Artículos científicos

Retos para la educación musical en la escuela secundaria. Violencia de género, adolescencia y canción

Challenges for music education in secondary school. Gender violence, adolescence and song

Desafios para a educação musical no ensino médio. Violência de gênero, adolescência e música

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Resumen

Avanzar en disminuir la violencia de género es un imperativo para las sociedades actuales, lo cual implica la toma de acciones concretas para el sector educativo. En tal sentido, este estudio se realizó con el propósito de problematizar la función social de la educación musical en el nivel de educación básica secundaria general ante el marco de los programas de la Nueva Escuela Mexicana 2022 con el fin de contribuir a la disminución de estas formas de violencia. Las preguntas formuladas indagan en las características estilísticas y temáticas de la canción de gusto adolescente y las representaciones de la feminidad y masculinidad expresadas en estas. La investigación es de corte cualitativo y empleó un cuestionario exprofeso a partir del cual se realizó un análisis desde los enfoques interpretativos de la estadística descriptiva y otro subsecuente desde la perspectiva de género. Se identificó que en el discurso cantando acerca del género y lo amoroso la perspectiva narrativa es de prevalencia masculina; además, sus relatos reproducen las asimetrías de la jerarquización patriarcal muchas veces con relatos violentos que naturalizan la cosificación de las mujeres, el consumo de drogas y el

enriquecimiento ilícito. Se concluye que los programas del plan de estudio para la educación preescolar, primaria y secundaria 2022 en México facilitan la inclusión de la canción como contenido de aprendizaje en una articulación reflexiva que promueva la construcción de herramientas conceptuales para un consumo cultural crítico que se considera impostergable.

Palabras clave: educación musical, educación básica, violencia de género, adolescencia, canción.

Abstract

Making progress in reducing gender violence is an imperative for today's societies that implies taking concrete actions for the education sector. This study was carried out with the purpose of problematizing the social function of musical education at the level of general secondary basic education within the framework of the programs of the New Mexican School 2022, assuming the challenge of contributing to the reduction of these forms of violence. The questions that have guided us investigate the stylistic and thematic characteristics of the song of adolescent taste and the representations of femininity and masculinity expressed in them. The research is of a qualitative nature, initiated through the application of an express questionnaire from which an analysis was carried out from the interpretative approaches of descriptive statistics and another subsequent one from the gender perspective. It was identified that in the discourse singing about gender and love, the narrative perspective is predominantly masculine and that their stories reproduce the asymmetries of the patriarchal hierarchy often with violent stories that naturalize the objectification of women, drug use and illicit enrichment. . It is concluded that the 2022 study programs for basic secondary education in Mexico facilitate the inclusion of the song as learning content in a reflective articulation that promotes the construction of conceptual tools for a critical cultural consumption that is considered urgent.

Keywords: Music education, basic education, gender-based violence, adolescence, song.

Resumo

Avançar na redução da violência de género é um imperativo para as sociedades atuais, o que implica tomar ações concretas para o setor educativo. Neste sentido, este estudo foi realizado com o objetivo de problematizar a função social da educação musical no nível do ensino básico secundário geral no âmbito dos programas New Mexican School 2022, a fim de contribuir para a redução destas formas de violência. As questões realizadas investigam as características estilísticas e temáticas da canção adolescente e as representações de feminilidade e masculinidade nelas expressas. A pesquisa é qualitativa e utilizou um questionário expresso a partir do qual foi realizada uma análise a partir das abordagens interpretativas da estatística descritiva e outra análise posterior na perspectiva de gênero. Identificou-se que no discurso cantado sobre gênero e amor, a perspectiva narrativa é predominantemente masculina; Além disso, as suas histórias reproduzem as assimetrias da hierarquia patriarcal, muitas vezes com histórias violentas que naturalizam a objetificação das mulheres, o consumo de drogas e o enriquecimento ilícito. Conclui-se que os programas curriculares para a educação pré-escolar, primária e secundária 2022 no México facilitam a inclusão de canções como conteúdo de aprendizagem em uma articulação reflexiva que promove a construção de ferramentas conceituais para o consumo cultural crítico que é considerado urgente.

Palavras-chave: educação musical, educação básica, violência de gênero, adolescência, canção.

Introduction and problem statement

Historically, music education within the field of general education has faced various challenges. One of the most significant could be the contradictory discourse that presents two influential schools of thought in the implementation of coherent and sustainable long-term educational practices. In this sense, a current values education in the arts, including musical education, as crucial both for the development of sensitivity and recognition of what is human and for the deployment of cognitive abilities. From this perspective, a dilemma emerges in the humanistic disciplines affected by scientism, which devalues them in comparison with other areas, which functions as a bridge towards perspectives that consider the arts as simple ornamental objects. This leads to these disciplines being left out of school hours and occasional omissions due to high workloads directed to other areas in the school context.

This study, therefore, is located in the field of music education at the general secondary basic education level. This means facing teaching challenges directly linked to sociocultural emergencies (such as the increase in violence against women and girls) and the use of digital media. In other words, it is necessary to review both educational practices and learning materials and content with the purpose of examining how actions capable of responding to these demands and moving towards gender equality and female empowerment can be promoted.

Now, the recurring discussion about the inclusion of student preference songs in the school repertoire currently raises new questions that lead to recognition of the urgent need to address reading from a gender perspective when defining criteria for its treatment in the classroom.

