

BACHELOR OF ARTS IN MULTIMEDIA STUDIES
Capstone/Special Project



**UNIVERSITY OF THE PHILIPPINES
OPEN UNIVERSITY**

BACHELOR OF ARTS IN MULTIMEDIA STUDIES

FRANCELLE JOANNE C. BACUD

***ALL KINDS OF BLUE: EXPLORING THE EMOTIONAL EFFECT OF LUCY'S
BLUE ALBUM ON SELECTED FILIPINO FANS' MENTAL WELL-BEING***

Thesis Adviser:

**Roda L. Tajon
Faculty of Information and Communication Studies**

1 September 2024

Permission of the classification of this academic work access is subject to the provisions of applicable laws, the provisions of the UP IPR policy and any contractual obligations:

Invention (I)	<input type="checkbox"/> Yes or <input checked="" type="checkbox"/> No
Publication (P)	<input type="checkbox"/> Yes or <input checked="" type="checkbox"/> No
Confidential (C)	<input type="checkbox"/> Yes or <input checked="" type="checkbox"/> No
Free (F)	<input checked="" type="checkbox"/> Yes or <input type="checkbox"/> No

Student's signature:

Thesis adviser signature:

University Permission Page

ALL KINDS OF BLUE: EXPLORING THE EMOTIONAL EFFECT OF LUCY'S BLUE ALBUM ON SELECTED FILIPINO FANS' MENTAL WELL-BEING

“I hereby grant the University of the Philippines a non-exclusive, worldwide, royalty-free license to reproduce, publish and publicly distribute copies of this Academic Work in whatever form subject to the provisions of applicable laws, the provisions of the UP IPR policy and any contractual obligations, as well as more specific permission marking on the Title Page.”

“I specifically allow the University to:

- a. Upload a copy of the work in the theses database of the college/school/institute/department and in any other databases available on the public internet*
- b. Publish the work in the college/school/institute/department journal, both in print and electronic or digital format and online; and*
- c. Give open access to the work, thus allowing “fair use” of the work in accordance with the provision of the Intellectual Property Code of the Philippines (Republic Act No. 8293), especially for teaching, scholarly and research purposes.*

Francelle Joanne C. Bacud (20240901)
Signature over Student Name and Date

Acceptance Page:

This paper prepared by **FRANCELLE JOANNE C. BACUD** with the title: “***ALL KINDS OF BLUE: EXPLORING THE EMOTIONAL EFFECT OF LUCY'S BLUE ALBUM ON SELECTED FILIPINO FANS' MENTAL WELL-BEING***” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

Roda Lawrence L. Tajon
Adviser

Sept. 4, 2024

(Date)

Emely M. Amoloza, Ph.D.
Program Chair

(Date)

Diego S. Maranan, Ph.D.
Dean
Faculty of Information and Communication Studies

Day Month Year
(Date)

Biographical Sketch

Francelle Joanne C. Bacud is a 22-year-old student at the University of the Philippines Open University, taking up a Bachelor of Arts in Multimedia Studies. They finished their senior high school at FEU Alabang, taking up the Science, Technology, Engineering, and Mathematics Strand (STEM) and completing it with honours.

They have a passion for service and have been actively serving in student organisations and student councils since they were in the fifth grade. In their current stay at the university, they extended their hand to UPOU's *Ugnayan ng Pahinungód* Office as a Bridge Math Volunteer in 2021 and as a Bridge Physics Volunteer in 2023. They were also given the opportunity to aid the Office of Student Affairs as a Student Assistant for the Academic Year 2023-2024. Aside from offices, they also served the student body as the first Technical Officer for the UPOU University Student Council 2022-2023 and ended their final year serving as the secretary of UP Siesta (2023-2024).

Francelle initially had dreams of pursuing a career in the health-allied field, until the pandemic happened and they had to compromise. Because of this foundation, they feel particularly strongly about promoting better mental well-being practices for self-care and overall health. This specific research somewhat combines both her roots and her newly-acquired dream as a multimedia studies student.

After graduating, Francelle hopes to land a job in the media and entertainment industry, closely working with music and related media around it and has big dreams of touching other people's lives through multimedia.

Acknowledgement

First, I would like to thank God, the Almighty, for always guiding me as I live through my life. He surrounds me with blessings, including great experiences, opportunities, and people that help make me happy.

I would also like to thank my family for giving me opportunities in my life that made me who I am today.

My deepest gratitude also extends to Ma'am Roda for her patience and guidance through the creation of my special project. Her kind words of encouragement, reassurance, critical feedback, and willingness to understand my passion for my paper have greatly contributed to the production of this paper, as well as to my growth as a person. Thank you so much for being so patient with me, especially with my lack of knowledge about creating qualitative-based studies. It has been a great honour to have worked so closely together with someone I admire at the university.

I would also like to thank some of the seniors who went through this first and extended their support: Shae, Sianne, and Cris. This also extends to Hazy, who will always reach out whenever she can and give me the kindest words of encouragement. Thank you for giving me tips and a glance at what I should look forward to for the fourth year when I was in my third year. Thank you for also inspiring me to push for a topic that is close to me.

A warm and *blue* appreciation also goes out to Walwals (LUCY Fandom) for their support and cooperation in creating this study. Thank you to those who helped share my posts. I am particularly grateful for the participants who trusted me and shared stories about their experiences with me. My thesis would not have been this successful without all your help.

Most especially, I would like to thank my friends and my thesis buddies, who not only provided me with helpful tips but also stayed up late with me so I could focus on my research and finish it, especially Airiel, Joshua, Renai, and Josanine, who closely monitored my progress, as well as Raine, Christine, Uwa, Hannah, Dan, Angelica, and Faye. Without them, I would not have finished this paper as well as I did. A special thanks to Joshua and Den for proofreading my paper! Beyond academics, these people also helped ease my worries by initiating hangouts, whether that be an online call session, playing online games, or going to places we would debate over.

A separate paragraph goes out to the person who has been with me from the very beginning of my adult and university life and the person who, quite literally, witnessed me fall in love with LUCY. My *deepest* appreciation goes to Den, who would always listen to me babble about LUCY nonstop and listen to their songs so we could discuss them. They have been *the* greatest friend I could ever have and ask for. I would not have had the courage and motivation to challenge myself with all my academic projects, especially this special project, without their support and encouragement. No words can ever express how grateful I am, and I would never have survived university life without them, and that's not even an exaggeration.

Last, but certainly not least, I want to thank the artists who have deeply inspired me to pursue this thesis and course. To BANGTAN, my first love, who taught me what love truly feels like and, more importantly, how to love myself. They showed me the power of media and helped me realise that one can make a difference not only in the health-allied field but also through media, music specifically. This then led me to discover LUCY, whom I encountered during one of the lowest and most confusing times of my life, and has accompanied me since.

To those who are lost and are trying to find themselves.

This paper is dedicated to a tiny, lost girl who doubted herself every day. The journey has only just begun, but with the warmest and most genuine heart, I say:

I am proud of you, and I love you so much.

Table of Contents

Title Page	i
University Permission Page	ii
Acceptance Page:	iii
Biographical Sketch	iv
Acknowledgement	v
Table of Contents	viii
List of Tables	x
List of Figures	xi
ABSTRACT	xii
I. INTRODUCTION	1
Statement of the Problem	2
Objectives of the Study	4
Scope and Limitations of the Study	5
Significance of the Study	6
II. REVIEW OF RELATED LITERATURE	7
Audio in Multimedia	7
Videos (MV/AV Content) and Evoking Feelings (Video/Text in Multimedia)	8
The Beginning of K-Pop	9
Fandom Culture and Communities	10
K-Band LUCY	11
LUCY Members' Musical Backgrounds	12
Theoretical/Analytical Framework	14
III. METHODOLOGY	16
Research Design	16
Research Population and Sample	16
Data Gathering and Analysis Methods	16
Instruments	18
Ethical Considerations	18
Reflexivity in Research	19
Researcher's Personal Relationship with the Band	19

Data Collection and Analysis	20
IV. RESULTS AND DISCUSSION	22
General Demographics of research participants	22
Age Bracket and Social Class	22
Gender of research participants	24
Music Listening Habits	25
Relationship with the Artist	26
Frequency of Use for Emotional Well-being	28
BLUE Album's Tracks	28
Healing Tracks from the BLUE Album	39
Rolling Rolling (떼굴 떼굴)	41
Dream (꿈)	43
Hug (놓지 않을게)	44
Sequel (결국 아무 것도 알 수 없었지만)	45
Other BLUE-related Media Modalities	46
Multimedia Experiences to BLUE Album's Title Track	46
Visualizer	52
Commentaries and Radio Shows/Broadcasts	52
Album Inclusions/Photocards	54
Listen Stage and Other Live Performances	54
Interpretation of the Album	55
Lyrical Interpretations	57
Summarised Emotional Influences of the BLUE Album	59
Perception of the Art and its Artist	60
V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS	63
Summary	63
Conclusion	64
Recommendations	66
REFERENCES	68
APPENDICES	72
APPENDIX A	73
APPENDIX B	75
APPENDIX C	78
APPENDIX D	79
APPENDIX E	86

List of Tables

Table 1.	General Demographics of Research Participants (Age and Social Class)	22
Table 2.	General Demographics of Research Participants (Gender)	24
Table 3.	Music Listening Habits: Music Selection	25
Table 4.	Music Listening Habits: Music Preference	26
Table 5.	Research Participants' Relationship with the Artist	27
Table 6.	Frequency of <i>BLUE</i> Album as a Tool for Emotional Well-being	28
Table 7.	Research Participants' First Impressions on the Tracks	36
Table 8.	Favourite and Comforting/Uplifting Tracks from the Album	40
Table 9.	Respondents' Narratives on How Rolling Rolling Influences Their Mental Well-being	41
Table 10.	Respondents' Narratives on How Dream Influences Their Mental Well-being	43
Table 11.	Respondents' Narratives on How Hug Influences Their Mental Well-being	44
Table 12.	Respondents' Narratives on How Sequel Influences Their Mental Well-being	45
Table 13.	First Encountered Media and their Responses	47
Table 14.	Specific Differences the Music Video Has Against the Audio-Only Medium	50
Table 15.	More Emotionally Affecting: Music Video vs. Live Clip	51
Table 16.	Summarised Frequency of <i>BLUE</i> Album's Emotional Influences	59
Table 17.	Research Participants' Perception of the Relationship between an Art and its Artist	61
Table 18.	If <i>BLUE</i> was an album sung by a different artist, do you think it would have a similar emotional effect on you than it did?	62

List of Figures

Figure 1. Klaus Krippendorff's Direct Content Analysis Framework	17
Figure 2. Lee et al. (2021) Categorised Codes	18
Figure 3. Pie Chart of Age Bracket Distribution	23
Figure 4. Pie Chart of Social Class Distribution	23
Figure 5. Bar Graph of Specific Tracks Respondents Like or Find Comforting	40

ABSTRACT

The pandemic has led to increased reports of depression and anxiety worldwide. While research on the emotional and well-being benefits of pop music is gradually increasing and evolving, there remains a gap in understanding the effects of foreign music on an individual's well-being and multimedia experiences. This study specifically analyses the effects of *BLUE*, an album by the Korean band LUCY, on the mental well-being of their Filipino fanbase. Using a qualitative approach, interviews and focus group discussions were conducted with eleven (11) adult Filipino fans. The data collected were analysed through the frameworks of the Social Cognitive and Behavioral Theory as well as the Reception Theory. The study's findings indicate that the album has a positive effect on the fanbase, providing comfort through its ability to uplift, release, reflect, relax, distract, and excite individuals. This suggests that foreign music, including the dynamics of K-Pop or K-Band fandom culture, can serve as a healthy coping mechanism for mood regulation and enhance positive experiences through multimedia art. The study concludes that *BLUE* is seen as a valuable tool for mental support within the fandom. It is recommended that future research explore the dependent variables and examine similarities and differences among various audience types.

Keywords: *Fandom Dynamics, K-Band, Mental Well-being, Music, Multimedia, Media Studies, Media Theories*

I. INTRODUCTION

“And here comes another day. As the world goes round and round without a break, everyone goes rolling rolling all day.” – Rolling Rolling (떠골 떠골), BLUE, LUCY

Music can affect people’s emotions. Although not explored as much, music videos have shown some evidence that they similarly affect people’s emotions (Ma, 2022; Dasovich-Wilson et al., 2022). Moreover, videos, such as live clips (concerts) or music videos, allow a heightened experience of emotions due to the visuals that help viewers maintain attention, which then aids in evoking feelings.

LUCY, an emerging Korean band (or K-Band) renowned for headlining Korean music festivals, debuted in 2020 from a small company, limiting their global recognition. Nonetheless, they still attract the attention of international appreciators and have a limited-scale international fanbase. This study then aims to analyse LUCY’s impact on Filipino fans, particularly around how their music influences the mental and emotional well-being of their Filipino audience. The study specifically aims to relate experiences to the band’s second extended playlist (EP), *BLUE*, which is well-received by fans for its personal touch. The album’s promotion, through the slogan “All Kinds of BLUE,” emphasises the varied shades of blue (i.e., differences) of the four members of the band and their fandom, as well as how everyone is connected through a common ground (symbolised by the colour blue) despite such differences.

Statement of the Problem

In a 2021 survey, statistics showed that at least one (1) out of five (5) Filipino youth between 15 and 24 years old considered taking their own life (Kabamalan, 2022). Moreover, the same study showed that even before the pandemic, around 3% tried taking their own life (Kabamalan, 2022). These numbers do not include people who are experiencing similar emotions but have not explicitly thought about such an action. Through such numbers, it can be seen that concerns with mental health and well-being have been a prevalent concern for the Filipino youth. While such experiences are not foreign to people of different ages, the changes in the environment, mind, and body of the youth, including adolescents and young adults, would make them more vulnerable to mental illnesses or deep negative emotions.

Going further, the coronavirus (COVID-19) worldwide pandemic has pushed the whole globe into an unexpected pause. The volume of people outside had to be limited and minimised, and the interaction between people had to be lessened. Schools had to go online, a lot of businesses had to be put on hold, and perhaps some office workers had to leave their jobs. Needless to say, the pandemic negatively disrupted the normal routine of most people. Beyond changes in routine, individuals also saw daily reports of the numbers of people affected by the virus, and the lives that were put to rest due to the pandemic—whether that be because of the virus or the fact that they could not receive the services they needed because hospitals were overflowing with patients to accommodate. As Bao et al. (2020) stated in their study, the pandemic resulted in several damages, including the healthcare system, the economy, and society. With such unexpected events beyond any human control, the pandemic subsequently led to an increase in mental health concerns such as anxiety and depression (Banerjee & Rai, 2020).

For the Philippines, Tee et al. (2020) showed that “one-fourth of respondents [12-49 years old Filipinos] reported moderate-to-severe anxiety and one-sixth reported moderate-to-severe depression and psychological impact.” While mental illnesses have been a concern before the pandemic, the circumstances during and after have become a catalyst that magnified mental health and well-being-related cases on top of virus-related cases.

On a different note, an exploration study by Carlson et al. (2021) showed that the pandemic changed how people consume music. Some lessened their engagement since music was their ‘buddy’ in activities such as exercising or commuting. However, the results also found that most of the respondents were “more engaged” with music during the COVID-19 pandemic. Such increased engagement included the increase of time in listening to music, exploring different genres, picking up an instrument, consuming different forms beyond digital copies of music (e.g., CDs, vinyls), or engaging in live online performances or concerts. It was said that this may be so since people used music to divert or distract themselves from negative emotions (Carlson et al., 2021).

Considering that LUCY's debut and the release of *BLUE* occurred during the pandemic—a time of emotional and mental challenges—the study *All Kinds of BLUE: Exploring the Emotional Effect of LUCY's BLUE Album on Selected Filipino Fans' Mental Well-Being* aims to understand the relationship between the album and the emotional responses of the band's Filipino fandom. Specifically, it aims to answer the following research questions:

1. How does LUCY's *BLUE* album influence the Filipino fandom's mental health and well-being?

2. What makes the *BLUE* tracks healing? What messages do these songs send?
3. What other media related to *BLUE*, besides the tracks of the album, do the fandom find healing or positively affect their mental health? (e.g., radio broadcast, concert live clip, song visualiser, physical album, music video, etc.)
4. How does the fandom perceive the relationship between the art and its artist? Do they consume the art separately from the artist or see the art as an extension of its artist?

Objectives of the Study

There have been studies on how music affects people's emotions, but these were initially non-lyrical or mostly classical-instrumental music. However, as time passed, people began to explore how pop music affects individuals, and there are currently a handful of studies exploring foreign music, including the influence of K-Pop on non-Korean speakers. Beyond audio on its own, with multimedia dominating cyberspace, people can now also experience music with visuals (through music videos or similar content) and idol/"stanning" culture (through official merchandise). Understanding how individuals experience the *BLUE* album tracks or *BLUE*-related media content as well as determining the specific qualities of the album that positively affect the Filipino fandom can further show the weight of media towards its consumers and how media, as a form of art and communication, can affect people. Broadly speaking, it can also help other studies regarding music and mental health or using media to positively influence the emotional well-being of the youth. That being said, with the broad vision to navigate further the relationship between LUCY's album and its effect on the mental well-being of their fandom, the

research generally aims to assess the emotional responses of the Filipino fandom to LUCY's *BLUE* Album.

Specifically, it aims to:

1. Examine the effect of the album on the fandom's mental health and well-being based on their personal narratives.
2. Identify the tracks from the album most Filipinos find healing or that positively influence their mental health.
3. Identify *BLUE*-related content besides audio tracks that also positively influenced the fandom's mental health.
4. Contribute to future multimedia studies research revolving around mental health, multimedia, and fandom dynamics.

Scope and Limitations of the Study

This study focuses on investigating the emotional responses of the Filipino fandom to LUCY's *BLUE* Album. It focuses on eleven (11) Filipino fans who are at least eighteen (18) years old. The results of the study only reflect the experiences of the research participants and will not be used to generalise the community. The study only seeks to see patterns in the individuals' experiences and responses to the album and relate their experiences together. That said, while the result can provide generalised results of the research participants, other fans outside of the study can either have similar or different experiences with the results of the study.

Significance of the Study

The study, as a whole, primarily focuses on how foreign music is received by the youth.

Filipino Individuals will benefit from the study as the research helps encourage others to share their experiences with the songs of different artists and build a stronger sense of community with fellow young individuals; and

Mental Health Advocates/Youth Organizations will benefit from the study as it provides them with information that they can use to empower or connect young people through music, and to alleviate positive emotions through multimedia art (songs, music videos, narrative videos, etc.) as well as album experiences of different artists.

II. REVIEW OF RELATED LITERATURE

Audio in Multimedia

First and foremost, audio in the context of multimedia, as a general term, is something like a *'playback'* of sounds, including narrations, ambient recordings, and music. It is the reproduction of recorded acoustic signals (Schneider, 2009). Music, on the other hand, is “an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color.” (Dictionary.com, n.d.). For Schneider (2009), in the aspect of multimedia, music is anything audible that is not a sound-effect. From an artistic perspective as an independent medium, Ma (2022) defines this as something that impacts work, study and similar aspects of life.

