of the rhythm guitar is shortened, eliminating the prolonged tension, though the chromatic B5 becomes more prominent and increases the instability of the musical syntax. The progression culminates on a D $\flat$ 5 that occurs in tandem with a quasi-violent outburst from Lazzara as he throws the microphone in the air and exposes his lower abdomen, synergizing a hegemonic act with *to-be-looked-at-ness* (Figure 4.24a-c).



**Figure 4.24 (a-c)** Depictions of Lazzara creating a quasi-violent *to-be-looked-at-ness*.

Overall, the pre-chorus generates a largely unstable imagetext-music relationship. Visually, the performers remain cut off from the public realm although they draw from it for lyrical signification, suggesting its relatedness to the private environment. Inside, Lazzara’s bodily acts become chaotic. Though these acts recall Chodorow’s masculine-as-violent argument, it is important to note that Lazzara’s violent act is self-destructive and in direct contrast to the images that exist beyond the walls of the wind tunnel.

### *First Chorus*

Lazzara and back-up vocalist John Nolan sing the chorus’s hook, “I just wanna break you down so badly/ Well I trip over everything you say/ I just wanna break you down so badly/ In the worst way.” The lyrics play with a number of topics such as infatuation, sex, and violence, which are sung by Lazzara with the same vocal timbre found in the pre-chorus and emphasized by Nolan’s more aggressive screams. “I just wanna break you down so badly” connotes a sense of hegemonic sexual violence, however, this is quickly contrasted by the subordinate sounding lyric of infatuation, “Well I trip over everything you say.” Taken together the two lines signify both hegemonic and subordinate masculinities.

The imagetext is a mix of privatized and publicized imagery. The exterior imagery represents the lion and the antelope as well as a large wave overtaking a ship, which reminds the

viewer of the threatening elements that isolated the band within the walls of the wind tunnel. Inside, the band continues to perform. We are shown some masculine normative imagery of each band member playing their instrument (drums, electric guitars, and bass). Lazzara spins his microphone around before a calculated gesture in which he drags it across his face and continues to sing. The image has a homoerotic undertone as the microphone acts as a signifier of a phallus, which suggests a play with sexuality (Figure 4.25a-c).



**Figure 4.25 (a-c)** Lazzara using the microphone in a homoerotic way, which suggests a play with sexuality.

Musically, the syntax becomes more simplified: both lead and rhythm guitars play the same riff,  $G\flat 5-D\flat 5-G\flat no 5/B\flat-B5$ . The progression is relatively stable, moving a perfect fifth from  $G\flat 5-D\flat 5$  before a major third to  $G\flat no 5/B\flat$ , which is followed by the most dissonant move, a diminished sixth to  $B5$ . The more stabilized musical syntax, infatuation of the lyrics, screamed vocals, and imagetext compliment each other and contribute to an overall hegemonic chorus.

### *Second Verse*

The return of the verse carries with it Lazzara's reference to *you*, who holds the position of power. He sings, "My inarticulate store bought hangover hobby kit/ It talks, it says, 'You, oh, you are so cool.'/ 'Scissor shaped across the bed, you are red, violent red.'/ You hollow out my

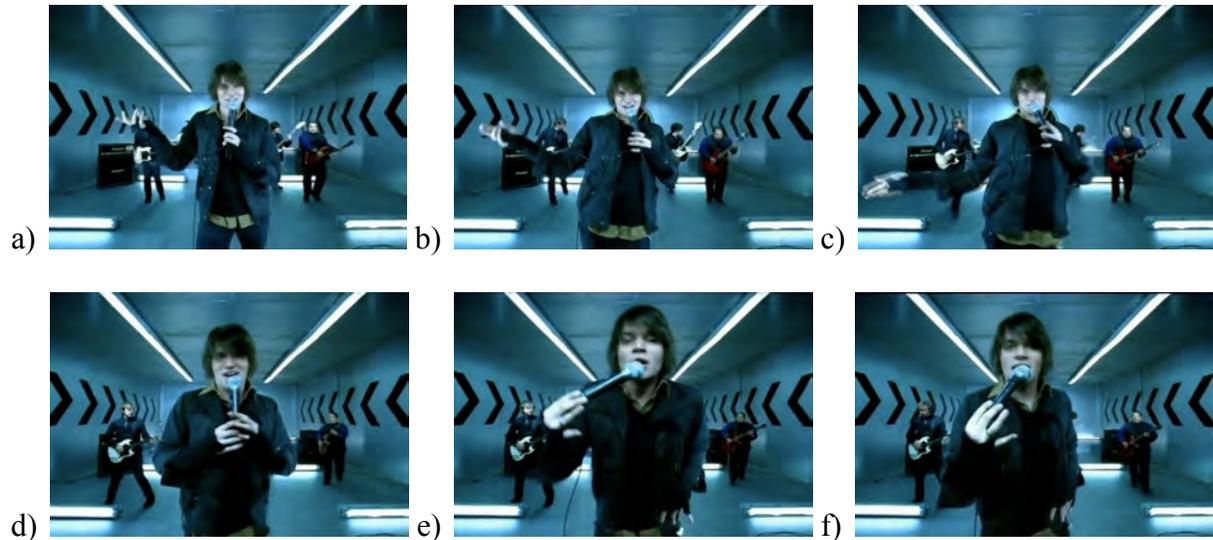
hungry eyes/ You hollow out my hungry eyes.” Lazzara’s infatuation becomes a dangerous game in which he risks losing control and power by giving into his emotions for you. You is laying scissor shaped across the bed and carries strong sexualized imagery. “You are red, violent red” suggests that *you* maintains a dominant and powerful position, suggesting that you is someone he should fear. Thus, getting into the bed is potentially emasculating, which is symbolized through the power and control that you has to castrate, “violent red.” Lazzara performs this castrating gesture as he moves the microphone across his neck (Figure 4.26a-c). The imposition of castration hollows out his hungry eyes and suggests that his initial infatuation has transformed into fear. There are two sides to Lazzara’s singing persona, which indicates that the polarities of masculinity have synergized into a single subject position—a Dr. Jekyll and Mr. Hyde-type character.



**Figure 4.26 (a-c)** Lazzara sings “you are red, violent red” as he drags the microphone across his neck, which signifies *you*’s ability to castrate and thus emasculate him if he becomes too emotionally involved.

