

LGBTQ+ people's experiences of queer music and music activities in education: a thematic analysis

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ABSTRACT

Research shows the importance of music for affect-regulation, and the prominence of themes (culture, politics, storytelling, life-experiences) within queer music. The salience of gender identity within ensembles, and the importance of safe spaces within music activities for LGBTQ+ people has been demonstrated. However, prior research uses small samples, overlooks niche queer music, and promotes cis-normative stereotypes. An exploratory thematic analysis was conducted with a larger sample, promoting LGBTQ+ voices and highlighting experiences of queer music and music activities. Twenty-nine LGBTQ+ participants completed an online questionnaire. In section one, participants described their thoughts and feelings towards queer music. In section two, participants described benefits of music activities and educators' support. Similar themes to prior research emerged, including Political Impact and Education of Queerness. Most participants described queer music as important. Participants had a range of positive and negative experiences of music activities and educators' support. It is discussed that differences in experiences cannot overtake the experience of shared queerness, and that whilst music activities are broadly beneficial, increased educator training in LGBTQ+ topics is needed.

1. INTRODUCTION

LGBTQ+ people (defined in Appendix A) face overwhelming discrimination in today's society. In any year, 86% of LGBTQ+ young people hear negative language about being LGBTQ+, whilst 51% suffer from anxiety (Bradlow et al., 2017). From lack of healthcare and anti-LGBTQ+ political bills (Jackson et al., 2023), to bullying faced by 43% of LGBTQ+ students in schools (Bradlow et al., 2017), there are many challenges that this minority face.

Queer Music. Given this context, it is clear how music for mood-regulation may be important amongst LGBTQ+ people. Baltazar & Saarikallio (2016) found that the most valued aspect of music cross-culturally is affect-regulation, with music increasing, altering, or inducing emotions. However, no research (to the researcher's knowledge) has investigated the relationship between affect-regulation and queer music (defined in Appendix B) in LGBTQ+ populations. The lack of research conducted with LGBTQ+ people is a universal theme. The current study will expand understanding of queer music, providing insight into an underrepresented community, with affect-regulation themes anticipated.

In addition to mood-regulation, interactions between music and identity are well-established, with music forming cultural, personal, and social identity (Lidskog, 2016). Through "musicking", which refers to all aspects of music e.g., listening, performing etc. (Small, 1998), social connections can be built (Shelemay, 2006), identities changed, and new identities formed (Jung, 2014). Lidskog (2016) demonstrates this amongst diasporic groups, finding that music aided connection between diasporic individuals and their countries of ethnic origin. The importance of songs about diaspora, providing representation of experiences and relatable storytelling was also salient, along with music for political purposes to reduce social-inequalities and racism.

The importance of music and identity's interaction for ethnic minority communities suggests music may hold this purpose for other minorities. Dhaenens & Burgess (2019) investigated music in the queer community through 37 LGBTQ+ Spotify playlists, described as self-expressive, self-representative, and encouraging of positive change. Four main themes – LGBTQ+ music culture, politics, soundtracks to everyday life, and personal storytelling –emerged. LGBTQ+ visibility, rights, celebration of queerness, historical resonance, nostalgia, cultural resistance, and representation of feelings were common subjects. This research shows the societal importance of queer music, and attempts to conclude on its personal importance also, however playlist analysis provides little insight into personal, subjective importance of queer music to queer people. Rather than making inferences from songs in playlists, the current study will sensitively analyse the thoughts, feelings, and experiences of queer people in regard to queer music, providing deeper, meaningful insight into the uses and importance of such music directly from queer listeners.

In interviews with six LGBTQ+ people, focussing on music fandoms (“a cultural conviction... that combines a threshold of affective engagement with, variously or in combination, musical appreciation, music practice, celebrity following, social networking, dancing, collecting, and self-expression” – Duffett (2014) p.7) (Wasserbauer & Dhoest, 2016), similar themes emerged. Whilst each interviewee gave varied, personal insight into their music fandoms, experiences had similarities, with queer music emphasising historical, cultural and life events, causing nostalgia, and having political attraction. Queer music influenced opinions of sexuality, supported coming out, and gave a sense of identity. These accounts show beyond doubt that queer music played an important role in the six lives the researcher’s delved into. The limited number of participants, however, means that conclusions cannot be generalised to the wider LGBTQ+ population. The focus on fandoms means that nuances of queer music, particularly less well-known music, could not be investigated. Some LGBTQ+ people may not listen to ‘mainstream’ music, and it is important not to overlook the experiences of those people in favour of popular music listeners. The current study will expand on this research, highlighting the ways in which the “mutual interaction of identity and music” (Wasserbauer & Dhoest, 2016, p. 39) can occur for a larger group of LGBTQ+ people.

Music Activities. Interplay between identity and music is also shown in music ensembles. Hoffman (2008), in observations and interviews conducted with six, sixth-grade musicians, highlighted links between gender identity and the school band context. Without prompting, multiple students described gender differences between instrumental sections, e.g., no boys in the flute section. Gender identity was a salient aspect of musical identity, further extending into students’ accounts of behaviour and personality, with boys described as ‘playful’ by female students. Stereotypically gendered aspects of personality were linked with instrument timbre e.g., loud brass – boys, high-pitched flutes – girls. These aspects emphasise the relationship between music activities (defined in Appendix C) and gender identity formation, in line with stereotypical ideas of gender. However, Hoffman’s research is cis-normative, promoting damaging gender stereotypes. These ideas cannot be accepted as standard, emphasising the need for gender-diverse voices in this area. This becomes even more relevant given that nearly half (47.9%) of LGBTQ+ students take part in extra-curricular music ensembles (Kosciw et al., 2014).

Presenting one student’s story, Nichols (2013) details Ryan/Rie’s musical experiences in education. For Ryan, participation in band/choir became a ‘safe space’ away from bullying. Unfortunately, due to the school’s homophobia and transphobia, Rie became home-schooled and could no longer take part in the school’s music groups, a loss which caused “no desire to move forward”. In playing piano at a local church, Ryan discovered passion for song writing and composition, describing music as “a way to make people listen”, which reignited their desire for ensembles. Rie joined a band and choir at a different school, choosing to sing alto rather than tenor, wore feminine concert dress, made close friends and was respected by the teacher. Rie’s story highlights the positive opportunities music can provide for gender diverse students. For Rie, music activities enabled “self-expression and release”, social interactions, emotional outlets, and self-worth. This narrative account demonstrates how participation in music activities was overwhelmingly positive and necessary for Rie to feel safe and express themselves. Ryan’s story has informed the questions asked in this study which aims to discover the impacts of music activities on a larger group of LGBTQ+ people.

Panetta’s (2021) literature review draws together Rie’s story with accounts from music students and teachers. Whilst LGBTQ+ students on music programmes reported more support from institutions than LGBTQ+ peers on other courses (Roseth, 2019), fear of discrimination was a major factor in LGBTQ+ people being unable to be openly queer in musical settings (McBride, 2016). One study highlighted the experiences of three transgender singers, discussing obstacles in choir participation for trans people; importantly, that voices and genders are not the same thing (Palkki, 2020). Whilst the accounts in this review, together with Rie’s story suggest educational music settings are generally supportive, negative experiences are unfortunately not rare. This study will present a wider picture, adding to the current understanding of challenges and triumphs of music activities for LGBTQ+ communities.

In summary, this study will sensitively investigate the thoughts, feelings, and experiences of LGBTQ+ people in relation to queer music and music activity participation. The majority of prior research uses single-person narrative accounts, or interviews with small groups. This study aimed for a larger sample of N=20. This queer-led study also aimed to platform queer voices, increasing knowledge of the experiences of the LGBTQ+ community today. Although this research is exploratory and no specific hypotheses have been formed, similar themes to those found in previous literature are expected to emerge in addition to new themes not described in previous literature.

2. METHODS

Participants. Twenty-nine participants, aged 18-25 ($M=20.76$, excluding 12 who did not give their age), took part. Participants were White ($N=26$), Mixed Race ($N=2$), and Asian ($N=1$). All identified as LGBTQ+ and were recruited through LGBTQ+ group chats and social media. Participants' sexualities and gender identities are presented in Tables 1 and 2.

Table 1. Sexual orientation of the participants.

Sexual Orientation	Number of Participants
Gay	1
Lesbian	4
Bisexual	11
Pansexual	4
Asexual	3
Questioning	1
Other or prefer to self-describe:	
Abrosexual	1
Queer and Asexual	2
Lesbian and Graysexual	1
Unlabelled, queer, gay	1

Table 2. Gender Identity of the participants.

Gender Identity	Number of Participants
Cisgender woman	9
Transgender man	6
Transgender woman	1
Non-binary	8
Agender	1
Genderfluid	1
Questioning	1
Other or prefer to self-describe:	
Trans masc non-binary	1
Did not answer	1

Materials. A qualitative questionnaire, combining closed and open-answer questions, and demographics (Appendix D) was created. Questions were split into two sections: queer music, and music activities. Participants did not have to fulfil the criteria for both sections (e.g., people who do listen to queer music but haven't taken part in music activities or vice versa) in order to take part.

Design. A questionnaire was chosen to ensure participant anonymity, enabling all who wanted to take part to do so, without disclosing their LGBTQ+ identity. Questions 2 and 3 were skipped for those who answered 'No' to Question 1. Questions 6 and 7 were skipped for those who answered 'No' to Question 4. A summary of this process and the questions is shown in Figure 1.

Procedure. Participants answered the questionnaire online through Qualtrics. They completed an information sheet, consent form, demographic information, and then the main questionnaire, before being debriefed.

Data Analysis. Four separate thematic analyses as outlined by Braun & Clarke (2006) were undertaken for questions 3, 4, 6 and 7. A full record of thematic analysis is presented in Appendix E.

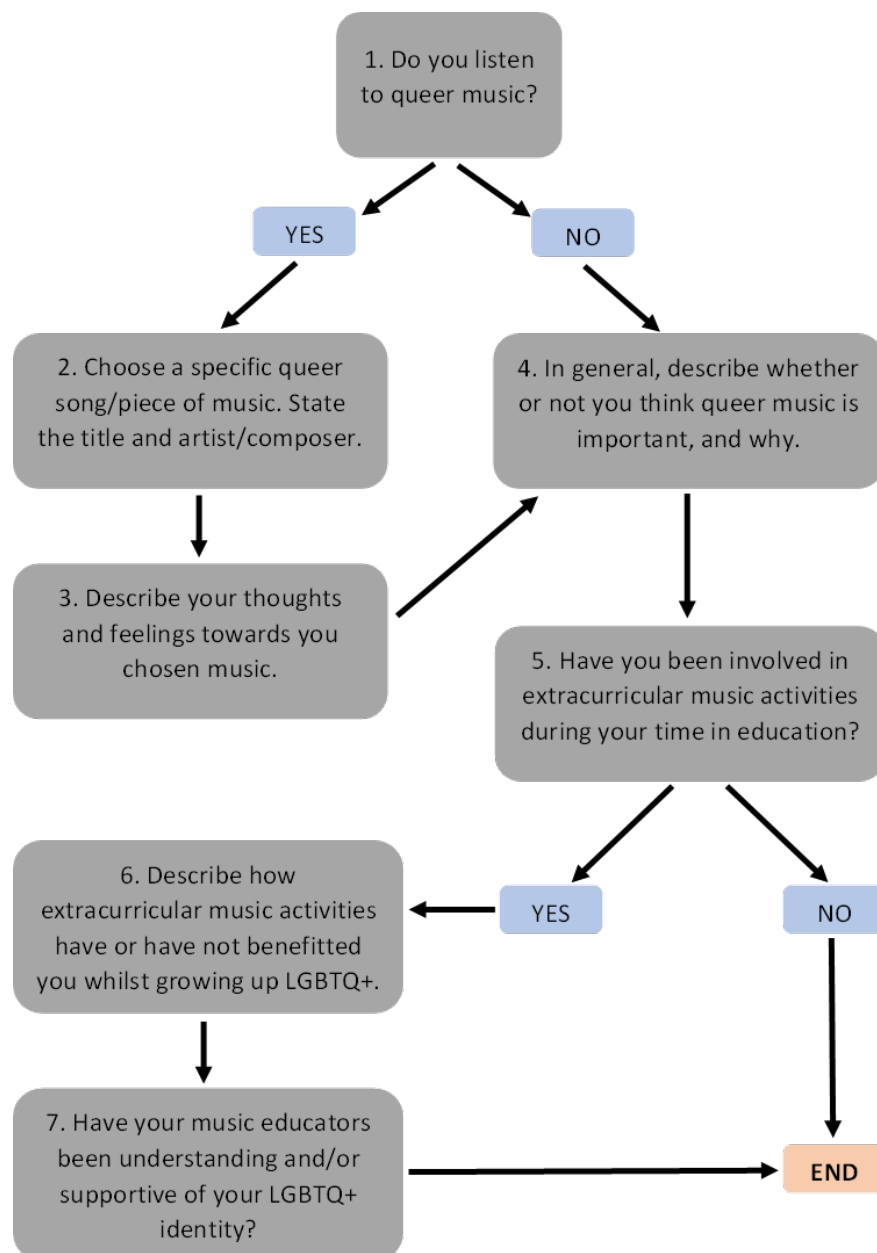


Figure 1. Flow chart showing the order of, and summarising, the questions asked in the main questionnaire.