Music is a form of art that can communicate and connect people (Ma, 2022; Sharma 2023). It, according to Zandra et al. (2022), has ten (10) functions including emotional expression, aesthetic appreciation, integrating society, communication, symbolism, ratifying social institutions, teaching social norms, cultural continuity, entertainment, and physical reaction. Several studies support the idea that music is a tool people can use to help deal with emotions, especially mood regulation. With it, studies regarding music have slowly branched out to navigate the effects of different genres on people, one of which includes Huang & Duell's (2020) study that explored how Pop music could potentially be used for self-help with anxiety. Their conclusion suggested that further research must be conducted, as other factors include differences between songs with lyrics and without, or songs with positive (hopeful) meanings as compared to realistic (inherently sad) ones.

Besides exploring Pop music, studies have also expanded to try and understand the emotional responses or experiences of individuals with the K-Pop

genre. For one, Lee et al. (2021), students of the University of Washington, University of California (Irvine), and University of Nevada (Las Vegas), tried to understand the connection between BTS and how it affects the mental health of fans. While their study explored K-Pop's influences on emotions, they also examined the relationship between fandoms as a community and how this may affect individuals' experience with the songs. Furthermore, Sharma (2023) showed how anxiety levels are lower for K-Pop listeners than non-K-Pop listeners. However, because experiences with music differ from person-to-person, and since it is also not advisable to generalise with just a handful of pieces of evidence, further research must be done to explain the qualities K-Pop music has in particular that positively influence individuals.

Videos (MV/AV Content) and Evoking Feelings (Video/Text in Multimedia)

Experiencing music does not end in audio-only formats. Ma (2022) divides music-related videos into three categories: (1) short music videos with narration, (2) live short music videos, and (3) funny short music videos.

Audio-visual format enhances viewers' experience with music and influences the reception and interpretation of its meaning. (Ma, 2022; Lee et al., 2021; Dasovich-Wilson & Saarikallio, 2022). Music videos, like music audio, help with entertainment, revival, diversion, and solace (Dasovich-Wilson & Saarikalli, 2022). Videos allow audiences to visualise feelings or emotions, hence, despite the lack of a story plot in a video, music videos *still* help the audience understand the music more than the audio format solely. Similar findings can be seen in Ma's psychological analysis (2022) which explains how "emotional content [music video] can cause psychological emotional resonance." But the reaction may differ per category, even if the videos portray the same song track. For example, narrative music videos can

connect the audience more to the meaning of the song in depth, while live music videos allow the audience to listen to the beat and the technicalities of the music more rather than the content of it. Nevertheless, the studies showed that with multimedia, besides experiencing the songs in an audio-only format and using their experiences with mood regulation, the same, or perhaps better results, could be observed if listeners immersed themselves in the audio-visual format of the music.

The Beginning of K-Pop

John Lie (2015) suggested that the group Seo Taiji and the Boys technically "invented" K-Pop in such a way that they explored what sound might come up if they were to mix traditional Korean music with influences of J-Pop and American sounds (*Publish & Prosper*, 2023). However, with Seo Taeji and the Boys disbanding only 6 years into their career, it can also be said that they only shaped what K-Pop "sounds" like as well as bringing concepts of liberalisation where songs slowly challenged the system, society, or government; but the ideas of fitting a certain image, careful planning of marketing, and exportation of music only started in the "second generation" of K-Pop.

This 'definition' is then evident when following soloist BoA's career journey, who was managed by SM Entertainment, the leading entertainment company at that time. SM Entertainment marketed BoA similarly to how a Japanese idol was, making her learn the language and focus on the Japanese market. This allowed K-Pop to enter Asian countries, specifically China and Japan, as well as the Philippines, following Sandara Park's debut in the second-generation girl group 2NE1.

When K-Pop blew up in the Western market due to PSY's Gangnam Style and BTS winning the Top Social Artist award at the BBMAS in 2017, K-Pop was then globally seen as an idol industry that, in its sounds, incorporates rap and dance with

already-existing western genres. But more than that, K-Pop does not end with album content, as they are also expected to produce high-production music videos and well-thought-out album concepts, including merchandise. Moreover, the idol fandom culture experiences it brings is closely blended in the genre, wherein there is an importance to strict management of artists' appearances, in which artists who do not fit the beauty standards are criticised heavily by the general public.

Fandom Culture and Communities

While studies explicitly say that music and videos can positively influence a person's mood, experiences with music are subjective. As Sharma (2023) explained in their paper, aesthetic value is dependent on the person involved, as something considered aesthetically pleasing for one differs from a different individual. One major factor that heavily influences the results of the case study is the relationship of the respondents to the artists. Zhao (2022) thinks that an audience's emotional connection to the artist is important in the context of fan culture (Zhao, 2022). In artists' fandoms, the social connection between a shared interest of the fandom members helps lessen loneliness and increase the sense of belonging. (Lee et al., 2021). For BTS and their fans, Lee et al. (2021) found in their study that most of their participants connected with the artist on a more personal level rather than just with music. This includes the fans' opportunities to converse with the artist (through online and offline fan meetings, the artists' personal stories, and other content that allows the fans to learn more about the artists as people. Besides the connection between the members of the fandom, the experiences individuals have with consuming music that seems like an extension of the artists becomes a factor in how deeply a song can resonate with one's self. The deeper connection an individual has to the artist appears to give a more cathartic experience for the listener.

K-Band LUCY

LUCY (루시) is a South Korean 4-piece band, widely known to be unique because of having a violinist. The members of the band met and were roughly formed during the 2019 JTBC survival program, Superband, where the team placed second. Shortly after winning the title, they were signed under MYSTIC STORY where they are formally managed up until the present. They debuted with a single called *Dear.* on May 8, 2020.

While their creative freedom and almost autonomy in their productions allow the band to be labelled as musicians—since LUCY is a group that defies the typical definition of K-Pop—the company markets them similarly to how “idols” are being marketed in Korea. This includes participating in promotions such as joining entertainment shows, radio programs, and having carefully planned albums with a thematic concept. These also include the close monitoring of how they present themselves publicly.

Their second EP, *BLUE*, the topic for this study, is an album with six (6) tracks released on December 8, 2021. The album is deemed personal for the team as it aims to show the different shades of blue each individual represents. With such a concept, three (3) of the six (6) tracks were handled by the team’s main producer, the bassist of the team, Wonsang Cho, who has handled most of the production of their self-made music. The personal touch is then observed in the fact that the rest of the three (3) songs were produced, written, and sung by the remaining three members: Guitarist and Vocalist Sangyeop Choi, Drummer and Vocalist Gwangil Shin, and Violinist Yechan Shin.

As stated, the album wanted to portray different colours of the band members’ music and the genre they wanted to produce as individual artists. That is why the

slogan of the album features “All kinds of BLUE” wherein the band explained that despite representing different shades of blue, the members of the band are united as one as they all portray the colour blue. Despite having different musical backgrounds, strengths and weaknesses, dreams, genres, etc., they are joined together through a shared passion for creating music they love and are proud of (Dear. Walwal Subs, 2021).

The Filipino fandom of the band is relatively small. The band comes from a small company in Korea, and their content initially did not have English subtitles. Despite these gaps, the band was still able to grab the attention of a few Filipino individuals, whose main platform of interaction is Twitter (X).

LUCY Members’ Musical Backgrounds

Yechan Shin, the band’s violinist, started playing the violin in third grade following his mother’s footsteps. Starting from an early age, Yechan’s musical background growing up revolved around classical music and eventually entered a university majoring in orchestral music. Although initially banned from enjoying other genres of music, he fell in love with band music and later dropped out of the university and became more active as a member of PossibleDong (Ganeung Dong) Band (가능동밴드), a band who busks, before joining Superband where he met the members of the band, and formed LUCY (MYSTIC TV., 2020; *Alsan*, 2023; *Rainhyuks*, n.d.).

Sangyeop Choi, the band’s vocalist and guitarist, was an applied chemical engineering student at Dankook University and only started to get into music around this time. He thought that with his unique voice, he could pursue a career in music (MYSTIC TV., 2020; Dear. Walwal Subs, 2022b). He released albums under his own name, participated in singing other OSTs, and was active in busking and going to

competitions before he was cast by Wonsang Cho to join LUCY, after being eliminated from Superband during the early rounds. After filing a leave of absence to do his mandatory military service, he eventually did not return to the university and focused on other music-related gigs. (루시 (밴드) *Wikipedia*, n.d.; *Rainhyuks*, n.d.)

Wonsang Cho, the band's bassist and main producer, started becoming interested in music in his teens. He initially wanted to be a meteorologist; however, because his dad thought that with Wonsang's grades, it would be hard to pursue such a career, he encouraged Wonsang to choose between music and dance and the bassist chose music. (MYSTIC TV., 2020; Dear. Walwal Subs, 2022b). He then graduated high school at the School of Performing Arts Seoul, an arts high school, and entered a university under the department of postmodern music, but eventually discontinued his studies. He is also part of YENEVARA, a production team, along with his friends Jihwan Park and O.YEON, who also actively help in producing LUCY's songs. (루시 (밴드) *Wikipedia*, n.d.; *Rainhyuks*, n.d.)

Gwangil Shin, the band's drummer and vocalist, picked up music when his family temporarily moved to Peru during his seventh grade (MYSTIC TV., 2020; Dear. Walwal Subs, 2022a; 2022b). He initially learnt the guitar from his mother and slowly took an interest in music. Because his parents were missionaries, Gwangil had various opportunities to try different instruments as well as participate actively in singing. As such, Gwangil was surrounded by music and knew the foundations of different instruments (Dear. Walwal Subs, 2022b). In his journey in Superband, Gwangil initially auditioned as a vocalist who could play the guitar, but with the challenges his team faced, he was later seen playing the bass and eventually the drums. He won second with LUCY as its drummer, and since continuing the band, he

has been getting proper lessons (LUCY ISLAND, 2022a). He finished a degree in the Business Administration Department.

Theoretical/Analytical Framework

The study was conducted using the lenses of the Social Cognitive and Behavioural Theory. According to González-Prendes & Resko (2012), one's self-awareness and thought processes influence how one reacts emotionally and physically to different life situations. This means that cognition, or how one's brain processes and translates information, influences behaviour directly. The theory describes how a person interacts with other people based on the influences of the triadic reciprocal causation: environment, behaviour, and person (Bandura, 2001). Basically, one's overall 'unconscious' behaviour, responses, etc. are influenced by society, which is also influenced by the people that make it one, hence this cycle of a give-and-take. So, in its simplest terms, the Social Cognitive and Behavioural Theory shows that one's response to a medium is affected by the society that shaped its cognition. Similarly, society in the cycle is also influenced by the individual's reactions and what they perceive as a norm. Hence, what is being unconsciously taught to the brain as 'acceptable' will translate to how one, and in turn, society, would behave as a form of reaction to the information the brain receives.

This is then supported by Stuart Hall's Reception Theory, which suggests that audiences interpret media or literature based on the audience's experiences (Zeidan, 2023). This is in parallel with Holub's *Critical Introduction to Reception Theory* (1984), which states that reception theory's foundations included exploring the connection between literature and history, and later, history with aesthetics. Jauss, as quoted by Holub (1984), explained that an individual's aesthetic responses reflect how one's aesthetic value has been culminated as they analyse it with similar

artworks they have encountered previously. According to Xie et al. (2022), the theory utilises the concept of encoding-decoding, where encoding refers to the process of the sender's delivery of their intended message and decoding refers to the process of the audience's interpretation. The reception is then categorised into three classifications of interpreters: (1) Dominant reader, who interprets the message exactly as intended without additions or subtractions; (2) Negotiated reader, wherein an audience understands the intention and compromises its interpretation to fit within the limits of their moral values; and (3) Oppositional reader, when an audience completely rejects the intended message of the media.

Using these media theories as bases, the researcher would like to understand specifically what qualities *BLUE* as an album, its tracks, and other media content like live clips, physical album CDs, music videos, etc. have and how these affect the Filipino fandom emotionally. The study seeks to understand how a foreign medium is interpreted by different perspectives of Filipino individuals and how their aesthetic experiences, including potential influences of their connection to other members of the fandom and with the artist, overall affect their mental health and well-being.

III. METHODOLOGY

Research Design

The researcher used qualitative design to understand the experiences of Filipino fans to LUCY's *BLUE* album, and how this influenced their well-being.

Research Population and Sample

The study used a non-probability sampling method, specifically purposive sampling. Through this, the researcher reached out to members of the Filipino LUCY fandom who are at least eighteen (18) years old. The research had eleven (11) research participants from the online Filipino community (via Twitter/X, Facebook, and Telegram) of the band.

Data Gathering and Analysis Methods

The study conducted interviews and focus group discussions to engage the research participants in an open exchange regarding their experience with the album in relation to their emotions. Moreover, it used an anonymised variation of the data collected from the focus group discussions and interviews. These varieties were used to be inclusive of participants who wished to share their insights in groups or in private. The researcher analysed the relationships between the participants' anecdotes and the research questions using Klaus Krippendorff's direct analysis framework wherein texts include research participants' interview transcriptions, lyric translations, radio, commentaries, and other related media (Figure 1).

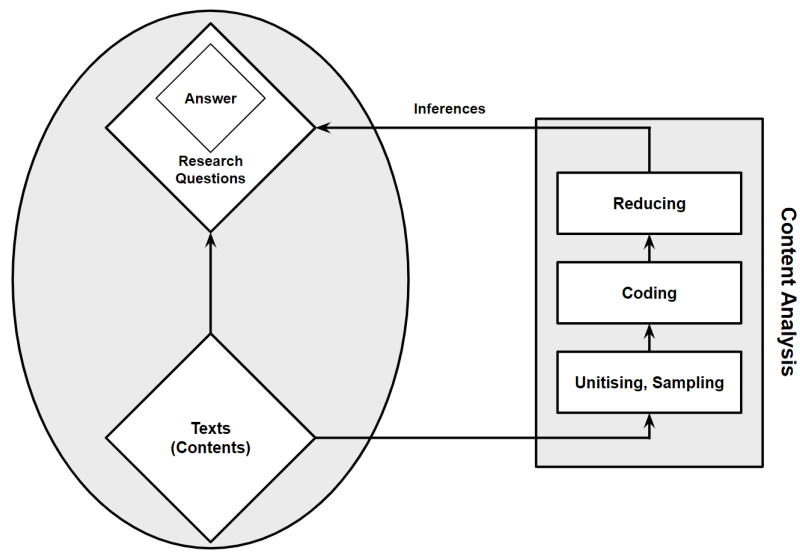


Figure 1. Klaus Krippendorff's Direct Content Analysis Framework

Once the data were collected and sampled, they were coded. The first round of coding made use of an inductive approach, specifically Vivo Coding wherein the data was separated into themes and categories based on direct texts from the transcriptions. The second round of coding used a deductive approach wherein the codes and themes were cleaned accordingly with the help of the categories defined by Lee et al. (2021, Figure 2).

	Code	Description	Freq
Mood Regulation	Comfort	Feeling understood, comforted, and reassured	505
	Uplift	Lifting up spirit and keeping a positive mood	356
	Release	Being able to express the feelings and release the negative emotions	201
	Reflect	Music promotes imagery, insights, introspection	153
	Relax	Feeling revived, relaxed, and energized	112
	Distract	Forgetting about current negative mood and challenging situations	63
Appeal	Excite	Intense feeling of arousal, thrills	14
	Lyrics (Message)	Resonating with the message of the lyrics and/or concept of the song	544
	Diversity	A wide variety of music	107
	Authenticity	Feeling that the artists realistically present themselves	78
	Difficult Topics	Ability to discuss difficult topics like social injustice, mental health, challenges of youth, existential crisis, etc.	60
	Sound (Melody)	Comments on liking how the song sounds and/or the melody of the song	49
Outcome	Coping	Listeners being able to deal with challenges, music helping to "ground" them, helping them to get by every day	492
	Connection	Feeling connections to the artists, music, and other fans; comments on shared thoughts and experiences	293
	Acceptance	Feeling accepted by others/themselves in terms of their identity and experience	197
	Self-growth	Learning something about oneself or the world; being inspired to take on tasks leading to self-improvement	146
	Empowerment	Feeling strength, courage, and confidence	54

Figure 2. Lee et al. (2021) Categorized Codes

The research did not seek to determine the prevalent answers to the research questions to generalise the community but instead sought to see patterns from individuals' experiences and responses to the album and relate their experiences together.

Instruments

The research instruments used include informed consent (Appendix A) and a set of interview questions (Appendix B). All instruments used were created by the researcher and were approved by their adviser.

Ethical Considerations

The researcher completed the Course on Research Ethics based on the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2: CORE 2022). Their certificate can be found in Appendix C. The completion of the course took place during the research proposal period to ensure that the

researcher was informed about the necessary ethical considerations before proceeding with a topic that involves humans.

Before the research participants' focus group discussion or interview, they were informed of the purpose and procedure of the study, that their participation was voluntary—their right to withdraw—and that their information would be collected but anonymised in its usage through the consent form that they had to sign.

In the analysis of the data collected, a translated version of the lyrics and other media content was used, considering that the research participants consisted of Filipino fans of the K-Band LUCY. However, the researcher is knowledgeable of basic Korean to the extent that they can differentiate the literal translation from those with the Korean context behind them.

Reflexivity in Research

Reflexivity (Self and Cultural) was practised to reduce potential biases with the researcher's background and experiences that could affect the study's analysis, specifically the interpretation of the research participants' anecdotes, as well as the cultural differences between the context of the album (Korean), the artist (Korean), the respondents (Filipino), and the researcher (Filipino). The researcher also reached out to peers to help keep the interpretation as critical as possible.

Researcher's Personal Relationship with the Band

The researcher has been a fan of Band LUCY since 2021. Initially, they first heard the band in 2020 during a promotional TV program while waiting for another K-Pop group to perform. The band was part of the line-up of artists set to perform as a way of promoting their songs or albums. At that time, the researcher simply found the song they performed, "cute," and added the song to their Spotify playlist.

Because of it, Spotify constantly notified the researcher if the band released a new song, and the researcher would casually listen to it as an appreciator of music in general. The researcher fell in love with the band in 2021 when the researcher casually watched the band members, who at that time (in the video) were participating in a music survival program called 'Superband', personally recorded ambience sounds, such as going to the zoo to personally capture the sound of animals for their cover of Tennyson's "*Crybird*", going to the Han River to record a variety of water sounds for their performance of Fickle Friends' "*Swim*", or going to an amusement park to record a festive ambience and fireworks to their self-composed song called "*Flare*." The researcher was amazed at the amount of passion and effort the band puts into their craft and ultimately became a fan. The researcher has always felt comforted by the meaning of LUCY's songs and has read a lot about similar thoughts from the people in the fandom, which influenced the researcher to pursue a research on the band, to explore why it exactly resonates at a deeper level.