For example, at the end of 2022, the Ministry of Public Education (SEP) (2022a, 2022b) issued the new study programs of the new Mexican school. From this perspective, the following conception of the arts is proposed:

> [The arts seek] to value the sensitive exploration of the world by recognizing and recovering the formative value of the artistic and aesthetic experiences that occur in students in the relationship with cultural manifestations, art productions and nature, in the recognition of the arts as expression, culture, communication and cognition, but equally as other forms of inalienable knowledge of human experience (p. 119).

To this end, the study of artistic areas is proposed among the seven articulating axes of the basic school curriculum with the name of *Arts and aesthetic experiences*, located within the *Languages training field* , from where it is linked to notions such as identity (individual and collective) and the formative field *of the human and the community*, that articulates other notions such as the conscious understanding of emotional and affective life and the construction of identity. Among the purposes of the latter, it is worth noting the way in which these programs express the emerging demands of the contemporary context and specifically what is related to gender equality. Some of the objectives of this field are that students "conceive sexuality as a result of a cultural construction made up of different ways of thinking, representing and understanding the body, in its relationship with gender equality" (SEP, 2022a, p. 135). These guidelines open the possibility of energizing classroom practices and problematizing the social function of music education in general basic education.

On the other hand, although these frameworks offer new possibilities to rethink the insertion of artistic education in basic school, it is also important to point out that challenges must be identified by asking new questions.

According to data regarding the situation of violence faced by adolescent girls and women, the United Nations Children's Fund (UNICEF) in Mexico reports the following:

> Adolescent girls between 12 and 17 years old represent 80% of the disappearances of people under 18 years of age in Mexico. In 2020, 112 girls and adolescents (from 0 to 17 years old) were victims of feminicide, this represented 11.5% of the total feminicides in the country, with an increase of almost 18% compared to 2019. In addition, 4 out of every 10 adolescents has experienced some type of sexual violence [1](para. 3, 2023).

From these approaches and the urgent need to contribute to the fight to counteract violence against women and girls, the need arises to know and understand the existing implications between song, gender violence and musical education to formulate conceptual support tools. for educational practice and the consequent evolution of musical education within the framework of general basic education. Having explained the above, the purpose of this work is to identify the characteristics that make up the adolescent imaginary regarding gender based on the preferred song in a public secondary school in the City of Querétaro, Querétaro, Mexico.

The song as a cultural object

It is important to consider that the song is not only a form of expression with which entertainment is sought, but, in fact, in everyday life, it adopts several functions. For the moment, it is interesting to observe it as a cultural object, since the aim is to offer an analytical approach to its symbolic content through which – as Storey (2018) comments – images, descriptions, definitions and frames of reference are promoted that serve as support in the organization of social practices and contribute to establishing norms of behavior. In educational practices, the song takes a central place and fulfills the double function of being an articulating axis and content in learning activities in the classroom,

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[1] The primary data sources are the National Registry of Data on Missing or Missing Persons in Mexico (November 2017), Bases of the Executive Secretariat of the National Public Security System (January-December 2020) and the National Survey on the Dynamics of Relationships in Homes (ENDIREH) (Inegi, 2016). For more information you can consult https://www.unicef.org/mexico/protecci%C3%B3n-la-ni%C3%B1ez-y-adolescencia/proteger-las-ni%C3%B1as-y-las- adolescents-of-any-form-of#:~:text=In%202020%2C%20were%20v%C3%ADctimas%20of,almost%2018%25%20compared to%20a%202019.&text=Adem%C3%A1s %2C%204%20of%20every%2010, some%C3%BAn%20type%20of%20sexual violence .

which invites us to examine the school repertoire and the criteria that influence its definition.

The intrinsic qualities of a song give it great power to influence the formation of social opinions about our identity. In fact, in the contemporary format of the video clip, the song becomes a medium that manages to amalgamate various languages until it becomes a form of "human communication that 'produces' emotion and particularly powerful affective meaning" (Way and McKerrel, 2017, p. 14).

In the case of adolescents, the connection with this element is predominantly emotional and manifests throughout the day in a continuum of musical experiences where, simultaneously, processes of subjective reflexivity arise that usually develop in the intimate space of the listener. Recent research (Navarrete, 2021) indicates that, at this stage, the family, peer groups and school are spaces where conceptual support is found and ideas about the song are shared. However, there is not always the disposition or conceptual tools necessary to promote critical thinking that strengthens the agency of individuals to identify alternative contents and, even less, to distinguish various forms of expression of gender violence.

It is understood, therefore, that the subjective integration of the song together with other cultural objects is inserted in the configuration of a more complete landscape in the realm of the imaginary as shared constructions. For this reason, in this study, the descriptions of femininity and masculinity present in the songs are analyzed and discussed as affirmative discourses that contribute to the naturalization of meanings about what is understood as (or should be) a woman or a man. Furthermore, they are explored as knowledge that predominantly circulates, with a high capacity for dissemination and penetration in the social space. In this regard, De la Peza (1996) points out:

> The love song as a vehicle of the ritual code of love is the heritage of collective memory and as such offers its "users" a repertoire of social behaviors, a set of norms of everyday knowledge in the field of "love" and provides them with a range of places they can occupy (p. 72).