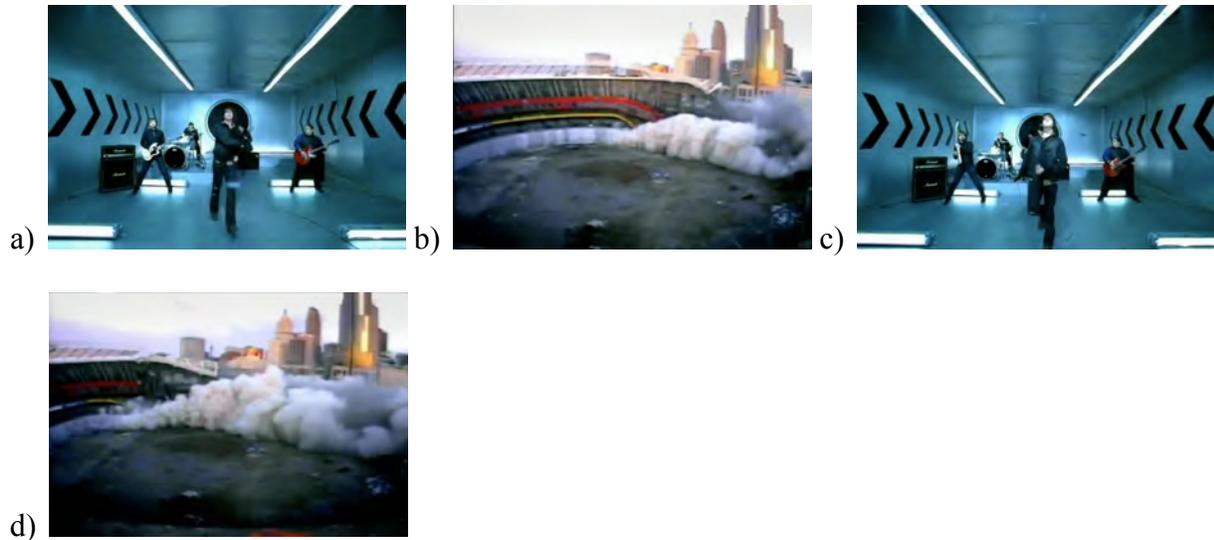
His vocality mimics that which is found in the first verse, and musically we hear the return of the limping rhythm in addition to the tension-creating, palm-muted rhythm guitar. In the imagetext we see a return to Lazzara’s calculated bodily acts. However, this time they reflect the striptease-like gestures of Mick Jagger (discussed above). Lazzara places his body on display for the camera as he sings and dances seductively, slowly moving his hips and leaning toward

the camera as he touches his lower abdomen (Figure 4.27a-f). He demands a gaze, a *to-be-looked-at-ness* that is not traditionally associated with the de-sexed masculine body. These gestures occur within the private space and what lies beyond the walls are, again, more violent images.



**Figure 4.27 (a-f)** Still images of Lazzara's striptease-like dance for the camera, drawing the viewer's gaze toward his body.

Inside the wind tunnel, Lazzara sings, "You hollow out my hungry eyes/ You hollow out my hungry eyes," as he swings his microphone chord around his neck, which recalls the transformation of his singing persona brought on by his fear of castration. However, the image also has self-destructive connotations and is cut with an image of the demolition of a baseball stadium (Figure 4.28a-d). The two images are in sync and bring the destructive and threatening elements into the private space occupied by the band members.



**Figure 4.28 (a-d)** Images depicting the private-public stitch—note the placement of the microphone in the private space in relation the crumbling building in the public space.

### *Second Pre-chorus*

The reintroduction of the pre-chorus brings with it the same element of desire. While the musical syntax is repeated, Lazzara’s body movements reach an apex of self-destruction and are signified when he throws himself violently into the air, falling down on his back and striking his head on the floor (Figure 4.29a-c). Rather than hinting of a sexualized act as in the first pre-chorus, Lazzara abandons this for a violent and self-destructive act. Lazzara’s performative act is more feminine because of its self-destructiveness and its containment to as insolated space—both of which are culturally coded feminine.



**Figure 4.29 (a-c)** Images from second pre-chorus as Lazzara throws himself violently into the air.

### *Second Chorus*

Lyrically, vocally, and musically, the second chorus mirrors the first. The camera cuts across various band members as they play and Lazzara's bodily gestures parallel the chaos that exists outside. However, the imagetext has a second sync point where both private and public spaces meet (as in the second verse). Lazzara throws his microphone in the air and as it begins to fall the camera cuts to a car driving over a cliff, falling in tandem with the microphone (Figure 4.3a-c). The return of public-meets-private imagery reminds the viewer of the relatedness of these two spheres. It becomes clear that the private space is impacted by the public sphere and vice versa.



**Figure 4.30 (a-c)** Images of the second private-public stitch—again, note the position of the microphone in relation to the car driving over the cliff. In addition, both images (the falling microphone and car) suggest a loss of control.

### *Bridge, Third Chorus, and Outro*

In the previous sections the lyrics dealt with desire and infatuation, and generally placed Lazzara in a subordinate masculine position. In the bridge, however, Lazzara presents the listener with a shift toward a more possessive and dominant masculine singing persona as he sings,

I'm gonna make damn sure that you can't ever leave  
No, you won't ever get too far from me  
You won't ever get too far from me  
I'll make damn sure that you can't ever leave

His singing is whisper-like but carries a threatening element that parallels the possessiveness of the lyrics. The shift in persona cues a shift in the music as the lead guitar changes from its relatively stable, distorted four-chord progression to a passive, descending two-note melody.

Although the lyrics and vocality relate, there is incongruence between them and the music. This is further complicated at the visual level. The imagetext is comprised of two scenes, a slow motion shot of the band as they play in the wind tunnel, forcing the viewer to pay attention to subtle movements, and exterior shots that morph from violent imagery to a sublime peacefulness—the lion that chases the antelope morphs into a young girl doing cartwheels and the demolition of the baseball stadium morphs into a wave approaching the shoreline of a beach (Figure 4.31a-f). The imagetext and the music communicate a simplistic beauty and correspond in much the same way that the lyrics and vocality are isomorphic representations of possessive, dominant masculinity. What manifests is a conflation of hegemonic and subordinate masculinities within the imagetext-music relationship where we see and hear public and private spaces and bodies changing, synergizing into a single subject position where binary ascription falls short.





**Figure 4.31 (a-f)** Violent images morphing into sublime peacefulness—the lion and antelope changing into a young girl doing a cartwheel, the demolished building turning into a peaceful beach scene, and the bombing of the tropical forest morphing into a ballerina.

The morphing imagery and shots of the band continue as the chorus progresses into the outro as Lazzara and Nolan sing, “I’m gonna make damn sure/ I just wanna break you down so badly/ I just wanna break you down so badly (damn sure)/ In the worst way (worst way).” The tunnel becomes overtaken by wind and debris and brings the viewer toward the penultimate act of synergistic masculinity in the video. The final scene cuts to a side profile view of Lazzara singing the final lyric, “In the worst way,” as the walls that separate private and public spaces dissolve and turn into a peaceful countryside landscape. The microphone that once signified the dissemination of power turns into a dandelion that is blown into the wind as Lazzara himself turns into a young boy (Figure 4.32a-c). These transformations culminate as the song ends on the tonic  $G\flat 5$  and suggest that the masculine identities present throughout the video were always synergistic and resided in a single subject through performative acts of sensuality and aggression, as well as the interaction between public and private spaces.



**Figure 4.32 (a-c)** Lazzara morphing into a boy and the public and private conflating into one, which symbolizes both spaces and bodies are synergizing into a single subject position.