Data Collection and Analysis

During the interviews, the researcher's fan status sometimes led to more candid responses from the respondents, who perceived the researcher as an insider—someone part of the fandom community. However, it posed a risk of skewing the data towards more positive portrayals. To counteract this, the researcher's questions were made to be more indirect, making use of "has there been any instances...", and constantly reassured the respondents that if they could not think of an answer for situational questions, then they could simply say so. Moreover, the diversity of the intensity—or how deep of a fan the respondents are—helped with creating a more balanced insight, as some people were simply

casual listeners while others were very deep into the fandom. The researcher also asked peers, who are not deeply involved in the K-Pop or K-Band culture and do not know the band, to peer-review the interpretations of the results and discussion. This is done to question some of the presented interpretations in case the researcher provided base-less claims that were not reflected in the data provided, limiting the biases the researcher possesses.

IV. RESULTS AND DISCUSSION

General Demographics of research participants

Age Bracket and Social Class

The study had a total of eleven (11) research participants, with 54.5% of the respondents belonging to the 18–21-year-old bracket, 27.3% belonging to the 22–25-year-old bracket, and 18.2% to the 26–30-year-old bracket. This suggests that the age range of the respondents falls under the “youth” category, the period wherein dependent young adults slowly transition to independent adults. These also include experiences of university life and perhaps the transition from a studying lifestyle to a working lifestyle.

Table 1 — General Demographics of Research Participants (Age and Social Class)

	Age Bracket	Social Class
Respondent 1	22-25 years old	Working class
Respondent 2	22-25 years old	Working class
Respondent 3	18-21 years old	Lower-middle class
Respondent 4	18-21 years old	Lower class
Respondent 5	26-30 years old	Middle class
Respondent 6	18-21 years old	Upper class
Respondent 7	18-21 years old	Upper-middle class
Respondent 8	18-21 years old	Lower class
Respondent 9	26-30 years old	Middle class
Respondent 10	18-21 years old	Upper-middle class
Respondent 11	22-25 years old	Lower-middle class

The research participants' social classes, on the other hand, were equally distributed, with 18.2% each belonging to the lower class, defined as having an annual income below PHP 150,000; the working class, defined as having an annual income of PHP 150,000 and above; the middle class, defined as having an annual income of PHP 500,000 and above; the lower-middle class, defined as having an annual income of PHP 250,000 and above; and the upper-middle class, defined as having an annual income of PHP 1,000,000 and above. On the other hand, a minority of the respondents belong to the upper class, at 9.1%, defined as having an annual income of PHP 2,000,000 and above. This suggests that the listeners of the band vary in social class, which could potentially mean that the social class of a fan does not significantly affect the reception of the themes LUCY portrays in their music.

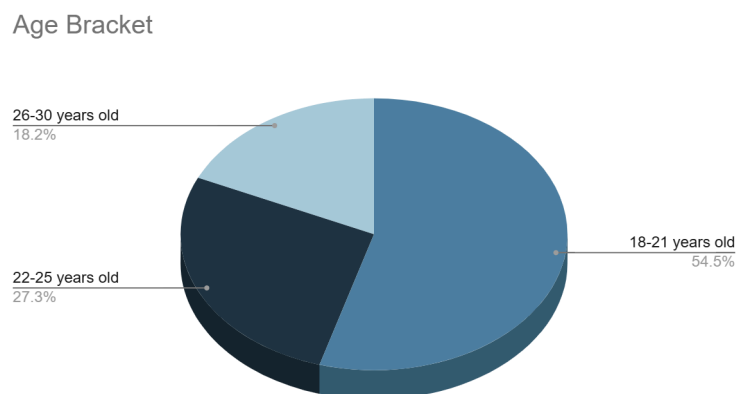


Figure 3. Pie Chart of Age Bracket Distribution

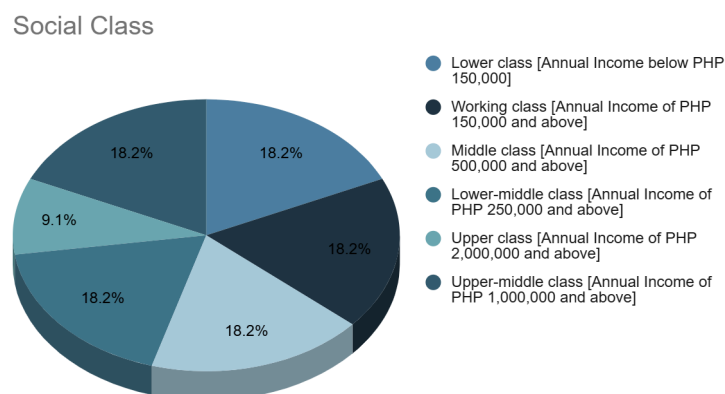


Figure 4. Pie Chart of Social Class Distribution

Gender of research participants

In terms of their sex assigned at birth, the majority of the respondents are female (63.6%), while 36.3% are male. Besides this, the respondents' sexual orientation varied in range, wherein 36.36% are heterosexual (straight), 27.27% are asexual, 18.18% prefer not to disclose, and 9.09% separately are gay and bisexual. In terms of their gender identity, 63.64% of the respondents perceive themselves as women, 27.27% as men, and 9.09% prefer not to disclose. This suggests that while the band's audience is varied, they are predominantly cisgender females.

Table 2 — General Demographics of Research Participants (Gender)

Sex at Birth	Frequency	Percentage
Female	7	63.6%
Male	4	36.4%
Total	11	100.00%

Sexual Orientation	Frequency	Percentage
Gay	1	9.09%
Straight (Heterosexual)	4	36.36%
Asexual	3	27.27%
Bisexual	1	9.09%
Prefer not to disclose	2	18.18%
Total	11	100.00%

Gender Identity	Frequency	Percentage
Woman	7	27.27%
Man	3	9.09%
Prefer not to disclose	1	63.64%
Total	11	100.00%

Music Listening Habits

Almost half of the research participants (45.45%) report that they select the music they listen to based on their mood, organising their songs into mood-based playlists and handpicking specific tracks to match their current vibe. Moreover, around a third of the respondents (36.36%) say their music selection habits depend on different events. These vary in experience, as some pick at least one song and allow their queue to shuffle, while others only consider picking specific songs or playlists for particular activities or events and listen to songs at random most of the time. Meanwhile, the remaining 18.18% of the respondents say that they usually listen to music at random.

Table 3 — Music Listening Habits: Music Selection

Mood-based Music Selection	Listening Habits
Yes (45.45%)	<ol style="list-style-type: none"> 1. <i>"Bale very meticulous ako sa kwentong papakinggan ko at the moment. So very handpicked, sobrang specific. Tas minsan, kung feeling mo wala kang playlist for a specific moment, talagang pupunta ako sa song list tapos hahanapin ko yung nagiisang kanta na gusto ko pakinggan...."</i> 2. <i>"I usually listen to music that matches the mood I'm in (e.g. happy, sad); Parang binabagay ko kung ano yung, parang vibe. Yung vibe ko for that day."</i> 3. <i>"I try to avoid 'over-listening' to an album if that makes sense. Basically, I reserve my favourite music for days when I am in the mood. For example, I don't listen to Rolling Rolling every day but on days when I need that motivation, I search for it on Spotify and hit play."</i> 4. <i>"I have playlists."</i> 5. <i>"I tend to play a curated queue of similar genres depending on how I want to feel, like instrumentals while studying or high-tempo songs during workouts."</i>
No (18.18%)	<ol style="list-style-type: none"> 1. <i>"I just listen to whatever I like. It doesn't need to depend on my mood. Music actually makes me forget realities"</i> 2. <i>"I always play music randomly for me to get to know their music more and in [an] equal way."</i>
Sometimes (36.36%)	<ol style="list-style-type: none"> 1. <i>"Let's say basta parang ano lang siya, kung ano yung nagpe-play ngayon, ieenjoy ko lang. Yun lang yun."</i> 2. <i>"I guess I consider what song to play with what I am doing, but other times, I just simply don't care and soak in what my playlist gives me;"</i> 3. <i>"Sometimes I just use shuffle on Spotify or I play dedicated playlists, one of which is a "guitar and drums" playlist full of band music (inclusive of LUCY)."</i> 4. <i>"The first song of them [artist] that I'll play is based on my mood, and the next songs will be on shuffle."</i>

Following this, the respondents' listening habits during challenging or difficult days are quite clustered, as 80.82% say that they prefer to listen to mellow/slow/emotional music while 9.09% prefer to listen to happy/upbeat music, and the last 9.09% of the respondents prefer not to listen to music. This shows that the majority of the research participants prefer to match the music they listen to with their current emotions or moods. This also suggests that the majority prefers to feel or emphasise sad emotions on days that do not do so well.

Table 4 — Music Listening Habits: Music Preference

Music Preference on Sad Days	Frequency	Percentage
happy/upbeat music	1	9.09%
mellow/slow/emotional music	9	81.82%
prefer not to listen to music	1	9.09%
Total	11	100.00%

Relationship with the Artist

Given that the Social Cognitive and Behavioural Theory suggests that one's response to a medium is affected by the society that shaped its cognition, Table 5 shows the specific backgrounds of the research participants, which aids in understanding the in-depth discussion of the album based on their experiences.

Table 5 — Research Participants' Relationship with the Artist

Relationship with the Artist	
Respondent 1	<i>Respondent 1 first encountered BAND LUCY when they were looking for spring-related songs. They became a fan after listening to the band's BLUE Album which appeared in their algorithm in 2022, one year after its release.</i>
Respondent 2	<i>Respondent 2 first encountered BAND LUCY when they watched their collaborative cover with K-BAND Day6's YoungK¹. They became a fan around the promotion of LUCY's Childhood album (2022) as they were drawn to the band's uniqueness in having a violinist.</i>
Respondent 3	<i>Respondent 3 first encountered BAND LUCY in 2021 during a random YouTube search for K-Pop songs with violins. They casually listened to different songs including LUCY's Flowering (2020) and Irrelevant Answer (2021). They slowly became a fan as they watched fan-edits (Ris², BlueHeart³) on YouTube. Moreover, they were already learning the violin when they started getting into LUCY and started admiring Yechan (LUCY's Violinist) because of his violin parts in their songs and his passion for playing the violin.</i>
Respondent 4	<i>Respondent 4 first encountered BAND LUCY around 2020-2021 when they watched a "guide to K-BAND" video and became interested because of their song, Flowering (2020), and the fact that the band has a violin. They then became a fan due to their genuine curiosity about LUCY's craft and because they found the fandom community humorous and interesting, as the fandom does musical dissections.</i>
Respondent 5	<i>Respondent 5 first encountered BAND LUCY when Snooze (2020) was released because of their YouTube algorithm. They eventually became a fan when they listened to the GATCHA! (2021) album because they found the album nice to listen to despite having only four tracks. They also found the integration of the violin in LUCY's songs nice.</i>
Respondent 6	<i>Respondent 6 first encountered BAND LUCY on their Spotify's "discover weekly" playlist with Jogging (2020). They liked the song, decided to listen to the entirety of the PANORAMA (2020) album and eventually became a fan.</i>
Respondent 7	<i>Respondent 7 first encountered BAND LUCY around 2021. They are a casual listener of the band and only started actively listening to the band's releases after the Childhood (2022) album.</i>
Respondent 8	<i>Respondent 8 first encountered BAND LUCY while viewing a TikTok clip featuring Yechan, LUCY's violinist. Since they were already an enthusiast of K-Bands, the clip captured their attention and eventually became a fan due to the band's stage presence and the relaxed nature of the fandom community</i>
Respondent 9	<i>Respondent 9 first encountered BAND LUCY when it debuted in 2020. They became a fan because of the band's sound.</i>
Respondent 10	<i>Respondent 10 first encountered BAND LUCY around 2021 and became a fan through their songs: Jogging (2020) and Snooze (2020), and the "uniquely major reliance on violin as a primary part of their instrumentals."</i>
Respondent 11	<i>Respondent 11 first encountered BAND LUCY through Flowering (2020) and eventually became a fan because the music and band members' distinctive personalities suited their taste.</i>

1 https://youtu.be/XGK_vcqXiCM?feature=shared

2 <https://www.youtube.com/@ris8256>

3 <https://www.youtube.com/@BlueHeartIsland2020>

Frequency of Use for Emotional Well-being

In using the *BLUE* Album for emotional support or relaxation, almost half of the research participants (45.45%) say that they turn to the album's tracks at least once a month for emotional support or relaxation. Following this, 27.27% say that they do so at least once every two weeks, while 18.18% say that they listen to the tracks at least once a week, and 9.05% say that they listen to the song(s) almost daily. With no respondent (0%) reporting that they practise this rarely, it can be seen that all the respondents turn to the album for emotional support or relaxation, which suggests that the album is a valued source for the improvement of emotional well-being or mood regulation and that the respondents generally listen to the album for support occasionally.

Table 6 — Frequency of *BLUE* Album as a Tool for Emotional Well-being

Scale	Frequency	Percentage
Almost Daily (1)	1	9.09%
At least once a week (2)	2	18.18%
At least once every two weeks (3)	3	27.27%
At least once a month (4)	5	45.45%
Rarely (5)	0	0.00%
Total	11	100.00%

BLUE Album's Tracks

While the production, arrangement, and composition of the album received a significant amount of help from producers, lyricists, mixers, and recorders, such as Younghun Choi, O.YEON, Jihwan Park, Yejun (Kang Butter), Seo JeongA, Ilho Kim, and Namwoo Kwan, below are descriptions of the tracks with the detailed contributions made by the band members to the tracks of the album.

1. Rolling Rolling (떼굴 떼굴) is the title track of the album, characterised by its Pop Rock style with influences of Indie Rock. The song was primarily written by Wonsang, and while it received help in composition and arrangement, most of it was also headed by Wonsang. In its recording, all LUCY members performed the song, with Sangyeop focusing on the vocals, Gwangil on both the vocals and the drums, Wonsang, helping with the vocals besides performing the bass, and Yechan on the violin.

“떼굴 떼굴” (ddeguldegul) is a Korean onomatopoeia that expresses something rolling, hence the English title being named “Rolling Rolling.” According to LUCY, the term specifically refers to the feeling of doing the same thing every day (Dear. Walwal Subs, 2022a). The song hopes to deliver a message that while a day seems like it was hard when you look back at it, it could have been a fun day. In the physical album commentary, when asked about what the members hope listeners remember the song as, they replied (Dear. Walwal Subs, 2021):

Yechan: *“I hope this song helps people who are looking for peacefulness as they [roll]’ in their repetitive life.”*

Sangyeop: *“A small escape from a consistent repetitive day. I hope this song becomes a break to breathe from a busy life.”*

Wonsang: *“A song that allows them to think ‘Let’s have a bit more strength for today! It’ll be a better day than expected.’”*

Gwangil: *“I hope the people who want to escape their daily lives can feel refreshed just by listening to the song and the lyrics.”*

2. You're Right (맞네), the second track of the album, has foundations of anime-opening soundtracks or J-Rock and has influences of Pop Rock. Similar to the first track, all LUCY members participated in the recording of the song with their respective instruments, and the vocals were distributed between Sangyeop, Gwangil, and Wonsang. Moreover, the track, while receiving help, was mainly written, composed, and arranged by Wonsang.

"맞네" (majne) is directly translated to "You're Right." The term is usually used to accept or recognise that the other person is correct, usually in a playful tone during banter or arguments. In a Filipino context, this is similar to the terms "*Oo nga no,*" "*Tama ka doon,*" and other similar nuances. The concept behind the song, in Wonsang's words, is that "in this song, there is a [couple] that always argue over trivial things. So the song goes like, 'We shouldn't argue over something like this;' 'You're Right'." (Dear. Walwal Subs, 2022a).

3. Eclipse (해가뜨는밤), the third track of the album, is an Indie Folk-Indie Rock track mainly sung by vocalist Sangyeop. The track was written, composed, and arranged by Sangyeop, and the song was recorded with Yechan on the violin, Wonsang on the bass, and Sangyeop both on the guitar and the electric guitar. The track mainly consists of an acoustic guitar and an electric guitar, given that this is Sangyeop's main instrument. The violin line was made by Yechan, who, according to him, was inspired by the image of children in fur hats busking at the bottom of the Alps (LUCY ISLAND, 2022a).

"해가뜨는밤" (haegatteuneunbam) directly translates to "A Night when the Sun Rises," and according to Sangyeop, "It's a story about the moon and the

sun. From the Moon's perspective, it wants to be close to the Sun, but they can't rise at the same time. When [the moon] approaches [the sun] to be close, the sun has to set." (Dear. Walwal Subs, 2022a).

4. Dream (꿈, kkum), the fourth track of the album, has elements of Lo-Fi, Ambient, and Indie Folk and is sung by LUCY's violinist, Yechan. Its lyrics and composition were done by Yechan, while the arrangement was done by Yechan with the help of Sangyeop. The track was recorded with Yechan on both the vocals and the violin, Wonsang on the bass, and Sangyeop on the keyboard, guitar, and electric guitar. For Yechan, the song hopes to convey thoughts like "I hope it's not a dream but a reality," highlighting a lingering regretful feeling. To highlight this specifically, the intro and outro parts of the song record surrounding ambient sounds, which depict a sense of reality. (Dear. Walwal Subs, 2022a). The English title is the direct translation of the Korean title.
5. Hug (놓지 않을게, nohji anh-eulge), the fifth track of the album, is a Soft Rock song sung by LUCY's drummer and vocalist, Gwangil. It was written, composed, and arranged by Gwangil, and the track was recorded with him on the vocals, drums, and electric guitar, and Wonsang on the bass. It has been said that Gwangil grew up with slow, soft rock, which is evident in the production of Hug. Moreover, given his versatility, in contrast to the other previous tracks of the album, this track's instrumental lines were made and recorded by Gwangil himself.

The title is directly translated to "I don't want to let you go," and for Gwangil, the song is about "everything I want to hug and not let go of" (LUCY ISLAND,

2022b). He further clarified that he “didn’t want to write it limited to just the person you love, but something that you can say to everyone.” (Dear. Walwal Subs, 2022a) and expressed in the physical album commentary that he “wrote this to people who need strength, and this song is for the people who need words of comfort.” (Dear. Walwal Subs, 2021).

6. Sequel (결국 아무 것도 알 수 없었지만, gyeolgug amu geosdo al su eobs-eossjiman) is the sixth and final track of the album. It is a Ballad written, composed, and arranged mainly by Wonsang. The track was recorded with Sangyeop and Gwangil on the vocals, Yechan on the violin, and Wonsang on the bass. According to Wonsang, similar to the second track, the song features a couple. The direct translation of the title is “We couldn’t see the rest of the story” (Dear. Walwal Subs, 2021) and portrays a scenario of a broken-up couple who are sad that the promises and future they hoped for disappeared (Dear. Walwal Subs, 2022a).

The first, second, and sixth tracks of the album received help in their writing, arrangement, and composition due to them being performed by all members; however, the other three tracks of the album were mainly handled by the members themselves and only received outside help (as credited in their physical album) in their recording, mixing, and mastering.