Now, although themes about love are very frequent in the song, it is necessary to recognize that sometimes other themes are addressed and that, regardless of their thematic nature, the songs make up a set of symbolic representations and serve as imaginary supports on the in which people base their own reflections about the social order in which they are immersed and the place they occupy in it. If we understand that "the social imaginary gender is the set of typifications, notions, ideas and values reproduced in practices, about what it means to be a man or woman, which has as a reference the

symbolic gender" and that, "the ritualization practices through "Which one learns to be a man or a woman have to do with different learning" (Serret, 2011, pp. 84-85), then it is assumed that the song is a relevant part of everyday adolescent life among the *ritualization practices* from which you learn and discuss about gender.

Understood in this way, the song functions as an extrinsic source of information that provides models or organizing patterns of social processes in areas where institutionalized guides are weak or do not exist, and provide structures to perceive, understand, judge and manipulate the world. (Geertz, 1973/2003).

Musical styles and narrative perspectives

Each musical style allows the singing subject to be situated due to its belonging to a particular cultural and historical context. From the position he occupies, he simultaneously finds certain forms of musical expression available to express himself, while imprinting his personal perspective on the narrative. This section proposes a starting framework in relation to some of the musical styles most listened to by the audience being studied.

For example, pop is a musical style that is expressed in a neutral tone that tends to maintain the *status quo*. According to García (2016), "unlike other musical genres there are no elements of rebellion or opposition to the social system, but rather the reproduction of social structures" (p. 144), so that with its accommodating stories "possible 'contestant' ideas 'They can end up completely integrated into official fashion' (Riviére, 2002, cited by García, 2016, pp. 91-92), which facilitates the assimilation of the dominant culture.

According to Badinter (1993, cited by García, 2016) in societies of male domination, each man "to assert his masculine identity must convince himself and others of three things: that he is not a woman, that he is not a baby and that he is not a homosexual" (p. 51), for which the soft nuances in pop narratives and, particularly in the male voices of bands made up entirely of young men (*boy bands*) aimed at an adolescent audience, will function as a screen "of reproduction of patriarchal structures, that is, of the 'safe ground' in which adolescents and pre-adolescents will feel identified, and will recognize themselves, carrying out a psychological transfer between the authority of the group and personal life" (García, 2016, p. 145). In this sense, love themes are highly frequent and find here a way for the recreation of the ideas of romantic love, as well as the trivialization of fundamental ideas in social discourse that are easily diluted through simple melodies and stimulating rhythms.

In the Mexican musical scene, it is interesting to note that in the 70s of the last century Monsiváis (1978) commented on the influence of the song in the demarcation of social roles in this country; Furthermore, he explained that the tropical music of the second half of the last century functioned as a demarcator of social class attached to sexuality, and the ranchera song as a representative of the recreation, fixation and creation of what is Mexican. In that scenario, the figure of the charro stood out as a virile symbol of vast financial possibilities, haughty and bravado, for which Jorge Negrete was the model of the distinguished macho and Lucha Reyes was the model of the brave female from which national femininity was outlined: "Like a good Mexican I will suffer the pain in peace" (p. 112).

The corrido is positioned as a prominent form in the current scenario, a genre that has found wide diversification throughout its development. Among the most recent, substyles with high content of aggressiveness stand out as an emerging trend, such as the corrido tumbado, which—according to León (May 14, 2020)—is a musical current that refers to violent acts, sex and consumption of drugs. His lyrics are usually explicit and include profanity, and with stories in which violence is the main theme, he incorporates the sensitivity of hip-hop both musically (with rapping and singing) and thematically.

With respect to reggaeton, it is fair to indicate that it is a musical style that has caused controversies since its explosion in the *mainstream scene* as the bearer of a harsh mandate of sexual distribution in the social order. This genre implements a textual and visual discourse, conveyed by its musical coating of catchy rhythms, of explicit violence, which contrasts with the subtlety of the forms of expression of pop, particularly against women who are characterized and exhibited exhaustively in the video clips. as passive subjects, docile, obedient and willing to satisfy men, especially sexually. This musical style has been widely studied; For example, Negrón-Muntaner and Rivera (2009, cited by Viera, 2018) explain:

> Reggaeton is characterized by having lyrics that allude to sexuality and where women are often passive subjects, objects of desire, on whom the eroticized act falls, expressed with "prosperous" phrases and videos of erotic movements where the girls dance almost naked. and that also incite young people to carry out criminal acts (p. 30).

Although at the same time voices have been raised that seek to point out reggaeton as a weapon of resistance for women in a world dominated by men, it must be remembered that the enunciating voice imprints its own vision and marks the difference between subversion or submission. in the discourse it promotes. For example, in the

appropriations that occur in feminist reggaeton or sung by women, the aim is to "subvert the power of representation that male productions have" (Dávila, 2016, cited by Díez and Muñiz, 2023, p. 18), which which opens a very different perspective from that of men. However, it is important to note that the *mainstream*, or more commercial, scene is still dominated by men and its songs promote ideas from male perspectives described above.

Rap, trap and hip-hop songs can be included in a single categorical group, given the qualities they share due to their origins among Afro-descendant groups from neighborhoods in the United States and, in the vast majority, sung by men. In these songs, the male perspective describes women from places of marginality. For example, in the case of rap —closely related to hip-hop where it finds its origin— , Fernández (2015) explains that "the subtext of rap, despite positioning itself critically and subversively against the iniquities of cultural hegemonic, it is evident that it has generated, in turn, a strong oppression of the female body and sexuality" (p. 5). According to the author, commercial rap, also called *gangsta* , is "that which articulates violence, criminality and misogyny at its maximum expression" as constitutive elements of the discursivity about being a man: "Sexual domination, the violent narrative and the desire for material possession (through luxuries and excesses) shapes the status of black masculinity" (pp. 8-9).