3. RESULTS

For the purpose of brevity in this report, not all themes are summarised. All are presented in Figures, and quotes can be found in Appendix E. The largest themes (based on number of codes in each theme) are summarised, alongside themes with particularly notable or unique responses. Table 3 shows the number of responses broken down by section and question number.

Table 3. Number of responses in each section and question.

Section	Question	Number of Responses
Queer Music	1	29
	2	27
	3	27
	4	28
Music Activities	5	29
	6	20
	7	20

Question 3. Question 3 asked participants to describe their thoughts and feelings about a specific queer song which holds significance for them. A list of chosen songs can be found in Appendix F. As shown in Figure 2, 10 themes with 23 sub-themes emerged.

The largest theme was *Emotions*. Eight participants discussed uses of queer music for *Emotion Regulation*, mostly to restore positive mood when feeling low. *Negative Emotions*, including sadness and fury, were discussed, with multiple people linking their chosen song to gender dysphoria. *Positive Emotions* including happiness, joy and empowerment of queer identity and journey, were discussed by 15 participants.

Under *Self-discovery and Self-understanding*, 16 participants described benefits of queer music in helping exploration of *LGBTQ+ Identities* and understanding/acceptance of themselves as LGBTQ+. Although mentioned by only four participants, the role of queer music in *Coming Out* was important. ID01 described a personal memory of ‘Home’ by Cavetown: “[the] song reminds me of crying in the shower, fully clothed, calling my friend to come out to them”. Queer music also helped participants understand their *Intersectional Identities*, including Autism and Christianity.

Within *Politics and Influence*, two participants spoke of ‘influential’ *Mental Health* messages in queer music. Queer music provided “hope” for societal change, with some songs including ‘Black Tie’ by Grace Petrie included in ‘protest playlists’. The *Historical Context* of the song ‘Homosapien’ by Pete Shelley was discussed in depth by ID19, including the song being banned by the BBC, and referencing anal sex whilst released in 1981, the same year as the first reported cases of HIV (Sharp & Hahn, 2011).

Finally, under *Pride*, *Queer Beauty/Celebration* was discussed by 13 participants. Queer music allowed participants to feel proud and special, be unapologetically themselves, and “centre [them]selves in the narrative” (ID09). ID29 highlighted the wonder of queerness in *Fragile Water* by Nancy Kerr: “like my queerness, there is depth to it that I haven't found yet, and there is potential to discover much more about it across the years”.

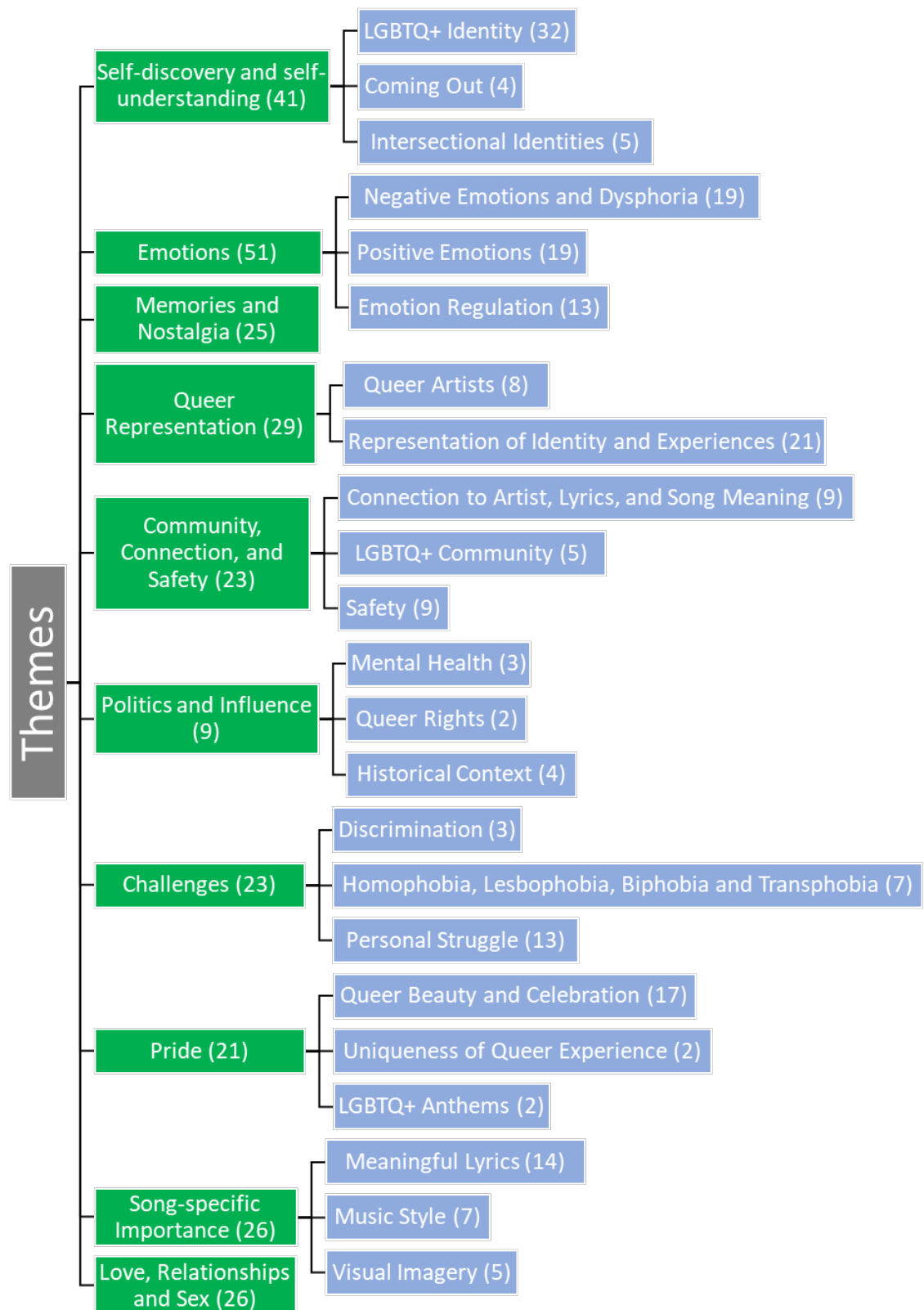


Figure 2. A Hierarchical Representation of the Emerging Themes (green) and Sub-Themes (blue) from the Thematic Analysis of Question 3. The number of codes in each theme and sub-theme are shown in brackets.

Question 4. Here participants described whether they think queer music in general is important, and why. Six themes with five sub-themes emerged, shown in Figure 3. Of the 28 participants who answered this question all but three (89%) described queer music as important.

The largest theme was *Support and Community*. Queer music provided connection, shared experiences/feelings, and a sense of belonging. Feelings of isolation were counteracted by queer music. Under the *Identity Exploration and Acceptance* sub-theme, participants described the importance of queer music for those who have not come out or are unsure of their identity, in allowing them to explore in a “low-risk way” (ID25). The *Comfort*, escapism and coping-methods provided by queer music were important. When describing hardships faced by LGBTQ+ people, ID19 gave a stark description of the importance of queer music: “queer music can be a lifeline”.

Queer Representation was discussed by 19 participants. Validation, inclusion, visibility, relatability, and empathy were all provided by representation in queer music, enabling participants to feel that their queer identities were equally as important as straight and cis identities: “queer music... allows queer people to feel that our stories are equally worthy of expression, and that our love and culture are as valuable as others” (ID08).

A differing theme from those emerging in question 3, was the importance of queer music for *Education and Normalisation of Queerness*. Fourteen participants highlighted how queer music increases understanding of the LGBTQ+ community, promotes queer joy, encourages people to change their beliefs, and increases acceptance. A quarter (N=7) of participants used versions of the word ‘normalise’, emphasising the importance of queer music for this purpose.

The *Political Impact* of queer music was important for seven participants as a “way to combat prejudice” (ID04) and push society towards queer acceptance and equality. Queer music was important as a way to fight against the “broken system” (ID13), and its importance for protest in providing inspiration and passion to fight, speak and exist as a queer person in today’s society was described. The profound importance of queer music’s political impact is shown in ID13’s response: “Queer music is revolutionary. It is revolutionary to rebel. And it is revolutionary to be joyful and calm in a world that storms and makes it hard for us to live”.