In “MakeDamnSure” we hear, and are shown, both polarities of masculinity. They manifest in the vocality as a means of communicating the lyric’s topics. In addition, we hear how the musical syntax varies in stability with no clear distinction between what sounds purely masculine and what does not. This is affected by the use of a chromatic B throughout the song and a pedal tone on F that forms a tritone, which occurs in tandem with the prolonged chord progression, contributing to an overall sense of instability in the verses, which are contrasted with the more stable choruses. There are two performative acts that predominate the imagetext, sensuality and violence. These draw Lazzara’s body into both poles of normative masculine ascription and performance. His sensual dance for the camera demands a *to-be-looked-at-ness* and positions himself in a subordinate position of masculinity where his body becomes the *sexed* object of the viewer’s gaze. The way in which Lazzara moves his body recalls the striptease-like moves of Mick Jagger. In addition, Lazzara’s sensuality and corporeal awareness *sexes* his body, a non-normative performative act for the maintenance of hegemonic masculinity. His sensuality and phallic-like play with the microphone indicate a sense of homoeroticism. These performative acts take place exclusively in isolation, which evidence that this is where they belong. In contrast, Lazzara’s more aggressive acts align him with traditional concepts of masculine self-destruction, which is most predominantly visualized by the carelessness of his body. However, these too are

problematic in that they take on more feminine normative acts of self-inflicted violence in contrast to the larger violent images that exist beyond the isolated walls of the wind tunnel.

The imagetext of the video bifurcates how space is masculinized. With regard to the “private space” we might ask, why is the band in the wind tunnel? Why are they isolated? Are they trapped? The answers to these questions are grounded in the social organization of masculinity and the spaces they are presumed to occupy. In the context of emo, it can be argued that by confining the band members exclusively to the wind tunnel (until the finale) they rearticulate the impact of suburban repression and take on a more subordinate masculine position, which is traditionally ascribed to “feminine” in music video. In a sense, they articulate being trapped in this isolated space and this is symbolic of the inner emotional word of the band members not permitted in public displays of hegemonic masculinity. But what do we make of the wind tunnel?

Wind tunnels are commonly associated with aerodynamic research involved with testing the movement of air around buildings, vehicles, and airplanes. Their engineering and scientific relatedness connotes them as masculinized spaces. However, Lazzara, and to a lesser degree the band, appropriate a number of performative acts that “violate” the traditional codes of masculinity in this environment. Thus, we can see how performing “unconventionally” (sensually, self-destructively) within the isolated space synergizes it and the masculinity that is purported to occupy it.

The masculinized elements of danger and large-scale violence that lay beyond the wind tunnel begin to change, which suggests, like the interiority of the wind-tunnel, that “public” space is not always flooded with acts of violence, that they can be peaceful, beautiful, and sublime. In addition, this also suggests that the hegemonic masculine domain that exists beyond

the encapsulated band does not fit the rigidity of univocal gender attribution, and that the concepts or ideologies that construct “masculinity” cannot be so easily divided.

### **Conclusion**

I began this chapter with a quotation from Foucault: *one has ‘got rid of the peasant’ and given him ‘the air of a soldier.’* The power relations that emerge from such a statement are not necessarily oppressive and can have productive effects. In emo video we see how discursive authority can be conflated into a single subject position as a means of synergizing masculinity. This synergy is emphasized when we take into consideration lyrics, vocality, and musical syntax. While a video might draw on the power relations that exist between masculinities in public and private spaces and performative acts on the body, they contribute to a deeper musical meaning between the imagetext and the music.

Taking the imagetext and music into consideration allows for, as Kramer suggests, a deeper understanding of music. In this chapter we have seen how performative acts in emo video signify a synergistic masculinity by deconstructing what it means to perform masculinity. These videos draw on performative acts that have been discussed as traditionally masculine: 1) The use of the camera to position the performer in a position of power 2) focus on instrument virtuosity as a means of solidifying power 3) acts of self-destruction and 4) attempts to occupy public space. In contrast, these performers are oftentimes isolated in much the same way that women have been depicted in music video such as in domestic or isolated spaces where they are cut off from the public sphere. What is more, emo musicians often place themselves in a position to be gazed at and objectified, sexing their bodies, thus making them a relevant canvas for various performative acts and cultural signification.

## Chapter 5

### Conclusion

Much of the work on popular music and gender acknowledges that multiple masculinities exist in tandem with changing socio-political and economic environments. In emo music, the relationships between masculinities and the intersection of multiple masculinities have been widely overlooked until now. The important work by R.W Connell addressed in this thesis has identified two types of masculinity. The first draws on Antonio Gramsci's work and identifies a normative, *hegemonic masculinity* and the second identifies a non-normative, *subordinate masculinity*. Connell indicates that we add to this a middle ground identified as *complicit masculinity*. His work can be compared with musicological gender theories put forward by Lawrence Kramer, who defines *gender synergy* as a position that occupies both masculinity and femininity.

In this thesis, I have posited that emo music is better understood through Connell's masculinity theory (hegemonic versus subordinate masculinity) and Kramer's ideas about gender synergy. While binaries are indeed problematic, they offer a polarity of ontologies to be analyzed and critically engaged with. The purpose of using binaries in this thesis should not be considered an attempt at a dramatic reorganization of hegemonic masculinity, but an important point of departure for the analysis of the synergistic space between the two.

My methodology, which links sociology, gender studies, music theory, and musicology, is useful for the analysis of masculinity in emo music. My research contributes to emo scholarship at the level of 1) lyrics; 2) voice and timbre; 3) music; 4) and music video.

1) At a textual level, I discuss the "personal-as-political" metanarrative of emo and the predominance of lyrics that focus on relationships with women and an ambiguous *you*. As

discussed in Chapter 2, the subordinated types of masculinity that draw on romantic conventions only account for part of masculine identity formation in emo. Likewise, the hegemonic types of masculinity that draw on aggressive and objectifying conventions also only account for part of masculine identity formation. In emo lyrics, we saw how both of these themes are conflated into a single subject.

2) Vocal production and timbre have long been associated with the body, particularly as a feminizing or feminized site. Emo vocalists employ a multiplicity of vocalities spanning the natural modal and head voices and a number of timbres including: deep resonating, high pitched, falsetto, and screamed timbres which can be produced by their combination. These sites and timbres carry cultural significations of masculinities that fall within the hegemonic/subordinate dichotomy. Emo vocalists employ all of these sites and timbres. However, as illustrated in Chapter 2, when we take lyrics into consideration, a complex relationship between both the voice and text emerge. While a scream can have a hegemonic association, it is not an absolute signifier and can take on a number of meanings, dependent upon the topic of the lyrics.

3) In Chapter 3, I showed how the musical syntax relates to the cultural construction of masculinity. I demonstrated this by indicating the homogeneity of pedal tones that generate an ambiguous musical syntax; intervallic relationships between diatonic and chromatic consonance/dissonance as extensional and intensional signifiers of variability between tension and release; and rhetorical gestures that draw attention to particularly important music events. In addition, I explored the use of dynamics in the context of dialogical gestures that develop musico-syntactical signifiers of a conversation among equal masculinities, present in a single subject position of synergistic masculinity.