Furthermore, these constructions function as "controlling images" that— according to Patricia Hill Collins (1990)—were "designed to make racism, sexism, poverty, and other forms of social injustice appear to be natural, normal, and inevitable parts of society." of everyday life" (Hill, 1990, cited by Fernández p. 12). In this way, a model on the sexuality of both (Afro-descendant man and woman) is expressed within the frameworks of the dominant culture and where "the black woman is doubly subjugated due to two conditions: her race and her gender" (Fernández, 2015, p. 9).

On the other hand, among performers and creators of electronic music there is a scenario even more marked by the presence of men, particularly white Anglo-Saxons, and Europeans, as the most prominent, and by the exclusion of women. This music is distinguished by not having a verbal narrative and is above all a musical sound discourse. For Martina (July 25, 2022), from the iMusician editing team, it is a "musical genre that is created and produced using electronic and electromechanical instruments, various digital instruments or the so-called circuit-based musical technology" (para. 2) that results in a composition based on mixtures of recorded sounds and sound effects occurring during improvisation as an essential resource and at the same time as the maximum demarcator of musical genius. In other words, masculinity is expressed particularly through the

instrumental and technological domain, which produces the positioning of the superior and powerful male subject, capable of controlling nature while demonstrating its rational capacity.

According to Green (2001), the participation of women as singers does not break with the hegemonic idea of what they can be and do, since their performance is based on the exhibition they make of their bodies, which reaffirms "corporal" patriarchal femininity. and seductive, which controls and, at the same time, is subject to the vicissitudes of the body, integrated into nature, available and desirable, although worried and maternal, unpredictable, contradictory" (p. 43). Instead, masculinity is affirmed by upholding and exhibiting the capacity for reasoning through a performance based on technological mastery and the demonstration of the capacities of reason.

By not having a vocal narrative, this scenario is affirmed as highly masculinized in which there is no room for women carrying out affirmative activities of their sexual role, that is, as singers, which implies serious difficulties that facilitate female participation who will then be challenging that place given to begin to affirm themselves as rational subjects rather than seducers and mothers.

As a last point, it is worth mentioning the songs by independent singers. They are those that can be located on platforms subordinate to the major record labels, independent distribution channels or directly on the social networks of their authors. The relevance of finding independent singers in the exhibition lies in the fact that the route they follow to place themselves on the scene is different and is supported by a more active participation of the viewer, which requires managing their search. It is also a space in which many female singers manage to participate in social discourse by proposing alternative or oppositional content, at least before being absorbed by the big industry.

In this research - focused on the adolescent subject enrolled in secondary education - it is considered that whether it is rap or reggaeton, pop or electronic music, the resources that music offers as a structuring medium of daily life establish guidelines for the configuration of your personality. In this regard, Frith (2003) states that music is a metaphor for identity, which is mobile, thereby indicating its quality of being above all a process, and not a thing. For this reason, he states that "the best way to understand our experience of music—of musical composition and musical listening—is to see it as an experience of this self in construction" (Frith, 2003, p. 184).

This underlines the important role of music in the adolescent imagination in their search for self-definition and in the task of identifying tools and developing skills for social relationships. The song is, then, an informative source of valuable sociohistorical

characteristics about both the listener and the speaker. Consequently, in this communicative process it is important to identify the place from which the subject speaks - what he says, who he says it to, how he says it, why he says it, as Foucault (2007) pointed out -, since this is the point of articulation and perspective from which the discourse is constructed (De Lauretis, 1989).

Research questions

For all of the above, the questions that arise focus on adolescent musical taste based on the following questions: a) What is the song of adolescent taste in its stylistic and thematic dimensions? and b) What are the representations of femininity and masculinity in the songs preferred by adolescent taste?

The starting assumption states that it is possible to move towards musical education with a gender perspective and propose, as a necessary condition, the analysis of the pedagogical implications of the song-gender violence combination. The purpose is to contribute to the formulation of conceptual, theoretical, and methodological supports that offer help to the teachers in the formulation of didactic strategies that have the purpose of mobilizing structures that strengthen the critical reflective thinking of their students.

This implies the double recognition that, on the one hand, in the social space, adolescents develop as cultural consumers where the song takes a relevant place as a discursive reference and, on the other, that what it is about above all is offer foundation with which it is possible to facilitate the recognition of violence.

In short, this work proposes an analysis of songs as learning content, for which adolescent musical experience is used as a driver of didactic work to try to respond to current demands that involve serious problems such as inequality due to gender and the origin of violence against women and girls.

Method

A two-stage qualitative approach was sought with an ethnographic spirit that would facilitate the possibility of relying on an intersection of levels and interpretive tools: on the one hand, qualitative with the primary intention of knowing and understanding the observed reality and, on the other hand, quantitative through a descriptive, cross-sectional, observational study. The research was carried out between 2021 and 2023. It was proposed based on the concrete reality of male and female

adolescent subjects in the third grade of secondary school in a general basic public education school located in the urban area of the City of Querétaro, Querétaro, Mexico.