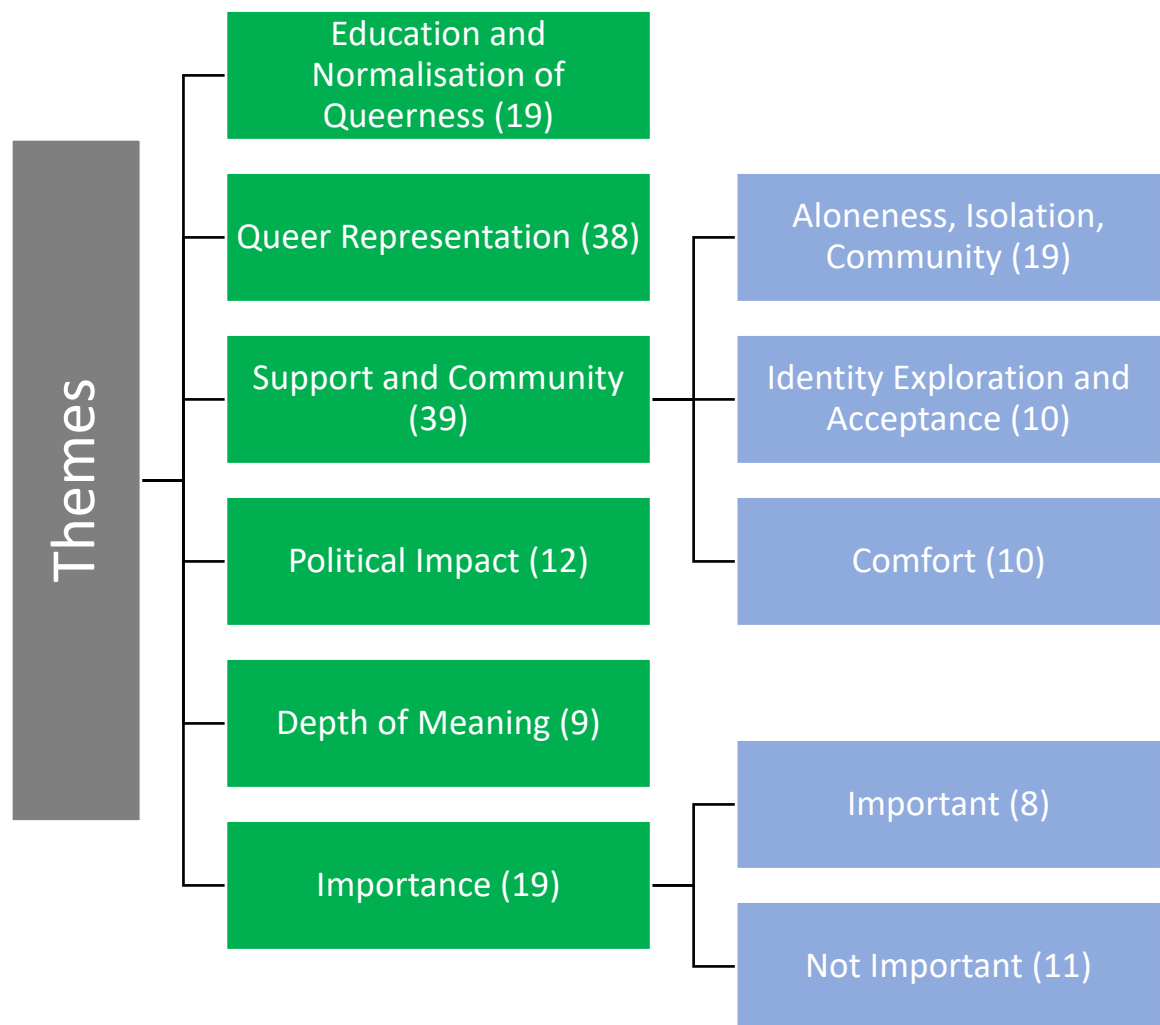


Figure 3. A Hierarchical Representation of the Emerging Themes (green) and Sub-Themes (blue) from the Thematic Analysis of Question 4. The number of codes in each theme and sub-theme are shown in brackets.

Question 6. Here, participants described how extracurricular music activities did or did not benefit them whilst growing up LGBTQ+. As shown in Figure 4, six themes and five sub-themes emerged.

Emotions and Emotion Regulation formed the largest theme. Music activities were described as an outlet for emotions, and a way to safely express or process feelings. For two participants they were relaxing. All but one participant contributing to this theme, spoke of music activities affecting their emotions positively, increasing happiness and excitement. However, ID25 described feeling “ashamed and angry” when realising their sexuality, and thus withdrawing from music.

Most participants described music activities as a *Positive Experience* which were ‘fun’ and ‘enjoyed’, allowed participants to build new skills, and explore creativity. For three participants, music activities were a *Negative Experience* with ID26 finding them “stifling and suffocating” (ID26), whilst ID19 did not enjoying them. ID13 found groups socially isolating, particularly as they were “often the only non-girl there”.

Music activities were a *Social Aid*, enabling friendship formation with people with similar interests. For ID12, 24 and 29, music groups enabled enjoyable social interactions that they otherwise would not have experienced. For ID23, the social bonds formed through music activities meant they “had friends [they] felt comfortable coming out to”.

Queer Identity and participation in music activities were also linked. Two participants highlighted the role of musical theatre in experimentation with their genders and gender expression. However, for five participants music activities did not link to, or enable, exploration of queer identity. A *Lack of Queer Representation* in

music activities was a common experience with LGBTQ+ inclusion not being a topic in musical experiences, no queer music being performed, and composers' backgrounds not being discussed.

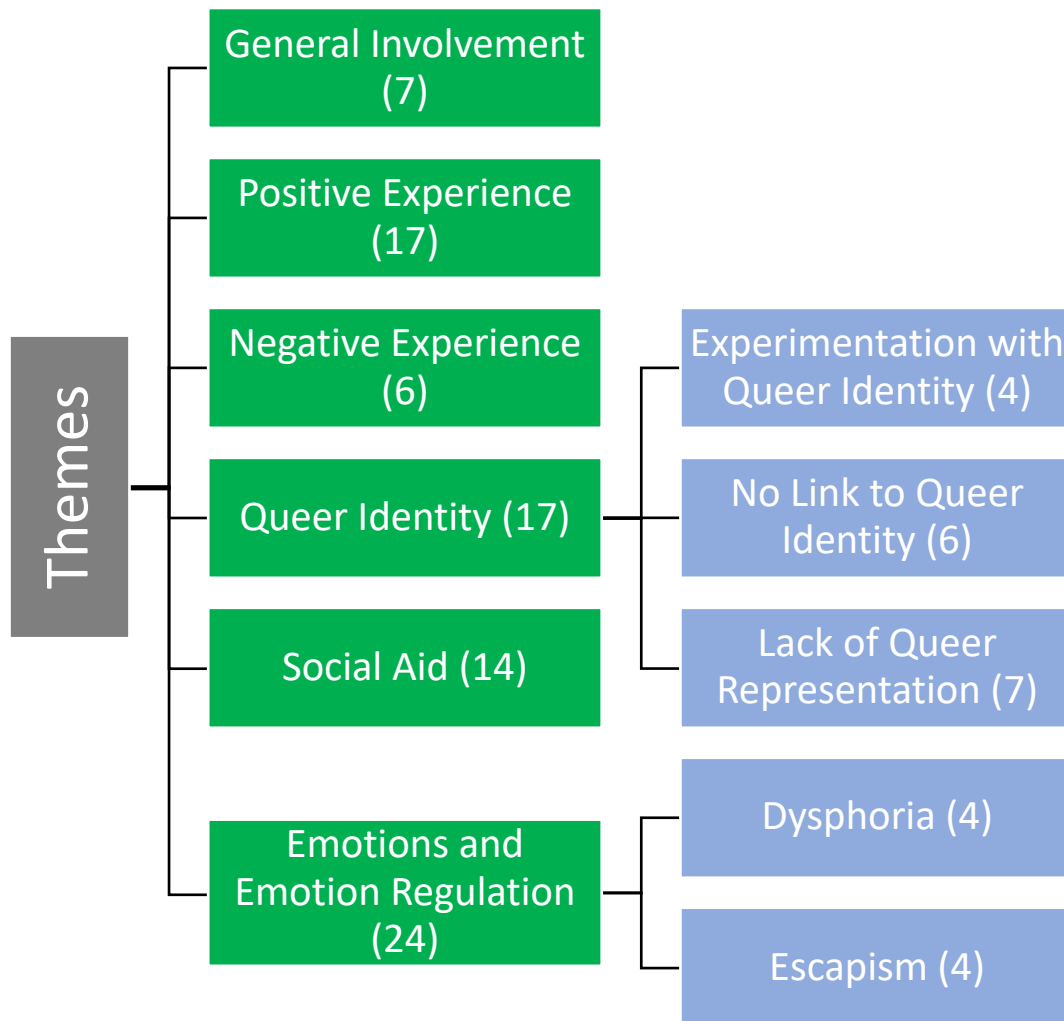


Figure 4. A Hierarchical Representation of the Emerging Themes (green) and Sub-Themes (blue) from the Thematic Analysis of Question 6. The number of codes in each theme are shown in brackets.

Question 7. Here, participants described whether their music educators were understanding and/or supportive of their LGBTQ+ identity. Five themes emerged, shown in Figure 5.

The majority of participants *Had Not Disclosed Their LGBTQ+ Identities* to teachers. Some participants described why, including not knowing they were LGBTQ+ at the time, being ‘in the closet’, or not labelling themselves. Similarly, other participants were unsure if their educators would have been supportive or not, either because they hadn’t come out or because LGBTQ+ topics were never talked about.

Sadly, five participants had *Unsupportive* educators, who misgendered them, offered no LGBTQ+ inclusion, or criticised LGBTQ+ music they had created as it wasn’t “relatable enough to the general population” (ID25). Seven participants, however, did describe *Support* from educators, including “quietly supportive” educators (ID23), and those that fought for, made affirming comments, and acted as role models for participants.

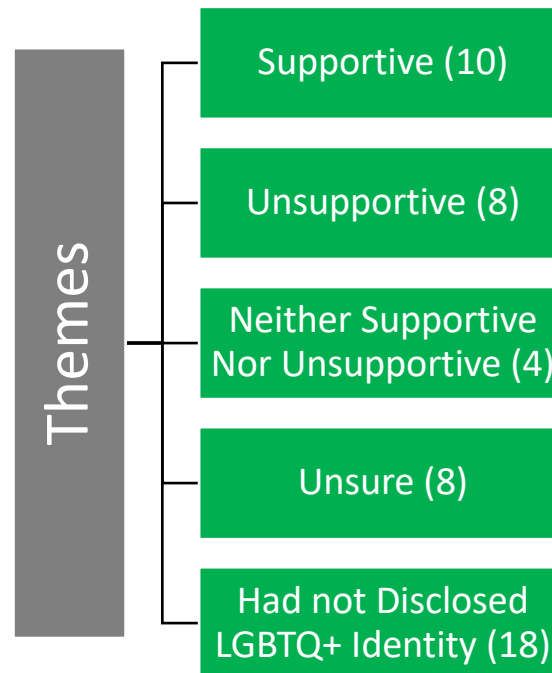


Figure 5. A Hierarchical Representation of the Emerging Themes (green) from the Thematic Analysis of Question 7. The number of codes in each theme are shown in brackets.

4. DISCUSSION

This research investigated LGBTQ+ people's thoughts, feelings, and experiences in relation to queer music and music activities in education. Overall, a general consensus in opinions of queer music was found with most participants valuing queer music highly. Greater disagreement between experiences of music activities was found, with a split between positive and negative experiences. Due to the constraints of this project, it is not possible to discuss all findings.

Queer Music: Question 3. In line with Baltazar and Saarikallio's (2016) conclusions that affect-regulation is the most valued aspect of music, Emotions was the largest theme for question 3, suggesting that this is also true of queer music. The anonymity of listening to queer music or the safe space which it provided appear to promote emotional expression and positive emotion restoration.

The similarities between the themes emerging in this research and the cultural, historical, political and storytelling themes in previous research (Dhaenens & Burgess, 2019; Wasserbauer & Dhoest, 2016), suggests that whilst experiences of chosen queer music are deeply personal, the broad experiences and thoughts regarding queer music are widely consistent within the LGBTQ+ community. Despite broad differences in participant's chosen songs, from little-known folk such as *Fragile Water* by Nancy Kerr with just under 137000 listens, to well-known popular music such as *Take Me To Church* by Hozier with more than 2-billion listens (as recorded by Spotify in April 2023), these differences do not overtake the connection and kinship of shared queerness.

Queer Music: Question 4. The importance of queer music for education and normalisation of queerness formed the biggest difference between the importance of queer music in general (Q4) and participant's opinions of their chosen songs (Q3). When talking about queer music generally, the importance and benefits it provides to others, in terms of challenging hetero- and cis-normativity, rather than personal importance to the participant themselves, was much more salient. Queer music can thus not only be a deeply personal experience but can influence wider social opinions by educating people in an accessible and enjoyable way.

Similarly, queer music's political impact was important to participants. Music has long been used to enact political and social change, with the power to unite people and spread messages widely (Neel, 2020). Henwood (2017) defines 'protest songs' as "politically charged, topical songs taking issue with the government, or culturally focused songs aimed at injustices facing marginalized groups". Echoing both findings in diasporic (Lidskog, 2016) and queer communities (Dhaenens and Burgess, 2019), the current study shows how queer music can enable equity for the queer community, and the importance of queer music in fighting for LGBTQ+ rights.

