



k-pop songs for every
alphabet

A-I

IRIS CABIN

Please note that this writing is based on my personal observations, experiences, preferences, and opinions. The reviews are not meant to be taken as facts. It is also possible that my opinion may change after publishing this project.

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read.
know.
grow.





A for Apple
Gfriend




TRACK — Apple gives a refined, sophisticated feeling. Its instrumental and background vocals work together to forge an elegant atmosphere. The song is perfect for their album titled “[@:Song of the Sirens](#)”.




The song does not have the most dramatic build-up. Since the very first note, the introduction sets its tone to be gilding through the track rather than hard-hitting the beat. Although the track becomes more powerful in the chorus, it returns to the same featherlight character in the second verse. Then, it builds up anticipation in the subsequent pre-chorus, drops off again in the bridge, and then becomes quite explosive in the final section.



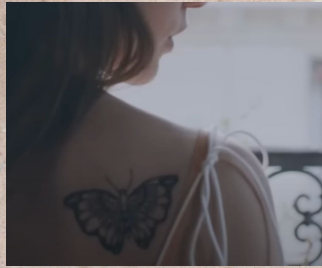
This pattern makes Apple dynamic enough to keep the audience engaged while keeping the glazed, tranquilizing, and mystical flavor.





MUSIC VIDEO — While the term is slightly outdated now, I would characterize the music video as something akin to “dark-academia.” Royal-core, perhaps? The visual elements evoke a filmesque image of dancing in an empty ballroom, basking in the moonlight. Barefoot. Hair loose. Losing yourself to the music.

B for
Butterfly
LOONA



TRACK — Butterfly is one of my favourite K-Pop releases. The song has a similar elegant feeling to Apple, but with a lighter tone. The listening experience is akin to sleeping amongst the clouds and reveling in the gentle warmth of the sun.



Using soft falsettos instead of belting we often find in K-Pop tracks, the song creates a remarkable dream-like atmosphere. This majestic quality works with the lyrics that celebrate and encourage the audience to chase their dreams.





MUSIC VIDEO — I

hold the accompanying music videos and teasers in high regard for its empowering message and style. Complementing the song, the music video features women from around the globe. It uses a cool palette with blue, purple, black, and white as its predominant colors.



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I also adore the choreography, with its pleasing formations, delicate hand movements, and a glorious canon in the pre-chorus (“*꽃가엔 바람 소리, wing, wing, wing*”). Together, they produce an otherworldly charm.



Overall, Butterfly is one of my all-time favorite K-Pop releases. Like the title of the song, the track is celestially beautiful.



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C for Colors
LOONA

Colors and Butterfly are tracks in the same album. Despite being released in 2019, Colors remains cute and fresh. The track retains Butterfly's dreamy mood, but adds a more summery vibe through its faster tempo, energizing beat, and electrifying instrumental during the dance break. Highly recommend adding the song to your playlist.

D for Ditto
New Jeans

Ditto is perhaps one of my favourite releases from fourth-generation groups. The track evokes a vivid emotion associated with grainy, fading, and sentimental memories. Floundering, your brain loses the picture-perfect clarity when you recall details from a distant past. You may remember the feelings you had at the time, but not every detail of the moment: Ditto feels like that.





How Ditto was able to bring such nostalgia comes from many elements. Setting a school as their background, school uniforms for all actors featured in the two music videos, using camcorder, et cetera. I cherish those components as much as other Ditto fans do. Without them, Ditto would not have the same impact on the 2022-2023 K-Pop scene like it currently does. However, I want to also point out how both the songs and the music videos employ contradictions to create this lovely wistfulness.