In the first stage, once the field entry activities had been carried out at the end of 2021, the *Musical Tastes and Practices Questionnaire was applied*, purpose-built based on a previous design [2]. The questionnaire consists of three sections: the first was made up of four questions to inquire about demographic characteristics (name, group, list number and sex), while in the second they were asked to indicate their 10 favorite songs with their respective titles and singer's name. In the third section, eight questions were asked to find out about the musical styles they liked the most, the musical styles they liked the least, the store or application they used to listen to music, the means most frequently used to listen to music, as well as the medium that they use the least; Likewise, the frequency with which they watched the videos of the songs they listened to and, finally, whether they listened to songs in almost all activities, only in their free time, or did not listen to music. This article presents the result of the third section of the *Questionnaire of musical tastes and practices* on the musical styles indicated by the participants.

Given the presence of protocols originated by SARS-CoV-2, the questionnaire was applied remotely using a Google Forms sheet with which a data matrix was created in an Excel spreadsheet for subsequent processing in the Jamovi program. V.2.3.21.0, from which the statistical analysis was carried out. The qualitative variables are presented with relative and absolute frequency distributions expressed in percentage and frequencies (%, fr). The processing of the data allowed the location of musical styles in adolescent preferences as a way of approaching the symbolic representations identified as typical of the musical style from which it is narrated and, therefore, the suggested imaginaries.

In a second stage, interpretive work was deepened from a gender perspective, which sought to distinguish the representations of femininity and masculinity socioculturally inscribed in the bodies of the singing subjects and placed in relation to the musical style. With the assistance of the intersectional lens, the recognition of the particular qualities from which asymmetries between people occur was deepened, given that it is an "analysis to refer to the components that come together in the same case, multiplying the disadvantages and discriminations" (National Women's Institute [INMUJERES], sf, para. 1). This analysis allows us to construct the place where the speech is broadcast.

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[2]To consult more information you can see Navarrete 2021.

De Lauretis (1989) states that the gender experience concerns "the effects of meaning and self-representations produced in the subject by sociocultural practices, discourses and institutions dedicated to the production of women and men" (p. 26). The song is a point of confluence in which specific cultural practices narrated as gender experiences are linked, in a recovery of available social discourses and the intervention of the cultural industry as an institution that produces women and men, which helps to distinguish and understand the place from which the discourse is produced and the factors that delimit it.

It is understood, then, that at the center of the discussion is the interaction of the subject who listens to the speech singing, as a narrated speech, who will mean it as a result of the processes he undertakes in his interpretation from which he will obtain socially accepted ideological resources and It will build ideas about its place in the world and that the song is part of the discursive multiplicity to which the subject is exposed on a daily basis. Therefore, these stories can be inscribed as a constitutive element of the collective imagination of specific groups and identify the embodied representations and attributes from which discourses about gender are constructed and from which relationships between social subjects are regulated and organized.

Likewise, it was considered necessary to directly investigate adolescent musical listening preferences with the purpose of identifying the specific qualities of the imaginary constructed in the sung discourse. In this way, this study is limited to the construction of the place of enunciation of imaginaries located in a specific population from which data will be obtained given by a subject conditioned as a historical and sociocultural subject. That is to say, since these are subjective processes and self-representation effects occur in each subject, this study focuses on reviewing the place of emission of the speech, and not its listening, for which other subsequent studies will be necessary. Specifically, here we analyze the musical styles located from the listening preference of high school students (women and men) with which we can know the imaginary from which this particular population constructs ideas about gender.

Results

From a total of 288 students, 91 questionnaires were received: 62 (68.1%) women and 29 (31.9%) men. A total of 47 styles were mentioned (some in general and others with their respective variants). 48.9% (23/47) were proposed by women, 23.4% (11/47) by men and 27.7% (13/47) by both. Among the styles that have been mentioned only by women is jazz with 4.8% (3/62), with a similar proportion of music in English and bad

taste [3] (3.2%, 2/62). Styles that have been mentioned by at least one woman (1.6%) include hip hop, instrumental, tropical, rock in Spanish, rock in English, classic rock, alternative rock, electro swing, pop in English, indie pop, pop rock, k-pop, R&B, salsa, ballads, bachata, corridos tumbados, flock and hip-hop/rap.

Pop is the style with the highest proportion among women (without these necessarily having been mentioned only by women), with 43.5% (27/62). Adding its variants, as shown in Figure 1, this proportion increases to 66.1% (41/62).

Figure 1. Musical style with a higher proportion in women
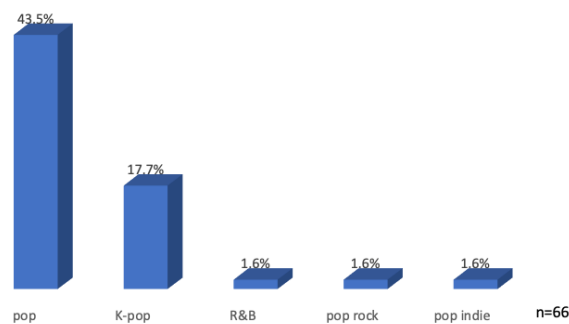
Source: self made

Among the styles that have only been mentioned by men, there are with a similar proportion of 3.4% (1/29) urban, independent, tech house, hip-hop in English, deep house, minimal, heavy, anime openings, phonk, regional Mexican and bedroom pop.

In the song styles indicated by men (although they have not necessarily been mentioned only by men) greater diversity is observed, although in a lower proportion with respect to what is observed in women, where electronic music with 17.2% (5/ 29) is the style with the highest percentage (figure 2).

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[3]The origin of the K-pop variable is attributed to the band Stray Kids with the song "God's Menu". The term *mala taste* was adopted from the name of the Chinese dish "malatang" which highlights its quality of being addictive the more you eat. As a musical style, for now it only appears defined by fans of the group on social networks. You can consult https://www.facebook.com/StrayKidsMemes09/posts/-que-es-malatangmala-tastemalael-t%C3%A9rmino-malatang-es-un-plato-de-sopa-chino-que-/1124566171343678 / and https://www.nacionrex.com/stray-kids-debut-aniversario-trayectoria-mala-taste-k-pop-t202103240002.html

Figure 2. Musical style with a higher proportion in men
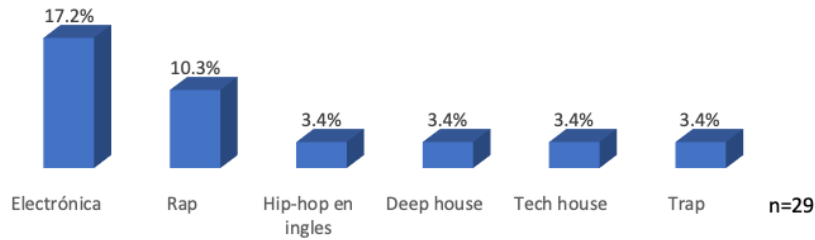
Source: self made

The styles proposed by men and women are shown in figure 3. In pop (43.5%, 27/62) and its K-pop variant (17.7%, 11/62), a greater preference is observed for women with respect to men. men, which contrasts with the electronic musical style (17.2%, 3/29), whose greatest preference has been indicated by men.

Figure 3. Musical styles mentioned by women and men
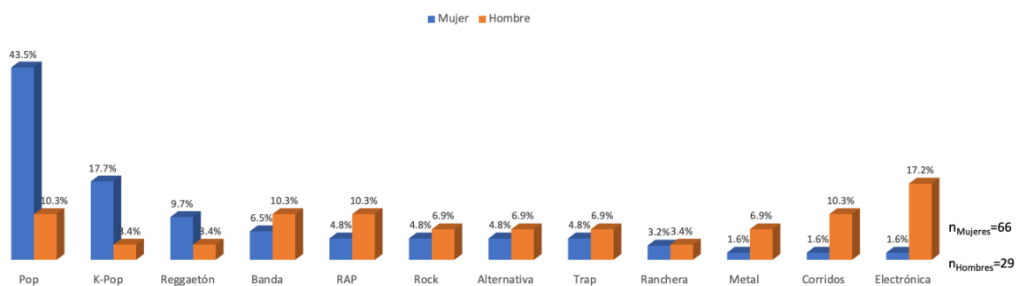
Note. The proportions are presented in descending order based on the proportions observed in the women's responses.

Source: self made

Among the musical styles of Latin American origin, a contrast was observed in the indicated preferences. It stands out that women indicated reggaetón with a higher proportion (9.7%, 6/66) than men, while men indicated corridos and banda in a similar percentage (10.3%, 3/29), as can be seen in the figure 4.

Figure 4. Musical styles with Latin American origin among women and men
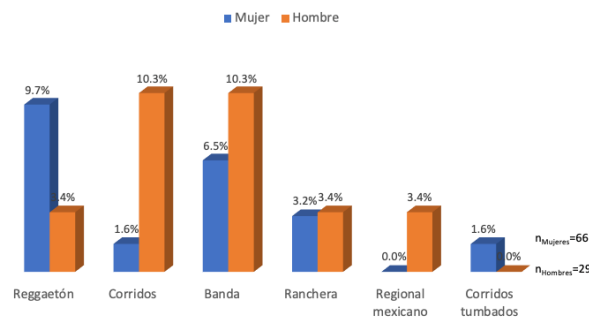
Source: self made

Another important fact in the sample of 290 songs collected among the men surveyed, and which were indicated as their favorites, indicates that only 8.6% of these songs are sung by women and only one female singer (0.3%) appears as a regional singer. Mexican on these lists. This finding is striking, since it is about the way in which women achieve representation in the social imagination.

Finally, the presence of independent singers corresponds to only 3.4% among all respondents.

Discussion

With the purpose of advancing in the understanding of the way in which the adolescent imagination about femininity and masculinity is configured based on the song, we sought, first of all, to know and analyze the musical style in its stylistic and thematic dimension. In this sense, identifying the musical style allows us to notice some specificities about the place of enunciation, such as the origin given by the cultural, ethnic and racial origins found in each musical form (style) and that impacts the narrative construction by being a mediator of the expression of a particular perspective.

For this reason, it has been stated that the musical style produces a defining impact on the thematic choice (Navarrete, 2021), since it is the sociohistorical characteristics of the subjects from which subjective identifications involved in the processes of musical creation are managed. From these data, the situated character of the place of enunciation can be constructed, which would remain incomplete if the sex-gender qualities of those who produce and express these narratives and those who listen to them were not considered. Only in this way can men and women be understood as "historical subjects

governed by real social relations, which centrally include gender" (De Lauretis, 1989, p. 16).