4) Drawing on Lawrence Kramer's theory of the imagetext, in Chapter 4, I discussed the relationship between music and image and how the analysis of the two contribute to a deeper musical meaning in the cultural signification of synergistic masculinity. I explored the way emo music video production presents masculine bodies through performative acts, and argued that the acts are the constructs of cultural discourse that articulate how men *do* their gender. In addition to this I explored how these bodies perform repetitive acts of gender in public, private, and constructed spaces. I elucidated how emo videos deconstruct normative bodily acts and spaces into a single subject position.

I further postulated that emo video highlights dissolved boundaries between hegemonic and subordinate masculine acts. It draws on cinematic conventions that have traditionally depicted women as the subject of the male gaze. Emo video draws binaries into a single subject position of synergistic masculinity. Masculine bodies become sexed and de-sexed, active and passive, controllers and controlled. In a total analysis of the imagetext-music of emo video is a synergy that negates a univocal gender attribution.

### **Considerations for Future Research**

A theory of synergistic masculinity can also be usefully applied to other popular musics. However, a comprehensive interpretation must take into consideration what Connell calls those *marginalized* faculties that lie beyond gender but that dramatically impact it in ways such as class, race and ethnicity, age, and sexuality. This was beyond the scope of this project. While my methodological approach incorporated what exemplars of emo music and video, a quantitative methodology would benefit the study of emo to identify other trends, particularly in the musical syntax to identify the pervasiveness of pedal tones and the cultural signification of

consonance/dissonance. Apart from a quantitative musical analysis, an ethnographic study of the audience-performer relationship, as well as audience reception, would demonstrate if this synergism exists for fans of emo. In addition, and given the relationship between subordinate masculinity and normative concepts of femininity, emo would benefit from an in-depth study of the relationship between these two social constructs.

Throughout this thesis, I have argued for a synergistic masculinity that dissolves the culturally ascribed border between hegemonic and subordinate masculinities. My exploration of what constitutes “femininity” has been largely unanalyzed, of course, with the exception of those negatively stereotyped and feminine normative acts that have been ascribed to subordinate forms of masculinity. The cultural construct of femininity is as equally important to the study of masculinity as those relationships between masculinities. In the context of popular music studies and gender, numerous feminine movements have surfaced such as lesbian balladery, riot grrrl, and girl power.

One of the most fundamental imperatives that affect our concept of gender construction is the male/female dichotomy. If we follow Butler and accept that the authorial discourse that predetermined categories like *man* and *woman* are counterproductive and reinforce biological sex distinction, then a reformation of gender analysis based on the repetition of *masculine* and *feminine* acts, allows us to point beyond sexed categories. Of course, one of the limitations to Butler’s work is the existence, or lack thereof, of the subject in the formation of identity. However, the linguistic constructs of *masculine* and *feminine* that presuppose the subject’s performative acts afford that subject to deter univocal gender attribution founded upon the polarized *norm*. Taking this into consideration, then, we can fruitfully acknowledge that *masculine* or *masculinity* does not just belong to those individuals who are biologically sexed as

male, and that those individuals who identify as woman, transgender, or no-gender also, at times, are capable, if they choose, to perform *masculinity*. That said, the converse also applies to the formation of gender identity, and we can conceive that *femininity* is not solely the property of those biologically sexed as female.

Kramer aptly conceives of *gender synergy* as occupying both poles of the masculinity-femininity dichotomy. However, the questions that arise are: *what is masculinity* and *what is femininity*? Not all forms of masculinity and femininity are seen as equal. By further deconstructing these categories to understand their complex social organization, each pole affords the possibility for a more comprehensive interpretation of *gender synergy*. In emo, the boundaries that separate masculinities are dissolved, played with, exaggerated, repudiated, and reinforced, which indicates that these performers' masculinities are enacted on, through, and by fluid bodies.

## Bibliography

- Adorno, Theodore. "On Popular Music." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 301-14. New York: Routledge, 1990.
- Agawu, Kofi. *Playing with Signs: A Semiotic Interpretation of Classical Music*. Princeton: Princeton University Press, 1991.
- Allan, Graham. *Roland Barthes: Routledge Critical Thinkers*. New York: Routledge, 2003.
- Anastasi, Aaron P. "Adolescent Boys' Use of Emo Music as Their Healing Lament." *Journal of Religion and Health* 44, no. 3 (Fall 2005): 303-319.
- Barthes, Roland. *Image, Music, Text*. New York: Hill and Wang, 1977.
- Baugh, Bruce. "Prolegomena to Any Aesthetics of Rock Music." *The Journal of Aesthetics and Art Criticism* 51, no. 1 (Winter 1993): 23-9.
- Bayton, Mavis. "Women and the Electric Guitar." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 37-49. London: Routledge, 1997.
- Biddle, Ian. "The Singsong of Undead Labor: Gender Nostalgia and the Vocal Fantasy of Intimacy in the 'New' Male Singer/Songwriter." In *Oh Boy! Masculinities and Popular Music*, edited by Freya Jarman-Ivens, 125-44. London: Routledge, 2007.
- Brackett, David. *Interpreting Popular Music*. Berkeley: University of California Press, 2000.
- Braudy, Leo, and Marshall Cohen. *Film Theory and Criticism: Introductory Readings*, 7th edition. New York: Oxford University Press, 2009.
- Brickell, Chris. "Masculinities, Performativity, and Subversion: A Sociological Reappraisal." *Men and Masculinities* 8, vol. 24 (2005): 24-43.
- Bohlman, Philip V. "Musicology as a Political Act." *Journal of Musicology* 11 (1993): 411-36.
- Born, Georgina. "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn." *Journal of the Royal Musical Association* 135, no. 2 (November 2010): 205-43.
- Brown, Andy. "Suicide solutions? Or, How the Emo Class of 2008 Were Able to Contest Their Media Demonization, Whereas the Headbangers, Burnouts or 'Children of ZoSo' Generation Were Not." *Popular Music History* 6.1, no 6.2 (2011): 19-37.
- Burns, Lori. "'Joanie' Get Angry: k.d. lang's Feminist Revision." In *Understanding Rock: Essays in Musical Analysis*, edited by John Covach and Graeme M. Boone, 93-112. Oxford: Oxford University Press, 1997.

- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2006.
- \_\_\_\_\_. *Excitable Speech: A Politics of the Performative*. New York: Routledge 1997.
- \_\_\_\_\_. "Gender as Performance: An Interview with Judith Butler." *Radical Philosophy: A Journal of Socialist and Feminist Philosophy* 67 (Summer, 1994): 32-9.
- Capraro, Rocco L. "Why College Men Drink: Alcohol, Adventure, and the Paradox of Masculinity." In *Men's Lives*, 8th edition, edited by Michael Kimmel and Michael Messner, 157-70. Boston: Allyn & Bacon, 2010.
- Capuzzo, Guy. "Neo-Riemannian Theory and the Analysis of Pop-Rock Music." *Music Theory Spectrum* 26, no.2 (Fall 2004): 177-200.
- Cazden, Norman. "The Definition of Consonance and Dissonance." *International Review of the Aesthetics and Sociology of Music* 11, no. 2 (December 1980): 123-68.
- de Clercq, Trevor and David Temperley. "A Corpus Analysis of Rock Harmony." *Popular Music* 30, no. 1 (January 2011): 47-70.
- Chion, Michel. *The Voice in Cinema*. Translated by Claudia Gorbman. New York: Columbia University Press, 1999.
- Chodorow, Nancy J. "The Enemy Outside: Thoughts on the Psychodynamics of Extreme Violence with Special Attention to Men and Masculinity." In *Masculinity Studies and Feminist Theory: New Directions*, edited by Judith Kegan Gardiner, 235-60. New York: Columbia University Press, 2002.
- Clément, Catherine. *Opera: The Undoing of Women*. Minneapolis: University of Minnesota Press, 1988.
- Clench, James. "Suicide of Hannah, the Secret 'emo,'" *The Sun*, May 8, 2008. <http://www.thesun.co.uk/sol/homepage/news/article1138968.ece> (accessed November 12, 2013)
- Coates, Norma. "Elvis From the Waist Up and Other Myths: 1950s Music Television and the Gendering of Rock Discourse." In *Medium Cool: Music Videos from Soundies to Cellphones*, edited by Roger Bebee and Jason Middleton, 226-51. Durham: Duke University Press, 2007.
- Cohan, Steven, and Ina Rae Hark. *Screening the Male: Exploring Masculinities in Hollywood Cinema*. New York: Routledge, [1993] 2002.

- Cohen, Sarah. "Men Making a Scene: Rock Music and the Production of Gender." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 17-36. London: Routledge, 1997.
- Connell, R.W. *Masculinities*. 2nd ed. Berkeley: University of California Press, 2005.
- Cvejić, Žarko. "'Do You Nomi?': Klaus Nomi and the Politics of (Non)identification." *Women and Music: A Journal of Gender and Culture* 13 (2009): 66-75.
- DeNora, Tia. "Musical Practice and Social Structure: A Toolkit." In *Empirical Musicology: Aims, Methods, Prospects*, edited by Eric Clarke and Nicholas Cook, 35-56. Oxford: Oxford University Press, 2004.
- Devine, Kyle. "Imperfect Sound Forever: Loudness Wars, Listening Formations and the History of Sound Reproduction." *Popular Music* 32, no. 2 (May 2013): 159-76.
- Doll, Christopher. "Listening to Rock Harmony." PhD diss., Columbia University, 2007.
- Durant, Alan. *Conditions of Music*. Albany: State University of New York Press, 1984.
- Echard, William. *Neil Young and the Poetics of Energy*. Bloomington: Indiana University Press, 2005.
- Edmondson, Jerold A. and John H. Esling. "The Values of the Throat and Their Functioning in Tone, Vocal Register and Stress: Laryngoscopic Case Studies." *Phonology* 23, no. 2 (2006): 157-91.
- Echternach, Matthias, Johan Sundberg, Tobias Baumann, Michael Markl, and Bernhard Richter. "Vocal Tract Area Functions and Formant Frequencies in Opera Tenors' Modal and Falsetto Registers." *Acoustical Society of America* 129, no. 6 (June 2011): 3955-63.
- Eileraas, Karina. "Witches, Bitches & Fluids: Girl Bands Performing Ugliness as Resistance." *TDR* 41, no.3 (Autumn 1997): 122-39.
- "Emo Music Attacked Over Teen Suicide." *NME*, May 8, 2008. <http://www.nme.com/news/various-artists/36468> (accessed November 12, 2013).
- "Emo to be Made Illegal in Russia?" *NME*, July 28, 2008. <http://www.nme.com/news/my-chemical-romance/38392#xgucC3KbqosM5sBc.99> (accessed November 12, 2013).
- Everett, Walter. *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes."* Oxford: Oxford University Press, 2009.
- Fast, Susan. *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music*. Oxford: Oxford University Press, 2001.

- Friedlander, Claudia. "Vocal Styles: Classic Metal Singers." *Blog* (posted 07/29/2010), <http://www.claudiafriedlander.com/the-liberated-voice/2010/07/vocal-styles-classic-metal-singers.html> (accessed February 2, 2014)
- Frith, Simon. *Taking Popular Music Seriously: Selected Essays*. Hampshire: Ashgate Publishing Inc., 2007.
- \_\_\_\_\_. *Performing Rites: On the Value of Popular Music*. Cambridge: Harvard University Press, 1996.
- Frith, Simon, and Angela McRobbie. "Rock and Sexuality." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 317-32. New York: Routledge, 1990).
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books, 1995.
- \_\_\_\_\_. *Ethics: Subjectivity and Truth*. Edited by Paul Rabinow. New York: The New Press, 1994.
- \_\_\_\_\_. *The History of Sexuality*, vol. 1: An Introduction. New York: Vintage Books, 1990.
- Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory: New Directions*. New York: Columbia University Press, 2002.
- Gelder, Ken and Sarah Thornton (eds.). *The Subcultures Reader*. New York: Routledge, 1997.
- Geyrhalter, Thomas. "Effeminacy, Camp and Sexual Subversion in Rock: The Cure and Suede." *Popular Music* 15, no. 2 (May 1996): 217-24.
- Goffman, Erving. *The Presentation of the Self in Everyday Life*. Garden City, NY: Doubleday, 1959.
- Greenwald, Andy. *Nothing Feels Good: Punk Rock, Teenagers, and Emo*. New York: St. Martin's Griffin, 2003.
- Grillo, Ioan. "Mexico's Emo-Bashing Problem." *Time*, March 27, 2008. <http://content.time.com/time/arts/article/0,8599,1725839,00.html?xid=site-cnn-partner> (accessed December 8, 2013).
- Hatten, Robert. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: University of Indiana Press, 2004.
- \_\_\_\_\_. *Musical Meaning In Beethoven: Markedness, Correlation, and Interpretation*. Bloomington: Indiana University Press, 1994.

- Hawkins, Stan. "[Un]Justified: Gesture of Straight-Talk in Justin Timberlake's Songs." In *Oh Boy! Masculinities and Popular Music*, edited by Freya Jarman-Ivens, 197-212. London: Routledge, 2007.
- \_\_\_\_\_. "The Pet Shop Boys: Musicology, Masculinity and Banality." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 118-33. New York: Routledge, 1997.
- Hebdige, Dick. *Subculture: The Meaning of Style*. New York: Methuen, 1979.
- Hindemith, Paul. *The Craft of Musical Composition*, bk. 1, 4th edition. Translated by Arthur Mendel. New York: Associated Music Publishers, 1942.
- Hopper, Jessica. "Emo: Where the Girls Aren't." In *Da Capo Best Music Writing 2004*, edited by Mickey Hart, 122-26. Cambridge, MA: Da Capo, 2004.
- "Iraqi 'Emo' Youths Reportedly Killed by Conservative Militias." *BBC News: Middle East*, March 11, 2012. <http://www.bbc.com/news/world-middle-east-17333275> (accessed January 4, 2014).
- Jacke, Christoph. "Who Cares about the Music in Music Videos: Toward a Multiperspectival Pop Culture Study of Music Videos." In *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, edited by Henry Keazor and Thorsten Wübbena, 179-94. Bielefeld: Transcript Verlag, 2010.
- Jamieson, Daryl. "Marketing Androgyny: The Evolution of the Backstreet Boys." *Popular Music* 26, no. 2 (May 2007): 245-58.
- Kane, Emily W. "No Way My Boys Are Going to Be Like That!": Parents' Responses to Children's Gender Nonconformity." In *Men's Lives*, 8th edition, edited by Michael Kimmel and Michael Messner, 52-69. Boston: Allyn & Bacon, 2010.
- Kaplin, E. Ann. *Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture*. New York: Routledge, 1987.
- Kimmel, Michael. *Guyland: The Perilous World Where Boys Become Men*. New York: Harper, 2008.
- \_\_\_\_\_. "Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity." In *Research on Men and Masculinities Series: Theorizing masculinities*, edited by Harry Brod and Michael Kaufman, 119-142. Thousand Oaks, CA: Sage Publications, Inc.
- Kivel, Paul. "The Act-Like-a-Man Box." In *Men's Lives*, 8th edition, edited by Michael Kimmel and Michael Messner, 83-5. Boston: Allyn & Bacon, 2010.