Overall, it can be concluded that queer music is very important to the majority of queer people, and again, whilst reasons for this differ depending on personal experiences, the comprehensive sentiment of shared queerness is profound.

Music Activities: Question 6. Whereas participants generally agreed that queer music was important, opinions in relation to music activities were more mixed. It was generally agreed between participants that music activities benefitted them by providing an emotional outlet, safe way to express themselves, and opportunities to form friendships, in a similar way to that described by Rie (Nichols, 2013). Research has shown that music participation can increase confidence and self-esteem, self-image, self-awareness and self-attitudes, as well as sense of identity, and allows opportunities to meet ‘like-minded people’ (Hallam, 2010). These benefits were certainly felt by most participants in the current study. It is therefore suggested that the benefits provided by music activities are similar for the majority of LGBTQ+ people, but only when such activities are enjoyed. These benefits are unlikely to be felt if experiences of music activities are not enjoyable or rewarding (Hallam, 2010), accounting for the negative experiences described in this study. Encouraging enjoyment should therefore be the main priority of music activities in order for them to benefit LGBTQ+ 18-25-year-olds.

Enjoyment of music activities was intertwined with the LGBTQ+ representation participants found, or more commonly did not find, within them. In a survey just 1.9% of 7898 LGBTQ+ students said that there was LGBT representation in school music classes (Kosciw et al, 2014). Despite being nine years further on since this research was conducted, the current study suggests that this is still a major barrier to LGBTQ+ students benefitting from their music activities. Increasing representation, e.g., by discussing LGBTQ+ composers, is likely to reduce discrimination and make education equitable (Snapp et al., 2015), therefore increasing the benefits and enjoyment of music activities for LGBTQ+ people.

Furthermore, the salience of gender in music ensemble contexts was also a barrier to experiencing the benefits of music activities. Gendered practices, particularly in choirs where segregating between ‘boys’ and girls’ is likely to occur, result in exclusion of gender-diverse people (Panetta, 2021). Inclusive practices which do not rely on gender, with educators who are aware of the challenges faced by trans and gender-diverse people, are vital to ensure music activities benefit all and do not result in feelings of exclusion.

Music Activities: Question 7. Thankfully, research does suggest that teachers are generally supportive of their LGBTQ+ students and that awareness is improving (Panetta, 2021). This is reflected in accounts of supportive educators in this study. Given that 47.9% of LGBT students partake in music activities (Kosciw et al, 2014), music educators are in a prime position to positively impact LGBTQ+ lives.

Having said this, educators’ lack of support is still prominent in this research. Garrett and Spano (2017) found that 87.3% of 300 music educators did not include LGBTQ topics in their teaching and 74.3% did not promote LGBTQ awareness in school. One way to increase music educator’s support of their LGBTQ+ students is through increasing basic awareness and training of LGBTQ+ topics. Garrett and Spano (2017) found that LGBTQ inclusion training prior to teaching did not have a significant effect on support provided by music educators, but training during teaching roles significantly altered educator’s opinions and increased their comfort in LGBTQ topics. The results of the current thematic analysis highlight the need for this kind of training to increase the support and understanding LGBTQ+ people currently receive from their music educators.

Limitations and Future Research Directions. The current study is limited in its generalisability due to the age and minimal racial diversity of the sample (majority white, 18-25-year-olds). It is likely that older people will have had different experiences of both queer music and music activities due to factors such as going to school under Section 28, government legislation which legally banned schools from “promoting homosexuality” (Macnair, 1989). These experiences are not represented in the sample age bracket of this study. Similarly, black and minority ethnic LGBTQ+ populations are likely to face additional challenges as members of multiple minorities (Cyrus, 2017). Future research should increase the diversity of participants in order to better understand the experiences of queer music and music activities in these populations.

Furthermore, whilst the exploratory nature of this research provides a broad overview of the experiences of LGBTQ+ 18-25-year-olds, detailed understanding of individual themes is beyond the scope of this research. Future research should therefore focus in on specific areas covered in this project in order to enable in-depth and specialised understanding.

5. CONCLUSION

In conclusion, the current research has fulfilled its aims, platformed queer voices and added to current understanding. Implications of this research include the need for increased training in and inclusion of LGBTQ+ topics, promotion of enjoyment of music activities, and the importance of continuing to create, promote and listen to a wide range of queer music.

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APPENDICES

Appendix A: Definitions of LGBTQ+ and Queer.

LGBTQ+:

The LGBTQ+ acronym stands for Lesbian, Gay, Bisexual, Transgender, Queer, Questioning and any other identity which falls under this umbrella including Intersex and Asexual.

Queer:

In the Cambridge Dictionary, the word queer is defined as “*having or relating to a gender identity or a sexuality that does not fit society’s traditional ideas about gender or sexuality*”. In this project it is used interchangeably with the LGBTQ+ acronym.

Whilst in the past ‘queer’ has been used as an insult or slur against members of the LGBTQ+ community, it has widely been reclaimed and is nowadays often considered a term of empowerment particularly for younger members of the community. This is the justification for using the word ‘queer’ in this study.

Having said this, it is important not to refer to someone with the word ‘queer’ if they would not use this word to describe themselves, and it is for individuals to decide which words best fit with their identities should they choose to label themselves.

Appendix B: Definition of Queer Music.

Queer Music:

In this study ‘queer music’ is defined as any music which:

- Is written by an LGBTQ+ artist/composer
- Is performed by an LGBTQ+ person
- Contains LGBTQ+ messages/lyrics
- Is perceived by you, the listener, as having LGBTQ+ meaning
- Relates to you in terms of your LGBTQ+ identity

Appendix C: Definition of Music Activities.

Music Activities:

In this study, ‘music activities’ are defined as:

- Instrumental and/or singing lessons
- Music groups/ensembles

Appendix D: Full Questionnaire.

Demographics:

What is your age?

How would you describe your ethnicity?

- Asian
- Black
- Mixed Race
- White
- Other or prefer to self-describe:

How would you describe your sexuality?

- Straight
- Gay
- Lesbian
- Bisexual
- Pansexual
- Asexual
- Questioning
- Other or prefer to self-describe:

How would you describe your gender identity?

- Cisgender man
- Cisgender woman
- Transgender man
- Transgender woman
- Non-binary
- Agender
- Genderfluid
- Questioning
- Other or prefer to self-describe:

Section 1 – Queer Music:

1. Do you listen to queer music? In this study, ‘queer music’ is defined as any music which:
 - Is written by an LGBTQ+ artist/composer
 - Is performed by an LGBTQ+ person

- Contains LGBTQ+ messages/lyrics
 - Is perceived by you, the listener, as having LGBTQ+ meaning
 - Relates to you in terms of your LGBTQ+ identity
2. Please think of a specific queer song/piece of music which holds significance for you. Please state the title and artist/composer of your chosen music.

For questions 3 and 4, please aim to write a short paragraph for each, spending roughly 5 minutes on each question. The more detailed and in-depth you can be, the better.

3. Thinking about a specific queer song/piece of music which holds significance for you, please describe your thoughts and feelings towards it. Your response could include, but is not limited to:
- How does this music make you feel?
 - Do you choose to listen to this music when you feel any particular emotions? Why?
 - Why does this music have particular meaning/significance to you?
 - What memories do you associate with this music?
 - In what ways does this music help you to think about or relate to your queerness?
 - What visual imagery does this song/music create for you?
 - How does this music change or influence your opinions of your LGBTQ+ identity?
4. Thinking about queer music in general, please describe whether or not you think queer music is important, and why you think this. You may wish to consider:
- Importance to you personally
 - Wider social importance
 - Varying importance in different contexts

Section 2 – Music Activities:

5. Have you been involved in extracurricular music activities at any point during your time in education (school, university, music services and centres)? In this study, ‘music activities’ are defined as:
- Instrumental and/or singing lessons
 - Music groups/ensembles

For questions 6 and 7, please aim to write a short paragraph for each, spending roughly 5 minutes on each question. The more detailed and in-depth you can be, the better.

6. Please describe how extracurricular music activities have or have not benefitted you whilst growing up LGBTQ+. You may wish to consider whether music activities have or have not:
- Been a social aid for you
 - Enabled you to process emotions, experiences, or events
 - Been a positive or negative experience for you
 - Allowed you to explore your LGBTQ+ identity
7. Have your music educators (teachers, lecturers, ensemble leaders etc.) been understanding and/or supportive of your LGBTQ+ identity? If so, please describe how. If not, please describe how not.

Appendix E: Full Record of Thematic Analysis.

Question 3: Consolidation of Themes and Creation of Sub-Themes

Thinking about a specific queer song/piece of music which holds significance for you, please describe your thoughts and feelings towards it. Your response could include, but is not limited to:

- **How does this music make you feel?**
- **Do you choose to listen to this music when you feel any particular emotions? Why?**
- **Why does this music have particular meaning/significance to you?**
- **What memories do you associate with this music?**
- **In what ways does this music help you to think about or relate to your queerness?**
- **What visual imagery does this song/music create for you?**
- **How does this music change or influence your opinions of your LGBTQ+ identity?**

SELF-DISCOVERY AND SELF-UNDERSTANDING

LGBTQ+ IDENTITY

- It really helped me deal with being trans masc nb (ID01)
- Growing up as she did, and figuring out my Queerness around the same time she did made me connected (ID02)
- as a person/concept they've helped me understand the fluidity of gender and how you can be butch and fem in extreme ways but at the same time (ID04)
- When I first started to figure out my sexuality this song was important to me (ID05)
- Her music makes me feel ethereal and empowered, specifically in my trans identity (ID06)
- looking back on a youth of struggling to come to terms with my identity and feeling alone (ID12)
- I first listened to it when I was questioning my gender (ID12)
- it helped me accept the possibility of being transgender (ID12)
- very precious as someone who felt they couldn't sing about girls that way while growing up (ID13)
- The song doesn't really influence any part of my identity (ID14)
- it was just me exploring and trying to understand myself (ID15)
- like it understands me and I understand it (ID15)
- I associate this song with when I first realised I was trans and so it is important to me (ID16)
- The song doesn't really change or influence my opinions of my LGBTQ+ identity (ID19)
- The line "I don't wanna classify you like an animal in the zoo, but it feels good to me to know that you're a homosapien too" is significant to me as it's a combination of acknowledging that labels can feel restrictive and diminutive but can also be useful in finding a sense of identity and belonging in a community (ID19)
- I'm already very confident with my queer identity (ID21)
- Music has helped me come to terms with my identity and accept it (ID25)
- I can view myself and my identity in a more positive way than I previously did (ID25)
- It has a really big impact on my life (ID25)

- it has changed my view of myself and the rest of the LGBTQ community through relating to the lyrics and finding comfort in it (ID25)
- When I relate strongly to the lyrics, music can sometimes make me reflect on my identity on my presentation of it (ID25)
- This song influences how I consider my sexuality having grown up Christian and the conflict I felt regarding how 'natural/right' etc my sexuality was (ID26)
- it helped me come to terms with how I was just... okay and that there's no shame in being who I am (ID26)
- I came across this song when I was questioning my sexuality and it opened my mind to understanding my feelings more in relationship with my faith and how I viewed myself (ID26)
- it has a good message that was something I really needed to hear at that age but was struggling to come to terms with! (ID26)
- I tend to listen to the whole of the Blue Neighbourhood album by Troye Sivan when I feel nostalgic because that album came out just a month or two after I started really properly questioning my sexuality (ID26)
- to an extent it actually helped me first break down walls relating to heteronormativity and such by essentially saying I can reject it because by following it I'd be losing a part of myself (ID26)
- It makes me relate to my queerness as it is about men loving men (ID27)
- as a trans man I've always been drawn to cowboys (no idea why) (ID27)
- Selkies had had some resonances of transness already for me, as they shape shift and occupy a middle space between seal and human (compare non binary between male/female) (ID29)
- resonates for me with my ace/aro identity (ID29)
- Like my queerness, there is depth to it that I haven't found yet, and there is potential to discover much more about it across the years (ID29)