On the other hand, the preference for pop songs is notable—both in the tastes of women and men—although more frequently in the case of women. It should be noted that pop is a musical style highly featured by Anglo-Saxon singers, except for K-pop, so the representations of the subjects present a racial cut. In this scene, the participation of people of African descent or representatives of other ethnic or racial groups is very low and is clearly dominated by white or whitened people.

Likewise, although pop is the musical style in which women singers are most frequently found, their participation is still very low compared to men; Consequently, the configuration of imaginaries about gender occurs from discourses narrated mainly by Anglo-Saxon men and, therefore, from a particular perspective based on modeling privileged positions that entail a hierarchy in the geopolitical order as white men. These men, in addition, tend to be characterized as subjects of high economic fluency suggested by the places they inhabit in the scenic narrative through luxurious apartments or high-end sports cars and the clothes they wear.

It is relevant to pay attention to listening preferences because — as De la Peza (2014) explains, supported by the sociological perspective of Voloshinov (1976) — the song is understood "not as ideas immanent to the subjects, but as sociohistorically stated statements." determined, issued by someone" and, in which they are expressed: "Voices of morality, law, tradition, family, religion, in front of which subjects position themselves, consciously or unconsciously, and submit, contest or subvert them (De la Peza, 2014, p. 15).

The way in which pop designs its stories produce a softening effect on the virile violence it exerts on women, which at the same time is a vehicle for the construction of the masculine personality. Self-affirmation, autonomy or leadership are traits marked in these songs as part of being a man through which he affirms himself as the one who fights in life, in the public space, to get ahead. The appropriation of idealizations expressed in love stories becomes the driving force from which man reaches his fullness as *pater familias,* recreating with the ideas of romantic love where man easily finds his place in the role of being desired by women as the man *prince charming* or as the *most eligible bachelor* to later become the *boss of the house*.

A position from which she reproduces a social order that defines the feminine role as that *angelic being* always in subalternity who will take care of the needs of the man, forgetting about herself and willing to self-realize by taking care of the tasks of caring for

others, especially her husband and children. In pop sung by men, the presence of statements about the place that ideal women are expected to occupy as wives or as perverse women, or witches, who break the heart of the man, who places himself as the victim of the bad woman, is characteristic. That is, the female perspective in the relationship is not usually made visible. The only possible form of a loving relationship is that defined by heterosexual love.

On the other hand, it should be noted that musical styles of Mexican and Latin American origin occur in a scene also dominated by the male presence. The results, in terms of the distribution of women and men in the sample, are not at all strange to the global configuration of the music industry scene. According to research such as that of Smith *et al.* [4](2023), focused on making visible the exclusions that occur in the music scene, from a review of 1,100 songs between 2012 and 2022, comment that in a total of 2,139 artists the proportion of men to women is 3.5:1, percentages that they vary throughout the decade, but remain within a range that changes very little. This makes visible the way in which gender bias is an important reality that is expressed in the music industry, which is important to understand the way in which a social imaginary about gender dominated by narratives from male perspectives is configured.

In scenarios such as Mexico or Latin America, it is possible to opt for an analytical approach with the decolonial inflection of Rita Laura Segato (2016), who explains that the colonized man, subjected and, therefore, constructed as a subaltern subject, finds it doubly difficult to affirm his masculinity, which leads him to search in large-scale violence for a way to endorse superiority before other men, analogous to him as non-white men, and before women and femininity. For this author, the mandate of masculinity implies that one must demonstrate that one is a man; In fact, in the current moment of capital based on the capacity for accumulation and concentration, the way in which violence against women has been unleashed is a symptom of affirmation of superiority (Segato, September 2, 2018).

It could be said that we are facing a present of strong power struggles in which we see different avenues of action of powerful groups taking place, which act as "a training to lead an existence without sensitivity in relation to the suffering of others, without empathy, without compassion, through the encapsulated joy of the consumer, in the midst of the productivist and competitive individualism of societies that are definitely no longer binding" (Segato , 2016, p. 101). In this context, the stories of current songs are inserted

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[4]A gender study from USC Annenberg, a nonprofit organization committed to eradicating gender inequality and invisibility in entertainment, sponsored by Spotify.

as part of the construction machinery of masculinities that seek to define and affirm themselves in the contemporary scene by trivializing female precariousness.

In the imaginary of the song of current Mexican origin, violent masculinities are modeled that are promoted based on the construction of a woman's sexuality willing to satisfy him. Infidelity and the montage of scenes of men surrounded by highly sexualized and submissive women serve as a framework for the contemporary Mexican man, particularly in corridos such as tumbados. Not the distinguished macho of Negrete, but the macho who assumes that "crime and the accumulation of capital through illegal means stopped being exceptional and became structural and structuring of politics and the economy" (Segato, 2016, p. 99) and that women are an affirming part of his virility and used at his convenience. In short, songs of African descent in the U.S. context could be assumed as scenarios that are built among the subaltern and that, as seen above, base much of their power on the oppression of women.

In the context of electronic music, the ways in which a world dominated by men is expressed are also reflected. Through the demonstration of technological mastery, the predominant premise places rational capacity at the center as a capacity of masculine exclusivity, that is, a forceful scenario of the affirmation that reason is a quality that belongs to men. In this regard, Green (2001) explains that "nature is considered to be a force that man controls and that control is developed in part through the use of nature in technology", so that in the case of women that carry out activities that involve the control of some instrument, as in the case of electronic instruments, act a displacement that places them in the place of not being a controlled subject, but rather a subject that "goes out into the world to occupy the position of the controller." (p. 59).

In this way, electronic music scenarios are configured as excluding women and impose on them the need to make greater efforts to participate in them. Simultaneously, they function as a model of masculine scenarios in which young adolescents see the affirmation of symbolic constructions that are made about masculinity emphasized by intellectuals in the field of knowledge as power.

It has been repeatedly seen that the distribution of women and men in the music industry is clearly asymmetric. Some other data provided by Smith *et al.* (2023) can help make visible the way in which in the development of different musical practices, ideas about gender are objectified, producing the exclusion of women and with it the possibility of having a more balanced narrative participation. As discussed in this research, it was identified that in 2012 women occupied only 12%, which decreased in 2013 and 2014, to increase in 2015 and then rise to 28% in 2016. However, in 2017 there was a drop to 16%;

It rises again to reach 23% in 2021 and reach 30% in 2022. Between 2013 and 2023 of the Grammy nominations, 13.9% were women and 86% were men.

In fact, in key aspects such as composition and production, the female presence is even lower, which implies that women are staging narratives composed and/or directed by men. As composers, women reach 12.8% participation and men 86.8%. As producers, the percentage of women decreases even further to only 2.8% compared to 97.2% for men; In the case of non-white women producers, only 13 of 1,756 credits went to them, which makes it clear that gender inequality still has a long way to go to see its reduction in this field.

Finally, it is important to emphasize that until now we have talked about singers and songs located in mainstream music (*maintreeam)*, so it remains to investigate independent music that finds a place in the margins. In this sense, it should be noted that in this line the discursive contents can incorporate oppositional positions, as well as a participation of greater plurality from which ideological support could be located so that the new generations find support for the formation of their political thought, as happened with the Cuban trova song from the late sixties of the last century. Furthermore, the importance of the agency of the subject must be considered, since it is this who requires mobilizing strategies to locate the artist who is not sponsored by the large capital monopolizing the song market, which does have sufficient facilitating resources of the use of sophisticated dissemination strategies through which it places its artists as what is available at first hand.

Conclusions

Currently, the conceptions and assessment made about the arts in the educational context of basic education facilitate the approach to musical content focused on "expression, culture, communication and cognition", that is, from the recognition of their constitutive qualities from which it is configured as a narrative discourse that has the potential that allows the union of different artistic languages to influence the construction of social discourses about gender. The possibility of articulating the arts with the aesthetic experiences of adolescent students implies recognizing that these experiences, to a large extent, take place in everyday life based on what the music industry offers and puts in the palm of its consumers' hands, for which the most important thing is the accumulation of profits.

Music, positioned as language, makes visible its communicative potential where the song becomes the privileged musical form to transmit and share social knowledge about transcendent notions about emotional and affective life directly intertwined with the identity (individual and collective) present in the configuration of all social beings as sex-generic subjects. All of this highlights the importance of asking ourselves different questions in the face of these new scenarios and about the challenges that today confront musical education in basic education.

Emerging needs, such as making progress in reducing violence against women and girls and the controversies generated by the emergence of discourses in digital environments, point out that today conceptual tools are required that contribute to facilitating the development of critical capacities to consume, dialogue and negotiate our conceptions about who we are in the narrative multiplicity that questions us daily.

The above reveals that more frequently the listening subject is in contact with stories formulated from masculine, masculinized and masculinizing perspectives, hence the feminine perspectives are placed in a highly asymmetrical landscape. It has been seen that women's speeches in the expression, the composition of the work and the production encounter many difficulties in being heard, so that a balance is achieved in the face of the enormous number of male narratives, which will produce a significant impact on what adolescents learn about social relationships and emotional relationships through song.

If we understand that adolescents learn more frequently about what is expected of them as social and loving subjects from narratives presented by men - and that they are often aggressive expressions that contribute to mobilizing imaginaries of violence that can be expressed, for example , in dating, and that the song occupies an important place in adolescent emotional life—the imperative need to critically analyze the learning contents in the classroom is evident.

Finally, to adopt a view from a gender perspective in the implementation of educational-musical practices, this study offers a start in terms of examining musical content as learning content for classroom work.

Future lines of research

This study has investigated the place of enunciation, but it does not cover the place of listening, so it will be left for later studies that facilitate the understanding of the subjective processes undertaken by adolescent women and men in the important space of intimate life and in those who negotiate their loving and political being.

Likewise, the beginning of dating relationships at this stage requires dismantling the ideas of romantic love, as well as the constructions of dominant masculinities based on aggressiveness and femininities made fragile by docility to submission or in some cases of femininities in processes of empowerment, but that seek to displace their opposites in confrontations between hierarchical peers that tend towards mutual domination. It is thus considered relevant to review the practices of appropriation and resignification of sung discourses, which help to understand the processes that unfold in listening and, consequently, exploratory paths for intervention in the classroom.

Another pending line has to do with the absence of content that offers ideological support for the audience of sexual and gender diversity, also present in school groups and that also helps to raise awareness and make social groups and their exclusion frameworks more flexible. In this regard, Bieletto (El Mostrador Braga, October 23, 2018) points out: "The fault is not with reggaeton, but with the patriarchal culture that made it possible for it to emerge as a very popular expression" (para. 3). With this, the need to carry out introspective analysis studies that allow us to recognize the gender ideology current in current societies expressed in the music of the time and the ways for its transformation.

Thanks

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