

This BA thesis aims to inform Czech musicological circles about the current theoretical debate on female voice. Employing the method of close reading, the author introduces selected texts and reflections on the female voice, using phenomenology, feminist theory or psychoanalysis as a theoretical background. Last, but not least, the thesis provides an impetus to think about female voice in the context of contemporary music, which, with its frequent use of vocalisation without lyrics, is especially pertinent to the aforementioned debate.