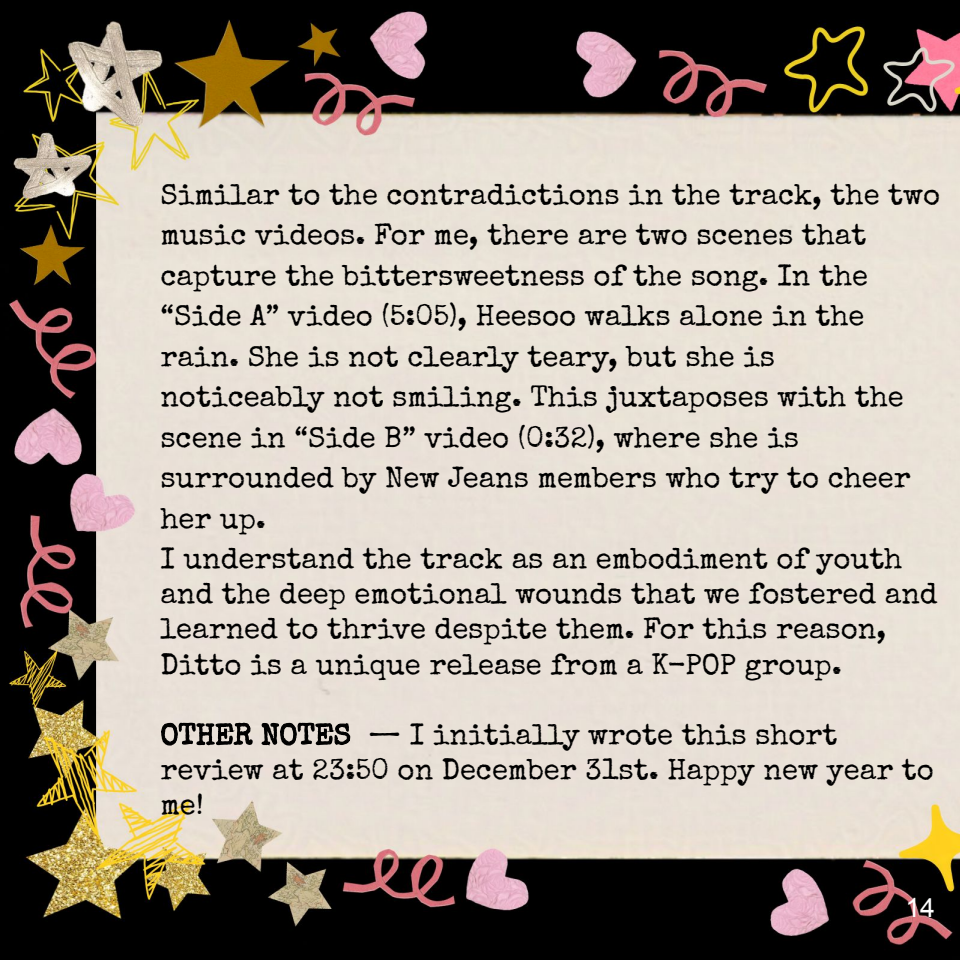


The lyrics were innocent and hopeful, verbalized by the members' delicate timbres. My favorite part of the song is from Danielle when she sings "Do you want somebody, like I want somebody? / 날 보고 웃었지만 / Do you think about me now, yeah / All the time, yeah / All the time". The warmth in her delivery captures a teenage crush. I also adore the chorus which asks the other person to say they feel the same way. These hopeful parts clash with the haunting "woo, woo, woo, woo, ooh" at the beginning and the ending of the song.

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A decorative border surrounds the text, featuring various styles of stars (solid, outlined, and glittery), pink hearts, and pink ribbons. The border is set against a black background.

Similar to the contradictions in the track, the two music videos. For me, there are two scenes that capture the bittersweetness of the song. In the “Side A” video (5:05), Heesoo walks alone in the rain. She is not clearly teary, but she is noticeably not smiling. This juxtaposes with the scene in “Side B” video (0:32), where she is surrounded by New Jeans members who try to cheer her up.

I understand the track as an embodiment of youth and the deep emotional wounds that we fostered and learned to thrive despite them. For this reason, Ditto is a unique release from a K-POP group.

OTHER NOTES — I initially wrote this short review at 23:50 on December 31st. Happy new year to me!

E for Eclipse

Kim Lip




MUSIC VIDEO — One of the reasons why I revisit this release again and again: how the music video expertly establishes an image of Kim Lip as an artist. I am always partial to artworks that center around a primary color. For Eclipse, the music video is painted in red. For example, her outfits include a uniform with a red skirt and a red bow tie, a red short-sleeve full bodysuit outfit, an Oxford shirt with popping red pattern, red lipstick, red shorts, and red leather platform boots.

In addition to her outfits, Kim Lip dances on top of a red platform situated in the middle of an abandoned building. The production team employs a red LED ring, red smoke bomb, and a close-up shot of an owl's red iris. The team also occasionally uses lights and editing to make the whole scene red. In effect, the music video associates the color with her.

Apart from red, no other color seems to pop out with its continuous usage of white, grey, and black. This color palette perfectly complements the song's slower and more laid-back tone with strong influence from the R&B genre.