- Koestenbaum, Wayne. *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. Cambridge: De Capo Press, [1993] 2001.
- Kramer, Lawrence. *Musical Meaning: Toward a Critical History*. Berkeley: University of California Press, 2001.
- \_\_\_\_\_. *After the Lovedeath: Sexual Violence and the Making of Culture*. Berkeley: University of California Press, 1997.
- Laing, David. "Listen to Me." In *On Record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 277-89. New York: Pantheon Books, 1990.
- Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith. Cambridge: Blackwell, 1991.
- Leppert, Richard. *The Sight of Sound: Music, Representation, and the History of the Body*. Berkeley: University of California Press, 1993.
- Lidov, David. *Is Language a Music? Writings on Musical Form and Signification*. Bloomington: Indiana University Press, 2004.
- Lipsitz, George. *Time Passages: Collective Memory and American Popular Culture*. Minneapolis: University of Minnesota Press, 1990.
- Martin, Henry. "Seven Steps to Heaven: A Species Approach to Twentieth-Century Analysis and Composition." *Perspectives of New Music* 38, no. 1 (Winter 2000): 129-68.
- Metzer, David. "The Power Ballad." *Popular Music* 31, no. 3 (2012): 437-59.
- McClary, Susan. "Construction of Subjectivity in Schubert's Music." In *Queering the Pitch: The New Gay and Lesbian Musicology*, 2nd edition, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 205-33. New York: Routledge, 2006.
- \_\_\_\_\_. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, [1991] 2002.
- McClary, Susan and Robert Walser. "Start Making Sense! Musicology Wrestles with Rock." In *On record: Rock, Pop, and the Written Word*, edited by Simon Frith and Andrew Goodwin, 237-49. New York: Pantheon Books, 1990.
- McDonald, Paul. "Feeling and Fun: Romance, Dance and the Performing Male Body in the Take That Videos." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whitley, 277-94. New York: Routledge, 1997.
- McGowan, James. "'Consonance' in Tonal Jazz: A Critical Survey of Its Semantic History." *Jazz Perspectives* 2, no.1 (May 2008): 69-102.

- McKay, Nicholas. "On Topics Today." *Zeitschrift der Gesellschaft für Musiktheorie* 4, no. 1/2 (2007): 159-83.
- McLeod, Ken. "Bohemian Rhapsodies: Operatic Influence on Rock Music." *Popular Music* 20, no. 2 (May 2001): 189-203.
- Michaels, Sean. "Russia Wages War on Emo Kids." *The Guardian Online*, July 21, 2008. <http://www.theguardian.com/music/2008/jul/22/russian.emo> (accessed November 12, 2013).
- Middleton, Richard. "Popular Music Analysis and Musicology: Bridging the Gap." *Popular Music* 12, no. 2 (May 1993): 177-90.
- \_\_\_\_\_. *Studying Popular Music*. Buckingham: Open University Press, 1990.
- Mirandé, Alfredo. "'Macho': Contemporary Conceptions." In *Men's Lives*, 8th edition, edited by Michael Kimmel and Michael Messner, 26-36. Boston: Allyn & Bacon, 2010.
- Miller, Richard. *Solutions for Singers: Tools for Performers and Teachers*. Oxford: Oxford University Press, 2004.
- Milner, Greg. *Perfecting Sound Forever: An Aural History of Recorded Music*. New York: Farber and Farber, 2009.
- Monelle, Raymond. *The Musical Topic: Hunt, Military and Pastoral*. Bloomington: Indiana University Press, 2006.
- \_\_\_\_\_. *Linguistics and Semiotics in Music*. Chur: Harwood Academic Publishers, 1992.
- \_\_\_\_\_. *The Sense of Music: Semiotic Essays*. Princeton: Princeton University Press, 2000.
- Moore, Allan. *Analyzing Popular Music*. Cambridge: Cambridge University Press, 2003.
- Mullaney, Jamie L. "'Unity Admirable but Not Necessarily Heeded': Going Rates and Gender Boundaries in the Straight Edge Hardcore Music Scene." *Gender and Society* 21, no. 3 (June 2007): 384-408.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (Autumn 1975): 6-18.
- Negus, Keith. *Popular Music in Theory: An Introduction*. London: Wesleyan University Press, 1996.
- Nietzsche, Friedrich. *Beyond Good and Evil: Prelude to a Philosophy of the Future*, translated by R. J. Hollingdale. London: Penguin Books, 1973.

- O'Meara, Caroline. "Breaking Down Punk's Masculinities." *Popular Music* 22, no. 3 (October 2003): 299-313.
- Palmer, Gareth. "Bruce Springsteen and Masculinity." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whitley, 100-17. New York: Routledge, 1997.
- Peraino, Judith. *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. Berkley: University of California Press, 2006.
- Peverini, Paolo. "The Aesthetics of Music Videos: An Open Debate." In *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, edited by Henry Keazor and Thorsten Wübbena, 135-53. Bielefeld: Transcript Verlag, 2010.
- Railton, Diane, and Paul Watson. *Music Video and the Politics of Representation*. Edinburgh: University of Edinburgh Press, 2011.
- Ratner, Leonard. *Classical Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.
- Regev, Motti. "Producing Artistic Value: The Case of Rock Music." *The Sociological Quarterly* 35, no. 1 (February 1994): 85-102.
- Reynolds, Simon and Joy Press. *The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll*. Cambridge, MA: Harvard University Press, 1996.
- Salomão, Gláucia Laís and Johan Sundberg. "Relation between Perceived Voice Register and Flow Glottogram Parameters in Males." *Acoustical Society of America* 124, no. 1 (July 2008): 546-51.
- "Saudi 'Emo' Girls Busted by Religious Cops: Report," *news24*, May 22, 2010.  
<http://www.news24.com/World/News/Saudi-emo-girls-busted-by-religious-cops-report-20100522-2> (accessed November 16, 2013).
- Schenker, Heinrich. *Harmony*. Edited and annotated by Oswald Jonas, translated by Elisabeth Mann-Borgese. Chicago: University of Chicago Press, 1954.
- Schmidt, Alex and Klaus Neumann-Braun. "Concerning the Transition of the Reception of the Music Video due to a Change in the Politics of Distribution of the Music Video – and the Music (-TV-) Market." In *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, edited by Henry Keazor and Thorsten Wübbena, 77-87. Bielefeld: Transcript Verlag, 2010.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley: University of California Press, 1990.
- Shepherd, John. *Music as Social Text*. Cambridge: Polity Press, 1991.