COMING OUT

- song reminds me of crying in the shower, fully clothed, calling my friend to come out to them (ID01)
- being able to tell people I am bisexual (ID11)
- when I first heard it I hadn't come out to anyone (ID15)
- The song the village was a big reason why I came out. Especially the music video (ID20)

INTERSECTIONAL IDENTITIES

- I'm autistic too so sometimes I struggle to listen to some music I like due to being overstimulated (ID04)
- I need to listen to nice sounds that make my brain nice and songs with positive messages (normally about being queer) (ID04)
- This song influences how I consider my sexuality having grown up Christian and the conflict I felt regarding how 'natural/right' etc my sexuality was (ID26)
- it helped me come to terms with how I was just... okay and that there's no shame in being who I am (ID26)
- I came across this song when I was questioning my sexuality and it opened my mind to understanding my feelings more in relationship with my faith and how I viewed myself (ID26)

EMOTIONS

NEGATIVE EMOTIONS AND DYSPHORIA

- sad but in a hopeful way (ID01)
- I listen to it whenever I'm feeling dysphoric or even sad (ID01)
- choose to listen to this after feeling sad about my identity when i sometimes wish i wasn't aroace (ID03)
- I think the thing I value about it is that it encapsulates a sense of anger towards homophobic parents that I feel isn't often expressed (ID08)
- and feeling furious when they're treated badly (ID08)
- This song has the same lyrics sung first in a sad/melancholic way, and then again in a fiery, angry way (ID09)
- it often makes me cry (ID12)
- I like to listen to it to feel less alone when I'm down (ID12)
- talent and pain in Hozier's voice is heartbreaking (ID13)
- I still do [sob] any time I hear the song (ID13)
- Its also bittersweet because the song is very painful for me (ID13)
- as a trans masc singer I want nothing more than to have a deep voice like Hozier and the fact that I don't causes a lot of dysphoria (ID13)
- It does make me feel angry when I remember the story behind the song (ID14)
- I listen to this song when I'm feeling sad (ID16)
- When I listen to it I still get some tears in my eyes (ID20)
- Sometimes I listen to it, just to remind myself again, when I'm at a dark place. (ID20)
- a joyous song but also sad to an extent (ID26)
- it quite a sad sounding song and it is also addressed to the listener- you are by my side- it really pulls you in (ID27)
- this kind of hopeful queer masculinity is aspirational, but can also make me feel a little sad (ID27)

POSITIVE EMOTIONS

- song makes me feel empowered, and seen (ID02)
- Watching her get recognition and awards for it gave me hope in the changes of how society views Queerness (ID02)
- normalises the queer experience in a happy positive and fun way (ID04)
- such a raw and honest song (ID05)
- Her music makes me feel ethereal and empowered, specifically in my trans identity (ID06)
- I listen to it when I feel more hyper (ID06)
- empowers me to feel free (ID11)
- and of being a happy out queer person with a community (ID12)
- it really makes me feel joy (ID15)
- even when I watch it back years later I still feel like this free feeling (ID15)
- first heard that song I felt so happy that I danced in my room to it (ID18)

- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)
- It makes me quite emotional and proud about how far I've come (ID20)
- when I hear the song I can feel my body and emotions being valid and loved (ID21)
- makes me feel relaxed (ID22)
- I can dance to it sing along and enjoy the music (ID22)
- In general, music makes me feel calm and happy (ID25)
- a joyous song but also sad to an extent (ID26)
- this kind of hopeful queer masculinity is aspirational, but can also make me feel a little sad (ID27)

EMOTION REGULATION

- I have playlists for diff emotions (ID04)
- relate to their emotions (ID07)
- for people like me who heavily rely on music to process their feelings and experiences (ID07)
- Music (whether queer or not) helps us to process our experiences and emotions (ID09)
- Music allows me to deal with difficult feelings in private and in a healthy way (ID09)
- I couldn't possibly unpack all the emotions I feel listening to it (ID12)
- I like to listen to it to feel less alone when I'm down (ID12)
- I listen to this song whenever I like (ID14)
- it helps me process my emotions especially if they are related to dysphoria (social dysphoria in particular) (ID16)
- When I am overwhelmed or sad, I often listen to music and have multiple playlists depending on my needs and feelings at the time (ID25)
- when I am sad, I will listen to upbeat music to cheer me up (ID25)
- when I'm feeling bad about my identity, I listen to a playlist of music that makes me feel good about it (ID25)
- It makes me feel a lot of emotions (ID27)

MEMORIES AND NOSTALGIA

- song reminds me of crying in the shower, fully clothed, calling my friend to come out to them (ID01)
- memory i associate with this song is the first time i heard it (ID03)
- i sat there in shock at how well my experience had been explained (ID03)
- happy memories (ID04)
- memory of feeling like I fancy someone (ID04)
- it makes me feel proud listening to it or screaming it with friends or in concert (ID05)
- I usually listen to my music on the train/bus, so it usually makes me think back to journeys I've taken (ID09)
- I have memories of walking to school listening to it and composing dance routines in my head with a female partner to it (ID10)

- looking back on a youth of struggling to come to terms with my identity and feeling alone (ID12)
- I associate a holiday that I went on with my friends with this song since I listened to it on repeat for a week (ID14)
- I remember watching the music video over and over Because it was like I suddenly saw it as an option that women could love other women (ID15)
- I associate this song with when I first realised I was trans and so it is important to me (ID16)
- first heard that song I felt so happy that I danced in my room to it (ID18)
- I grew up loving The Buzzcocks (Shelly's original band) and listening to interviews with him where he talks about his bisexuality and how he wrote love songs largely to be open ended so they could apply to anyone of any gender (ID19)
- The most recent memory of this song for me is being at an after party for pride that was 80s themed and this song was the first that the DJs played and the bar was mostly empty so it was just me and my partner on the dance floor dancing to it (ID19)
- I associate a lot of specific songs with memories depending on what was playing when big things in my life happened (ID25)
- more often than that I associate music with people who I am friends with and have made me feel comfortable (ID25)
- Black Tie reminds me of the first time I wore stereotypically guys clothes (ID25)
- I played it to remind myself it was okay to wear what I wanted before going out in it (ID25)
- it's a song I look on fondly now but when I first came across it did leave me feeling conflicted and stressed but also relieved (ID26)
- it has a good message that was something I really needed to hear at that age but was struggling to come to terms with! (ID26)
- I listen to it when I feel nostalgic (ID26)
- I tend to listen to the whole of the Blue Neighbourhood album by Troye Sivan when I feel nostalgic because that album came out just a month or two after I started really properly questioning my sexuality (ID26)
- They're nostalgic and bring me back to a time when I was just first coming to terms with myself! (ID26)
- I associate sad but also happy memories with this song (ID26)

QUEER REPRESENTATION

QUEER ARTISTS

- one of the first openly Queer artists that I followed since I was younger (ID02)
- she had an impact on me (ID02)
- Although I don't understand the lyrics, the artist holds significance to me (ID06)
- Arca is a trans fem electronic producer and she is one of my favourite artists of all time. (ID06)
- She is always proud and shows off her transness in her music videos (ID06)

- I grew up loving The Buzzcocks (Shelly's original band) and listening to interviews with him where he talks about his bisexuality and how he wrote love songs largely to be open ended so they could apply to anyone of any gender (ID19)
- Cloudy June is a big role model for me (ID21)
- she is very confident with her bisexual identity and likes to communicate that she likes to have sex (ID21)

REPRESENTATION OF IDENTITY AND EXPERIENCES

- good representation (ID02)
- song makes me feel empowered, and seen (ID02)
- it describes the aromantic and asexual experience (ID03)
- i sat there in shock at how well my experience had been explained (ID03)
- normalises the queer experience in a happy positive and fun way (ID04)
- I need to listen to nice sounds that make my brain nice and songs with positive messages (normally about being queer) (ID04)
- It is lovely to be able to relate to music about being in love with a woman that isn't sung by a man (ID07)
- it allows us to centre ourselves in the narrative (ID09)
- It was the first time I'd heard a woman singing about another woman like that – tenderly, but also not afraid of her own desire (ID10)
- This song is about the experience of being gender-non-conforming (ID12)
- for me represents the experience of being transmasculine nonbinary (ID12)
- The music video was the first time I saw gay people represented in media and I sobbed (ID13)
- It makes being lgbtq feel normal (ID15)
- I remember watching the music video over and over Because it was like I suddenly saw it as an option that women could love other women (ID15)
- The song is about a trans masc individual and the expectation put on them from family and others around them (ID16)
- I've never experienced any kind of romantic feelings for someone so I felt represented (ID18)
- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)
- It's about a Transman who's in a quite conservative household (ID20)
- It makes me relate to my queerness as it is about men loving men (ID27)
- I listened to it for over a year before discovering that Nancy Kerr also wrote it about trans identity (ID29)
- resonates for me with my ace/aro identity (ID29)

COMMUNITY, CONNECTION, AND SAFETY

CONNECTION TO ARTIST, LYRICS, AND SONG MEANING

- Growing up as she did, and figuring out my Queerness around the same time she did made me connected (ID02)
- touching and heart-warming to be much closer to the artist (ID07)
- We shared that struggle, that's why I identified with it so much (ID20)
- I can relate to it (ID02)
- it's actually relatable (ID04)
- so freeing to know I wasn't the only one with the thoughts described (ID05)
- create a more deeply personal connection to it (ID09)
- The line "I don't wanna classify you like an animal in the zoo, but it feels good to me to know that you're a homosapien too" is significant to me as it's a combination of acknowledging that labels can feel restrictive and diminutive but can also be useful in finding a sense of identity and belonging in a community (ID19)
- I often play along to on my violin, so I bring my transness to the song through playing along with it (ID29)

LGBTQ+ COMMUNITY

- this music makes me feel safe, accepted and part of a group (ID03)
- it actually feels like I'm on the inner circle (ID04)
- and of being a happy out queer person with a community (ID12)
- The line "I don't wanna classify you like an animal in the zoo, but it feels good to me to know that you're a homosapien too" is significant to me as it's a combination of acknowledging that labels can feel restrictive and diminutive but can also be useful in finding a sense of identity and belonging in a community (ID19)
- more often than that I associate music with people who I am friends with and have made me feel comfortable (ID25)

SAFETY

- song is my safe space (ID03)
- Makes me feel more secure (ID04)
- I'm lucky to have nice parents (ID08)
- Explicitly queer music adds another layer of enjoyment/support when listening to it as a queer person (ID09)
- It makes being lgbtq feel normal (ID15)
- The song home by cavetown, literally makes me feel like I'm finally at home (ID20)
- makes me feel safe (ID20)
- this song gives me confidence and makes me feel safe (ID21)
- creating a safe space where I'm not afraid to do these things (ID25)

POLITICS AND INFLUENCE

MENTAL HEALTH

- she's famous and thus creates influential talk about Queerness and mental health (ID02)
- I also love how the artist always incorporates a mental health component (ID07)

- [mental health is a] strongly impactful issue in many queer relationships (ID07)

QUEER RIGHTS

- Watching her get recognition and awards for it gave me hope in the changes of how society views Queerness (ID02)
- it's also in my playlist of 'protest songs' to listen to in order to feel energised and ready to fight for queer rights :) (ID12)