TRACK — The track has Kim Lip’s high, nasal voice as a noticeable component. This gives a unique, sharper feel into this silky-smooth song. I also enjoy Charli Taft’s vocals in the background. Her timbre helps the sound more dynamic. As a result, the music is easy to listen to, but also offers many details to explore. The track exudes exquisite assurance in itself.

(G)I-DLE is one of a handful K-POP acts I actively seek out their b-sides.

“For You” highlights the scope of emotions the (G)I-DLE is capable of exploring. With their recently promoted tracks being Tomboy, Nxde, Queencard and Super Lady, some people may remember the group as unapologetically loud and overwhelmingly confident. This song shows that the group also offers softer and more vulnerable tracks. I would definitely recommend casual listeners (like me) revisiting their older tracks, especially those with a more delicate tone.

However, I am not a big fan of For you’s minimalist production and line distribution. I find the first chorus too bare. I understand that this might be a conscious choice to convey the emptiness or to gradually build up the tension throughout the song.

F for For You
(G)I-DLE




Also, I don't think Soyeon's razor-sharp timbre is presented in the first verse. It unpleasantly clashes with the instrumental and the warmer vocals from Minnie and Yuqi. On the other hand, I enjoy Soyeon's delivery in the second verse. I wonder if the listening experience would be better if Soojin sang Soyeon's lines in the first verse and Soyeon's rap is extended.

Nevertheless, these points do not take away my appreciation for the track. The track is an ocean with unforgiving tides crashing in. If I close my eyes, listening to the song feels like being underwater without a lifejacket. I imagine myself as an astronaut losing their footing in the cold, vast space. It's unassuming at first but the waves pull you into the spiral towards the deep end.

G for The Great Mermaid
LE SSERAFIM

The Great Mermaid is an unpromoted track in the group's first mini-album, named after the title track "FEARLESS". Compared to Fearless, the Great Mermaid is another take on LE SSERAFIM's concept of self-confidence. The title track focuses on showing sleek, minimalist, and sharp styling — both visually and sonically. In contrast, this




The page is framed by a collage of pressed flowers and butterflies. At the top, there are yellow and white daisy-like flowers. On the left, a yellow and black striped butterfly is partially visible. On the right, there are green leaves and small yellow flowers. At the bottom, there are more yellow and white flowers, and a blue and yellow butterfly. The background is a light, textured paper.

song is more explosive in both the vocal delivery and the instrumental.

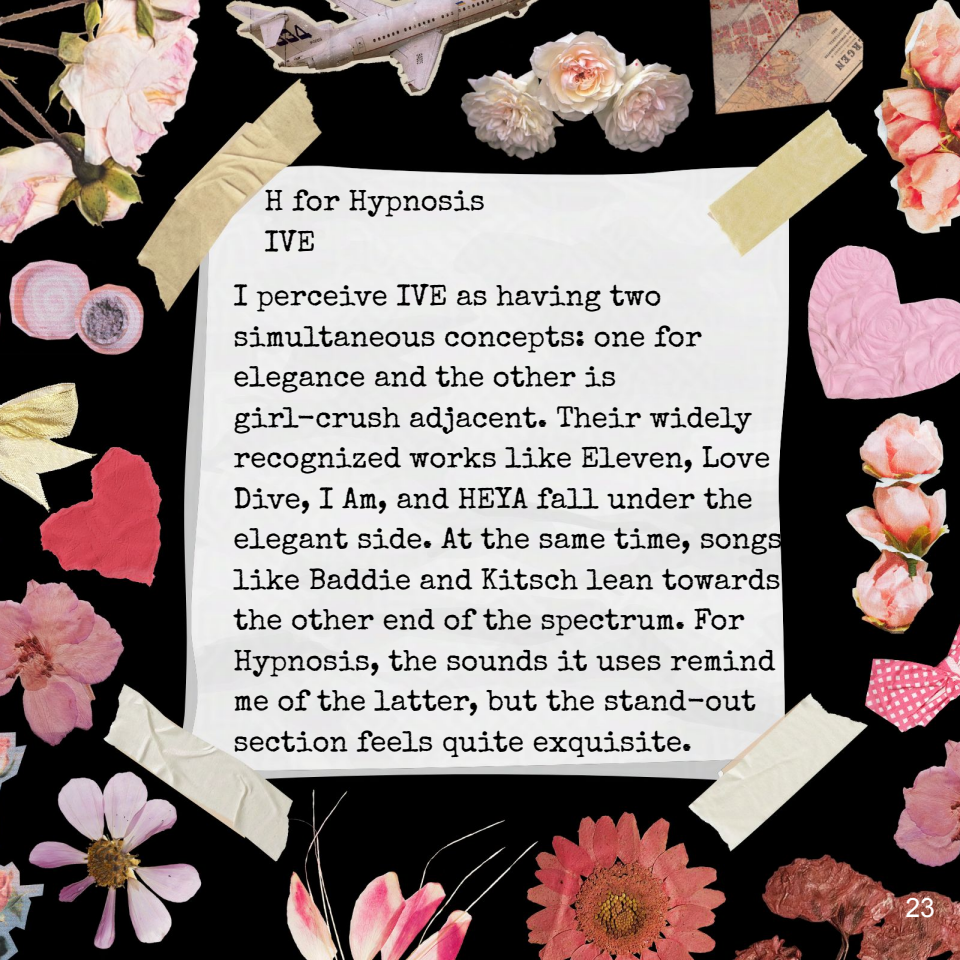
In terms of its lyrics, the song offers a twist to the well-known Little Mermaid. The most popular version of the fairy tale is probably Disney's 1989 film.