- Shepherd, John and Peter Wicke. *Music and Cultural Theory*. Cambridge: Polity Press, 1997.
- Shuker, Roy. *Understanding Popular Music Culture*, 4th edition. London: Routledge, 2013.
- Smith, W. Stephen and Michael Chipman. *The Naked Voice: A Wholistic Approach to Singing*. Oxford: Oxford University Press, 2007.
- Straw, Will. "Popular Music and Post-Modernism in the 1980s." In *Sound and Vision: The Music Video Reader*, edited by Simon Frith, Andrew Goodwin, and Lawrence Grossberg, 2-17. New York: Routledge, 1993.
- Swain, Joseph P. "The Concept of Musical Syntax." *The Musical Quarterly* 79, no. 2 (Summer 1995): 281-308.
- Tagg, Philip. "Analysing Popular Music: Theory, Method and Practice," *Popular Music* 2, Theory and Method (1982): 37-67.
- \_\_\_\_\_. *Kojak—Fifty Seconds of Television Music: Towards the Analysis of Affect in Popular Music*. Göteborg: Musikvetenskapliga Institutionen, Göteborgs Universitet, 1979.
- Tawa, Nicholas. *The Way to Tin Pan Alley: American Popular Song, 1866 – 1910*. New York: Schirmer Books, 1990.
- Temperley, David. "The Melodic-Harmonic 'Divorce' in Rock." *Popular Music* 26, no. 2 (May 2007): 323-42.
- TDS Editors. "Mexican Emo War Spreads to the Border: Incidents in Juarez and Tijuana." *The Daily Swarm*, March 29, 2008. <http://www.thedailyswarm.com/swarm/mexican-emo-war-spreads-border-incidents-juarez-and-tijuana/> (accessed December 8, 2013).
- Thomas Calvin. "Reenfleshing the Bright Boys; Or, How Male Bodies Matter to Feminist Theory." In *Masculinity Studies and Feminist Theory*, edited by Judith Kegan Gardiner, 60-89. New York: Columbia University Press, 2002.
- Titze, Ingo R. "Physiologic and Acoustic Differences between Male and Female Voices." *Acoustical Society of America* 85, no. 4 (April 1988): 1699-1707.
- Tongson, Karen. "Tickle Me Emo: Lesbian Balladeering, Straight-boy Emo and the Politics of Affect." In *Queering the Popular Pitch*, edited by Sheila Whitely and Jennifer Rycenga, 55-68. New York: Routledge, 2006.
- Trainor, Laurel J., Christine D. Tsang, and Vivian H. W. Cheung. "Preference for Sensory Consonance in 2- and 4-Month-Old Infants." *Music Perception* 20, no.2 (Winter 2002): 187-94.

- Vernallis, Carol. *Experiencing Music Video: Aesthetics and Cultural Context*. New York: Columbia University Press, 2004.
- Waksman, Steve. *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. Berkeley: University of California Press, 2009.
- Wald, Gayle. "Just a Girl? Rock Music, Feminism, and the Cultural Construction of Female Youth." *Signs* 23, no. 3, Feminisms and Youth Cultures (Spring 1998): 585-610.
- Walser, Robert. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover: Wesleyan University Press, 1993.
- Wicke, Peter, and Richard Devenson. "Rock Music: A Musical-Aesthetic Study." *Popular Music* 2 (1982): 219-43.
- Williams, Raymond. "Means of Communication as Means of Production." In *Culture and Materialism*, 55-63. New York: Verso, 2006.
- Williams, Sarah F. "A Walking Open Wound: Emo Rock and the 'Crisis' of Masculinity in America." In *Oh Boy! Masculinities and Popular Music*, edited by Freya Jarman-Ivens, 145-60. London: Routledge, 2007.
- White, Christopher D. and Dona K. White. "Commonsense Training for Changing Male Voices." *Music Educators Journal* 87, no. 6 (May 2001): 39-43, 53.
- Whiteley, Sheila. "Which Freddy? Construction of Masculinity in Freddie Mercury and Justin Hawkins." In *Oh Boy! Masculinities and Popular Music*, edited by Freya Jarman-Ivens, 21-37. London: Routledge, 2007.
- \_\_\_\_\_. "Little Red Rooster v. The Honkey Tonk Woman: Mick Jagger, Sexuality, Style and Image." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whitely, 67-99. New York: Routledge, 1997.
- Whitesell, Lloyd. "Harmonic Palette in Early Joni Mitchell." *Popular Music* 21, no. 2 (May 2002): 273-93.
- Zak, Albin. *The Poetics of Rock: Cutting Tracks and Making Records*. Berkeley: University of California Press, 2001.

## Discography

Steppenwolf, *Steppenwolf* (1968), ABC Dunhill Records MCAD-51020  
The Clash, *London Calling* (1979), Epic Records E2 36328  
Anti-Flag, *A New Kind of Army* (1999), AF 005  
Big Black, *Death Wish* (1987), Big Music BIG 049  
Nirvana, *In Utero* (1993), DGC DGCD-24607  
The Stranglers, *Rattus Norvegicus* (1977), A&M Records SP-4648  
Bruce Springsteen, *Darkness on the Edge of Town* (1978), Columbia JC 35318  
Bruce Springsteen, *Tunnel of Love* (1987), Columbia CK 40999  
Bruce Springsteen, *Lucky Town* (1992), Columbia CK 53001  
Senses Fail, *Let it Enfold You* (2004), Vagrant Records R 403 IN02  
The Starting Line, *Based on a True Story* (2005), Geffen Records B0004686-02 IN02  
Cute Is What We Aim For, *Same Old Blood Rush With a New Touch* (2006), Fueled By Ramen FBR087  
Skid Row, *Skid Row* (1989), Atlantic A2 81936  
Bon Jovi, *Cross Road* (1994), Mercury P2-26013  
Matchbook Romance, *Stories and Alibis* (2003), Epitaph 86660-2  
This Providence, *Who Are You Now?* (2009), Fueled By Ramen 516824-2  
Dashboard Confessional, *The Places You Have Come to Fear the Most* (2001), Vagrant VR354  
The Used, *In Love and Death* (2004), Reprise Records 48789-2  
The Spill Canvas, *No Really, I'm Fine* (2007), Sire 162428-2  
Led Zeppelin, *Led Zeppelin*, (1969), Atlantic 588171  
AC/DC, *Back in Black* (1980), Atlantic SD 16018 US  
Senses Fail, *From the Depths of Dreams [EP]* (2003), DTR 38  
Silverstein, *Discovering the Waterfront* (2005), Victory Records VR257  
Hawthorne Heights, *The Silence in Black and White*, Victory Records VR220  
The Used, *The Used* (2002), Reprise Records 9 48287-2  
The Early November, *Room's Too Cold* (2003), Drive-Thur Records DTR#42 B0001480-02  
Crash Test Dummies, *God Shuffled His Feet* (1993), Arstia 74321-16531-2  
Iron Maiden, *The Number of the Beast* (1982), Capitol Records C4 46364  
Emery, *...In Shallow Seas We Sail* (2009), Tooth & Nail Records 44009  
From Autumn to Ashes, *Abandon Your Friends* (2005), Vagrant VR414  
The Beatles, *Help!* (1965), Parlophone PMC 1255  
Van Halen, *Van Halen* (1978), Warner Bros. Records BSK 3075  
Led Zeppelin, *Led Zeppelin III* (1970), Atlantic SD 7201  
Taking Back Sunday, *Louder Now* (2006), Warner Bros. Records 49424-2  
Saosin, *Saosin* (2006), Capitol Records 0946 3 72907 2 9  
The Darkness, *Permission to Land* (2003), Atlantic 8 2564-60817-2 1  
Prince and the Revolution, *Parade* (1986),  
Justin Timberlake, *Justified* (2002), Jive 01241-41823-2  
Radiohead, *The Bends* (1995), Capitol CDP 529626  
The Red Jumpsuit Apparatus, *Don't You Fake It* (2006), Virgin 0946 3 62829 2 3  
Taking Back Sunday, *Tell All Your Friends* (2002), Victory Records VR176  
Brand New, *Your Favorite Weapon* (2001), Tire & Razor 7930182890-2  
Say Anything, *...Is a Real Boy* (2004), Doghouse Records DOG 129

Emery, *I'm Only a Man* (2007), Tooth & Nail Records TND86641  
My Chemical Romance, *The Black Parade* (2006), Reprise Records CDW 44427  
From Autumn to Ashes, *Holding a Wolf by the Ears* (2007), Vagrant Records VR459  
Senses Fail, *Still Searching* (2006), Vagrant Records VR443  
Anberlin, *Never Take Friendship Personal* (2005), Tooth & Nail Records TND66607  
Weezer, *Pinkerton* (1996), DGC DGCD-25007  
Mayday Parade, *A Lesson in Romanticism* (2007), Fearless Records FRL 30099-2  
Underoath, *They're Only Chasing Safety* (2004), Tooth and Nail Records TND 83184  
The Early November, *In Currents* (2012), Rise 164-1

## Videography

Billy Idol, "Rebel Yell" (dir. Unknown, 1985).  
Mötley Crüe, "Wild Side" (dir. Wayne Isham, 1987).  
Nirvana, "Lithium" (dir. Kevin Kerslake, 1992).  
Dashboard Confessional, "Saints and Sailors" (dir. Michael Johnson, 2001).  
Taking Back Sunday, "You're so Last Summer" (dir. Unknown, 2002).  
Senses Fail, "New Years Eve" (dir. Lisa Brown, 2010).  
Guns 'n' Roses, "November Rain" (dir. Andy Morahan, 1992).  
The Rolling Stones, "Anybody Seen My Baby" (dir. Samuel Bayer, 1997).  
Kid Rock, "Born Free" (dir. Unknown, 2010).  
Matchbook Romance, "My Eyes Burn" (dir. Unknown, 2003).  
Armor For Sleep, "The Truth About Heaven" (dir. Alan Ferguson, 2005).  
Boys Like Girls, "Hero/Heroine" (dirs. Chris Vaglio and Mark Serao, 2007).  
Coldplay, "Yellow" (dirs. James and Alex, 2000).  
James Blunt, "You're Beautiful" (dir. Sam Brown, 2005).  
Three Doors Down, "Landing in London" (dir. Wayne Isham, 2006).  
Thursday, "War All the Time" (dir. Marc Klasfeld, 2003).  
Armor For Sleep, "Car Underwater" (dir. Shane Drake, 2005).  
Funeral for a Friend, "Streetcar" (dir. Unknown, 2005).  
Silverstein, "My Heroine" (dir. Unknown, 2005).  
Anberlin, "Godspeed" (dir. Unknown, 2006).  
AFI, "Love Like Winter" (dir. Mark Webb, 2006).  
The Starting Line, "Three's a Charm" (dir. Unknown, 2001).  
Senses Fail, "Bloody Romance" (dir. Unknown, 2002).  
Amber Pacific, "Fall Back Into My Life" (dir. Unknown, 2007).  
Jessica Simpson, "With You" (dir. Elliott Lester, 2003).  
Hilary Duff, "Wake Up" (dir. Mark Webb, 2005).  
Christina Aguilera, "You Lost Me" (dir. Anthony Mandler, 2010).  
Secret and Whisper, "XOXOXO" (dir. Unknown, 2008).  
Underoath, "In Division" (dir. Jimmy Myers, 2010).  
Emery, "The Cheval Glass" (dir. Unknown, 2011).  
The Spill Canvas, "Saved" (dir. Unknown, 2007).  
The Used "Cry" (dir. Gus Black, 2014).  
Taking Back Sunday "MakeDamnSure" (dir. Marc Klasfeld, 2006).  
My Chemical Romance, "I'm Not Okay (I Promise)" (dir. Mark Webb, 2005).  
Armor For Sleep, "Hold the Door for Me" (dir. Tue Walin Storm, 2008).  
Jimmy Eat World, "Sweetness" (dir. Unknown, 2001).  
Taking Back Sunday, "This Photograph is Proof (I Know You Know)" (dir. Tom DeLonge, 2004).  
Before Their Eyes, "Sing to Me" (dir. Unknown, 2010).  
Silverstein, "Massachusetts" (dir. Josh Warburton, 2013).  
Van Halen, "Jump" (dir. David Lee Roth, 1983).  
Guns 'n' Roses, "Sweet Child O' Mine" (dir. Unknown, 1987).  
AC/DC's "Thunderstruck" (dir. Unknown, 1990).  
The Sex Pistols, "God Save the Queen" (dir. Julien Temple, 1977).  
Rancid, "Fall Back Down" (dir. Unknown, 2003).

Blink 182, "Wishing Well" (dir. Haven Lamoureaux, 2011).  
Hawthorne Heights, "Pens and Needles" (dir. Dale Resteghini, 2006).  
My Chemical Romance, "I Don't Love You," (dir. Marc Webb, 2007).  
Thursday, "Cross Out the Eyes" (dir. Unknown, 2003).  
My Chemical Romance, "The Ghost of You," (dir. Marc Webb, 2004).  
Silverstein, "Burning Hearts" (dir. Unknown, 2011).  
Senses Fail, "The Priest and the Matador" (dir. Daryl Goldberg, 2007).  
Dashboard Confessional, "Screaming Infidelities" (dir. Maureen Egan and Matthew Barry, 2001).  
The Gorillaz, "Clint Eastwood" (dir. Jamie Hewlett and Pete Candeland, 2001).  
Nelly, "Tip Drill" (dir. Unknown, 2003).  
Kanye West, "Heartless" (dir. Hype Williams, 2008).  
Jessica Simpson, "Irresistible" (dir. Simon Brand, 2001).  
The Pussycat Dolls, "Don't Cha feat. Busta Rhymes" (2005).  
Britney Spears, "Work Bitch" (dir. Ben Mor, 2013).