

POP FLASH.



Released two Fridays ago, that mixtape, titled *What We Drew* in English, showcases exactly what Yaeji has been doing for the last two and a half years — fixating on a sound that will likely become the blueprint for emerging producers in the next decade. An easy peer of Grimes — and both of them influenced by Janet Jackson — Yaeji’s self-produced, softly-murmured offerings push her to the edge of experimental pop and the DIY electronic production that exploded in the age of personal computers and digital audio workstation software, but the pulsing undercurrent of house music and inklings of hip-hop elevate her work into a category all its own. Mixing that with ASMR-styled lyrics, often submerged well below the surface of her productions, and a surprising ear for hooky, unshakeable riffs, Yaeji's latest is an enormous step forward.

On *What We Drew*, Yaeji speaks to a world in lockdown, debuting the EP with a livestream of herself drawing and doodling, while the songs played idly in the background. There’s enough muted cohesion here to make the tape suitable for playing as a backdrop, but all the intricacies that unfold when listening with careful attention makes the latter approach the better one. And, for those locked inside, this release offers layers and layers of sound to unpack and something new to discover on every listen. It’s a record full of songs that hum with gloomy optimism, weighty verses that trade-off with flickering, falsetto choruses, and vice versa.

— Caitlin White, Uproxx Pop Critic on [the first full-length release](#) from Korean-American producer Yaeji.

**CHECK OUT THE NEW
POP FLASH PLAYLIST**



NUMBER ONE STUNNERS



DRAKE

Roddy Ricch had his day in the sun for the first quarter of 2020, and The Weeknd slid in for a moment to secure his place at the top of the chart for two weeks, but Drake has returned and now all bets are off. Debuting with his Insta-and-Tik-Tok-ready single, “Toosie Slide,” Drizzy makes history by becoming the first male act to debut three songs in the No. 1 slot. If you’re trying to decipher that, what it means is that the week the song hit the chart, it was so popular it was already in the No. 1 slot. Let the viral videos roll in, Drake probably isn’t going anywhere while everyone is stuck indoors.

LISTEN

BUBBLING UNDER



LIZA ANNE

Folk-pop songwriter Liza Anne has gone a bit psychedelic on her latest slew of singles. The Georgia-raised, Nashville-based artist released her debut album, *Fine But Dying*, via the Toronto indie label, Arts & Crafts, back in 2018, but has returned in 2020 with three new tracks that tackle heavy subject matter with a lighthearted sound. “Devotion,” “Desire,” and her newest release, “Bad Vacation,” reestablish Anne as one of indie pop’s most inventive new voices, who writes with unflinching and deeply relatable vulnerability.

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REMEMBER WHEN

SELENA



Later this week, we celebrate the birthday of the iconic Selena Quintanilla-P’rez, better known to most simply as Selena. For all the power that modern day mononyms like Beyonce wield, Selena — aka "the queen of Tejano music" — was even more influential in her time. She almost single-handedly paved the way for recognition of Latin music in mainstream America, and became a musical martyr after she was murdered by a fan in 1995. Gone but never forgotten, her legacy lives on even two and a half decades later.

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LOVE LETTERS



LAURA MARLING

On her seventh solo album, Laura Marling is imagining a future where she's a mother, in the same vein as Maya Angelou's *Letters To My Daughter*. Though her new record was slated to be released in August, Marling opted to push the date up when the spread of Coronavirus created a world full of people self-isolating. *Song For My Daughter* is full of the kind of wisdom Marling wishes she could give her past self — or her future child — and the result is as lush and sweet as that sentiment is. A very comforting album in a time of utter uncertainty.

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