

Analysing Korean Popular Music

for Global Audiences:

A Social Semiotic Approach

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Assignment: MMC/13/04

Collect between three and five pieces of music that might be taken to represent a particular artist, genre, style, or mood and present an analysis in terms of the social semiotic approach to music. You might like to concentrate on one or more of the following:

- Timing
- Sound quality
- Melody
- Perspective
- Tagg's Sign Typology

Reflect briefly on how useful you found the framework in identifying how the pieces of music you chose might work to make meanings.

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1 Introduction

This paper documents the analysis of four sample selections of Korean popular music (K-pop) from a social semiotic approach to determine what meanings are conveyed musically. Each of these songs have been selected as examples of K-pop that have been designed to be marketed beyond the borders of Korea, targeting an increasingly global audience. Despite featuring primarily Korean lyrics, these major hits remain popular among the millions of fans overseas who cannot understand most of the words. Thus, K-pop producers are forced to rely on non-linguistic modes of communication to make meanings, making this music genre a good example of how meanings are conveyed through musical elements, such as timing, melody, and sound quality. Using the frameworks proposed by Van Leeuwen (1999), Machin (2010), Tagg (2013), and others, this analysis attempts to utilize references made by the musical elements to uncover the meanings held in the music. Before moving directly into the analysis, however, a brief review of multimodal social semiotic theory will first be presented.

2 Background of Social Semiotics and Music

Historically, semiotic theories have always had close ties to society. Saussure describes the then new field of semiotics as “a science which studies the role of signs as part of social life” (1983, 15-16, quoted in Chandler 1994). He would go on to lay down the fundamental concepts of the “*signifier*” (the form) and the “*signified*” (the meaning) as the subsets which make up any sign (Kress 2010). However, his theories treated signs as being based on fixed rules that made all signs completely arbitrary (Van Leeuwen 2005). In other words, it was futile to consider why the sound made by the word ‘steak’ refers to a particular cut of meat, or why a red light instructs traffic to stop. In the latter half of the twentieth century however, Halliday presented language not as a strict systematic code, but as a resource which could be used to communicate meaning (Ibid.). Stemming from the work of Halliday, social semiotics

asserts that signs (or *semiotic resources*) are not arbitrary, but motivated by the producer, who will choose the most effective semiotic resource to convey meaning to the receiver (Kress 2010). Thus, while rules for using signs may still exist, these rules are shaped by cultures over time, and in some cases, the producer of a semiotic resource may deliberately not follow the rules to convey a particular meaning (Van Leeuwen 2005).

Regarding music as a mode of communication, social semiotic theory has only recently been applied, notably by Van Leeuwen (1999), although others have long attempted to document meanings within music. Cooke (1959) is an earlier example in which music is considered as a language, complete with “vocabulary” based on tonal intervals. However, rather than considering why certain intervals convey certain emotions, Cooke simply considers Western music traditions, claiming that composers essentially create music by manipulating “already existing materials in the tradition” (Ibid.: 171). Tagg (2013) argues against the notion of “absolute music,” that is, music which has been created solely for the listener to enjoy its intricacies based on an existing set of rules. Instead, he advocates the idea that music fundamentally makes meaningful references to the real world, aligning himself with social semiotics by agreeing that musical semiotic resources do not make meaning through arbitrary connections. This view realizes that all music makes meaning by “[drawing] on what has been heard before” (Machin 2010: 4), including music, speech, nature, and every other sound familiar to a particular culture. By identifying the references made in the music, related meanings can often be determined, as the following section details.

3 Framework for Analysis

Among the methods which exist for determining meaning conveyed through musical semiotic resources, this paper borrows concepts from the work of Van Leeuwen (1999), Machin (2010), and Tagg (2013). All three researchers discuss how several fundamental