Following this, Table 7 shows specific quotes from the interview regarding the respondents' generalised first impressions of tracks. Generally, the research participants recognised that the members' initial taste in music was reflected in their solos, while other tracks that were performed by the whole team had more stories in their lyrics.

The first impressions for Rolling Rolling (떠글 떠글) were varied, as some say that they found the song really hard-hitting, calm, nice to listen to, and produced nicely. However, there were also respondents who initially did not find it appealing. Respondent 1 particularly took note of the fact that the pre-choruses, although similar, had differences that made the chorus stand out more. They particularly mentioned the sudden piano solo with the other instruments muted.

“...parang mas may impact kasi nga dahil dun sa konting mute and then ano. So mas nafeel ko yung yun yung favourite chorus— parang mas dama ko yung chorus na yun kasi dahil dun sa part na yun.”

– Respondent 1.

For You're Right (맞네), the research participants collectively took note and mentioned the presence of similar patterns and elements found in Japanese anime Original SoundTracks (OSTs). Because of it, as well as the upbeat nature of the song, the respondents initially felt uplifted or excited by the catchy guitar riffs, the violin solo, and the overall instrumental buildup of the track.

“kasi, one thing that I... hindi naman siya like soothing or calming. More like, nae-excite ako. Oo, uplifting. Yung violin solo ni Yechan doon, ayun yung palagi kong inuulit doon sa You're Right. Kasi, nagugustuhan ko yung yung flow ng solo na yun, eh.”

– Respondent 3

For Eclipse (해가뜨는밤), many of the respondents' initial impression was that it felt calm with the overall vibe of the song. While the respondents took notice of the guitar, violin, and vocals of the song, many specifically highlighted how the vocals were soothing, which they also thought was given due to the track being performed by the band's main vocalist. Nonetheless, Respondent 5 particularly pointed out that

they liked that the song was mainly acoustic and later progressed with the band sounds as more instruments were added.

“Like, lalo na yung start, di ba? Acoustic guitar lang siya. Tapos, parang, paunting-unting papasok yung violin ni Yechan. Tapos, parang, yung percussion niya. Basta yung, parang, percussion niya is like, hindi yung heavy drop.”

– Respondent 5

The first impression of Dream (꿈) for the respondents, similar to You're Right, was united wherein the track reminded them of a lullaby. Respondent 5 particularly pointed out that they love how Eclipse and Dream are next to each other in the tracklist order and said, *“Ang ganda nung magkasunod sila. Tapos yung instrumental nila pareho, parang nagpe-play together for me, na maset yung mood ko.”*

Respondent 10 took note of the track being more ambient and whispery as something that calms them down: *“Dream's more bare instrumentals and aforementioned soft and soothing vocals followed by the gradually rising inclusion of the violin by the end of the track end up creating a sense of calm and uplift.”*

Respondent 3 specifically liked the guitar of the track as they say, *“Nagugustuhan ko yung, ano eh, yung, yung guitar doon sa intro nung, ano, nung Dream. Kasi, ano, parang once na nag-hit yung guitar na yun, parang nawawala bigla yung mga problema ko eh... Na yung focus ko andun lang sa kanta. Yung na, yung nakatulog talaga. Yung wala na akong iniisip.”*

Meanwhile, Respondent 1 specifically took note of the violin sounds of the track and said, *“Pero meron yung ano, yung part na parang nakakaimagine ako ng shooting stars or falling stars. Yung mga violin ano nya*

kasi, yung mga violin sounds, para siyang, pwede siyang gawin shooting star yung violin melodies. Yung violin solo din dun maganda din yun. Very calming din siya.”

For Hug (놀지 않을게), many of the respondents also shared similar sentiments, including how the song was chill and soft, which makes it calming. Respondent 1 and Respondent 7 also pointed out its order in the album and expressed how they liked that it was placed fifth, next to Dream. Respondent 1 and Respondent 6 also specifically mentioned the last bit of the song and how the repetitions until the end helped them calm down.

“The "ooh-ooh" part after the 2nd chorus is the cherry on top.”

– Respondent 6

Sequel (결국 아무 것도 알 수 없었지만) had varied responses in its first impression. Some thought that it was a wedding song or that it was a happy song because of the song’s intro. However, as the song progressed, they took notice of the sad layers of the song as the vocals started to be more powerful and emotional. Besides this, many also pointed out that the song is better listened to when performed live. Respondent 7 specifically feels very strongly about the violin line of the song.

Table 7 — Research Participants' First Impressions on the Tracks

Insights	
General Insights:	<ul style="list-style-type: none"> • <i>"I hear Gwangil's persona as who am i. Wonsang's catchy anime influence. A continuation of yeopx2. I see Yechan looking at the sky with his beer in his hand, thinking of lyrics to write."</i> (Respondent 6) • <i>"Every track gives comfort to me, Dream was just more meaningful as the song shows that even if there are a lot of problems, they are with me to support and comfort me."</i> (Respondent 8) • <i>"The full album BLUE is motivating and soothing me in general."</i> (Respondent 11)
Tracks	
Rolling Rolling (떠올 떠올)	<ul style="list-style-type: none"> • <i>"Talagang, naisip kong ano talaga siya parang good pakinggan sa morning, or sa morning, sa gabi, sa hapon, Yun yung una ko talagang naisip. Tas hard hitting talaga siya... Nakakapierce ng heart. Yun talaga yung na feel ko, yun yung pinaka nakakapansin."</i> (Respondent 1) • <i>"It didn't give me a strong impression until I fully understood the lyrics"</i> (Respondent 2) • <i>"Yung impression ko nun is, um, parang, ano siya, hindi siya, hindi siya happy, pero hindi rin siya sad."</i> (Respondent 3) • <i>"More on, I think I was really impressed because ofcourse, anime-based or Japanese anime element (anime ost element). I think it's... I was just really amazed as to how it was produced."</i> (Respondent 4) • <i>"Napasabi lang na, ang ganda lang."</i> (Respondent 5) • <i>"A calming and refreshing title track being released in the pandemic... I can so see using this as an escape it sounds like fresh air, very blue (but in a midsunny day with clear skies type of way) this makes me happy"</i> (Respondent 7) • <i>"an upbeat song that I initially didn't find appealing"</i> (Respondent 10)

You're Right (맞네)

- *"Ang agaw-pansin naman diyan is yung guitar riff talaga; Talagang, yun yung very catchy."* (Respondent 1)
- *"One of the songs that made me into them, especially the violin solo part."* (Respondent 2)
- *"Um, namention ko na siya kanina eh, uplifting, oo."* (Respondent 3)
- *"Even on the first listen I thought this was my favourite song... It's mostly because of the JPOP elements like I said, and I don't know— it's the fact that I really love the storyline in the song actually."* (Respondent 4)
- *"Yun sa akin nabanggit ko na din kanina, yung parang siyang anime."* (Respondent 5)
- *"I [liked it] already! I love the guitar riff parts. This makes me want to run against the wind in a grassy field, chasing the sunset or something... [it] could also be an anime opening.."* (Respondent 7)
- *"Seemed like another hyped up, upbeat song that sounded like an anime opening"* (Respondent 10)

Eclipse (해가뜨는밤)

- *"Ito yung eclipse kasi yung una kong pinanood is yung official visualizer din, so ayun eclipse talaga siya. Parang yun talaga yung nakuha ko parang sabi ko parang kapag yung eclipse (event) may kanta, parang perfect yung Eclipse (song)."* (Respondent 1)
 - *"It's my favourite track of the album; the raw acoustic guitar with the violin is heaven. Also, the vocal deliveries are top-notch. Even before I fully understood the lyrics, the song already affected my emotions."* (Respondent 2)
 - *"I think, same impression lang naman din sa akin."* (Respondent 3)
 - *"I think it has the same vibes as Hug, but at the same time, it's like how far can you go to simply be someone's shadow... the way he sang it is very, of course, it speaks to how he is LUCY's vocalist..."* (Respondent 4)
 - *"Ako yung eclipse na pasabi ako na, si Sangyeop ba nagsulat nito? Like, kasi hindi ko, hindi ko, hindi kasi ako yung tipo na taong, kapag di ba may [comeback] medyo, hindi ako updated [kapag] naglalabas nung mga, mga concept photos ganyan."* (Respondent 5)
 - *"A slow song ! [It sort of] fits the title since it sounds like something you would play and sing at an evening campfire, I would fall asleep to this song (specifically on a car ride home, the best time to nap)"* (Respondent 7)
 - *"Initially felt cheerful in a more peaceful and tranquil way."* (Respondent 10)
-

Dream (꿈)

- *“Tapos yung Dream, ayun din eh, dahil din sa visualizer, para siyang ano, para siyang shooting star yung naisip ko. Tapos good for ano talaga siya, good for parang pag matutulog ka na.”* (Respondent 1)
- *“A Lullaby song. It’s comforting and warm. The humming part stuck in my head for a while.”* (Respondent 2)
- *“A Lullaby.”* (Respondent 3)
- *“I still love it though because even though I don’t really listen to calm, to these type of calm songs, the fact that I actually slept listening to this song [makes me feel] very positive since every night I do play this song whenever I want to sleep.”* (Respondent 4)
- *“I think, nabanggit naman na natin, sabi naman na din talaga natin na lullaby. Tapos in a good way naman din yun. Di naman ibig sabihin pag sinabing lullaby parang [boring].”* (Respondent 5)
- *“This song is even slower and embodies the vibes I mentioned [previously] even more, you know those visualisers where a character is on a balcony and leaning their body against the railing just to look at the night sky/moon while the wind ever so gently blows against you”* (Respondent 7)
- *“[It] stood out to me but it gave me the feeling that even if things were bad now, they’d eventually get better what with how the song ends”* (Respondent 10)

Hug (놀지 않을게)

- *“Tapos yung Hug, noong pinakinggan ko to, since napakinggan ko nga magkakasunod diba. Noong una kong napakinggan yung Hug naisip ko parang out of place, hindi sa hindi siya coherent... Pero noong ano, after ko naman mapakinggan ulit, I think narealize ko na rin na medyo fitting din nga naman na nandoon siya sa ano, doon banda.”* (Respondent 1)
 - *“This song defines Gwangil well. His vocals really fit the song. I love this kind of music as well. The song gives me the strongest impression among all tracks in the album.”* (Respondent 2)
 - *“Romantic para sa akin.”* (Respondent 3)
 - *“Hug is like on top of my favourites, aside from being [Gwangil-biased], I think this type of soft rock is my favourite like I love soft rock. And then Gwangil’s voice overall is just oh my god. Even Though, like I said repeatedly na, hindi ako maka relate because love song, when I listened to this song for the first time I was like hala.”* (Respondent 4)
 - *“Yung sa akin hindi siya yung ine-expect ko. Kasi akala ko parang ballad siya. I mean, from yung title lang kasi. Na parang nagulat na ah okay, ano siya, parang yung, parang soft. Chill rock.”* (Respondent 5)
 - *“This is like a sequel to Dream. [A] perfect follow up actually it doesn’t feel like that drab same-y feeling it’s a good progression especially when you consider how they are placed in the ep !* (Respondent 7)
 - *“A chill song that was calming enough to do my work to”* (Respondent 10)
-

Sequel (결국 아무 것도 알 수 없었지만)

- *“Tapos ayun, yung Sequel naman, ayun nga yung nasabi kong para siyang pang wedding song”* (Respondent 1)
 - *“It gave me a sadder emotion than Eclipse. The way Sangyeop sings it so desperately makes it way more sad. Even when I’m in my brightest mood, and then I listen to Sequel. I feel instantly sad. It feels like I just ended my relationship with my significant other, even though I don’t have one”* (Respondent 2)
 - *“Actually, naalala ko yung isang Fancam, yung umiyak ba si Sangyeop nun?; Pero maganda talaga na iperform live yung Sequel.”* (Respondent 3)
 - *“Oh my god. The mother of emotional LUCY songs. At first, I thought happy yung song because yung opening is more on very light, until it gradually came into the pre-chorus...It was very emotional, and also when I saw the lyrics parang brainrot ulit kasi ang ganda ng plot...”* (Respondent 4)
 - *“Yung sa sequel, ako ang naisip ko magandang iperform live kasi yung boses ni Sangyeop. Kaya parang nang narinig ko—yung natapos ko yung song, Sabi ko, ah, maganda ito pag live.”* (Respondent 5)
 - *“Oh this is a good ending track; [the violin! is so good].”* (Respondent 7)
 - *“A lot more lighthearted and brighter that instilled a more powerful sense of hope”* (Respondent 10)
-

Healing Tracks from the **BLUE** Album

While the album was received positively by the respondents, Table 8 shows the distribution of the tracks the respondents most liked and the songs they think are the most comforting or uplifting. That said, more than half of the respondents (6) have their most comforting song and favourite track match. In its distribution, specific tracks that the respondents find most comforting and healing (Table 8, Figure 5) include Rolling Rolling (떠굴 떠굴), Dream (꿈), Hug (놓지 않을게), and Sequel (결국 아무 것도 알 수 없었지만).

Table 8 — Favourite and Comforting/Uplifting Tracks from the Album

	Most comforting/uplifting track in the album	Favourite track in the album
Respondent 1	Rolling Rolling (떼굴 떼굴)	Eclipse (해가뜨는밤)
Respondent 2	Rolling Rolling (떼굴 떼굴)	Eclipse (해가뜨는밤)
Respondent 3	Sequel (결국 아무 것도 알 수 없었지만)	Rolling Rolling (떼굴 떼굴)
Respondent 4	Rolling Rolling (떼굴 떼굴)	You're Right (맞네)
Respondent 5	Rolling Rolling (떼굴 떼굴)	Rolling Rolling (떼굴 떼굴)
Respondent 6	Hug (놀지 않을게)	Hug (놀지 않을게)
Respondent 7	Dream (꿈)	You're Right (맞네)
Respondent 8	Hug (놀지 않을게)	Hug (놀지 않을게)
Respondent 9	Dream (꿈)	Dream (꿈)
Respondent 10	Dream (꿈)	Dream (꿈)
Respondent 11	Sequel (결국 아무 것도 알 수 없었지만)	Sequel (결국 아무 것도 알 수 없었지만)

Favourite and Comforting/Uplifting Tracks from the Album

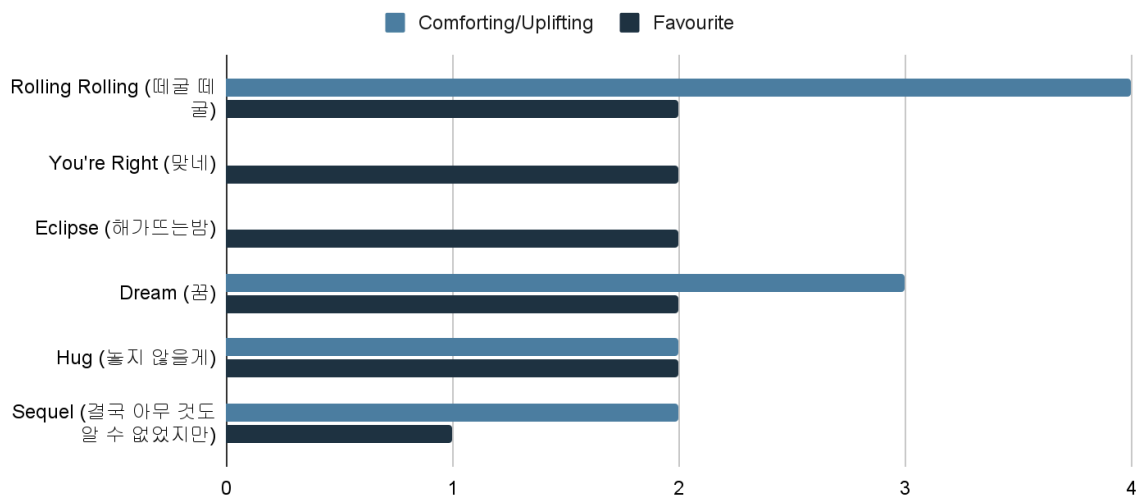


Figure 5. Bar Graph of Specific Tracks Respondents Like or Find Comforting

Rolling Rolling (때글 때글)

The track that the respondents find most comforting or healing is the title track “Rolling Rolling.” Specific elements they mentioned they think helped with the comforting or healing emotion are the (1) melody, composition, or instrumental arrangement, (2) initial feelings or emotional reaction, (3) sense of familiarity, and (4) lyrics or overall message/theme. The respondents particularly find the lyrics of Rolling Rolling healing as they describe a realistic feeling most people feel in their adulthood, which is the mundane, unchanging feeling of a routined everyday life. Because the song intended to give thoughts like “even if the day is the same, if you look back, it could be more interesting than you thought,” many of the respondents feel like the song also helped provide a change of mindset.

Table 9 — Respondents’ Narratives on How Rolling Rolling Influences Their Mental Well-being

	Narrative	Specific elements that helped
Respondent 1	<p><i>Madali kasi siya pakinggan, for example kapag umaga, or, parang very flexible kasi siya kasi pwede mo siya pakinggan for umaga, pag hapon, tapos pag gabi. Parang ano siya, meron kasi yung ibang kanta for me na parang more soothing kapag pinakinggan mo sa gabi lang, or kapg pinapakinggan mo sa umaga lang. Pero yung Rolling Rolling kasi very ano talaga siya eh, very flexible</i></p> <p><i>Parang sinasabi niya na ano, I mean yung meaning rin naman kasi ng Rolling Rolling diba is parang araw araw ay pareho lang parang ganyan. Pero pag pinapakinggan ko siya parang may nafefeel akong determination na maybe itong araw na ito, na pareho lang sa iba, pero maybe iba parang ganun. Either way okay lang for me, yun yung na fefeel ko. So parang in a way na uuplift ako or na cocomfort ako ng Rolling Rolling.</i></p> <p><i>Ano talaga siya eh, pinipili ko talaga eh. Na yun yung gusto kong unang mapapakinggan na kanta sa araw.</i></p>	<p><u>Melody</u> <i>“Yung melody kasi ng song na Rolling Rolling, kahit hindi mo alam yung lyrics, for me, ano siya eh, uplifting na talaga siya”</i></p> <p><i>“Tapos ano, meron specific melody na parang very hard-hitting. Yung favourite part ko kasi is yung “다시 하루는 시작되고...” yun yung part na yun. Tapos the fact na every, diba yun yung chorus, parang every chorus pa na ganun, yung accompaniment, or yung beat drop parang magkakaiba.”</i></p>

Respondent 2	Kind of sad? It kinda feels like you're being hit by reality	<u>Feeling/Emotions</u> "I remember the specific feeling for specific [parts] of the lyrics"
Respondent 4	I play Rolling Rolling first so that I could at least calm my nerves down and then, the other songs follow. But mostly Rolling Rolling because it gives me more of a— If you listen to Rolling Rolling, you have this feeling that there's like a sense of you did well even though the day is the same, you still did great, something like that.	<u>Familiarity</u> "There are like anime references— the concept has this anime or Japanese-pop na elements of music which is something that I like, and what I used to listen to back then when I was a kid." <u>Lyrics</u> "other than that, the part of the song '내일을 그리던 그때로 뒤로 Back!' it's adorable and the message that comes to that verse is actually very— I relate to it in a way. <u>Composition/Instrumental Arrangement</u> "And the part na yung bass-breakdown ni Wonsang and the background music drops..."
Respondent 5	Yung nilabas yung album na yan, super stressed ako sa work ko nung time na yan. Tapos, parang, yung title track kasi, yun nga, yung from the lyrics, yung from yung music video, tapos yung overall melody, tapos yung BLUE album mismo, parang, ano siya, parang siyang something na feeling ko, nafi-fit niya kung ano yung kailangan ko para malabas yung stress ko nung time na yun sa work ko. sobrang nakatulong siya sa akin para, kumbaga, i-manage yung emotions ko kasi... parang kapag napapakinggan ko yung BLUE album, parang feeling ko, yung album na yun, nalalabas niya yung stress.	<u>Melody</u> "pag nakikinig ako ng music, actually, mas melody talaga. Mas melody akong tao pero yung pag nalaman ko kasi yung meaning ng lyrics, parang nag-fixate ako sa kanila" "Parang, yung verses, medyo, mas subdued siya. Tapos, parang, pagdating ng chorus, parang, mas mag, ano siya, mag-explode." <u>Lyrics</u> "Pag tinignan niyo kasi yung lyrics, yung verse 1, verse 2. Parang yung verses, din-describe niya yung feeling nung panging lethargic... So parang, yung lyrics kasi, din-describe niya yung monotony ng life." "Tapos pagdating nung chorus kasi. Parang slowly kang ina-uplift na okay, oo. Yung life, parang ano nga siya. Parang paulit-ulit lahat tayo. Paulit-ulit yung ginagawa. Pero ano... nakakomplement niya yung lyrics nung chorus na sinasabi na, hindi tayo pwede makuntento na ganito lang yung life for us na paulit-ulit lang." "Tapos yung bridge kasi, dito mag sastart yung nagiging mas hopeful na

talaga siya... Basically kasi yung buong bridge is yung part na nagre-reflect na yung person doon sa kanta na parang okay, yung buhay ko kasi feeling ko pare-pareho lang. Kasi ang nangyari. Ako mismo. Hinayaan ko na ganun yung mindset ko. Na parang hindi ko na na-appreciate yung mga little things.”

Overall message/theme
“Kaya gusto ko yung ROLLING ROLLING. Kasi feeling ko din na-describe niya perfectly? for me, yung feeling ng mga people na nagta-transition from yung teenage years to adulthood, and yung people na nasa adulthood na parang you’re very lost. ”

Dream (꿈)

Following Rolling Rolling, the second track the respondents find most comforting or healing is “Dream.” Specific elements they mentioned they think helped with the comforting or healing emotion are the (1) ambience, (2) melody and tempo, (3) violin and other instruments, (4) vocals, and (5) lyrics. While Respondent 10 specifically mentioned lyrics, most of the respondents who did not choose the song also mentioned that the way the track was sung was an element they found comforting. The whispery delivery, the inclusion of ambience, and the concentration of the violin produced a song that the audience could consider a lullaby, comforting them and affecting their emotions more positively.

Table 10 — Respondents’ Narratives on How Dream Influences Their Mental Well-being

	Narrative	Specific elements that helped
Respondent 7	<i>I am not able to recall a specific memory with this album. [Although], with LUCY in general, there are times when I turned to their discography in states of distress.</i>	<u>Ambience Music and Violin</u> <i>“LUCY’s technique of using natural ambience (ex: sounds from nature - river flowing, etc.) and the violin solos! Their inclusion matches perfectly with the song and I often focus my attention on those elements.”</i>

Respondent 9	<i>I always use Dream as my go-to sleep song because it comforts me.</i>	<u>Melody, Vocals, and Violin</u> "I was attracted to the melody. It is so relaxing, especially the violin and Yechan's voice."
Respondent 10	<i>Dream helps me in a positive way</i>	<u>Tempo, Vocals, Instrumentals, Lyrics</u> "The low tempo, soft and soothing vocals and instrumentals helped in a personally positive and cathartic way that allowed me to acknowledge the primarily negative emotions that I was dealing with at the time. The lyrics hit home in regards to looking back on memories of someone who was special to you."

Hug (놓지 않을게)

“Hug” is the third track that the respondents find most comforting or healing. The specific elements they mentioned that helped with the comforting or healing emotion are its (1) composition and instruments, (2) its nostalgic-sounding vibe, and (3) the voice. The Soft Rock-genre provided a more nostalgic feeling to the song, which the respondents particularly found comforting.

Table 11 — Respondents’ Narratives on How Hug Influences Their Mental Well-being

	Narrative	Specific elements that helped
Respondent 6	<i>The most vivid moment was when I was in my 2nd year of undergrad and more than halfway through the finish line. I was also applying for this ER research assistant program and wasn't sure if I could get accepted yet. However, listening to this album really helped me get through my classes. Like I said earlier, having small de-stressing moments in-between makes me feel alive and adds meaning to my life.</i>	<u>Composition and Nostalgic-Sounding</u> Gwangil takes a lot of influence from British rock sounds like Radiohead, Oasis, etc., and bands like Nell (I was also a fan of Nell's music before I got into LUCY). So the sounds in Hug are very nostalgic-sounding because it's reminiscent of rock from 70s all the way to the very early 2000s. My favorite part is the chorus and the prominent drum sounds paired with the electric guitar that plays distantly in both ears. The "ooh-ooh" part after the 2nd chorus is the cherry on top. Gwangil also does this thing called chromaticism that he uses in many of his compositions, which I appreciate."

Respondent 8	<i>When I was experiencing family problems at the time it was released. I've listened to the title track as their voices feel like they are there for me to comfort and support me in anything, they are so pure that's why I love them so much.</i>	<u>Voice and Instrument</u> <i>"Hug was the song that I can listen to every time things get tough for me. Their voice and their instrument heals me a lot and it really feels comfort."</i>
--------------	--	--

Sequel (결국 아무 것도 알 수 없었지만)

With the same count of respondents as Hug, the fourth track the respondents find most comforting or healing is "Sequel". Specific elements the Respondents mentioned they think helped with the comforting or healing emotion are (1) melody and instruments. Rather than the lyrics of the song, the respondents feel particularly healed by the way Sequel allows them to feel the sadness they feel because of its arrangement and composition. So, instead of running away from their emotions, they are able to face it head-on, and the song then allows them to let it out as it heightens their emotions. Because of this, they feel healed, as they can express or let out their emotions in a healthier way.

Table 12 — Respondents' Narratives on How Sequel Influences Their Mental Well-being

	Narrative	Specific elements that helped
Respondent 3	<i>May gusto lang ako sabihin. Yung... The graph does not do it justice. Lahat ng mga kanta ano talaga. Pero again, yung instrumental. Pero this time, yung melody naman nung overall na kanta mismo. Kasi, ewan ko, parang nagugustuhan ko talaga yung boses ni Sangyeop dun. Like, nag-feel ko talaga yung sadness dun sa kanta niya. ... Yung Sequel talaga yung nag-ano sa akin, dahil na dun sa lungkot ng kanta. And, yung, and, and, ang perfect talaga nung, ano ba to? Yung pagka-express ni Sangyeop. Perfect yung expression ng sadness ni Sangyeop dun sa, ano, sa, Sequel. Nakaka ano talaga yung... gusto, gusto [mo] talagang umiyak dahil dun sa boses niya. Kaya, ayun. Yung sadness na initial emotion ay mas nagiging sad dahil sa kanta kaya nailalabas yung sadness na yun, kaya siya healing.</i>	<u>Melody and Instruments</u> <i>For me, sequel, um, ang nakakatulong talaga sa akin nun is yung ano, I think, yung specific part na ipopoint out ko is yung pre-chorus, or yung parang build up dun papunta sa, ano, sa chorus. ...Um, may certain feeling kasi ako dun yung parang... sa melody mismo, not necessarily sa lyrics. May certain feeling ako dun sa melody. Parang in a scene where gusto talagang umiyak, parang ayun talaga yung na-feel ko na nag-bbuild up talaga yung luha ko. Tapos by the time na nag-hit yung chorus, dun ko na nilalabas yung sadness ko. Pero in a chill manner naman, siguro parang hindi naman siya dumadating sa akin as depressing. Pero nagugustuhan ko lang talaga yung overall melody nun, yung overall build up papunta sa chorus. So, yun. Yan lang. I think wala naman nang masabi kasi ayun, na-mention ko na nga nga na rin yung ano yung about dun sa instrumental.</i>

Respondent 11 *When sometimes I'm fed to my daily life, I feel like going out far away. To redeem my well-being and to give the peacefulness that my soul is asking for.*

Other *BLUE*-related Media Modalities

BLUE, given that it's an album, is primarily audio-based. However, in the promotion of the album, LUCY released or participated in various content. When asked about other media modalities, or other *BLUE*-related content besides its audio, that the respondents found particularly healing or comforting, the other content mentioned included: album commentaries, concert live clips, *Listen Stage* and other live performances, official visualizers, radio shows or broadcasts, and album inclusions, including photocards. The links to these contents are found in Appendix E.

Multimedia Experiences to *BLUE* Album's Title Track

In analysing the different experiences based on the medium versions of the title track, more than half of the respondents (63.6%) watched the music video first, while the rest (36.4%) listened to the audio track first. Many of those who encountered the music video first said that the music video helped clearly convey the intentions or meaning of the song. When asked if there was a difference between the experiences of consuming the video and the audio-only, 81.82% reported that there was a difference, and 18.18% said that there was no difference in their responses.

Table 13 — First Encountered Media and their Responses

First Encountered Media	Frequency	Percentage
Music Video	7	63.6%
Audio Track	4	36.4%
Total	11	100.00%

Did you respond differently when you solely listened to the song vs. when you watched the music video?	Frequency	Percentage
Yes, there is a difference	9	81.82%
No, there is no difference	2	18.18%
Total	11	100.00%

The respondents who first listened to the audio say that listening to the audio track first allowed them to focus on the music and how the instruments and vocals are arranged. In the case of Respondent 5, who listened to the songs first before watching the music video, they said that they only picked up portions of the themes in the lyrics based on their limited understanding of the Korean language. So their first impression was that the song was an upbeat song with sad lyrics. This is similar to the experience of Respondent 10, who also initially perceived the song as a cheerful song given the upbeat tempo. For them, they also say that there is a difference in their experience since “[the] music video definitely hones in on the gloomy and robotic descriptions of everyday life that long for the happier, nostalgic days through equally gloomy visuals of dejected working individuals.” – Respondent 10.

However, Respondent 7, who generally prefers listening to the entire album first before watching the music video, said that there was not really a big difference in their experience between the two media forms. Nevertheless, they recognise that the music video provides English translations, which helps with delivering the message more clearly.

When asked about specific differences others experienced between watching the music video and listening to the audio track only, Table 14 enumerates the listed differences stated by the respondents. These include the presence of a story, visuals, and English translations, which connect to better understanding and nuanced interpretation, as well as amplified emotions and enhanced experiences.

Out of the eleven (11) respondents, five (5) mentioned that the music video gives the song a story that better encapsulates the meaning of the song. In this case, Rolling Rolling, a song about the repetitive days people experience, was narrated through the routine life of the music video's main character, who portrayed the daily life of an office worker.

“When I watch the MV, I think the way the story was told was creative and emotionally provoking in a way because even though I still haven't gone to the point na nakaka-relate talaga ako sa adulthood, I think that they find a way to relate to people in all ages...”

– Respondent 4

“Noong time na pinakinggan ko yung album na yun, working na ako. Tapos, parang very stressed ako sa work noong time na yun. Kaya, very meaningful actually sa akin yung title track na yan. Kasi, yun nga, nalaman ko yung video. Tapos, parang, nakita ko yung, ah, naka-office attire sila. Tapos, office yung set-up. Parang, ha, di ko lang alam kung

tatawa ba ako o iiyak ba ako? Kasi, parang, masyado namang sakto ko dun sa, sa experience ko.”

– Respondent 5

Aside from the story, the research participants think that the music video’s visuals, including its cinematography, colours used, and overall vibe, made them react differently to the audio-visual representation of the song.

“The music video definitely hones in on the gloomy and robotic descriptions of everyday life that long for the happier, nostalgic days through equally gloomy visuals of dejected working individuals. This definitely more effectively contrasted the more upbeat tempo of the song that, on first listen, would seem like nothing but cheerful.”

– Respondent 10

In addition, Respondent 7 specifically mentioned the music video’s provision of English translations to the lyrics, to which they said, *“The music video also provides the lyrics’ English translation, which, in conjunction with the music video, helps get the message across quite clearly!”*

Table 14 — Specific Differences the Music Video Has Against the Audio-Only Medium

Differences	Description	Frequency
Story	The music video adds a narrative that helps the viewers understand the song's meaning and message more clearly.	5
Visuals	The music video features visuals that complement the song.	3
Better Understanding and Nuanced Interpretation	The music video provides additional context and nuance, helping viewers grasp deeper meanings and clarifying the themes in the song.	4
Amplified Emotions and Enhanced Experience	The music video enhances the emotional impact of the song, making the themes and feelings more vivid and powerful and allowing a more engaging experience.	2
English Translation	The music video includes English translations of the song's lyrics, directly conveying the message to non-native speakers.	1

Besides a comparative analysis of the audio-only and music video formats of Rolling Rolling, below delves into the three distinct video versions of the title track. The primary focus is on the experiences between the music video and the performance live clip, while the concert live clip is also considered, though less prominently featured in participant responses.

Table 15 presents raw data on participant perceptions of emotional impact across video types. While 72.73% of research participants found the music video more emotionally affecting due to its emphasis on the thematic content of the song, a smaller portion of the research participants identified specific instances for concert live clips, especially when the band is extra emotional in delivering the song, which in turn evokes a stronger response for them. This seems to be a case-to-case basis for those who say that the music video evokes more emotions. On the other hand, 27.27% of participants preferred live clips, where one of the respondents referred to the performance live clip version while the rest referred to the concert live clip version. Nonetheless, a common reaction between those who preferred the live clip

versions with the music video is that while the latter's emotional experiences are closely related to the meaning of the song, research participants who preferred the live clips emphasised the role of instruments in evoking emotional responses.

Table 15 — More Emotionally Affecting: Music Video vs. Live Clip

Music Video	Live Clip
<ul style="list-style-type: none"> • <i>“Parang mas gusto ko yung MV. Mas naano ako, mas dama mo yung message sa MV talaga... [pero] kapag concert live clip, I think yung [concert live clip] because raw kasi yung music, so parang rinig na rinig mo yung pagka live niya tapos raw yung emotions na ineempart. Kaya ayun, as a stan, mas gusto ko yung raw live.”</i> • <i>“The MV affects me more; Because the live clip one just makes me want to hype the song with them”</i> • <i>“MV affects me more emotionally... I think it's more comforting because it's not that they don't give me extreme kinds of feelings... but even though hindi pa ako masyado nakakarelata but like, the fact that they try to connect with people and the overall message of the song is like very heart touching.”</i> • <i>“When I'm watching the M/V, I'm interested in the song, lyrics, cinematography, and meaning altogether. I watch LIVE clips when I want to focus on LUCY, and the M/V when I want to focus on the musical/lyrical side of it!”</i> • <i>“The music video! It having a storyline (following the lyrics) about feeling the need to escape and be free was very relatable, especially considering its release during the height of the COVID-19 pandemic.”</i> • <i>“The music video. Because I can visually see what is happening in the song [and] it is more comforting for me”</i> • <i>“The music video, considering how it effectively ties the visuals with the meaning of the song as opposed to live clip version... The music video is more cathartic as opposed to the live clip version which is a lot less visually intense.”</i> • <i>“I think the music video affected me more emotionally because it's all about being yourselves more and expressing yourself in a freer way... It's giving me more comfort since sometimes I do feel the same way. Where I feel like my life should not be the same in everyday basis. I personally think that I should do something that I like, something that will soothe my deep self.”</i> 	<ul style="list-style-type: none"> • <i>“mas nai-enjoy ko pa yung, ano yung live clip kaysa sa music video...kasi naririnig ko talaga yung mga ibang instruments, lalo na yung violin ni Yechan. Ayun talaga yung most noticeable sa mga live clips... pero not necessarily may difference emotionally”</i> • <i>“iba kasi yung quality ng live kasi parang on the spot kakikita mo yung pag-play nila ng instruments, yung pagkanta nila, parang in that moment, ano yung nararamdaman nung artist? Parang, how are they connecting to the song at that exact moment?”</i> • <i>“I am a fan of a live clip versions of band songs. The emotions of a live clip is different on recorded versions. As I remember, I got teary eyed while listening to the live clip version of it as I was emotionally attached to that song since it was released.”</i>
8 (72.73%)	3 (27.27%)

Visualizer

Aside from the mentioned video varieties, another audio-visual content the respondent found comforting in their experience with the album was the official visualizer⁴. The visualizer was hand-drawn by Yechan and animated by the company (Mystic Story) staff. Some of the research participants find Yechan's hand-drawn visual presentation of the tracks complements the songs well and appreciate this touch that highlights how the *BLUE* album is personal for the members.

“Pati yung ano actually, sa visualizers nila lalo na yung sa Eclipse tsaka sa Dream. Ang ganda kasi eh, parang very ano eh, nag cocompliment well yung kanta lalo na yung Eclipse tsaka Dream, ayun.” – Respondent 1

“I think Yechan's visualizer tracks are so cool! As an artist myself, I really appreciate him showing off his artistic side and hand-drawing the art for the tracks and albums as well.” – Respondent 6

Commentaries and Radio Shows/Broadcasts

Commentaries, which come in the form of a video (LUCY ISLAND, 2022a; 2022b) and a text extracted from the physical album's photobook (Dear. Walwal Subs, 2021), allow the research participants to understand LUCY's intentions and their emotions beyond the tracks' lyrics. As such, learning about the band's growth and how far they've come also inspires the research participants to grow as a person. Furthermore, the research participants say that they enjoy learning about the process and stories behind the production of the tracks and the behind-the-scenes of how it has come to be.

⁴ <https://www.youtube.com/watch?v=W1A5NeC3B9I&t>

“It made me understand LUCY on a more emotional level beyond their lyrics. It made me more connected to them as a fan beyond someone who just listened to their music or bought their albums.”

– Respondent 6

In a similar way, radio shows and broadcasts give the band a platform to dissect the tracks when given the opportunity to do so by the radio DJs, or have other anecdotes from their past or present experiences that may be connected to the song or the production of the album. The research participants perceive this as an opportunity to connect with the artists on a more personal level.