HISTORICAL CONTEXT

- given the history of his lyric writing and the double meanings present in a lot of his work I definitely interpret it as being about both feeling better inside than you're able to present to the world, and the cheeky nod to anal sex. (ID19)
- considering the song was released 1981, that's pretty huge (ID19)
- Then I saw some documentary on songs that the BBC had banned for various reasons and Homosapien was on there for being too gay (with the supposed reference to anal sex) and so I started listening to it and his solo stuff too. (ID19)
- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)

CHALLENGES

DISCRIMINATION

- [ace/aro experience] often ignored or belittled (ID03)
- it combines both the disappointment in being queer due to the alienation we can experience and then the pride we have in that difference that can exist at the same time (ID09)
- Lesbian attraction frequently gets defanged to avoid being perceived as predatory, and I very much felt like that as a teen (ID10)

HOMOPHOBIA, LESBOPHOBIA, BIPHOBIA AND TRANSPHOBIA

- I think the thing I value about it is that it encapsulates a sense of anger towards homophobic parents that I feel isn't often expressed (ID08)
- I often feel that we approach this issue as a 'tragedy' and not as 'the failure of two people to act like decent human beings' (ID08)
- It came to my knowledge bc my sibling (trans punk) made me a playlist of queer punk to drown out my roommate, who is an awful homophobe who likes to have loud conversations on the phone with his parents about all the awful things he believes. (ID08)
- and feeling furious when they're treated badly (ID08)
- Then I saw some documentary on songs that the BBC had banned for various reasons and Homosapien was on there for being too gay (with the supposed reference to anal sex) and so I started listening to it and his solo stuff too. (ID19)
- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at

hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)

- if people try to suggest otherwise then I don't need them and don't have to listen to them. (ID26)

PERSONAL STRUGGLE

- song captures the suffering but also the beauty of queer longing so beautifully (ID07)
- additional struggles of finding queer love are emphasized (ID07)
- obstacles related to society, one's own preconceptions and the fear of the other person not liking you back like that are captured perfectly (ID07)
- Being queer in the 2023 still comes with a lot of confusion and difficult feelings that we might not want to vocalise to others (ID09)
- resentment, disappointment, humiliation (ID09)
- tones of religious trauma, which so many queer people have had to deal with (ID13)
- sacrifices queer people have had to make and still have to (ID14)
- The song is about a trans masc individual and the expectation put on them from family and others around them (ID16)
- The line "I don't wanna classify you like an animal in the zoo, but it feels good to me to know that you're a homosapien too" is significant to me as it's a combination of acknowledging that labels can feel restrictive and diminutive but can also be useful in finding a sense of identity and belonging in a community (ID19)
- It's about a Transman who's in a quite conservative household (ID20)
- it shows his struggle and emotions very well (ID20)
- We shared that struggle, that's why I identified with it so much (ID20)
- This song influences how I consider my sexuality having grown up Christian and the conflict I felt regarding how 'natural/right' etc my sexuality was (ID26)

PRIDE

QUEER BEAUTY/CELEBRATION

- it makes me feel proud listening to it or screaming it with friends or in concert (ID05)
- She is always proud and shows off her transness in her music videos (ID06)
- song captures the suffering but also the beauty of queer longing so beautifully (ID07)
- eloquence with which finding a partner as a queer person is described, is unmatched (ID07)
- Explicitly queer music adds another layer of enjoyment/support when listening to it as a queer person (ID09)
- it allows us to centre ourselves in the narrative (ID09)
- it combines both the disappointment in being queer due to the alienation we can experience and then the pride we have in that difference that can exist at the same time (ID09)
- being proud (ID11)
- pushing a message of self-love (ID16)
- I always liked Girls and for someone seen as a boy that's nothing special. But for me it is and that's why I love this song so much (ID17)

- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)
- It makes me quite emotional and proud about how far I've come (ID20)
- when I hear the song, I can feel my body and emotions being valid and loved (ID21)
- It helps me celebrate my queerness now (ID26)
- it helped me come to terms with how I was just... okay and that there's no shame in being who I am (ID26)
- this kind of hopeful queer masculinity is aspirational, but can also make me feel a little sad (ID27)
- Like my queerness, there is depth to it that I haven't found yet, and there is potential to discover much more about it across the years (ID29)

UNIQUENESS OF QUEER EXPERIENCE

- motif that cannot be found in music by straight artists (ID07)
- as a trans man I've always been drawn to cowboys (no idea why) (ID27)

LGBTQ+ ANTHEMS

- Now, I see the song as more of an LGBTQ+ anthem (ID05)
- It's a classic for a reason (ID13)

SONG-SPECIFIC IMPORTANCE

MEANINGFUL LYRICS

- "everybody loves a little different, doesn't mean i love you any less" (ID03)
- This song has the same lyrics sung first in a sad/melancholic way, and then again in a fiery, angry way (ID09)
- pushing a message of self love (ID16)
- The line "I don't wanna classify you like an animal in the zoo, but it feels good to me to know that you're a homosapien too" is significant to me as it's a combination of acknowledging that labels can feel restrictive and diminutive but can also be useful in finding a sense of identity and belonging in a community (ID19)
- "homo superior in my interior" which Shelley has denied in interviews is about anal sex but is instead about feeling like a better man inside (ID19)
- given the history of his lyric writing and the double meanings present in a lot of his work I definitely interpret it as being about both feeling better inside than you're able to present to the world, and the cheeky nod to anal sex. (ID19)
- it being unapologetically gay ("I'm the shy boy, you're the coy boy, and you know we're homosapien too") while also being quite a sweet love song ("and I just hope and pray that the day of our love is at hand; you and I, me and you, we shall be one from two, understand?") released at a time where homophobia was so much worse than it is now gives me so much happiness. (ID19)
- it has changed my view of myself and the rest of the LGBTQ community through relating to the lyrics and finding comfort in it (ID25)

- When I relate strongly to the lyrics, music can sometimes make me reflect on my identity on my presentation of it (ID25)
- the lyrics in all the songs resonated with me to an extent and how I felt (ID26)
- it quite a sad sounding song and it is also addressed to the listener- you are by my side- it really pulls you in (ID27)
- finding out through a written interview that Kerr intended the song to be about gender transition enabled me to re-examine the lyrics and interpret them as speaking poetically about transness (ID29)
- the line "There are other gifts than silver like another word for lover" makes me think of alternative relationships to romantic ones, such as friendships, being recognised as a gift akin to silver (ID29)
- I like that after years of listening to fragile water, having heard it over 500 times, there is still a lot within the song that I don't recognise any particular meanings in - like the title phrase Fragile Water (ID29)

MUSIC STYLE

- song has more of a party feel to it (ID06)
- the insanity of electronic music mixed with party (ID06)
- song in particular is in Spanish (ID06)
- The song is an absolute bop (ID19)
- not something I would normally listen to because I prefer heavy metal/rock over anything else (ID22)
- queer pop/chart music resonates with me (ID22)
- It bangs (ID28)

VISUAL IMAGERY

- sexy ladies and unbelievable fashion, weird and wonderful (ID04)
- I imagine an old 80s club when I listen to this and the colour purple (ID14)
- An image of someone kind of letting go of something (ID26)
- The album itself carried an image of leaving suburban life so in my head I associate it with leaving and exiting something that they hold fond memories of but know that staying there will cause them more pain than what it's worth and so despite the fondness they hold, they have to leave for their own sake." (ID26)
- visual imagery is gay cowboys running away together in the dead of night, laughing and being intimate (ID27)

LOVE/RELATIONSHIPS/SEX

- like a little gay kid discovering their first ever crush (ID04)
- additional struggles of finding queer love are emphasized (ID07)
- obstacles related to society, one's own preconceptions and the fear of the other person not liking you back like that are captured perfectly (ID07)
- [mental health is a] strongly impactful issue in many queer relationships (ID07)
- It is lovely to be able to relate to music about being in love with a woman that isn't sung by a man (ID07)
- eloquence with which finding a partner as a queer person is described, is unmatched (ID07)

- it just sums up the experience of loving another lgbt person deeply (ID08)
- It was the first time I'd heard a woman singing about another woman like that – tenderly, but also not afraid of her own desire (ID10)
- Kiyoko captures what it is like to love another woman and not feel guilty about it (ID10)
- very precious as someone who felt they couldn't sing about girls that way while growing up (ID13)
- It also encapsulates the kind of love I want to have for a woman one day (ID13)
- I always liked Girls and for someone seen as a boy that's nothing special. But for me it is and that's why I love this song so much (ID17)
- I like boys too but that's a different story (ID17)
- at the moment I'm learning a lot about how to be intimate with my partner (ID21)
- I listen to this song when I want to feel attractive and hot and beautiful (ID21)
- she is very confident with her bisexual identity and likes to communicate that she likes to have sex (ID21)
- I often make out to this song (ID21)
- Orville Peck gives a seriousness and reverence to queer relationships (ID27)
- sums up the nervous fear of meeting someone, the apprehension of attraction (ID27)
- Its dramatic and weird, and really paints a picture of a complex and perhaps hidden relationship (ID27)
- It makes me relate to my queerness as it is about men loving men (ID27)
- real reverence paid to the relationship that you don't normally see elevating it (ID27)
- visual imagery is gay cowboys running away together in the dead of night, laughing and being intimate (ID27)
- it is not afraid of sexuality but also of other parts of relationships such as closeness and friendship (ID27)
- I love women (ID28)
- the line "There are other gifts than silver like another word for lover" makes me think of alternative relationships to romantic ones, such as friendships, being recognised as a gift akin to silver (ID29)

Question 4: Consolidation of Themes

Thinking about queer music in general, please describe whether or not you think queer music is important, and why you think this. You may wish to consider:

- **Importance to you personally**
- **Wider social importance**
- **Varying importance in different contexts**

EDUCATION AND NORMALISATION OF QUEERNESS

- It's a great way to normalise Queerness (ID02)

- it also shows cishet people that queer people exist and how beautiful the lgbtqia+ experience is (ID03)
- So straight people will become nicer and more understand of the gays if we are seen more and they see us as people who have experiences similar to their own (ID04)
- Not everyone is surrounded by gays some people don't know any (ID04)
- it showcases to the world you can be queer and happy, you can be powerful and own it (ID06)
- It also helps others to challenge their assumptions and normalize that we are often going through very similar issues as straight people (ID07)
- it adds to the normalcy of being queer (ID09)
- Montero by Lil Nas X challenges non-queer and conservative queer people on their perception of queer attraction (ID10)
- And then you have ones like Honey by Kehlani that normalise queer attraction in music (ID10)
- this is also important for cishet people so they can hear music about our experiences and maybe develop a better understanding (ID12)
- it helps others come yo understand themselves better or helps those outside the community understand and accept us (ID16)
- also at the same time normalises queerness to our society (ID20)
- and also think it's probably good for wider social acceptance and awareness (ID23)
- It also shows others that we aren't going anywhere (ID25)
- having more of a platform for queer music and artists is highly important for opening up people's minds and ideas regarding sexuality, gender and presentation and the boundaries that exist in music. I think artists such as Lil Nas X challenging who can be a country singer is one significant example of this (ID26)
- Queer music matters everywhere but when it comes to breaking down boundaries and changing perspectives in music genres that stigmatise queerness (ID26)
- or when queer music is elevated to a platform where everyone can enjoy it to the point where people are willing to question their prejudices and learn because they've been exposed to queer music that they enjoy - it's things like that I find most important (ID26)
- It's deeply personally but also normalises queerness for other audiences (ID27)
- Normalizing LGBTQ+ topics is of great social importance in terms of being inclusive (ID28)

QUEER REPRESENTATION

- Recognition is very important (ID02)
- I love learning and listening to more queer music as I feel validated (ID02)
- queer music is extremely important as it is a form of expression and representation (ID03)
- The majority of songs are about relationships and specifically straight relationships (ID04)
- The music in the charts isn't a standard and queer music is a niche, queer music stands just as importantly as straight tunes (ID04)
- Straight songs just don't relate to queer people the same way that queer music does (ID04)
- Hetero people write their music for hetero people, they are rarely thinking of the gays during the process (ID04)

- there's not shock that it just doesn't hit the same as music that's written for and by the community (ID04)
- Visibility is also so important to the community (ID04)
- Queer music is so important, it doesn't have to be about serious topics (ID06)
- songs I love most are just about being queer in natural life (ID06)
- To me, being able to listen to queer music and find myself in lyrics is utterly important (ID07)
- Not to be excluded from music is similarly important as inclusion and representation in other sorts of media (ID07)
- I firmly believe that representation always helps to raise empathy, especially with issues that are specific to queer people such as external adversity or inner struggles (ID07)
- queer music needs to exist because it allows queer people to feel that our stories are equally worthy of expression, and that our love and culture are as valuable as others (ID08)
- Queer music is important as it is another form of visibility we can lean on for support (ID09)
- "Straight" music has been co-opted by the queer community for generations (ID09)
- to have queer music available on iTunes and Spotify shows our community alongside the mainstream and holds our space (ID09)
- Not having to change the pronouns of love songs is also a big one that I find important (ID09)
- For me personally, and likely for many other queer people, it is great to have music which represents your experiences (ID12)
- It's also so important to have representation for young people (ID13)
- queer artists/musicians offer representation in a multicoloured variety of styles (ID13)
- it's sort of more difficult to erase bisexual people in music since you can read what you like into a song and identify with it whereas on tv and in films and other forms of entertainment bi-erasure is so visible and harmful to the queer community (ID14)
- I think it's hugely important within society as there is such a need for representation kids need to grow up hearing music that they relate too (ID15)
- that understands them (ID15)
- I think all representation of queer people is important (ID16)
- Queer representation in music is especially important because music is a media that can be enjoyed by yourself and secretly and so helps those in the community who may have not come out yet (ID16)
- I view queer music as very important especially for young people who don't know how to describe their feelings (ID18)
- Queerness is part of the human experience, so it's important that it is reflected in the culture that we are part of (ID19)
- For me, a person who was born to a supportive family, in a country where my existence isn't criminalised, and in a community where I've thankfully not faced a lot of discrimination, it's still important for me to see myself in the media I engage with, from songs to films (ID19)
- It's visibility (ID20)
- I grew up listening to emo music and kpop which always pushed expectations of gender presentation boundaries even if they are still influenced by patriarchy to an extent (ID26)

- I've always had an affiliation for queer artists such as Troye, Rina Sawayama, Lady Gaga, Hayley Kiyoko, Lil Nas X, Kevin Abstract, mxmtoon, Phoebe Bridgers, Muna, Claud, Tracy Chapman, Cavetown... (ID26)
- I've said quite a lot but the list could go on forever because the lyrics tend to feel like they resonate more, they tend to have more of an impact on me and I just feel more connected to it (ID26)
- I love music that puts queer relationships with the same importance as straight ones, or treats them as more important (ID27)
- Music is for everyone and so everyone should be able to relate (ID28)
- lyrics often portray the feelings of these marginalized groups (ID28)
- Grace Petrie is a queer artist who I listen to who writes both personal queer songs (about relationships she has been in etc) (ID29)

SUPPORT AND COMMUNITY

ALONENESS, ISOLATION, COMMUNITY

- it helps connect a bunch of people globally, aiding to support networks (ID01)
- it shows us others have the same feelings that we do (ID03)
- music prevents emotional isolation when you are physically isolated (ID04)
- For me personally coming to terms with my sexuality was, and still to some extent is, a long and somewhat isolating process and music has helped me feel less alone in my struggles (ID05)
- It can also create a sense of belonging for a lot of LGBTQ+ people (ID05)
- Finding a community of people who've had similar experiences and explored that through the same music creates a shared culture (ID05)
- In order to be a transnational community, we need to preserve the hallmarks of community; shared music, storytelling, artwork and history etc. (ID08)
- I think queer music is so important because it's quite accessible especially these days because of social media and apps like Spotify which means it can reach a lot of people that might feel otherwise isolated if they don't have a lot of any queer people in their lives (ID14)
- I think for people who have to stay in the closet too for safety reasons or just Because it's scary it's lovely to hear something that makes you feel like your not alone which I think is really important to many people (ID15)
- it makes you feel like part of the group (ID15)
- for people like us we don't feel alone with queer music (ID17)
- Music, singing, and dancing are all hugely important parts of the human experience. And they reflect the human experience too (ID19)
- Queerness is part of the human experience, so it's important that it is reflected in the culture that we are part of (ID19)
- someone has written something that you identify with and can see yourself in and you know that you're not alone (ID19)
- I think that feeling of knowing that you're not alone is so important (ID19)
- Music can foster community and reduce isolation in a lot of ways (ID19)

- showing other queer people, that they're not alone, with their identity, struggle and fears (ID20)
- I also love queer club music, to dance together as a community, to dance with queer people (maybe to pull!) (ID27)
- it's exciting and fun but also awkward and sweaty and feel like we are doing something generations of queer youth have done (ID27)

IDENTITY EXPLORATION AND ACCEPTANCE

- without which lots of people wouldn't feel as accepted as they do (ID03)
- queer music can also give people a way to explore their identity without having to tell others yet (ID05)
- You have songs like the Village by Wrabel that comfort questioning people (ID10)
- I think it is important as I know many people who are not confident in coming out or opening up to people about their sexuality (ID11)
- Queer representation in music is especially important because music is a media that can be enjoyed by yourself and secretly and so helps those in the community who may have not come out yet (ID16)
- its a way to express [ourselves] (ID17)
- When you're not ready to come out and you don't know any queer persons in your area it can help a lot to listen to queer music (ID21)
- when you're ready to come out and it didn't turn out how you wanted it to be you can come back to your own little safe space (ID21)
- Parents and straight friends do not know if an artist is queer. So you can try to be queer in front of them without them to notice (ID21)
- I think queer music is important because it is a low risk way to explore and express personal identity (ID25)

COMFORT

- I think queer music is very important as people are able to find comfort where they might not have been able to elsewhere (ID05)
- Queer music is important as it is another form of visibility we can lean on for support (ID09)
- We can find freedom and belonging in queer music, whether by ourselves or in fandoms or at concerts (ID13)
- But for someone who might be born to a non-supportive family, or in a country where being LGBTQ+ is illegal, or in a community where they have to suppress who they are or be at risk of bullying or violence, queer music can be a lifeline (ID19)
- You can hear something that encapsulates how you feel and then hold on to it without anyone knowing (ID19)
- You can hum along to it and find comfort in it (ID19)
- It can be a comfort for people when they are struggling (ID25)
- Songs to just lie back and listen to when I'm dysphoric, to be a gay cowboy for a bit (ID27)
- potentially helping with anxiety and depression by offering a platform which not only calms them (ID28)
- allows for escapism from issues they might be dealing with (ID28)

POLITICAL IMPACT

- It's so important, if you said to straight people why don't we just delete all songs that are about love and relationships there would be uproar (ID04)
- also sharing personal marginalised experience is SUCH an effective way to combat prejudice (ID04)
- It also gives society a push, that we aren't hiding, and we will continue to make amazing art (ID06)
- shows how we are truly progressing (ID07)
- It serves to both impact how society views queer people and how we view ourselves (ID10)
- It can be rebellious and rage against the broken system like DEADNAME! by Flasch. (ID13)
- Queer music is revolutionary. It is revolutionary to rebel. And it is revolutionary to be joyful and calm in a world that storms and makes it hard for us to live (ID13)
- I grew up listening to emo music and kpop which always pushed expectations of gender presentation boundaries even if they are still influenced by patriarchy to an extent (ID26)
- [importance] socially - particularly in the realm of protest songs (ID29)
- and queer protest songs, which contain so much passion, and anger against the tide of homophobia and transphobia (ID29)
- they inspire the listener to not despair and instead keep fighting and keep speaking and keep existing as a queer person (ID29)
- Her song, The Losing Side, particularly demonstrates this, emphasising the importance of fighting for what we believe is right, such as fighting for queer and particularly trans rights in the current state of this fucking country, even if we don't see improvement and even if our side remains the losing side for our whole life, because at least we tried (ID29)

DEPTH OF MEANING

- queer music thinks a bit more, holds a bit more it's more deep and layered (ID01)
- plus they're usually better songs lol (ID02)
- Music is an important medium for this because it carries so much emotion and can have a lot of layered meaning (ID12)
- the ability to make queer music is very important as a means of creative and emotional expression, for me personally and for many other queer people (ID12)
- Queer music is so important and can be so many things (ID13)
- It can be sweet and yearning like She by dodie. (ID13)
- It can be rebellious and rage against the broken system like DEADNAME! by Flasch. (ID13)
- It can display love and joy and anger and betrayal in a way few other forms of music can (ID13)
- It's deeply personally but also normalises queerness for other audiences (ID27)

GENERAL IMPORTANCE

IMPORTANT

- Queer music is so important (ID01)
- I think music is so important to culture generally (ID08)
- I think it's vital (ID10)

- I think queer music is very important (ID12)
- Queer music can have massive effects on people (ID20)
- i appreciate it's really important to some people (ID23)
- I think queer music is very important, it's impacted a lot of my teenage years and I think it'll continue to do so I grow older (ID26)
- I think queer music has importance both personally (as demonstrated by my connection to Fragile Water described above) (ID29)

NOT IMPORTANT

- I don't think that queer music is important to me specifically because I feel I have a community and a place in the queer community outside of music (ID23)
- listening to it simply because it's queer feels stupid to me (ID23)
- I also don't listen to lyrics much so if they're embedded with queer meaning I probably wouldn't notice (ID23)
- it's not unimportant but the idea of queer music being so large and important in most contexts feels odd (ID23)
- it feels off to say it's so important because that then puts a large burden on queer creators (ID23)
- I don't think queer music is important for me (ID24)
- I don't think queer music has a wider social importance, because the core of music is actually the piece of music itself (ID24)
- Though I do identify myself as LGBTQ+, I don't want to put on labels to myself, for example joining LGBTQ+ activities or listening to queer music (ID24)
- I think my music preference is depended on my own interest (ID24)
- Genre, composer, political connotations should not be taken into consideration when listening or judging a musical piece (ID24)
- Some people may have less need or benefit from it though (ID25)

Question 6: Consolidation of Themes

Please describe how extracurricular music activities have or have not benefitted you whilst growing up LGBTQ+. You may wish to consider whether music activities have or have not:

- **Been a social aid for you**
- **Enabled you to process emotions, experiences, or events**
- **Been a positive or negative experience for you**
- **Allowed you to explore your LGBTQ+ identity**

GENERAL INVOLVEMENT

- While growing up, I participated in a wide range of extracurricular music activities as I was lucky enough to go to a school with an excellent performing arts department - I participated in choir, concert band (where I played percussion), and string ensemble/orchestra (where I played violin), as well as

taking lessons for all those instruments plus piano, and participating in school musicals both as a singer and violinist (ID12)

- I was in choir from a young age, I have played clarinet for many years and have been involved in musical theatre productions (ID16)
- I was in the my schools orchestra and choir and had violoncello lessons at home (ID18)
- My parents were very keen on me being musical so I had music lessons from a young age (ID19)
- I sang in our schoolband, had singing lessons and played the violine as a child (ID21)
- I went to brass bands and orchestras to play the trumpet through primary and secondary school (ID26)
- I went to choir and worship band (ID29)

POSITIVE EXPERIENCE

- It's been a positive experience (ID02)
- I love the harmonies and I love the sound (ID04)
- I enjoy the physical feeling rather than the social effects it has on me (ID04)
- I did piano lessons for maybe 7+ years and they were a positive experience as I learnt a new skill and the importance of working on something to improve (ID05)
- often one of the few things I was excited for at school (ID12)
- I have loved being in choirs my whole life (ID13)
- is really lovely to learn a new skill (ID15)
- Music has allowed me to build skills and socialise when in a group (ID16)
- it was much fun (ID18)
- It was positive only (ID20)
- It has been a way to explore my creativity and musical side (ID22)
- It has been a positive experience (ID22)
- They have been an overwhelmingly positive experience for me (ID23)
- It's a comfortable place for me to be in and relax myself (ID24)
- Overall, extracurricular music activities have brought me many positive experiences
- during GCSE years was often allowed to sit in the music classroom pretending to work (ID29)
- so most of my time in secondary school choir was enjoyable because that hadn't become a conscious problem yet (ID29)

QUEER IDENTITY

Experimentation with Queer Identity

- (musicals specifically) have allowed me to experiment with my gender (ID10)
- musical theatre let me explore with gender expression before I even realised I was trans, which was amazing and so much fun (ID13)
- Queer music definitely helped me understand more about my identity by looking at it through the artist's view (ID16)
- but when I found other people's LGBTQ music, it gave me the confidence to express myself in that way too so music has been a very big influence on me (ID25)

No Link to Queer Identity

- it did not help me to explore my LGBTQ+ identity (ID05)
- It didn't allow me to explore my identity (ID18)
- They have not necessarily allowed me to explore my LGBTQ+ identity (ID23)
- But there is no link with LGBTQ+ (ID24)
- but I wouldn't say it's had a massive impact on my life (ID26)
- I also didn't really consider my sexuality much when playing because I was so focused on just doing well (ID26)

Lack of Queer Representation/Acknowledgement

- my particular choir never chose any queer songs so I didn't have much representation in some songs (ID02)
- the pieces were all classical and from white straight cisgender men! (ID05)
- I have been in a choir in highschool and played the flute but LGBT inclusion has never been a topic in either of those (ID07)
- similarly to other areas the neglect of addressing those topics has influenced me negatively and definitely didn't help to shed a sense of shame (ID07)
- While I might not [have] missed that sort of inclusion at the time, it might have helped me with embracing that side of me earlier and with less effort (ID07)
- There also wasn't really any queer aspect to it as the pieces I learnt were generally classical and/or completely removed from any context (eg we just learnt the notes, we weren't given any information about the people who wrote the pieces or the context in which they were written) (ID19)
- Didn't help me at all because I couldn't perform queer music at any of these lessons (ID21)

NEGATIVE EXPERIENCE

- However, it's a very isolating experience and I was often the only non-girl there (ID13)
- There was little social aspect to it as it was either individual private tutoring or being part of the school band (which I had little desire to be involved in) (ID19)
- My extra curricular activities weren't something that I overly enjoyed (ID19)
- I often spent most of my time just keeping to myself and playing the trumpet as the bands I was in were very practice oriented (ID26)
- I often felt a lot of pressure to perform well so it didn't leave a very positive image for me because of the high pressure I faced being in bands (ID26)
- I found playing in bands more stifling and suffocating more than anything else because it was such a high stress atmosphere (ID26)

SOCIAL AID

- It had been a social aid as I made friends (ID02)
- It's allowed me to make friends (ID10)
- These activities made up the bulk of my social life during school (ID12)
- Music has allowed me to build skills and socialise when in a group (ID16)

- I made and maintained many of my friendships while growing up due to music ensembles etc (ID23)
- by enabling me to make strong bonds I had friends I felt comfortable coming out to (ID23)
- Extracurricular music activities is a social aid for me (ID24)
- I'm not a sociable person, I don't like going to parties and clubs, but I enjoy playing music in the orchestra (ID24)
- meeting interesting people who share similar habits to me (ID24)
- Participating in music has helped me to make friends and socialise ever since I was young (ID25)
- It helped me create friendships (ID26)
- and I definitely met some amazing people who opened my eyes to fighting against gender roles in several areas (ID26)
- I was a quiet person at secondary school and hated going outside during breaks where there was lots of people and nowhere quiet to sit down, so going to a bunch of music groups during lunch enabled me to find friends who were like me and never have to go outside (ID29)
- While I wouldn't necessarily go to the same groups now that I am out and years older, at the time they were comfortable spaces and without them I wouldn't have had much variety of social interaction (ID29)

EMOTIONS AND EMOTION REGULATION

- it allowed me to relax (ID02)
- Choir just hits a nerve in my brain that makes me happy (ID04)
- I have a hard time imagining how this would have affected me but i imagine it would have been nice (ID07)
- I play the flute and guitar and I feel that i can express how I feel through playing music (ID11)
- were absolutely essential to my wellbeing and happiness (ID12)
- often one of the few things I was excited for at school (ID12)
- I love playing and instrument as it's like an outlet for all your emotions (ID15)
- it can let you process things (ID15)
- by myself music helps me process particular emotions (ID16)
- Music was the best tool for me, to regulate, acknowledge and especially reflect my emotions/situation (ID20)
- It has helped me when I'm down, makes me feel better (ID22)
- been helpful with processing emotions as gives me something else to focus on and is good at giving emotion (ID23)
- Extracurricular music activities have also helped me to relax during summative season (ID24)
- it gave me a safe space where I can express my emotions and negative experiences in a way that wouldn't hurt anyone (ID25)
- Turning my negative experiences into music gave me power and control over it all again (ID25)
- When I first realised I wasn't straight, I withdrew from music a little but because I felt ashamed and angry and didn't think I deserved music anymore (ID25)

DYSPHORIA

- I love to sing and it's one of the only times I don't feel dysphoria about my voice (ID13)
- Singing for pleasure is not dysphoria-inducing for me, but singing in choir often was because I had to sing higher than I normally would and we were normally addressed as "girls" as a group (ID13)
- I wasn't in choir for very long while questioning my gender identity, as being trans has put me off joining any choirs since, due to the gendered divide of voices (ID29)
- so most of my time in secondary school choir was enjoyable because that hadn't become a conscious problem yet (ID29)

ESCAPISM

- After a close family member unexpectedly passed away playing the piano became an escape (ID05)
- I could focus on getting the notes right and even today I still use it to process difficult emotions as you can switch off from reality (ID05)
- I can zone out from the world when listening to music (ID22)
- When I'm playing/learning music, my focus is on the music, where I do not need to think about academic stress (ID24)

Question 7: Consolidation of Themes

Have your music educators (teachers, lecturers, ensemble leaders etc.) been understanding and/or supportive of your LGBTQ+ identity? If so, please describe how. If not, please describe how not.

SUPPORTIVE

- My choir group now is really supportive of everyone (ID04)
- Many were (ID13)
- However I have had queer music teachers who were role models and helped me see a future as a queer adult (ID13)
- Yes, they instantly tried to use my correct pronouns and name (ID20)
- One of them also really fought for me, to get my name in the school system changed (ID20)
- Yes they were but I didn't want them to perform queer music with me because I wanted this to be just a private thing (ID21)
- I feel like it doesn't necessarily come up a lot of the time, people are more quietly supportive which is good enough for me (ID23)
- Some have been but in a subtle way where they just accept it and allow me the space I need to express it through music (ID25)
- The main context in which I have been involved in group music since being out is playing violin at a church I was at, along with the vicar's husband on guitar and singing. This was a context in which my queer identity was very affirmed (ID29)

- even to the level of John complimenting my glittery nail varnish and planning to do his own in bright pink to protect them from guitar playing (ID29)

UNSUPPORTIVE

- In school it was effectively a banned topic (ID04)
- I don't recall any sort of inclusion during my highschool time (ID07)
- Lgbt issues were not dealt with or addressed in any way which probably shaped me more than I used to think (ID07)
- some were not (ID13)
- My first choir teacher would always call the group ladies or girls despite me correcting her (ID13)
- others haven't been as good and have ignored/refused to acknowledge it (ID25)
- at times even said people wouldn't like my LGBTQ music because it isn't relatable enough to the general population (ID25)
- I don't feel I could have ever told my music teacher, who was also my bands conductor, I don't even know how'd he react but it's not something I ever even considered as I didn't really regard him as being a safe person to come out to (ID26)

NEITHER SUPPORTIVE NOR UNSUPPORTIVE

- They weren't supportive but they also weren't unsupportive (ID19)
- We were there to make sounds on instruments so there was little to no talking about anything except that (ID19)
- They never made me feel uncomfortable or unsafe though (ID23)
- References to songs being queer was never discussed in a negative manner nor was it entirely ignored (ID23)

UNSURE

- I'm not sure because I never openly disclosed to any teachers that I'm queer (ID02)
- they could have been supportive or homophobic and I'd have had no clue either way (ID04)
- I'm not sure (ID11)
- I'm not sure as I never talked about it with my teacher (ID15)
- I have been told I look very straight so she probably never thought about it (ID15)
- so it was not a subject that was brought up (ID16)
- It just never came up (ID19)
- I don't feel I could have ever told my music teacher, who was also my bands conductor, I don't even know how'd he react but it's not something I ever even considered as I didn't really regard him as being a safe person to come out to (ID26)

HAD NOT DISCLOSED LGBTQ+ IDENTITY

- I'm not sure because I never openly disclosed to any teachers that I'm queer (ID02)
- My music educators were not aware of my LGBTQ+ identity as I was still discovering it myself (ID05)

- Never come out to them (ID10)
- I have never told any of my music educators about my LGBTQ identity (ID12)
- I was in the closet about my sexuality for all of high school and didn't even realise my gender until after I had left (ID12)
- I'm not sure as I never talked about it with my teacher (ID15)
- I have been told I look very straight so she probably never thought about it (ID15)
- I was not formally out to any of my music educators, most of which were teachers at school (ID16)
- I didn't come out as nonbinary to my music teacher (ID18)
- Not really, because it wasn't something I ever spoke about with my tutors (ID22)
- not at school because I wasn't out (ID23)
- My music educators have not supported my LGBTQ+ identity, because I don't usually inform them about my LGBTQ+ identity (ID24)
- I do not think it's a big deal for me (ID24)
- I don't want to put labels on myself (ID24)
- I never came out to any of my teachers (ID26)
- When I was in orchestra in primary school I didn't even know I was gay (ID26)
- In secondary school I was just coming to terms with my sexuality and only told my friends I was gay at 14, and at 15, a year later I quit music (ID26)
- I wasn't out at school or when I still had violin lessons (ID29)

Appendix F: List of Participant's Chosen Queer Songs.

- 1950 – King Princess
- Black Tie – Grace Petrie [chosen by two participants]
- Boy Girl Wonder – Bitch and Animal
- Boyfriend – Dove Cameron
- Bruja – Arca
- Dead of Night – Orville Peck
- For Me – Dearlie
- Fragile Water – Nancy Kerr
- Girls Like Girls – Hayley Kiyoko
- girls – girl in red
- He's So Good – Trash Boat
- HEAVEN – Troye Sivan and Betty Who
- Homosapien – Pete Shelley
- Lgbt – cupcakKe
- Mommy Issues – Cloudy June
- Never Been In Love – Will Jay
- Say Hello, Wave Goodbye – Soft Cell
- Sofia – Clairo
- Take Me To Church – Hozier
- The Realness (feat. Eric Kupper) – RuPaul and Eric Kupper
- The Village – Wrabel [chosen by two participants]
- This Is Home – Cavetown [chosen by two participants]
- Wanna Be Missed – Hayley Kiyoko
- Yellow – Xana