aspects of music including melody, timing, and sound quality (known as *timbre*) create meaning by referencing real world and social phenomena. Melodic phrases are shown to hold meaning through the range, level, and movement of pitch, as well as the continuity or disjointedness that the phrase has (Van Leeuwen 1999). A good example of meaning in melodies is made by Cooke (1959), whose categories of pitch interval groups in traditional Western music include leaps of joy, mournful descents, and cheerful ascents. Timing includes such meaningful factors as tempo, accents, and rhythms (Machin 2010), which are fundamentally related to heartbeat, physical movement, and mechanical patterns. Finnegan (2002) describes time as forming the organisation of all sounds, and Van Leeuwen (1999) asserts that certain temporal organisations can produce meanings of affiliation with eternity (non-measured time), humanity (time mimicking speech and natural movement), and the industrial world (strict time based on clocks). Thus, a piece with a fast tempo and a strict rhythm would cast meanings of both excitement and synchronization to the time-based systems of the world. The wide variety of timbres that can be attributed to sounds (e.g. raspy, nasal, smooth, soft) are related strongly to the physicality of sound (Tagg 2013), with smoothly bowed strings holding meanings of slow, fluid movement, and loud raspy voices indicating the same situations and emotions (e.g. angry fighting) associated with growling or grunting.

Van Leeuwen also attempts to apply in detail two concepts from his social semiotic theories of visual images. *Perspective* divides the musical soundscape into the *figure* (the foreground), the *ground* (what supports and lies behind the figure), and the *field* (the overall context and ambience of the space) (1999; Machin 2010). This placement of sound according to relative loudness conveys meaning by indicating both the focus and the context, as well as social distance; a whispering voice as the figure conveys intimacy, while a screaming voice faintly heard behind the music denotes distance and estrangement. *Modality* is another key term in

the theories of Kress and Van Leeuwen (2006), which attempts to quantify the degree of portrayed truth in much the same way as modality works in language (e.g. using words such as “always,” “probably,” “possibly,” etc.). A basic example of how modality may apply in music is through the use of echoes, with an enormously spacious echo signifying a fantasy world, and a completely dry sound with no echo signifying isolation from reality. Most sounds are designed in music to be somewhere in between these extremes to convey a sense of reality (Van Leeuwen 1999).

Coming from a musicology perspective, Tagg (2013) offers a referential sign typology which categorizes musical elements based on what references they make in order to convey meaning. Semiotic resources referencing physicality (e.g. touch, movement, or other sounds) are known as *anaphones*. An example is the familiar William Tell Overture rhythms which signify galloping horses. *Diataxemes* are another type of sign created through contrasts and conventions to indicate the various episodic divisions of a piece of music. These signs may consist of drum fills, chord changes, different instrumentation, or changes in perspective to make the division and nature of each episode clear. A third type of sign, *style flags*, refer to cultural conventions and musical idioms that can be used to indicate genre or culture. The use of bagpipes, for example, may instantly be used to convey the idea of “Scotland” by acting as a genre synecdoche that infers what many people around the world think of as Scottish music.

Additionally, in the case of popular music, Machin (2010) points out that many non-musical modes of communication are used to make meaning, including the lyrics, costumes, album art, and music videos. Although these modes cannot be considered in depth in this paper, they are used throughout the analysis to provide supporting evidence for the meanings determined, which are now presented in detail.

4 Analysis A: *Fantastic Baby* by Big Bang (2012)¹

The first sample analysed is *Fantastic Baby* by the five member group Big Bang. While typical for the group, the piece comes across as one of the more electronic and energetic songs in the album in which it is found.

As a dynamic five member singing troupe, Big Bang follows a musical structure common in K-pop where vocalists take turns, rather than singing together in unison. Thus each segment of the song can be heard to reflect the style and vocal range of each singer, which varies from the low-pitched rap of singer TOP to the powerful high melodies of groupmate Daesung. This turn-taking conveys meanings of individuality and diversity, allowing the listener to clearly recognize each singer and their portrayed personalities. There are also many instances of backing vocals and even short synth notes responding to the lead singers. Known as a call-response structure, these sequences imitate dialogue (see Analysis B), and in this case, affirmation of the speaker, much like the “amen” spoken by church congregations.

