

Music, Identity and Gender

Code: 100634
ECTS Credits: 6

2025/2026

Degree	Type	Year
Musicology	OT	3
Musicology	OT	4

Contact

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Teachers

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

None

Objectives and Contextualisation

- To identify the processes that underlie the relationships between sociocultural gender categories and musical dynamics, in the contemporary Western world
- To obtain a critical overview of the main feminist and gender theories
- To connect the transcultural variability of symbolic and political systems with musical practices
- To apply the main theoretical and analytical tools recently developed in the field of Feminist Musicology, the Queer Theory and the different theoretical currents of feminism of the 20th and 21st centuries, to research.
- To prepare small-scale historical or ethnographic research projects with a gender perspective
- To develop critical thinking about Musicology and Gender Studies applied to music that contribute, in the long term, to improving the field of studies

Competences

Musicology

- Identify and compare the different channels of reception and consumption of music in society and in culture in each period.
- Know and understand the historical evolution of music, its technical, stylistic, aesthetic and interpretative characteristics from a diachronic perspective.
- Relate concepts and information from different humanistic, scientific and social disciplines, especially the interactions which are established between music and philosophy, history, art, literature and anthropology.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

Learning Outcomes

1. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
2. Carrying out a planning for the development of a subject-related work.
3. Communicate using language that is not sexist or discriminatory.
4. Consider how gender stereotypes and roles impinge on the exercise of the profession.
5. Consider the subject as a whole and identify the context in which the processes studied are inscribed and their interrelationship with the elements and factors that are involved in their sociohistorical development.
6. Define the concepts referred to in relation to the specific problems in the distinction of genres as a generator of the construction of social relations.
7. Identify the main inequalities and discriminations in terms of sex/gender present in society.
8. Identifying the theories about human species in their relation to society and culture production.
9. Identifying the transcultural variability of economic, kinship, political, symbolic and cognitive, educational and gender systems as well as their corresponding anthropological theory.
10. Submitting works in accordance with both individual and small group demands and personal styles.
11. Use the main theoretical concepts and approaches related to questions of identity developed through the musical activity and in relation to the set of humanistic and social science disciplines.
12. Write critical papers on musicology that are planned and organised efficiently.

Content

T.1. Key concepts for the study of Music and Gender

Reading Material and Resources:

Citron, Marcia et al. *Gender and the Musical Canon*. Urbana: University of Illinois Press, 1993

Green, Lucy. *Música, género y educación*. Madrid: Morata, 2001

McClary, Susan. *Feminine Endings. Music, Gender and Sexuality*. Minnesota: University of Minnesota Press, 1991

T.2. Gender and Masculinities

Reading Material and Resources:

Dossiers feministas. Vol. 6 "Masculinidades. Mitos, de/construcciones y mascarades". Castelló, 2001

Biddle, Ian and Gibson, Kirsten. *Masculinity and Western Music Practice*. Ashgate, 2012

Walser, Robert. *Running with the Devil...* Hanover: Wesleyan University Press, 1993

T.3. Women and Western Music

Reading Material and Resources:

Adkins Chiti, Patricia. *Las mujeres en la música*. Madrid: Alianza, 1995

Leppert, R. y McClary, S. (eds.): *Music and Society. The Politics of Composition, Performance and Reception*. Cambridge University Press, 1987

Lorenzo, Josemi. "La historia de las mujeres y la historia de la música: ausencias, presencias y cuestiones teórico-metodológicas". In: Marisa Manchado. *Música y mujeres. Género y poder*. Madrid: Ed. Horas y HORAS, pp.19-38

T.4. Queer Studies, performance and musicology

Reading Material and Resources:

Brett, Philip et al. (eds). *Queering the Pitch. The new gay and lesbian musicology*. New York:Routledge, 1994

Córdoba, D; Sáez, J; Vidarte, P. *Teoría Queer*. Barcelona: Egales, 2005

Hawkins, Stan. 2016. *Queerness in Pop Music Aesthetics, Gender Norms, and Temporality*.Routledge.

Russell, Legacy. *Glitch Feminism. A Manifesto*. Verso.

Taylor, Jodie. *Playing it Queer. Popular Music, Identity and Queer World-making*. Bern: Peter Lang, 2012

T.5. Gender Perspectives on Popular Music

Reading Materials and Resources:

García García, Lidia. 2022. *¡Ay, campaneras! Canciones para seguir adelante*. Plan B

Liska, Mercedes. 2023. *Mi culo es mío: políticas de género y significaciones recientes de las eróticas de baile, del meneaíto al twerking*. Gourmet Editorial

Monty Peiró, Monty. 2023. *El diablo vino a mí: Género, drogas y rock and roll*. Saigón Editorial. 2023.