The protagonist is a very romantic character, willing to sacrifice her voice for Prince Eric. While I adore Disney's take on the story, LE SSERAFIM's reinterpretation works well with the members. The lyrics feel authentic and thematically relevant to the group's concepts. Instead of focusing on the idea of love, the members assert "I don't give a shit / No love, no golden prince 그런 뒤틀린 사랑 / 나는 필요 없어"




Overall, the Great Mermaid is arguably the group's most underrated unpromoted track. I strongly believe it was one of the best songs that the group has released.



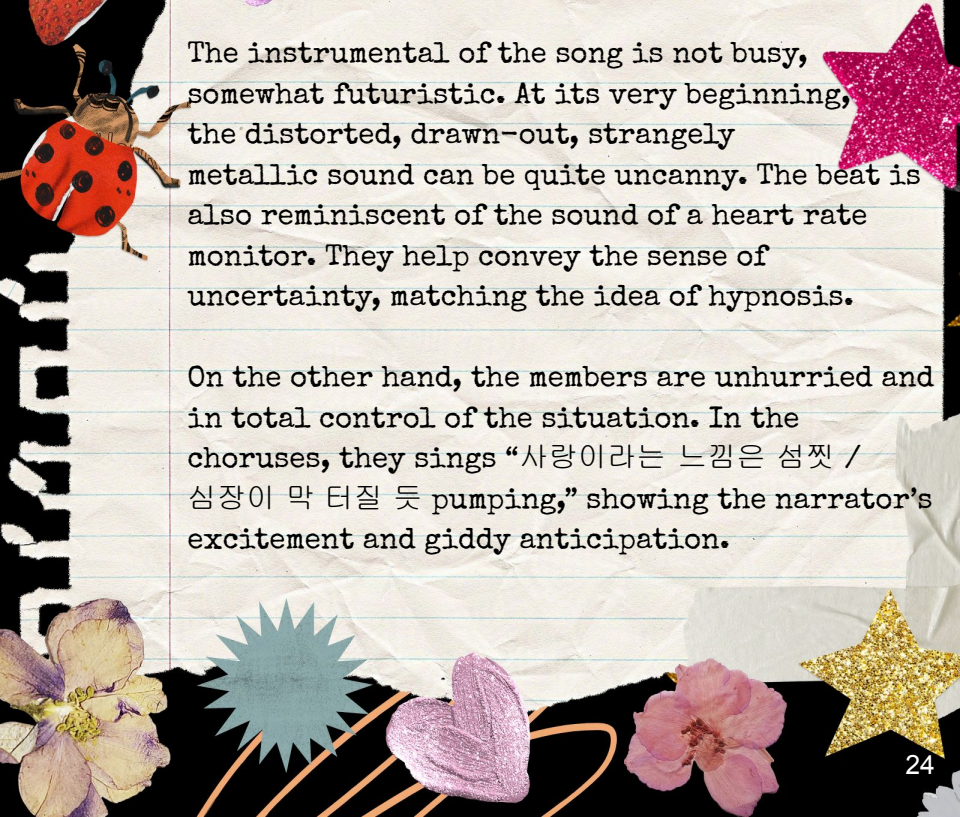


H for Hypnosis IVE

I perceive IVE as having two simultaneous concepts: one for elegance and the other is girl-crush adjacent. Their widely recognized works like Eleven, Love Dive, I Am, and HEYA fall under the elegant side. At the same time, songs like Baddie and Kitsch lean towards the other end of the spectrum. For Hypnosis, the sounds it uses remind me of the latter, but the stand-out section feels quite exquisite.



The instrumental of the song is not busy, somewhat futuristic. At its very beginning, the distorted, drawn-out, strangely metallic sound can be quite uncanny. The beat is also reminiscent of the sound of a heart rate monitor. They help convey the sense of uncertainty, matching the idea of hypnosis.

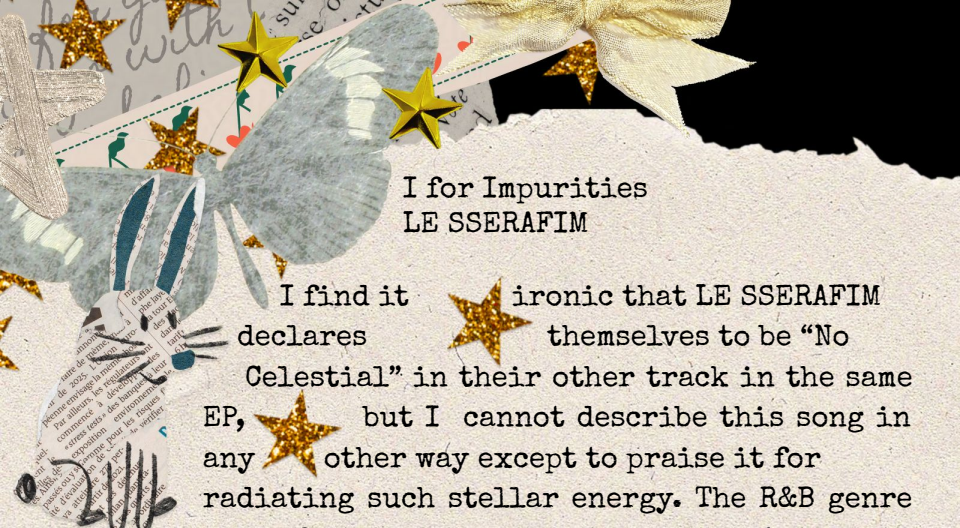


On the other hand, the members are unhurried and in total control of the situation. In the choruses, they sings “사랑이라는 느낌은 섬찝 / 심장이 막 터질 듯 pumping,” showing the narrator’s excitement and giddy anticipation.







My favourite part of the song is Liz's short section. She sings, "안갯속의 voice ah / 갈림길, 넌 choice" It is only about 10-second long, but the reverb effect on her vocal is siren-like. I completely agree if this portion is to be characterized as "voice shrouded in fog."

LE SSERFIM has the Great Mermaid, IVE has Hypnosis. I'm confident to say that Hypnosis is IVE's best unpromoted track. The song utilizes IVE's strengths well, capturing the unexplainable charm IVE possess.



I for Impurities
LE SSERAFIM

I find it  ironic that LE SSERAFIM declares  themselves to be “No Celestial” in their other track in the same EP,  but I cannot describe this song in any  other way except to praise it for radiating such stellar energy. The R&B genre is perfect in expressing the members’ strength for expressing imperfection.



ANTIFRAGILE

LE SSERAFIM

Impurities is soothing, confident, and delicate while maintaining its fearlessness from the title track “ANTIFRAGILE”. The group creatively depict the idea of self-acceptance and self-love through imageries such as Kintsugi and impurities in jewels and diamonds.

Notes

- Apple - screenshot from <https://youtu.be/XQSse3b2ge4?feature=shared> (accessed 18 January 2025)
- Butterfly - screenshot from <https://youtu.be/XEOCbFJjRw0?feature=shared> (accessed 18 January 2025)
- Ditto — screenshot from <https://youtu.be/V37TaRdVUQY?feature=shared> (accessed 18 January 2025)
- Eclipse — screenshot from <https://youtu.be/qJEoS3Ie0?feature=shared> (accessed 18 January 2025)
- The Great Mermaid — screenshot from <https://youtu.be/lXBrJoBLOQ4?feature=shared> (accessed 19 January 2025)
- Impurities — screenshot from <https://www.sourcemusic.com/artist/discography/LE%2OSSERAFIM/9> (accessed 19 January 2025)