Instantly obvious to this song is the heavy gravitation to the tonic (the same note as the key of the song) in the melody, as can be heard in the opening lines ([00:05](#)). Although melodies are heard throughout the song, movement tends to follow a downward pattern, and there is a general choppiness from note to note, with little scalar movement (e.g. [01:24](#)). These phrases are not human-like, and invoke a feeling of mechanical movement. Furthermore, many vocals are processed with “robotic” effects (e.g. [00:45](#)), and vocal tracks are also heard to be rearranged by cutting and copying short segments (e.g. the “stutter” effect, [03:02](#)), portraying vocals as conforming to a machine-like rigidity. The timing of the song is also very mechanical, as there is heavy stress on each beat, with little rhythmic deviation. The meaning here seems to be clearly related to technology, likely pointing to the fact that many humans are bound the mechanical rhythms of clocks, computers, and automation. Yet the fast tempo

¹ Links to music videos on Youtube are provided directly in the text as an accessible means of listening to the songs analysed. References to particular moments in each song take the form of (minute:second) and correspond to the respective Youtube video.

and primitive melodies seem to give the technology meaning both energy and positive stability. The tempo itself (130 beats per minute, or *BPM*) is too fast to walk and too slow to run, but ideal for jumping, and thus perhaps the meaning is a message to embrace the technology which synchronizes people, allowing them to “dance” together, as heard in the lyrics (Appendix A).

Instrumentation features overdriven lead synths with a bright timbre and an electronic drum machine as the ground, as well as synth pads (mostly noise) swept through filters to create a swooshing sound in the field. All of these instruments contribute in making an overall bright, sparkling quality which is a common theme within K-pop, likely representing excitement and newness. However, with the addition of tenseness, roughness, and nasality in the vocals, a meaning of contempt or anger is made by resembling the human voice. This harshness may, like punk (Machin 2010), convey rebellion and contempt due to the vocal qualities, but in this case the vocals are not heard as shouting, but unsettlingly quiet, calm and close (e.g. the “fantastic baby” line opening the chorus, [00:38](#)), symbolizing a personal relationship with the listener. The music video appears to confirm rebellion through images of protesters clashing with police, yet the singers are elaborately dressed as kings. Thus, perhaps rather than punk vocalists who represented youth trying to get the attention of those in power, these vocalists are actually in power and representing a youth who is empowered and connected with technology and social media.

5 Analysis B: *I Got a Boy* by Girls’ Generation (2012)

Similar usage of musical elements are found to make meaning in *I Got a Boy*, the second piece to be analysed in this paper. Performed by Girls’ Generation, a group of nine female singers, the song shares several basic characteristics with *Fantastic Baby*, including a turn-taking structure and a bright sound, but also differs significantly to portray an exciting

conversation.

Figure 1: the “3-3-2” rhythm

<i>Std. 4 beat metre</i>	1	+	2	+	3	+	4	+
<i>“3-3-2” metre</i>	3			3			2	

Perhaps the most unique and obvious features of this piece are the fluctuation of tempo and the variety of episodes heard throughout, emulating conversation. Despite similar instrumentation, strong variation in the melodies, rhythms, key, tempo, and perspective all act as episodic determinants and markers (Tagg 2013), conveying meanings similar to grammar and punctuation in language by indicating each section of the piece. In a very dramatic example, the tempo changes from 100 BPM to 140 BPM at the first “I got a boy” chorus ([02:00](#)), and later in the song another brief reprise to 100 BPM occurs ([03:32](#)). In this case, the tempo seems to be signifying contrasting levels of emotion and excitement in the dialogue, given that tempo is anaphorically related to the human heart (Van Leeuwen 1999). The rhythms and accents heard throughout are mostly strong but with a liberal amount of off-beats (*syncopation*) in all the instrumentation. Additionally, the fast parts of the song use a syncopated “3-3-2” rhythm (Figure 1) which is designed to allow complex rhythms and instruments to fill in the gaps (Leake 2009), as can be heard by the lead synth in the chorus ([02:05](#)). These irregular rhythms imitate natural human speech, passing on meaning to the listener by indicating a structure based on social interaction.

In considering the vocal melodies and lyrics, it quickly becomes clear that the dialogue-like episodes are in fact a lively conversation of “girl talk.” Melodies, like the rhythm, come in many forms, varying from spoken word and rap to flowing scalar lines which exceed an octave. Meanings of individuality and differing characters are expressed in these melodies, but more importantly the melodies are also designed to invoke the idea of natural conversation. Also supporting this meaning are the unusual notes of the scale emphasized and

the length of the melodic phrases, varying from short blips to long arcs stretching over several seconds. All of these melodic elements are anaphones of the sound of conversation, something which is supported by both the lyrics (Appendix B) and the constant rotation of the nine singers. Therefore, even listeners unable to understand the lyrics would be able to determine from the music that there is an exciting and engaging conversation occurring in this piece.