Sánchez Olmos, Candela et al. (eds.). 2023. *Rebel Girls! Desigualdad de género, discursos y activismo en la industria musical*. Barcelona: Gedisa, 2023

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Classes and exams	35	1.4	5, 6, 9, 11

Type: Supervised			
Individual and group supervision	8	0.32	5, 6, 2, 11
Oral presentation of an individual research project	12	0.48	6, 2, 10, 11
Reading Seminar	12	0.48	6, 9, 11
Type: Autonomous			
Study and preparation of the course material	50	2	5, 6, 2, 9, 11

Reading seminar

This seminar encourages student participation. The contents of the course will be acquired mainly by reading and discussing the selected texts, as well as analyzing and discussing the proposed audiovisual materials. The active follow-up of the course implies a personal commitment to prepare the reading material and actively participate in the related class room debates.

As a complement to the texts, we will also work from concrete and practical case studies, from which the theoretical aspects and the key concepts of the syllabus will be derived.

Individual/Group research project

During the course, the student, together with the teachers, will decide on a topic related to the contents of the course, on which they will develop an autonomous research project. The research project will be carried out individually or in small groups (from 2 to 4 students) to facilitate debate, the exchange of opinions and work strategies among the students.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Active class participation and classroom activities	15%	0	0	3, 5, 7, 11, 4
Final test or assignment	25%	10	0.4	2, 10, 12
Online tests on basic course readings	30%	15	0.6	1, 3, 5, 6, 2, 9, 7, 10, 11, 4
Test - Basic content	30%	8	0.32	1, 3, 5, 6, 2, 9, 7, 8, 10, 11, 4

The delivery dates and the evaluation activities will be indicated in the course program, accessible at the virtual campus (Moodle). At the time of carrying out each evaluation activity, the teaching staff will inform the students of the procedure and date of revision of the qualifications.

Class attendance is recommended for a correct follow-up of the contents and the reflections raised to the subject, although it will not be compulsory in any case. Non-attendance will not be penalized in the evaluation but continued and active attendance in class will be favorably taken into account.

The evaluative activities of the Virtual Campus in the Questionnaire modality are mandatory.

Students will receive the grade of "not assessed" as long as they have not delivered more than 30% of the evaluation activities.

The evaluation of the course is designed in a continuous manner, taking into account the student's performance throughout the entire semester. Therefore, the re-evaluation is considered an exceptional measure and must be previously agreed on with the teacher. In order to take the reassessment test, you must have passed at least one of the partial written tests with a grade of 5.5.

In the event that the student performs any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Final grades will be reviewed directly with the teacher, on dates announced in advance.

SINGLE ASSESSMENT

- An individual reflective work on the readings and the contents of the subject (40% of the overall grade for the course)
- Oral presentation and discussion with reflections on the mandatory reading material (20% of the grade)
- Written exam (40% of the overall grade)

The delivery of the work, the completion of the exam and the oral presentations will be carried out on a single date indicated in the course program, accessible at the virtual campus

USE OF A.I.

In this course, the use of Artificial Intelligence (AI) technologies is allowed as an integral part of the development of the work, as long as the final result reflects a significant contribution of the student in the analysis and personal reflection. The student will have to clearly identify which parts have been generated with this technology, specify the tools used and include a critical reflection on how these have influenced the process and the final result of the activity. Non-transparency of the use of AI will be considered academic dishonesty and may result in a penalty in the grade of the activity, or higher penalties in serious cases.

Bibliography

Brett, Philip et al. (eds). 1994. *Queering the Pitch. The new gay and lesbian musicology*. New York: Routledge

Citron, Marcia J. 1993. *Gender and the Musical Canon*. Urbana: University of Illinois Press.

Green, Lucy. 2001. *Música, género y educación*. Madrid: Morata

Hawkins, Stan. 2017. *The Routledge Research Companion to Popular Music and Gender*, New York: Routledge

Liska, Mercedes. 2024. *Mi culo es mío. Mujeres que bailan como se les canta*. Gourmet Musical

Manchado, Marisa (ed.). 1998. *Música y mujeres. Género y poder*. Madrid: Ed. Horas y HORAS

Marinas, Leyre. 2024. *Fucked Feminism Fans. Los orígenes del #MeToo desde la cultura pop musical*. Dos Bigotes

McClary, Susan. 1991. *Feminine Endings. Music, Gender and Sexuality*. Minnesota: University of Minnesota Press.

Monty Peiró, Monty. 2023. *El diablo vino a mí: Género, drogas y rock and roll*. Saigón Editorial. 2023.

Ramos, Pilar. 2003. *Feminismo y música. Introducción crítica*. Madrid: Nareca

Russell, Legacy. 2020. *Glitch Feminism. A Manifesto*. Verso.

Sánchez Olmos, Candela et al. (eds.). 2023. *Rebel Girls! Desigualdad de género, discursos y activismo en la industria musical*. Barcelona: Gedisa, 2023

Taylor, Jodie. 2012. *Playing it Queer. Popular Music, Identity and Queer World-making*. Bern: Peter Lang

Viñuela, Laura. 2004. *La perspectiva de género y la música popular*. Madrid: KRK

Software

No specific software needed

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed