

thinking. In this way, hyperpop exemplifies how music in the digital age can take advantage of technology not only to produce novel sounds, but also to resist the ideas informed by social structures such as heteronormativity and make space for other, queer understandings.

In my personal experience with hyperpop, I noticed the predominantly queer and transgender demographics of both its artists and its listeners. This intrigued me to further inquire the queer work that hyperpop seemed to be taking on, particularly exploring the methods through which it achieves its visions. At the earlier stage of my research, I engaged with multiple queer theoretical readings and discovered a connection between hyperpop's queer effort and the queer fatality ideas of José Esteban Muñoz, thus inspiring me to frame my project through this lens.

In this project, I demonstrate how hyperpop fosters queer future-oriented thinking hinged upon alternative envisionings of bodies, kinship, and desire in Western contexts. I examine hyperpop's methods as pertaining to excess, taste, remixing, and relationality to reveal how hyperpop constructs its approach to these matters. I apply various queer theoretical frameworks, including queer utopia and queer affect, as well as incorporate ideas from posthuman and technological discourse, particularly in relation to music. Moreover, I bring in sonic studies and employ close reading tactics analogous to Bo Ruberg's analysis of video games to investigate the formalistic elements of hyperpop.

From my research, I conclude that the undertaking of hyperpop is motivated by a discontent with the present state of music and of society as a whole, where the institution of heterosexuality enforces standards on all modes of behaviour and rejects queer lives. In particular, the organization, display,