“Actually, I tend to watch radio shows even though I don’t understand most of the time kasi as far as I know hinerin siya lang kasi yung nag-ssub, pero— and those content, especially the BLUE era, I think mas na-eejoy ko yung Radio shows dahil there’s more breakdown, there’s more humour, so parang na improve yung emotions ko... Not that the musical-related content doesn’t give me a sort of healing but the Radio Broadcast are probably my favourite things.”

– Respondent 4

“It somehow changed my perspectives in life, they pushed me to love myself even more.”

– Respondent 8

Album Inclusions/Photocards

Although the majority of the research participants do not necessarily find the physical album as comforting as other media modalities, one respondent particularly enjoyed the experience of bringing photocards around, a K-Pop culture. For them, this practice is comforting as it provides an opportunity to take photos of the little things in life along with the photocard, which allows them to appreciate the small things in life and also find a sense of comfort with the way they can bring a representation of the artist around with them.

Listen Stage and Other Live Performances

Aside from the discussion on concert and performance live clips, *Listen Stage*⁵ and other live performances include unofficial fancams (videos taken by fans). The research participants also find these types of content healing and comforting as the artists make improvisations and change some of the melodies, which the research participants say they feel differently from the original audio. Other than the live instruments affecting their emotions, the research participants also frequently mentioned how live performances differ in the way Sangyeop delivers the songs based on his current emotions at that time, which can be more emotional on some occasions and, in turn, amplifies the respondents' own emotions.

“Pag pinapakinggan ko yung mga live clips ng album na to, na eenhance yung experience ko in general, nagiging connected ako sakanila...Kasi parang every time makikita ng live clips, parang feeling ko, pwede ko i-let go for a moment yung worries ko...Parang small escape from yung mga parang problems. Tapos parang after noon, feeling mo, parang medyo recharged ka na. Parang, okay, sige, tuloy

5 <https://www.youtube.com/watch?v=3O2IfEP5D4I>

ulit tayo.”

– Respondent 5

“Nakikita ko na ine-enjoy nila yung, ine-enjoy talaga nila yung performance nila. So parang, syempre pag nakikita ko yun, nag-e-enjoy din ako eh. Tapos, with yung, syempre nagiging clear yung mga instrumentals, so mas nae-enjoy ng, ano ko, ng tenga ko yung music kasi naririnig ko yung mga other, mga subtle details na hindi ko naririnig sa official version.”

– Respondent 3

Interpretation of the Album

In interpreting the album, the research participants have mentioned that because fans take it upon themselves to initiate translations of the content, they can interpret the lyrics directly and connect this to the experiences they have when listening to the tracks without fully understanding the lyrics. In understanding the meanings behind the song, the research participants feel like LUCY generalises the experiences and feelings the song associates with or gains inspiration from, so people can easily relate to them. However, an interpretation they think could be unique to the Philippines that adds another layer to the song includes the fact that the Philippines, due to the country being a third-world country, feels more strongly regarding the cycle, especially in the workforce. The research participants think that the Philippines can relate to Korea’s workaholic tendencies and the hustle-life culture that prevents people from taking a break, hence "rolling rolling" daily.

“So like in Rolling Rolling, it definitely a congruence; there’s a parallel similarity to the situation in the Philippines wherein a person has to find

a— something to change on how he sees these repetitive days”

– Respondent 4

Other than that, Respondent 5 particularly took note of the Philippines' already-existing appreciation for bands. They said that because of this, even if an individual is not exactly a fan of the artist, Filipinos know a handful of band songs, as these are usually played in classrooms or performed in karaoke. And because Filipinos grew up surrounded by band music, they are more open and accepting of LUCY's sounds as a K-Band. Respondent 3 adds a similar thought as they mentioned how some of the tracks are emotional, which is in line with Filipinos' preference for songs with *"hugot,"* or love-related songs.

Besides these, two research participants also mentioned the Philippines' close-knit culture and their strong sense of community. For them, LUCY's music helps connect people together. These include the fans and how they connect with others who are from different countries and form meaningful friendships, but three research participants include the bonds they form with people outside the fandom. These include families and friends who are not fans of the band but eventually enjoy their music as influenced by the research participants. Even outside the bonds between people, one respondent specifically experiences a more enjoyable relationship with the violin, an instrument they are currently learning.

“I think, yung nag-ano talaga sa akin is, nag-rekindle yung, ano ko, yung pagkakaroon ko ng gusto sa pag-play ng violin. Tapos, ang ano din kasi, meron, kasi, alam nang, alam nang mama ko, na gusto ko yung Lucy...Parang, ayun din, parang, another way of bonding din, ano, with my mom.”

– Respondent 3

“So, parang, medyo naging way of bonding namin yun. Tapos sabi ko, ah, nagustuhan mo yan? So, nag-recommend ako sa kanya ng 5 kanta ng Lucy, hindi lang Lucy. Parang, pati like, mga other, parang, K-Pop groups, ganyan. So, parang, natuwa lang ako na, parang, na-share ko yung... joy of listening to Lucy.”

– Respondent 5

That said, the research participants do not necessarily find any hindrances in their experiences in relating to or interpreting the album, which could suggest that this could be the case because the cultures of Korea and the Philippines are shared under the Asian culture. Besides a continental-based culture, the majority still say that because the portrayal of the album is general, people can easily relate to it. Even those who do not directly relate to the specific experiences depicted due to their age still understand the underlying concepts, allowing them to empathise with the album.

Lyrical Interpretations

Lyrical interpretations of the album, or in general, depend on the research participants' approaches to listening to Korean music. A common instance between the research participants is that they mentioned that they do not necessarily immediately look for the lyrics of the tracks and instead connect to the songs through their sounds initially. Yet, in instances when they do search for the song's lyrics, the majority of research participants say that when interpreting the lyrics, they acknowledge both their own personal interpretations and the artists' interpretation or intention. These usually exist separately, while some also form a third interpretation wherein they integrate their own interpretation with the artists'.

Moreover, the research participants also mentioned how, when interpreting, rather than actual lived experiences of the band, they perceive the lyrics more as something the band wants to express based on the inspirations they get from stories of films, books, or anecdotes from people around them.

As such, while these are the cases, many still feel that LUCY creates relatable lyrics, which they find comforting as it connects them with the artists on a more emotional level. They think that the lyrics are realistic in their own way, which makes them easy to empathise with. And so while many say they separate the songs and the artists' personal lives, some say that they can not exactly fully separate the two since the minority thinks that the lyrics still reflect a portion of what the artist wants to convey.

Summarised Emotional Influences of the *BLUE* Album

Based on the sentiments of the research participants discussed, below is a summarised table for the frequency of codes extracted from Lee et al.'s study (2021). Given that the themes below reflect the research participants' experiences towards the whole album, the frequency column reflects how often a particular discussion under one question or subquestion fell under this code.

Table 16 — Summarised Frequency of *BLUE* Album's Emotional Influences

Code	Definition	Frequency
Comfort	Feeling understood, comforted, and reassured	46
Uplift	Lifting up the spirit and keeping a positive mood	15
Release	Being able to express feelings and release negative emotions	6
Reflect	Music promotes imagery, insights, introspection	16
Relax	Feeling revived, relaxed, and energised	13
Distract	Foregoing about current negative mood and challenging situations	5
Excite	Intense feeling of arousal, thrills	12
Lyrics	Resonating with the message of the lyrics and/or concept of the song	43
Authenticity	Feeling that the artists realistically present themselves	12
Sound	Comments on liking how the song sounds and or the melody of the song	20
Coping	Listeners being able to deal with challenges, music helping to "ground them, helping them get by everyday"	12
Connection	Feeling connections to the artists, music, and other fans; comments on shared thoughts and experiences	17
Acceptance	Feeling accepted by others/themselves in terms of their identity and experience	29
Self-growth	Learning something about oneself or the world; inspired to take on tasks leading to self-improvement	5

All in all, the album comforts its audience through the songs' lyrics and sound. It majorly comforts them by acknowledging the realities, which makes their audience feel heard, seen, or understood, given the level of relatability. Besides this, comfort can also come in the form of distractions or the ability of a track to heighten the listener's emotions and release them.

Perception of the Art and its Artist

As previously mentioned, while the research participants say they can separate the artist from their art, they still believe that artists—or LUCY specifically—still deliver a portion of what they want to say, or at least the intention of the song, through their art. These are specifically evident in live performances, where the raw and present emotions of the artists are directly expressed in how they perform.

Moreover, as also stated previously, most of the research participants say that they acknowledge the initial intention of the artist but still hold on to their own interpretations of the song. The research participants do not see the interpretations of LUCY's songs as linear and believe that musical interpretations should be open to different interpretations in the first place.

When asked directly if the research participants separate art from its artists, 72.73% say that they tend to see art as an extension of its artists. That is, in the musical context. When asked directly, some research participants say that it actually depends on the format of the art because some say that they can separate art and its artist if the medium of the art is text-based, including books, scripts, and other similar works. However, in the context of music, they see this as an extension of its artist. Respondent 6 and Respondent 7 specifically mentioned, however, that this level of reception differs in the intensity, level, or depth with which the fan connects

with the artist. This is in line with the findings of Lee et al.’s 2021 study about understanding how music supports listeners’ mental health through a case study of BTS, which showed that listeners have a more cathartic experience when they have a deeper connection to the artist. Respondent 7, who consumes art as an extension of its artist, said *“I may have said I separate the music from LUCY as people, but that is simply because I personally haven't looked into them further aside from their music. I'm sure that if I were to do just that, I would gain an even deeper understanding of their music and passion!”*

Respondent 10, who said that they consume art separate from its artist, specifically says, *“I tend to separate the art from the artist, though it's sometimes hard to ignore the art as an extension of the artist.”*

Meanwhile, quoting Respondent 9, *“I consume art separate from the artist. But there are instances where the artists themselves become the art.”*

Table 17 — Research Participants’ Perception of the Relationship between an Art and its Artist

Perception on Art	Frequency	Percentage
Extension of its Artist	8	72.73%
Separate from its Artist	3	27.27%
Total	11	100.00%

However, as members of the fandom community, the research participants were specifically asked, “If *BLUE* was an album sung by a different artist, do you think it would have a similar emotional effect on you than it did?” An overwhelming 90.91% say that it would not have a similar emotional effect on them because of the connection they have with the artist and the connection the artist has with the album. The rest of the research participants (9.09%), on the other hand, reported that while

it may have a similar emotional effect for them given that the album still consists of elements people may find comforting, it would not be as effective as their experience with LUCY due to their connection with the band.

Table 18 — If BLUE was an album sung by a different artist, do you think it would have a similar emotional effect on you than it did?

Direct Quotes	
Yes / Similar (9.09%)	<ol style="list-style-type: none"> 1. <i>I think it would've probably produced similar emotional effects but perhaps not as effectively as LUCY did. (Respondent 10)</i>
No / Different (90.91%)	<ol style="list-style-type: none"> 1. <i>Actually, in the first place, hindi ko maisip na yung BLUE is makakanta ng ibang artist or magagawa or maccreate ng ibang artist kasi knowing na ano each track ng BLUE is produced and written by the members talaga ganun...Hindi same, similar or emotional... So hindi ko maimagine kung mag-gigive ba siya ng same effect yung BLUE kapag different artist, feeling ko hindi, kasi feeling ko, kaya ko naramdaman yung mga feelings na yun noong pinakinggan ko yung BLUE because LUCY yung artist.</i> 2. <i>No, I don't think so. It needs to be them who are singing, even though there's a quiet artist covering the song. It still felt different to me.</i> 3. <i>Feeling ko hindi... Yung attachment din kasi. Kasi yung BLUE album, ayun yung pinaka core memory ko as a Walwal [LUCY Fandom] eh</i> 4. <i>If BLUE was created by a different artist, I think different, because it could be delivered differently by the band that hypothetically that [made] BLUE [and] I don't think I would find it as incredible as I did with LUCY. It's because I liked the way they deliver the song.</i> 5. <i>No... yung BLUE kasi hindi mo siya ma dedetach sa fact na si Wonsang yung parang main producer niya. Tapos ano siya diba? Album written [by the LUCY] So parang diba they had at least one song to represent parang their own style, their own feelings.</i> 6. <i>BLUE would not be the same without the very members who composed the songs, singing it... Without the original artist, BLUE is still a great album by itself, but when LUCY sings it, it becomes an experience, a memory, and a deep connection with their audience</i> 7. <i>I don't believe so, because different artists have different skill sets! And, as far as I know, not many artists do what LUCY does in incorporating different non-instrumental sounds in their songs, so I feel as though the song would be very different in execution.</i> 8. <i>No, as LUCY sings it on how I want to feel the song.</i> 9. <i>No, because Lucy has a personality unique to other artists. So I think BLUE is just for them.</i> 10. <i>No. Biased may it seem but I tend to dive deeper to songs if only the group I am listening to are the groups/bands I am stanning at the moment.</i>

V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Summary

The objective of the study was to examine the relationship between LUCY's album and its effect on the mental well-being of the Filipino fanbase by assessing the emotional responses of the fans to LUCY's *BLUE* Album. It specifically sought to examine the effect of the album based on the research participants' narratives, identify specific tracks that they particularly found helpful to their mental well-being, and distinguish other media modalities related to the album that positively influenced their mood and well-being.

It made use of a qualitative design and utilised interviews and focus group discussions to engage with the research participants' experiences with the album and learn further context that potentially influences how they interpreted the album. That said, the study was analysed through the lenses of Social Cognitive and Behavioral Theory and Reception Theory. It made use of purposive sampling and specifically looked for adults who listen to the K-Band. The eleven (11) research participants of the study varied in the level of connection or depth in the fandom community and culture, as well as age, gender, and social class.

The findings suggest that *BLUE* affects the Filipino fandom by comforting them through a varied emotional reception of the different-genre tracks of the album. The study was able to provide an in-depth discussion of music's potential to alleviate or positively influence the mental well-being of the members of the fandom.

The study, however, had several limitations. First, the small sample size missed the potential to explore the differences in interpretations among a more varied audience, specifically in the gender and age brackets. While it understood the fandom's experiences, the results were more descriptive than explorative and could

lean more towards a specific bias. Although not exactly a limitation specific to the study since its initial idea constantly clarified that it wanted to understand the specific research participants' experience, it was also a missed opportunity to determine if non-fans would identify similar themes and react similarly, albeit with less intensity than the experiences of the fans. Nevertheless, the study also possesses strengths in that it was able to focus on its intentions, provide in-depth discussion, synthesis, and comparison of the research participants' experiences with the album, and contribute to media studies with the implementation of media theories.

Conclusion

The findings of the study show that the *BLUE* album positively influences the Filipino fandom's mental well-being by providing comfort through various means. These include the ability to uplift, release, reflect, relax, distract, and excite individuals.

The research participants specifically identified *Rolling Rolling* (떠굴 떠굴), the album's title track, as the track that comforts them the most due to its melody, themes, lyrics, and story. The track is perceived as a relatable piece, more so with the research participants' interpretations of it based on their own experiences, and specifically comforts, uplifts, and reflects them. Other notable tracks mentioned include *Dream* (꿈) and its specific ability to comfort, reflect, relax, distract, and uplift; *Hug* (놀지 않을게) and its specific ability to comfort and release; and *Sequel* (결국 아무 것도 알 수 없었지만) with its specific ability to release.

Beyond direct audio and audio-visual representation of the tracks of the album, other media modalities that evoked emotional reactions that helped in comforting the fandom include official live clips and other live performance clips (including "fancams") that allow them to react and connect to the songs based on the

emotions the artists are feeling during their performances. Another media modality is text or video commentaries or radio broadcasts that allow them to connect to the artists on a more personal level by understanding deeper their intentions and experiences that may have influenced the creation of the album.

In the respondents' perceptions of art and its artists, the study found that while a minority interprets art as separate from its artists, almost all of the respondents find it hard to separate their experiences of the album from their relationship with LUCY. This implies that the effect of a song on an individual varies in weight depending on the connection between the artist and the individual. While some became fans upon listening to the song, showing that music can still evoke emotional reactions in non-fans, the feeling of being comforted by the artist is more present when the listener is part of the fandom community and shares a connection with the artist. An individual's urge to explore other media modalities of the audio track also depends on how much interest they have in the artist, such as the need to connect with the artist on emotional and personal levels.

Overall, the study implies that non-classical music, including foreign music, can be used as a tool or a healthier coping mechanism to alleviate one's mental well-being. Moreover, experiences with the K-Band or K-Pop culture specifically do not limit the audience's linear engagement with the album but extend to the sense of community it could build from discussions. Many of the comforting effects of the experiences of the album are amplified depending on one's openness to connect or the already-present connection of the listeners with the artists.

Recommendations

From the findings presented and the implications of the study, the researcher would like to offer the following recommendations:

1. This specific paper only aimed to understand the respondents' specific narratives and determine potential similarities and differences among them. It is then recommended to explore further the similarities and differences of reactions and interpretations with a greater audience, including non-fans. It could also be of interest to compare the differences between non-fans who do not listen to K-Pop with the insights of non-fans who listen to other K-Pop groups, similarly with K-Band listeners and non-K-Band listeners. These could contribute to further studies surrounding pop music, fandom culture, and its relationship to an individual's emotional reactions, including the relationship between fandom participation and its effects on one's mental well-being.
2. Additionally, because this paper only focused on identifying the aesthetic experiences of a portion of the generalised fandom, it is also recommended that future research adopt a more experimental approach. This could involve examining specifically defined demographics to determine whether an individual's understanding of the title track differs based on factors such as age, lifestyle, or environment (university students, working students, working professionals) or any similar controlled and specified independent variables. These could contribute to further studies and understanding

of present media theories and how they apply to current forms of media in relation to the viewers' reactions.

3. Furthermore, this paper only used interviews and focus group discussions, which provided a more subjective understanding of the reactions. The researcher then recommends future studies partner with behavioural science or psychological researchers and other clinical professionals who can measure the reactions exactly through other methods like behavioural observations. These could help understand the impacts on a more scientific basis, allowing a deeper understanding of the responses and effects on one's mental health.
4. Finally, it is recommended that future studies explore similar approaches to understanding the emotional responses and aesthetic experiences of audiences to different media modalities or media forms, such as films, books, movies, web novels, etc., and the effects and influences these art forms have on one's mental well-being to expand research on multimedia, society, and mental well-being.

REFERENCES

A. Printed Book/Ebook

1. Book

Holub, R. C. (1984). *Reception theory: A Critical Introduction*. London ; New York : Methuen.

Lie, J. (2015). *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*. University of California Press.

2. Chapter in a Printed or Online Book

Banerjee, D., & Rai, M. (2020). Social isolation in Covid-19: The impact of loneliness. *International Journal of Social Psychiatry*, 66(6), 525–527. <https://doi.org/10.1177/0020764020922269>

González-Prendes, A. A., & Resko, S. M. (2012). Cognitive-Behavioral theory. In *SAGE Publications, Inc. eBooks* (pp. 14–40). <https://doi.org/10.4135/9781452230597.n2>

B. Serials

1. Journal Article with Multiple Authors

Bao, H., Cao, B., Xiong, Y., & Tang, W. (2020). Digital media's role in the COVID-19 pandemic. *JMIR Mhealth and Uhealth*, 8(9), e20156. <https://doi.org/10.2196/20156>

Carlson, E., Wilson, J., Baltazar, M., Duman, D., Peltola, H., Toiviainen, P., & Saarikallio, S. (2021). The role of music in everyday life during the first wave of the coronavirus pandemic: A Mixed-Methods Exploratory Study. *Frontiers in Psychology*, 12. <https://doi.org/10.3389/fpsyg.2021.647756>

Dasovich-Wilson, J. N., Thompson, M., & Saarikallio, S. (2022). Exploring music video experiences and their influence on music perception. *Music & Science*, 5, 205920432211176. <https://doi.org/10.1177/20592043221117651>

Huang, Z., & Duell, N. (2020). A novel music therapy intervention utilizing pop music to reduce adolescent anxiety and depression. *Journal of Student Research*, 9(2). <https://doi.org/10.47611/jsrhs.v9i2.1227>

Tee, M. L., Tee, C. A., Anlacan, J. P., Aligam, K. J. G., Reyes, P. W. C., Kuruchittham, V., & Ho, R. (2020). Psychological impact of COVID-19 pandemic in the Philippines. *Journal of Affective Disorders*, 277, 379–391. <https://doi.org/10.1016/j.jad.2020.08.043>

Xie, Y., Yasin, M. A. I. B., Alsagoff, S. A. B. S., & Ang, L. H. (2022). An overview of Stuart Hall's encoding and decoding theory with film communication. *Zenodo (CERN European Organization for Nuclear Research)*. <https://doi.org/10.5281/zenodo.5894796>

2. Online Journal Article

Bandura, A. (2001). Social Cognitive Theory of Mass Communication. *Media Psychology*, 3(3), 265–299. https://doi.org/10.1207/s1532785xmep0303_03

Ma, L. (2022). Research on the effect of different types of short music videos on viewers' psychological emotions. *Frontiers in Public Health*, 10. <https://doi.org/10.3389/fpubh.2022.992200>

Sharma, M. (2023). Effect of KPOP Music on the Individuals' Anxiety Symptoms and Emotional Regulation. *The International Journal of Indian Psychology*, 11(1). <https://ijip.in/wp-content/uploads/2023/02/18.01.076.20231101.pdf>

Zhao, Y. (2022). Analysis of the social impact of fandom culture in "Idol" context. *Advances in Journalism and Communication*, 10(04), 377–386. <https://doi.org/10.4236/ajc.2022.104022>

C. Website

1. Website

Alsan. (2023, November 17). *From K-pop stages to concert halls: Idols with impressive Violin Abilities*. Allkpop. <https://www.allkpop.com/article/2023/11/from-k-pop-stages-to-concert-hall-s-idols-with-impressive-violin-abilities>

Dear. Walwal Subs [@DearWalwalSubs]. (2021, December 26). [ENG TRANS] *LUCY Blue Album Lyrics & Commentary* [Post; Translation thread]. X. <https://x.com/DearWalwalSubs/status/1474792288526110721>

Kabamalan, M., PhD. (2022, October 10). *Pinoy youth in worse mental shape today, nationwide survey indicates* [Press release]. https://www.uppi.upd.edu.ph/sites/default/files/pdf/YAFS5_Press%20Release_Mental%20Health.pdf

Publish & Prosper. (2023, April 29). *Choreographing Freedom: How “Seo Taiji and Boys” Began the Cultural Frontier of Hallyu that Redefined South Korea*. <https://publishprosper.org/choreographingfreedom/v/choreographingfreedom>

Rainhyuks. (n.d.). *LUCY (band) Members Profile (Updated!)*. Kpop Profiles. <https://kprofiles.com/lucy-band-members-profile/>

2. General Web Article without an Author

Dictionary.com (n.d.). *music*. <https://www.dictionary.com/browse/music>

루시 (밴드). (2024, July 26). Wikipedia. [https://ko.wikipedia.org/wiki/루시_\(밴드\)](https://ko.wikipedia.org/wiki/루시_(밴드))

D. Video

1. Youtube Video

Dear. Walwal Subs. (2022a, January 16). [ENG SUB] 211215 EBS FM Pentagon *Night* [w. LUCY] [Video]. YouTube. <https://www.youtube.com/watch?v=MApNU9cLkol>

Dear. Walwal Subs. (2022b, February 25). [ENG SUB] 210321 EBS RADIO *TOMORROW x TOGETHER LISTEN [LUCY CUT]* [Video]. YouTube. <https://www.youtube.com/watch?v=HJQ9fDTHMiw>

LUCY ISLAND. (2022a, January 12). *“BLUE” Commentary Film Episode. 01 / ENG sub* [Video]. YouTube. <https://www.youtube.com/watch?v=tnDkVR7VQwl>

LUCY ISLAND. (2022b, January 14). “BLUE” Commentary Film Episode. 02 / ENG sub [Video]. YouTube. <https://www.youtube.com/watch?v=36ikPdPs1wk>

MYSTIC TV. (2020, February 4). [스튜디오 음악당] 3회 루시 CLIP #2. 루시의 예능 정글 탐험 “Cry Bird” (+ENG sub) [Video]. YouTube. <https://www.youtube.com/watch?v=5WKclE-hefs>

E. Thesis/Dissertation and Conference Papers

1. Published Dissertation or Thesis from a Database

Schneider, S. (2009). *Audio in multimedia – its fast changing methods and growing industry* [Bachelor’s Thesis in Music Performance, Lahti University of Applied Sciences]. https://www.theseus.fi/bitstream/handle/10024/4127/Schneider_Sebastian.pdf?sequence=1

Zeidan, L. (2023). *A Qualitative Questionnaire and Content Analysis of Swedish Upper Secondary English Teachers’ Reading and Teaching Choices Analyzed Through Literary Socialization and Reception Theory* [Independent Thesis Advanced Level (Professional Degree), Karlstad University]. <https://kau.diva-portal.org/smash/get/diva2:1765461/FULLTEXT01.pdf>

2. Conference Papers

Lee, J. H., Bhattacharya, A., Antony, R., Santero, N., & Le, A. (2021). “Finding Home”: Understanding How Music Supports Listeners’ Mental Health through a Case Study of BTS. *Zenodo (CERN European Organization for Nuclear Research)*. <https://doi.org/10.5281/zenodo.5624569>

Zandra, R. A., Soewarlan, S., Sunarto, B., & Mistortoify, Z. (2022). Music Therapy to Help Ease Mental Health Disorders Associated with COVID-19. *KnE Social Sciences*, 214–219. <https://doi.org/10.18502/kss.v7i13.11663>

APPENDICES

APPENDIX A

INFORMED CONSENT

TITLE OF STUDY

ALL KINDS OF BLUE: EXPLORING THE EMOTIONAL EFFECT OF LUCY'S BLUE ALBUM ON SELECTED FILIPINO FANS' MENTAL WELL-BEING

PRINCIPAL INVESTIGATOR

Francelle Joanne Bacud
Faculty of Information Communication Studies
University of the Philippines Open University, Los Banos

fcbacud@up.edu.ph

PURPOSE OF THE STUDY

The study aims to understand the relationship of LUCY's *BLUE* Album with the mental well-being of their Filipino Fandom. To be specific, the study aims to answer the following research questions:

1. How does LUCY's *BLUE* album influence the Filipino fandom's mental health and well-being?
2. What makes the *BLUE* tracks healing? What messages do these songs send?
3. What other media related to *BLUE*, besides the tracks of the album, do the fandom find healing or positively affect their mental health? (e.g., radio broadcast, concert live clip, song visualiser, physical album, music video, etc.)
4. How does the fandom perceive the relationship between the art and its artist? Do they consume the art separately from the artist or see the art as an extension of its artist?

STUDY PROCEDURE AND PARTICIPATION

Once you have read through this form and have agreed to participate in this research, you will be asked to participate in an interview or focus group discussion that aims to understand your experiences with LUCY's *BLUE* Album.

CONFIDENTIALITY

Your emails or usernames will be collected for the sole purpose of communication. Otherwise, all information collected will be anonymised and no individual identities will be publicised, this means that all personal information collected will only be seen by the researcher and their research adviser. Other contributing information used in the discussion of the study will not be traceable to the participants.

Rest assured that your information is protected under the Republic Act No. 10173 (Data Privacy Act of 2012)

ETHICS

The researcher has completed the Course on Research Ethics based on the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2: CORE 2022). Their certificate can be found here: [RESEARCHER's tcps2_core_certificate.pdf](#). Moreover, their instruments have been approved by their adviser before conducting their interviews/focus group discussion sessions.

FOR MORE INFORMATION

You may receive a copy of the final research if you wish. If you have further questions, please don't hesitate to contact me.

Participation in this is purely voluntary, you may inform the researcher if you wish to withdraw from the research.

- I understand the purpose and procedure of the study.
- I understand that my participation is purely voluntary.
- I understand that my information will be collected for use in this study, but will be anonymised as described in this form.
- I understand that my interview may be recorded for the purpose of accurately transcribing my answer.
- I understand that by clicking on "I agree," I have read and understood the information provided and as such, will serve as the evidence of my consent.

APPENDIX B
INSTRUMENT (INTERVIEW QUESTIONS)

Email address/Social Media Handle: *(only for the purpose of reaching out for the interview)*

I. Demographic Information:

A. Age:

- 18-21
- 22-25
- 26-30
- 31-35
- 36+

This section will be used as supplementary information in any case there are findings of a relationship between one's expression and how the songs resonate with them.

B. Sex at Birth:

- Intersex
- Female
- Male
- Prefer not to say

C. Sexual Orientation:

- Asexual
- Bisexual
- Lesbian
- Gay
- Questioning
- Straight (Heterosexual)
- Others (Please Specify)
- Prefer not to disclose

D. Gender Identity:

- Non-binary
- Woman
- Man
- Agender
- Others (Please Specify)
- Prefer not to disclose

E. Social Class:

This section will be used as supplementary information in any case there are findings of a relationship between mental well-being, and access to merchandise/other contents.

- Upper class [Annual Income of PHP 2,000,000 and above]
- Upper-middle class [Annual Income of PHP 1,000,000 and above]
- Middle class [Annual Income of PHP 500,000 and above]
- Lower-middle class [Annual Income of PHP 250,000 and above]
- Working class [Annual Income of PHP 150,000 and above]
- Lower class [Annual Income below PHP 150,000]

II. Fandom Community

- A. Are you a fan of Band LUCY?
 - Yes
 - No
- B. When did you first hear, or discover LUCY?
- C. What made you enter their fandom community?

III. Preliminary Questions

- A. On a scale of 1-5 how frequently do you listen to the tracks of the *BLUE* album for emotional support or relaxation?
 - 1 - almost daily
 - 2 - at least once a week
 - 3 - at least once every two weeks
 - 4 - at least once a month
 - 5 - rarely
- B. Would you say that your mood changes before and after listening to the album or a specific track from the album?
 - Improved
 - Unchanged
 - Deteriorated
- C. Do you handpick the music you listen to based on your mood?
- D. On bad days, do you:
 - listen to happy/upbeat music
 - listen to mellow/slow/emotional music
 - prefer not to listen to music

IV. *BLUE* Album

- A. Please order the *BLUE* tracks from your best favourite to your least favourite tracks.
- B. Now, please order the *BLUE* tracks to the one that helps with your mental well-being (comfort/uplift).

V. Rolling Rolling Track (Title Track)

- A. Did you watch the title track's Music Video or listen to the audio first?
- B. Did you respond differently when you solely listened to the song vs. when you watched the music video?
 - How did the music video change your interpretation of the song?
- C. Did you react emotionally differently between the music video of the Rolling Rolling and the live clip version?
 - Which one emotionally affects you more? Why do you think so?
 - How does it emotionally affect you more? (more comforting, healing, cathartic, therapeutic etc.)

VI. Personal Aesthetic Experiences of the Album

- A. Can you recall a specific moment or event when <top answer to 4-B> significantly impacted your emotions or mental well-being?
 - What about the song track helped you?
 - If lyrics, In what specific ways did the meaning resonate with your own experiences or emotions?
 - How do you interpret the lyrics and themes of the songs in the *BLUE* album in relation to your own experiences or emotions?

- B. Has there been a moment wherein your emotional response differed or was enhanced after you fully understood the lyrics of the song?
- C. What certain instrumental elements in the chosen track of the album (or other tracks of the album), such as specific melodies or rhythms, that you find particularly soothing or calming?
- D. Was there something aside from the tracklist (audio-only) *BLUE* content, such as radio broadcast, concert live clip, song visualiser, physical album, music video, other merch, interviews etc. that positively affected your emotions?
 - What qualities of this medium affected you deeper and more long-term than just mood regulation?
 - How do these supplementary forms of media enhance your experience of the *BLUE* album and contribute to your overall well-being?
 - Were there other things during the promotion and overall experience of the *BLUE* album that you found comforting?
- E. How does the influence of the *BLUE* album (or music in general) on your mental well-being differ from other forms of entertainment, such as movies or books?
- F. In what ways do you think the themes or messages conveyed in *BLUE* contribute to its influence on mental health and well-being?
- G. Can you tell me your initial responses/impression on each track of the album?
- H. What does each track mean to you?

VII. Behaviour and Perception towards LUCY and music as a whole.

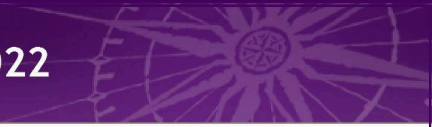
- A. How do you consider the members of LUCY when interpreting the songs and themes in the *BLUE* album? Or do you separate the music from the artists' personal lives?
- B. Have there been any instances where your understanding of the *BLUE* album has been affected by information about the artists or their personal lives? If so, how did this influence your relationship with the music?
 - For example, your initial interpretation of a specific song was “debunked” when a member explained his perspective of the song.
- C. How do you think cultural or societal factors unique to the Philippines influence the way the fandom connects with and derives meaning from LUCY's *BLUE* album, which is produced in Korean?
- D. Would you say that different albums by LUCY serve distinct purposes in terms of influencing your emotions and mental well-being? If so, how do they differ?
- E. Do you have a particular song or album by LUCY that you turn to for specific emotional states, such as when you're feeling stressed, happy, or sad? How does this music influence your mood or emotional response?
- F. If *BLUE* was an album sung by a different artist, do you think it would have a similar emotional effect on you than it did?
 - Would you say that you consume art as an extension of the artist, or do you separate art from the artist?

APPENDIX C
CERTIFICATE OF COMPLETION OF TCPS 2: CORE 2022

**PANEL ON
RESEARCH ETHICS**

Navigating the ethics of human research

TCPS 2: CORE 2022



Certificate of Completion

This document certifies that

Francelle Bacud

*successfully completed the Course on Research Ethics based on
the Tri-Council Policy Statement: Ethical Conduct for Research
Involving Humans (TCPS 2: CORE 2022)*

Certificate # 0001253129

19 December, 2023

APPENDIX D
ENGLISH TRANSLATION OF BLUE'S LYRICS AND COMMENTARY

(Extracted from the Physical Album, Translated by Dear. Walwal Subs, 2021)
<https://x.com/DearWalwalSubs/status/1474792288526110721>

Track.01 Rolling Rolling

notes translated & edited by: Dear. Walwal Subs

Now my head is spinning
Somehow the sun has already set
And I don't even know
what day it is today

I can't even think of
cleaning the messy room
Lying on my bed,
I just think about how much I can
sleep tonight

I, the one who used to wait for the
next day,
am now bumping into everywhere,
trying hard to roll the day
that doesn't go my way

And here comes another day
As the world goes round and round
without a break
Everyone goes rolling rolling all day
It isn't right for this to continue
To the days I used to wait for
the next day, let's go Back!

In a blink of an eye,
the moon has already disappeared
I don't even have enough time
to stretch and yawn

I can't find anyone moving leisurely
in the crowd

Chased by the hands of the clock,
they move their footsteps like they
are all enchanted

You, the one who used to wait for
the next day, are now bumping into
everywhere, trying hard to roll the
day that doesn't go your way

And here comes another day
As the world goes round and round
without a break
Everyone goes rolling rolling all day
It isn't right for this to be continued
To the days we used to wait for
the next day, let's go Back!

Let's look back
It was a good day than I thought
How much did I miss?
I think I'm lost in insensitivity
Want to go for a trip
Want to dream a dream
Want to see the sky
The wind that moves my closed
heart

Sunlight shines in the morning
Feel like I'm rolling on a cozy cloud
You and I are having different days
now

What day will come tomorrow?
Everything here is for us ☆☆☆

☆ Lyrics draft Ver.

We go rolling rolling
When we meet each other
Instead of rolling more
Hold me tight

1. Q: What do you think are the key lyrics of 'Rolling Rolling'?

A: [YC] "I want to go for a trip, I want to dream a dream, I want to see the sky." I think this part expresses one's calm wind in a mindlessly busy life. [SY] I like the part "Feel like I'm rolling on a cozy cloud" because it feels really cozy! [WS] "I can't think of cleaning my messy room. Lying on my bed, I just think about how much I can sleep tonight." These lyrics were written as a promise as this habit is what I want to fix the most out of my routine. [GL] "Everyone goes rolling rolling all day." I liked how 'rolling rolling' is a cute way to express how a day busily rolls and you can feel both the cuteness and sincerity.

2. Q: What do you think is the listening point of 'Rolling Rolling'?

A: [YC] Enjoy the hook part at the end of the chorus, "Let's go back!" [SY] My cool high note that bursts in the bridge part. [WS] The modulation (the change from one key to another). At each chorus, there is modulation so it has an effect of quickly changing the song's atmosphere. [GL] The first part's lyrics are "Now my head is spinning" but while I sing that part, the key is really high so I sing it in a dizzy state. Therefore, I hope you listen to the song a lot.

3. Q: To people who listen to the title track 'Rolling Rolling,' what do you want them to remember the song as?

A: [YC] I hope this song helps people who are looking for peacefulness as they 'rolling rolling' with their repetitive life. [SY] A small escape from a consistent repetitive day. I hope this song becomes a break to breathe from a busy life. [WS] A song that allows them to think "Let's have a bit more strength for today! It'll be a better day than expected." [GL] I hope the people who want to escape their daily lives can feel refreshed just by listening to the song and the lyrics.

4. Q: LUCY who have worked hard rolling! Where is the destination?

A: [YC] Jeju Island! I want to go to Jeju Island!! [SY] Into the arms of the people who love our music. [WS] There is no destination. We only stop and rest for a bit. We are going to travel here and there. [GL] I'm still rolling, so I can't see the world very well.

5. Q: What I, who has worked hard rolling, want to hear the most now.

A: [YC] Let's go play! [SY] Of course it would be "You worked hard." It's not just empty words but it's comforting to have someone deeply empathize with my hard work. [WS] You're really amazing! You're the best! As expected of Wonsang! [GL] You have to change your tires.

6. Q: What do you want to say to people who have been "Rolling Rolling" hard today?

A: [YC] Try stopping if you crash whilst rolling too hard. Even if it's a short stop, it could be a huge help! [SY] I think it's amazing that you're rolling well. Difficult people don't roll very well. Until now and today, you've worked very hard. [WS] "Rolling Rolling" can be 'hard' or 'chaotic' but it can also be 'enjoyable', hence why I used that expression. I hope you feel happiness within your chaotically busy life. Although that doesn't mean it's not hard, let's happily roll together! [GL] You shouldn't continuously roll until your tire has a hole. It's good to occasionally get inspections and fix the broken parts.

7. Q: The thing I want to do the most when I gain freedom.

A: [YC] I want to go to Jeju Island and rest well! [SY] Soccer. [WS] Travel. Travel. Travel. Travel. Travel. X9999999999 [GL] Go on a trip and stay still. That's the reason why I like fishing, especially fresh water fishing, as you can fish even if you stay still.

Track.02 You're Right

notes translated & edited by: Dear. Walwal Subs

You smile brightly
but you look sad from your back
Sorry, everything you say is right

My mom told me
You will get good luck even in your
sleep
if you listen to your lover
My dad told me
Your mom saved me
more than hundreds of times

Ho-Ho-Ho-Hold on
This isn't what I thought
If I were the one who made you cry
with these words,
I'd rather be an ant
S-S-S-Stop
I wasn't planning to say this kinda stuff
The words are not coming out as I
thought
And I'm sure I will regret this

I know what kind of problem I have
And I know it's useless to complain
and be stubborn
Maybe I'm running away from listening
You are the one who likes every part of
me
It's little late to say, but, yes, you're
right

As usual, we are fighting
over trivial matters that are not very
important
What's the point of our fight
We are on the same side

Ho-Ho-Ho-Hold on
This isn't what I thought
If I were the one who made you cry
with these words,
I'd rather be an ant
O-O-O-Okay
I know what you want to say
What I need is just
some time to refresh and think little
more

Let's see, you're worried
because late-night snacks aren't
good for my health, right?
Listen, what I liked was
eating it with you

I know it all my problems
It's useless to complain and be
stubborn
Maybe I'm running away from
listening
You are the one who likes every
part of me
It's little late to say, but, yes, you're
right

** still worried version!*
→ { I'm lucky to have
A good person like you stay by my side
Listen, I want to
Always laugh with you

translated & edited by: Dear. Walwal Subs

1. Q: In "You're right," what was the part you paid most attention to, in terms of sound?

A: Since the planning, I wanted to fill the song with rough and wild sounds. To me, that made it sound innocent. That's why I tried hard to make it sound rough but refreshing.

2. Q: Whilst planning "You're right," what was the easiest and most difficult thing?

A: In this album "You're right" was made the easiest and quickest. Therefore, there weren't many difficult parts, but the unique lyrics. I had many worries about my parents' advice and if it was possible to use 'late night snacks' in the lyrics.

3. Q: When writing the lyrics for "You're right," which part did you especially focus on?

A: I always do this, but I write lyrics so that the person can empathize as they read and listen to the lyrics.

4. Q: In my personal opinion, the key lyrics are?

A: "Let's see, you're worried because late night snacks are not good for my health, right? Listen, what I liked was eating it with you." Small and insignificant and cute things like this is the reason why people argue. Also "Ho-Ho-Ho-Hold on" and "S-S-S-Stop" shows an urgent heart despite speaking up first, the lyrics are full of worry and hesitation.

translated & edited by: Dear. Walwal Subs

5. Q: Was there anything that inspired you to write "You're right"?

A: I think it was the keyword "You're right"! I'm a really insistent person, so if my opinion differs from someone and we fight, I'm really assertive. However, I regret it when I think of the other person's opinions and intentions. I think it's important to acknowledge the things you fight about, especially with people that you love, family and friends.

6. Q: What is something you should never be stubborn about?

A: Not doing something I was capable of doing with the excuse of "I can't do anything about it".

7. Q: If you were to tell yourself your worries, what do you want to say first?

A: Take care of your health, work hard. Don't avoid other people's affections and fill it up with your own love.

8. Q: If you were to express "You're right" in blue, what blue color do you want to describe it as?

A: Dark primary cobalt blue color.


Track.03 Eclipse

notes translated & edited by: Dear. Watwal Subs

If we fold the earth
will we get closer or farther away
To you who always shine
I send my night

When I rise, you set down
When you rise, I leave
I want to get close to you
For me, the star you are

You pushed me to rise
If you try to get farther away, you
get closer
You shined so bright, you couldn't
see me

Those thousands of stars
and thousands of universe chose you
And I will embrace you in my heart
Hugging your warmness from far away 

When the night comes again
I stare at your place where your traces
are left
Tonight as well, I light up your light you
left
in the dark night sky, Oh
Because I'm without you I'm nothing

Thousands of stars
and thousands of universe chose
you
And I will embrace you in my heart
Hugging your warmness from far
away

To be with you in the same sky
I wished it desperately, Oh
Even if I try to be under your light
and hide
you are still moving away from me

When the moonlight spreads out
here
and when my shadow covers you
I will try to hold onto the edge of the
sunset

1.Q: What did you want to express in the lyrics of "Eclipse"?

A: I wanted to express the heart of the moon who wants to get closer to the sun. In the last part, I expressed the moon's shadow finally meeting the sun through a total solar eclipse.

2. Q: In terms of sound, what did you pay the most attention to in "Eclipse."

A: At the "When the moonlight spread out here" part, I used the stereo sounds and made it spread on both sides to give the effect of a realistic spreading moonlight.

3. Q: What was your first inspiration when making "Eclipse"?

A: The members. I produced the song whilst thinking about the sight of a fun live performance with the members playing their instruments.

4. Q: What was the easiest and most difficult thing whilst producing "Eclipse"?

A: The easiest thing was since it's acoustic based, the song was made with ease because I always listened to and produced that type of music. The most difficult part was that the track came out so well, it was hard to find a melody that fit it. In the end, I finished the melody at dawn at the company's stairs.

5. Q: What was the reference point for perfection when making the song?

A: I first thought of the people who like my voice. For a long time, I was concerned about which melody would be the best but I was the most satisfied when I made it in the most "Choi Sangyeop's style".

6. Q: What was the key point when writing the lyrics of "Eclipse"?

A: I'm the type to be cautious to ensure that the lyrics are not too difficult or too cool. Rather than being cool on the outside, I researched to ensure it would touch the heart and make you ponder. Also to make it stick to the melody.

translated & edited by: Dear. Watwal Subs

translated & edited by: Dear. Watwal Subs

7. Q: What is the place you want to reach the most, but cannot, or is there somewhere you want to go?

A: I want to get closer to the fans. On stage and I think it's time to get closer to the fans, past the songs.

8. Q: If you were to express this song as a blue color, what would it be?

A: When you pass the long night and the morning comes, or when the afternoon ends and the night comes. I think the song matches that kind of bluish sky.

9. Q: What do you want to hear as LUCY's Choi Sangyeop in the future?

A: When people remember a certain moment, I hope that our music will be in that space.

Track.04 Dream

notes translated & edited by: Dear. Walwal Subs

When I stare at the sky blankly
I find my precious heart back
The memories that popped out
Are pouring down like tears

It rained, as far as I remember
Under the tree where birds make pretty
sound,
We promised that we would be
together forever
Just like the main characters in a
movie

Are you still there
Did you look back
In the dark night sky
I draw those days

If you're still there
If you had looked back
I hope this clear image of you
Isn't a dream

I hope this clear face of you?

1. Q. What inspired you to make the song "Dream"?

A. There are a lot of things but I think it was looking at the night sky or watching myself do live broadcasts that inspired me the most.

2. Q. What do you think is the listening point of "Dream"?

A. The breathing sounds from "INTRO" and "OUTRO," and the instrument sounds were arranged as if listeners are entering a dream like they're in the boundary between reality and dream.

3. Q. What was the easiest and hardest part in producing "Dream"?

A. It was harder than I thought to make a quiet and comforting song that I usually like to listen to. It was the hardest to make a calm song and have minimal things in it whilst being a good track, and the lyrics are the easiest. Whenever I make songs, the lyrics always come first.

4. Q. What did you specially focus on while writing the lyrics for "Dream"?

A. When I write lyrics, I think I tend to focus on just one thing. For the song "Dream," I focused on the sky and made the song by letting my thoughts spread whenever I looked at the sky.

5. Q. In the song "Dream," you seem to use the violin for sound effects, what were your intentions on doing that?

A. In classical terms, I did the thing called "position movement" which is using one finger, I raised and lowered the note! Using that I thought of giving listeners the feeling of being in a dream and the last part, the humming part, was added to give the feeling of watching shooting stars from the sky.

6. Q. "If I was asked three things that are like a dream that I want to happen, that would be..."

A. Busking with the members whenever I want/going on a busking trip for a week without money/going to a ski resort.

translated & edited by: Dear. Walwal Subs

7. Q. How do you deal with the memories that you suddenly remember?

A. I think I will stay still and think. When I sit still and I put memories together like a puzzle, there are times my heart hurts but there are also times that they give me a smile! This moment will be remembered as a memory, when you think about it, you become careful in every moment which makes you cherish the present more.

8. Q. If you have to express "Dream" in blue, what kind of blue is this?

A. The bright blue between the change from dawn and morning.

9. Q. What do you want to hear as LUCY's Shin Yechan in the future?

A. I want to make people feel touched with emotions. When I sincerely feel and accept anything, I feel touched and when I am touched, I feel happy as if tears are coming out of my eyes. In the future, I want to tell much more sincere and touching stories.

translated & edited by: Dear. Walwal Subs

Track.05 Hug

notes translated & edited by: Dear. Walwal Subs

Ah, tonight again, I'm looking for you
I remember your smile

Promise me that you will be with me wherever you go
I promise I will be with you wherever I go

I will stay by your side
So that you can rely on me
Will you stay with me
So that I can protect you

Ah, it's late but I have something to tell you

When I think of you, I want to hug you more than anything
Please remember me then I'll promise you that I will be with you

I will stay by your side
So that you can rely on me
Will you stay with me
I won't let you get hurt again

**

Can I stay by your side?
Can you lean on me?
Will you stay with me
I will not hurt you again

Can you rely on me more
So that I can stay by your side
Will you stay with me
So that we can go back where we were before

1. Q. What was the easiest and hardest part in producing "HUG"?

A. Since I didn't have much time and I barely slept for two days, there were many times where I was confused about the sound and parts for the song. The easiest part was making the melody because it just naturally came out in the recording studio.

2. Q. What inspired you to make "HUG"?

A. I was singing the chorus, then I thought that I should use this melody someday to show a person named "Shin Gwangil" and that's how it started.

3. Q. While we listen to "HUG," is there a part that you want us to focus on?

A. The electric guitar sound is very strong so I hope you focus on that part when listening to the song since everyone worked hard recording it.

4. Q. What do you think is the point/key lyrics of "HUG"?

A. The lyrics in the chorus "I won't let you get hurt again, stay with me" and at the end, it changes to "So that we can go back where we were before." It is filled with the emotions that both the person who stayed and the person who left want to say.

5. Q. What did you specially focus on while writing the lyrics for "HUG"?

A. I wrote this to people who needed strength and this song is for people who need words of comfort.

6. Q. This is your third song after "Enough" and "Wonder." Is there a reason why you tried a different style/atmosphere for each song?

A. I usually like songs from various genres and wanted to make diverse songs. Thank you to the fans for this opportunity.

7. Q. If you have to express "HUG" in blue, what kind of blue is this?

translated & edited by: Dear. Walwal Subs

A. Over full black, it's a blue that shines with small dots.

8. Q. If you were asked, what would be the things you don't want to let go? (T/N: The literal title of "HUG" is "I don't want to let you go")

A. First, family. They are the biggest part of my life, the ones who make me who I am today and the most important people in life. Second, love. If there is no love between me, my family, my friends, and fans, I think I have let go of everything I cannot let go of. Third, LUCY. Without them, there will be no LUCY and no Shin Gwangil that you know today. I don't think I will be doing music as hard as I am doing now. Fourth, music. I think it was because of the cheers and love that I receive that has grown ever since I started music. Also music is the best thing I can express my thoughts to you so I can't let go of it. Fifth, regret. This "regret" is not about failing but it's the "regret" that makes me a better person the next time that's why I can't let go of it. Lastly, fans. They are the ones that make me start making music. They are not comparable to anyone. In my life, they're people I want to tell "hold me" rather than "I won't let you go." Thank you, always.

9. Q. What do you want to hear as LUCY's Shin Gwangil in the future?

A. If you listen to all my songs until now, you'll notice that I make songs from various genres. I want to make songs about even more stories in the future that will make everyone's ears and thoughts beautiful and cool. I want to become someone who fits in everyone's perception of beauty and coolness.

translated & edited by: Dear. Walwal Subs

Track.06 Sequel

notes translated & edited by: Dear. Walwal Subs

Let's stay together for a long time
until our black hair turns white
We drew each day together
Like it would last forever

A very hard day wasn't felt so hard
Cause when you smiled everything went
right

Every day, I rewind the scene of that day
Here alone, left behind

Perhaps it's impossible to make things
last forever
like the open ending of a movie
From where did it go wrong
Still, I'm here

The love story
of you and I
We couldn't see the rest of the story

But I don't want the time I loved you
to fade away and be forgotten
like an old tape

Places we wanted to go and things we
wanted to do
Everything we promised to do
goes far away
It's getting farther and farther as I can't
hold onto
Perhaps I can't forget you easily

because there are so many words
that I couldn't say
I see you even on an empty street
then my heart aches

The love story
of you and I
We couldn't see the rest of the story

And now the time I loved you
is fading away
just like an old tape

My life without you
there is no story in it
So I

In the time that stopped
there's our story
I don't want to think that's the end of it

So I'm going to continue after it
If you feel the same
Let's meet again when you finish your
long journey

Just like the past, open the door and run
into me
and say to me in my arms

"I'm back"

You are shining and it was dark for me
It was easy for you to leave
I don't blame you
You poured all your love on me
That I was overwhelmed

1.Q. What inspired you to make the song "Sequel"?

A. Consultation from an acquaintance. While listening to their story, I became emotional to the point I made this song.

2. Q. What was the easiest and hardest part in producing "Sequel"?

A. It was the lyrics. I want to show the emotions and sadness, both at once. I remember being afraid to start because of the word limit to write about the emotions and contents.

3. Q. What did you specially focus on while writing the lyrics for "Sequel"?

A. Empathy. When people listen to my songs, I want them to think of it as their story and empathize and be comforted.

4. Q. While we listen to "Sequel," is there a part that you want us to focus on?

A. I tried using only violin instead of an orchestra for ballad strings to express sorrow and emotions.

5. Q. If you became a main character in a movie or drama, what genre and content would it be?

A. Sherlock from mystery novel "Sherlock Holmes."

6. Q. If you were to write a book, what would be the first and last sentences?

A. First sentence: Even the cars are blocked. As I stopped at the front of the red light, I waited; at the decoration at the car at the front that looks like an arm, I was blankly staring. Last sentence: But there won't be a problem since I'm just doing what I want.

7. Q. "If I were to say a spoiler on my future now..."

A. Just like a sunflower that moves through the blow of wind that is always in the same place until a kind florist finds it. The day will come when my music, LUCY's music, is recognized by a lot of people.

8. Q. If you have to express "Sequel" in blue, what kind of blue is this?

A. Powder Blue

9. Q. What do you want to hear as LUCY's Cho Wonsang in the future?

A. I want to remind people's emotions and senses by poking part of their lives. Whether it is childhood, love or sadness, I will write about them honestly and I want to make good memories when my music plays.

translated & edited by: Dear. Walwal Subs

APPENDIX E

Links to other BLUE-related contents

Archives of <i>BLUE</i> Content (from @94yeops/Chron on Twitter/X)	https://lucy-archive.notion.site/LUCY-Archives-a7283e5376334957ba4b7187508e0086?p=dbec575c2e3c47438b9ecc441fb660d4&pm=s
Dear. Walwal Subs <i>BLUE</i> -related translations	https://sites.google.com/view/dearwalwalsubs/videos/era/blue?authuser=0
<i>as extracted from Chron's (@94yeops) Archive Site</i>	
Rolling Rolling List of Performances/Videos	<p>Other Clips & Stages: (**1) official visualizer (with lyrics) (**2) ****Stage & FLO (3) live clip (4) All Kind Of concert clip (5) Hyojung & Binnie's Sweet Home (6) acoustic version live clip (7) MV performance version</p> <p>Radio: (1) Shin Yeeun's Volume Up (2) 221208 Naver Now Music to You (3) BTOB Kiss the Radio ****(4) 221222 Naver now: Eungsu CINE (5) Naver Now Lunch Attack (6) jukjae night studio (with amhojunjae) (7) MBC Radio FM4U (8) 220629 Naver now eungsu cine (9) Wendy's young street</p> <p>Broadcast: (1) Naver now: Mystic Made (2) Round Festival (3) LIVE. ON (4) shinhan square bridge festival (5) The K-Stage (6) MU:CON 2022 (7) T factory x FLO concert (8) Arirang i'm live (9) 230625 KBS Open Concert</p>
You're Right List of Performances/Videos	official visualizer (with lyrics) Listen Stage LIVE. ON Kim Eana's Starry Night beautiful mint life shinhan square bridge festival KBS COOL FM daily recovery project Busan college song festival 220921 Naver now: music to you the K-Stage seoul music festival; unedited MU:CON 2022 nanjang gwangju festival Grand Mint Festival T factory x FLO concert KBS Open concert Namyangju Youth Fest LG Whisen Live
Eclipse List of Performances/Videos	official visualizer (with lyrics) 211223 Naver Now Lunch Attack Listen Stage t

	factory x FLO concert
Dream List of Performances/Videos	official visualizer (with lyrics) Listen Stage
Hug List of Performances/Videos	official visualizer (with lyrics) Listen Stage
Sequel List of Performances/Videos	official visualizer (with lyrics) All Kind Of concert clip LIVE. ON shinhan square bridge festival busan college song festival 230625 KBS Open Concert
Pentagon Night Radio	https://youtu.be/MAPNU9cLkol?si=OFz-8rESkwwfckT0
Album Lyrics and Scribbles Translation	https://x.com/DearWalwalSubs/status/1474792288526110721
BLUE Behind Live (VLIVE)	https://x.com/DearWalwalSubs/status/1490611296336850946
BLUE (Naver) Article	https://x.com/lucyfolder/status/1465933962723749889
Rolling Rolling MV Behind	https://youtu.be/U5JRM35xRoQ
Rolling Rolling Interview	https://youtu.be/vT-Rx5OlvM8
BTOB Kiss the Radio	https://youtu.be/Pkyp1v8TCVM
MYSTIC MADE	https://youtu.be/juedAIGINM4
VIBE Party Room	https://www.youtube.com/watch?v=-zf4rrQz wgQ
All Kind of Concert (Behind)	https://www.youtube.com/watch?v=tVr7WeDs62Y