The quality of the sound is once again very bright and shimmering, due to the high pitch levels of the singers and the bright sounds of the electric guitars, hi-hats, and noise synths. This brightness once again gives the song the new and exciting meanings portrayed throughout the K-pop genre; however, there is also borrowing from the stage musical genre to create the fast-moving conversational episodes. Interestingly, the genre appears in at least one case to be signaled by a direct reference, with the piano (03:07) sounding at one point very similar to the opening of the stage-musical number [*Mamma Mia* by ABBA \(2009\)](#). This specific reference further serves to convey the themes of emotional dialogue and excitement common to both this piece and similar musicals.

6 Analysis C: [*The Baddest Female* by CL \(2013\)](#)

The third piece to be considered in this paper is *The Baddest Female* by CL, a vocalist known for her role as the rapper in the group 2NE1. Contrasting with the previous groups, this soloist borrows heavily from hip-hop and pop culture to make meaning, portraying herself as rebellious yet innocent.

The mix features a relatively sparse instrumentation of electronic drums, bass, and lead synth played at a slower tempo. Just as the previous pieces used a fast tempo to show excitement, the slow tempo emulates a resting heartbeat and portrays relaxation, while the sparse arrangement allows more focus to be placed on the singer so that the subtleties of the voice

can be made out. The detail and focus create meaning by conveying the singer as not on a public stage, but rather at a close talking distance to the listener, portraying the singer as much more personal. Most lines of the song fall between spoken and sung, using natural intonations (e.g. [00:18](#)) or minimal pitches (e.g. [01:00](#)). With the naturally low voice of CL, there is no effort made to go any higher than her speaking voice, conveying meanings of relaxation, informality, and intimacy. Similar meanings are found in the rhythms, which although based on a simple four-beat structure feature significant syncopation and even complex polyrhythms (e.g. [02:49](#)). There is also some liberty given to allowing certain notes to stray naturally from the exact timing, creating less artificial precision and a more natural feel. Both the complexities and natural elements of the rhythm seem to imitate human actions more than machines, creating meaning by suggesting that this song is not bound by strict time, but by a natural, informal sense of time, therefore distancing itself from conformity to the industrial world.

The timbre and vocal pronunciation also hold significant meaning in this piece. Although many of the typical K-pop bright sounds can be heard in the snare, backing percussion, and lead synths, there are also low, dark sounds as well, such as the bass and vocals, as well as less clarity in some lines. However, the overall sound manages to maintain a clean, polished timbre, implying that although the song may be dark and rebellious, the typical K-pop newness and purity is still overwhelming. This “bad but good” theme is also heard in the lyrics (Appendix C) and in the genre of hip-hop in general (Um 2013). Even the vocals themselves have a strong and unusual Korean accent that clearly imitates the unique vocal style of Western hip-hop artists, likely to reinforce the casual and rebellious meanings cast in this song.

Additionally, samples and references reinforce meanings in various ways. From the beginning, the vocal sample used as a fill ([00:18](#)) and the instrumentation appear to borrow

extensively from the then popular [Harlem Shake internet meme \(Baauer 2012\)](#). The last section of the song includes the trademark wobble-synth in triplets ([02:49](#)) associated with the sub-genre of dubstep. Both of these specific references make meaning by pointing to popular internet culture to portray the piece as trendy. Another example is one of the vocal melodies ([01:00](#)), which borrows from a children’s school chant and is used to convey child-like innocence. Anaphones are also present, such as the backing synth in the chorus ([01:14](#)), which sounds like a distant siren. This sound seems to imply that danger is present somewhere nearby. The crowds heard in the distance also act as social anaphones, affirming that the vocalist is very much not alone. While this may seem to contrast the close social distance discussed above, it allows the listener to stand alongside the vocalist, sharing her position of popularity and power, similar to *Fantastic Baby*.

7 Analysis D: [La Song by Rain \(2014\)](#)

The final piece considered is *La Song*, performed by the K-pop mainstay Rain. Although contrasting both in style and meaning from the other pieces analysed, the song remains within the K-pop genre.

Figure 2: the “habanera” rhythm

<i>Std. 4 beat metre</i>	1	+	2	+	3	+	4	+
<i>Habanera metre</i>	3			1	2		2	

This song is an excellent example of the use of classical exoticism in music, and many of the musical elements are distinctly heard to create this genre synecdoche. One of the prominent features of the song is the use of the Phrygian mode, a scale in which the dominant (5th) tone of the minor scale acts as the starting and ending point. Mainly heard in the melody of the chorus ([01:31](#)), the mode has been used for years to convey “Spanish” culture (Tagg 2013: 526) to such a degree that when used with a Spanish guitar, it is almost heard as cliché. The

3-1-2-2 “habanera” rhythm (Figure 2) also points to Spanish and Cuban exoticism (Kalinak, in Dickinson 2003: 20), with a familiar example being the Habanera from Bizet’s *Carmen*. Triplets used in the melody, and even the brass and latin drums as instrument choices further convey this bohemian motif. The use of such exoticism intentionally takes the song to somewhere new that is “fiery and passionate” (Ibid.: 21).

Although the vocals take control of the figure, the drums and brass are not far behind, due to the use of overdriven effects (likely emulating a very close miking of the drums) and the brass melodies mimicking the vocal lines. This immersion places the listener into the center of the music, as though dancing in the midst. Another major contribution to the overall dense soundscape is the use of crowd samples throughout much of the field. Additionally, diverse and sometimes odd samples and sound effects are used throughout, such as the “circus music” at the beginning (00:35), the “brawahahaha” vocal ululation (00:49), the horse whinny fill (01:29), and other synthetic sounds. All of these additions create a busy, cosmopolitan soundscape with many people, animals, and background noises together. By recreating this crowded social setting, the music conveys a high degree of sensory reality. Even the instruments sound as though they are played by real performers (despite likely being electronically programmed), with polyrhythms and rhythm deviation heard to give each instrument a human touch (similar to *The Baddest Female*).

With this dense instrumentation, many of the effects contribute to creating an overall lo-fi sound. Overdriven tracks, filters, and static all make the sound rough, loud, and dark. This is not to say that brightness is completely removed, however, since the high pitched vocals, drums, and guitar effects still give off plenty of bright sounds. Thus, while there is still a sense of the novelty and excitement of K-pop, the emphasis on lower and human-like sounds creates a full, realistic soundscape not with technology, but with people, as claimed by Schafer (1969), portraying the center of a very social setting.

8 Discussion

The analyses offer insights that are helpful in understanding K-pop and how the musical elements can express meaning when the Korean lyrics are not understood by international listeners. All four songs structure the music around the voice, increasing intelligibility by imitating the intonation, stress, and dialogue structure of natural speech. It is not very difficult as a non-Korean to determine that *I Got a Boy* is a dramatic conversation, and the melodic direction of many of the vocal lines offer hints as to the emotions and the type of utterance (e.g. question, exclamation, reply). Another common theme of K-pop is the excitement and technological newness heard primarily in the bright and precisely designed sounds, making the music presentable and enjoyable for most people by creating the musical equivalent of a shiny new product. Another trend heard in the analysis is the increasing use of hip-hop genre elements such as rap and sampling to critique society and identify with youth, as noted by Um (2013). Yet unlike much Western hip-hop, Lie (2012) claims that the strong appeal of K-pop in Asia comes from the fact that much of the sex, drugs, and violence of Western music are removed, leaving a purified version of the catchy Western melodies and beats. In fact, hip-hop in Korea is culturally connected to “the middle-class, educated, moderate, and religious... elements of society” (Um 2013: 58), while often remaining critical. Thus, it appears that K-pop is very much maintaining the “bad but good” theme by borrowing all the best sounds of Western pop culture without losing the appeal held by fans appreciating its perceived innocence.

The framework for analysis was found to be useful in determining how the music makes meanings through references, although an approach better considering the recent multimodal trends of K-pop and internet culture could perhaps be an improvement. The concept of modality by Van Leeuwen and Kress (2006; Van Leeuwen 1999) proved to be very insightful in the analysis, especially in relation to the sparkling timbre and effects, both of which play a

key role in modern sound design. However, given that sound design is fundamental to creating the cutting-edge excitement of the K-pop genre, there needs to be a more detailed investigation of the role of modern sound design in meaning making. Also useful were the genre synecdoches and style flags from Tagg's sign typology (2013), which were helpful in identifying cultural meanings from genres such as the pop culture related to dubstep and the exoticism invoked from Latino styles. However, there also appear to be very specific references to individual pieces of music, such as the *Harlem Shake*, *Mamma Mia*, and children's rhymes. These clear references to specific, culturally familiar pieces of music seem to belong to a category which Tagg does not appear to consider in his typology. Given the rise of the internet meme, parodies, and extensive sampling in many post-modern genres, there needs to be more research in explaining how meaning is conveyed through copying other musical ideas. Another area which was helpful in determining meanings was in the multimodality of popular music, as described by Machin (2010). Although this paper focused specifically on musical elements, the music videos and lyrics were able to corroborate the meanings proposed, such as the call to rebellion in *Fantastic Baby* and the conversation heard in the lyrics of *I Got a Boy*. However, with the recent dominance of music videos as the medium of choice for many listeners, an analysis of these songs could not be considered complete without analysing in more detail the visual and linguistic modes used.

9 Conclusion

The analyses performed in this paper demonstrate the usefulness of the social semiotic approach in determining through musical references how K-pop conveys excitement, modernity, and power, while often critical of society. With labels in Korea producing carefully designed products for a worldwide market (Lie 2012), the intentional creation of non-linguistic sounds to communicate meaning is easily discernible. Vocal tracks often

imitate the sound of speech to convey the meanings of each line, and bright timbres with carefully sequenced sounds invoke the excitement of technological innovation. These fundamental characteristics of K-pop support the theories of modality in music by Van Leeuwen (1999). However, future research is required to better analyse modern musical expressions by considering the sophisticated sound design of recent. An expansion of Tagg's sign typology (2013) is also required to better account for the intertextual references made with samples and music taken from specific musical sources. Perhaps most importantly, a proper analysis of K-pop will necessarily require a more multimodal perspective, given that the music is now almost inseparable from music videos, visuals, dances, and clothing.

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Appendices

Appendix A: *Fantastic Baby* by Big Bang

Vocalists: *G-Dragon, Taeyang, TOP, Daesung, Seungri*

English lyrics in italics, other lyrics translated from Korean.

A: Intro

[G-Dragon] Come together here, everyone gather round, *we gon' party like* li-li-li-la-la-la
Open up your heart, empty out your mind, set the fire, li-li-li-la-la-la

B: Pre-chorus

[Taeyang] Don't ask for answers, take it as it is, go with the flow, *alright*
Face the sky, put your hands up high, wanna jump, *oh*

C: Chorus

[G-Dragon / All] Na-na-na-na-na, na-na-na-na-na, *wow fantastic baby*
Dance, I wanna dan- dan- dan- dance
Fantastic baby
Dance, I wanna dan- dan- dan- dance, wow
Fantastic baby

D: Verse

[G-Dragon] In this crazy house, *hey*, last turn's the king, *hey*
The ground is shaking, 3 minute *race* is too short, *wait*
The atmosphere's overheating, *huh, catch me on fire, huh*
Reality has arrived, na-na-na-na

E: Verse

[TOP] From one to ten, everything's one step ahead
Even running crazily on the sand, we're so light
Because the sky is blue enough
It's not about asking anything, it's about feeling, who I am

B: Pre-chorus

[Taeyang] Start jumping to your heartbeat 'til the very end, *yeah*
[Daesung] *I can't baby, don't stop this*, today's going corrupt (struggling to go crazy)

C: Chorus

[G-Dragon / TOP / ALL] *Wow fantastic baby*
Dance, I wanna dan- dan- dan- dance
Fantastic baby
Dance, I wanna dan- dan- dan- dance, wow
Fantastic baby
Boom-shaka-laka (x3) dan- dan- dan- dance

F: Verse

[Seungri] Come and catch me if you can, I'm forever a performer
There's nothing stopping me tonight, *mama, just let me be your lover*
Get past this chaos, na-na-na-na-na

G: Verse

[TOP] From head to toe, visual shock, people say my senses are cutting edge
[G-Dragon] I walk faster than the rest, my youth's a different dimension, ice, ice, ice, *hold up*, na-na-na-na-na

B: Pre-chorus

[Taeyang] Start jumping to your heartbeat 'til the very end, *yeah*
[Daesung] *I can't baby, don't stop this*, today's going corrupt (struggling to go crazy)

C: Chorus

[G-Dragon / TOP / ALL] *Wow fantastic baby*
Dance, I wanna dan- dan- dan- dance
Fantastic baby
Dance, I wanna dan- dan- dan- dance, wow
Fantastic baby
Boom-shaka-laka (x3) dan- dan- dan- dance

H: Outro

Everyone play together, *yeah, yeah, yeah*
Everyone jump together, *yeah, yeah, yeah*
Everyone turn around together, *yeah, yeah, yeah*
Everyone, let's go, *wow, fantastic baby*

Appendix B: *I Got a Boy* by Girls' Generation

Vocalists: *Suyoung, Yuri, Tiffany, Jessica, Taeyeon, Seohyun, Sunny, Hyowon, Yuna*

English lyrics in italics, other lyrics translated from Korean.

A: Intro

[Suyoung] *A-yo! GG! Yeah yeah*, ready to start? Whoa! Look at her, what made her get that haircut? Huh?

[Yuri] Whoa! Take another look! Her style's changed from head to toe. Why'd she do that? I'm dying to know. Why'd she do that? C'mon and tell us

B: Chorus 1

[Tiffany] *Ha ha! Let me introduce myself! Here comes trouble!* Follow me!

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Jessica] You're really something else!

C: Verse

[Taeyeon] Who is she? Silly. Aren't you too haughty? She thinks I'm average, uh

[Jessica] I guess she's totally into him! [Taeyeon] No way! No way!

D: Verse

[Seohyun] She's all pretty and sexy now because of that guy, right? I almost asked her, you know, what her new makeup was

[Sunny] The truth is, when I saw her she had deep eyes like some scarred animal.

[Jessica] I got dizzy just talking to him

[Yuri / Suyoung] You're really something else (x2)

B: Chorus 1

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Taeyeon] You

[Seohyun / Taeyeon] Are really something else!

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Sunny] You're really something else

E: Chorus 2 (tempo change to fast)

[Tiffany] *A-yo! Stop! Let me put it down another way*

[All] *I got a boy, handsome! I got a boy, kind! I got a boy, handsome boy*, who's taken all my heart

I got a boy, handsome! I got a boy, kind! I got a boy, awesome boy, I guess I've totally fallen for him

F: Verse

[Taeyeon] Ah, my prince! When will you come and save me?

[Sunny] Will you lift me in your arms and fly away, like a white dream?

G: Verse

[Yuna] I'm like, surprise! Mental collapse! He said he wants to see my face without makeup. He's totally amazing, is it okay to show him?

[Hyowon] Oh! Never! [Yuna] Right? Right?

[Hyowon] What we keep secret, stays secret! [Yuna] That's right, that's right!

[Hyowon] Never forget this until you take all of his heart!

B: Chorus 1

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Yuri] Even if I stay up all night, it's not enough-

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Yuri] Our number one interest

H: Verse

[Seohyun] Listen up, you all know him, right? A bit young but full inside

[Tiffany] Sometimes he seems older and more reliable, but when he talks cute, he's crazy hot!

B: Chorus 1

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Yuna] You're crazy, crazy

[All] Oh, oh-oh-eh-oh, oh-oh-eh-oh

[Hyowon] You're crazy, crazy

I: Verse (tempo change to slow)

[Tiffany] I'm so angry, I'm gonna explode, my boy's not looking at me as a girl

[Taeyeon] When it's not clear, what should I do? Should I make him feel jealous? I'm upset! What do I do? Ah

[Yuri] I'm speechless, speechless!

E: Chorus 2 (tempo change to fast)

[Jessica] *Don't stop! Let's bring it back to 140*

[All] *I got a boy, handsome! I got a boy, kind! I got a boy, handsome boy*, who's taken all my heart

I got a boy, handsome! I got a boy, kind! I got a boy, awesome boy, I guess I've totally fallen for him

J: Verse

[Jessica] Always right next to me, on my side and listening to me, you (oh oh oh oh oh), you (oh oh oh oh oh)

[Seohyun] I'm so happy just like this now [Sunny] Because everything's gonna be okay

E: Chorus 2

[All] *I got a boy, handsome! I got a boy, kind! I got a boy, handsome boy*, who's taken all my heart

I got a boy, handsome! I got a boy, kind! I got a boy, awesome boy, I guess I've totally fallen for him, *I got a boy, handsome!*

Appendix C: *The Baddest Female* by CL

English lyrics in italics, other lyrics translated from Korean.

A: Chorus

I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*
I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*

B: Verse

Yeah, I'm strong, very fierce (*Yow!*)
No one like you has a chance of dealing with me (*uh em*)
I don't have a speck of jealousy in me
Even fortune tellers don't know what's inside my head (*aha*)
I'm the queen bee, I'm the heroine
I'm a rugby ball, don't know where I'll bounce to next
On my neck is a *gold chain swingin' left right*
I'm not lonely, every night, *get right*

C: Pre-chorus

Confident principles, honorable dignity (*uh huh*)
My smiling eye's a given, my tears are a weapon (*that's right*)
This smile is *fire*, it'll burn you up (*burn*)
You want it? Come and get it now
Don't want it? Go get married

A: Chorus

I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*
I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*

D: Post-chorus

Sister, *whoa*, sister, sister, sister, *hey*, sister, *whoa*, sister, sister, sister, *hey*

B: Verse

Guys call me honey
Girls call me sister
My cool words always hit home
Round round, this strange melody goes round and round, *yeah*
I'm the best, *ha?*
I'm busy every day, so busy, why do you feel bad, *ha?*
I fly higher than a G5, G6, *ha?*
All my b-boys and b-girls, c'mon, follow me

C: Pre-chorus

Proudest and the best, *I never say sorry (nope)*
Sarcasm is a given, I'm really smart (*yes*)
My smile's *killa*, killing everyone (*oops*)
You want it? Come and get it now
Don't want it? Go get married

A: Chorus

I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*
I'm a bad girl, I'm a bad girl
I'm a bad girl, *where all my bad girls at?*

D: Post-chorus

Sister, *whoa*, sister, sister, sister, *hey*, sister, *whoa*, sister, sister, sister, *hey*

E: Bridge (instrumental)

E: Bridge

This is for all my bad girls around the world
Not bad meaning bad, but bad meaning good, you know?
Let's light it up and let it burn like we don't care
Let 'em know how it feels damn good to be bad

F: Outro 1

G-I-Z to the I-B-E
I'm a bad girl, *can't you see?*
G-I-Z to the I-B-E
I'm a bad girl, *come with me*

E': Outro 2

Now do the sister (hey), now do the sister (hey), now do the sister (hey)
'Til the sun goes down, everybody (x4)

Appendix D: *La Song* by Rain

English lyrics in italics, other lyrics translated from Korean.

A: Intro (instrumental)

B: Intro (instrumental)

C: Verse

I'm not a guy that just does the obvious, that's how it is
I'm troublemaker, but I'm an obedient cutie, please love me

D: Chorus

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

E: Post-chorus

1-2-3-4, show me what you got

1-2-3-4, show me what you got

F: Verse

I've got lots of places to lie down, I pretend to, even though others don't have any
The *cheesy* people with the foreign cars, I'm not like them, *change, follow me*
Don't need a *Maserati, Ferrari key*, I've got a hot body
Because I'm so rich, because of my booty, because I live like that
I tie my shoelaces tight, loosen my necktie, I don't wanna talk about anything else today
I don't just like to show it all off, today I want to do it a bit, all dressed up like me
Today, party, that's right, and hey, I dressed up a bit today, even my shoelaces

D: Chorus

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

G: Bridge (guitar solo)

Aha, that's right

Here we go

Let's dance time

Everybody sing a song

D: Chorus

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--

La-- la-la-la-la-- la-la-la la-la, la-la la-la-la--