

**Characteristics of North Korean Music under
Juche philosophy with reference to the
Revolutionary Opera *Sea of Blood* and the
Moranbong band**

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by

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Ethics statement

The author, whose name appears on the title page of this dissertation, has obtained, for the research described in this work, the applicable research ethics approval.

The author declares that he has observed the ethical standards required in terms of the University of Pretoria's Code of ethics for researchers and the Policy guidelines for responsible research.

ABSTRACT

Juche philosophy, the reigning ideology of North Korea, has governed the country for over half a century. All realms, including politics, economy, society and culture, in North Korea are ruled by Juche philosophy. North Korean music has also been strongly influenced by the philosophy. It is regarded as a perfect tool to indoctrinate the philosophy to the public.

This study aims to interrogate how North Korean music has been transformed under Juche philosophy and the perception of the North Korean governors about music, by examining the political platforms and rules set by the North Korean government for musicians and music associations and the specific features in the music that can be identified as being influenced by the Juche philosophy. Although the dissertation restates much of the existing research on the topic, it is one of the first academic works that provides with the detailed analysis on North Korean music (specifically the Moranbong band) of the current Kim regime.

The Revolutionary Opera *Sea of Blood* and the Moranbong band embody Juche philosophy. *Sea of Blood* is one of the most representative musical pieces created during the Il-Sung Kim and Jung-Il Kim regimes. The opera contains an anti-Japanese plot and emphasises the autonomous (Juche) spirit and socialism. The Moranbong band has played the role of spokesman for the Jung-Eun Kim regime. All the reaction of the North Korean government against internal and external political issues is shown in concerts of the band. It is no exaggeration to say that all the arias and songs performed in the opera and the band concerts contain political messages. In this dissertation, the musical structure and characteristics of the opera and the band are thoroughly analysed to illustrate the relationship between North Korean music and Juche philosophy.

Keywords

- Juche music
- Juche philosophy
- Communism
- Music and politics
- North Korea
- North Korean music
- Revolutionary Opera
- *Sea of Blood*
- Moranbong band
- Totalitarianism
- Il-Sung Kim
- Jung-Il Kim
- Jung-Eun Kim

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CHAPTER 1: INTRODUCTION

1.1 Background to the study: Juche philosophy and Juche music

Juche philosophy (or Juche ideology) is the sole ideology adopted by North Korea to rule all realms, including politics, economy, society, and culture. Juche philosophy was established by Il-Sung Kim (the first president of North Korea), and developed by his son Jung-Il Kim (the second president). The word “Juche” literally means “main agent or main part”, but in the North Korean culture it is understood and used as “self-reliance without foreign influence or power”. The word attained official status when Il-Sung Kim used it in a speech on December 28, 1955. In the Supreme People’s Assembly held in 1967, Il-Sung Kim reiterated that “Our party’s ‘Juche ideology’ is the most accurate Marx-Leninism idea of guidance in which our innovation and development are achieved effectively, and it is an unshakeable guideline for all the activities and plans of the republic” (Sin, 1993: 53).

In 1970, when Jung-Il Kim was chosen to succeed his father as president, he restructured Juche philosophy. In his 1974 speech “About some problems for the party to disseminate and to infuse Juche ideology into the whole society”, Jung-Il Kim upgraded Juche ideology to “Kim-Il-Sung ideology” or “Kim-Il-Sungism”. When he became the heir in 1980, he described the philosophy as a superior ideology to that of Marx-Leninism. Since the establishment of Juche philosophy, it has become the ruling ideology in the politics, society, economy and culture of North Korea (Kim, 1998a: 380; Lee, 2006: 49-50).

Jung-Il Kim did not support the pure socialist ideal that all social discrimination should disappear and that everybody should be treated equally. In his statement “Some problems brought up from the Juche-ideology refinement” in 1974, Jung-Il Kim insisted that the “revolutionary” president-leadership should be strongly based on Juche philosophy. This illustrates how he used the philosophy to maintain his political power and governance. According to Jang-Yup Hwang (1999: 102-103), a North Korean politician and theorist on Juche philosophy, both the Il-Sung Kim and Jung-Il Kim regimes abused Juche philosophy by combining it with absolute monarchy or feudalism (Lee, 2006: 55-56; Sin, 2003: 21).

The North Korean government attempted to disseminate Juche philosophy through music.

The music was named “Juche music”, based on Juche philosophy and transformed to reflect North Korean tradition. Socialist realism was used as one of the composition principles. In his book *Kim Jung Il Collection* (1998b: 380, 381), Jung-II Kim makes his views on Juche music clear:

Upon establishing our music (Juche music based on Juche philosophy) with the right point of view and position on the music elucidating the nature, purpose, role, contents and form of music, many problems occurred. And so, to solve these problems is our generation’s historical mission. “Juche music” is music that corresponds to the Juche era and contributes to the demand and mission of the era. Only Juche music can embody the true essence of the era and showcase its great achievement.

It is clear that, according to Jung-II Kim, Juche music most accurately expresses the essence of Juche philosophy, and that the music has been and will continue to be used to indoctrinate North Korean people in the philosophy. In an interview with the North Korean journal *Cheonrima* he explained: “Music must work for politics and music without politics is the same as flowers without scent,” and added: “Bad politicians don’t know what music is” (Lee, 2006: 63, 166; Oh, 1997: 23-24).

In the relationship between Juche philosophy and Juche music, Juche music is one of the subordinate concepts of the philosophy: the music has been distorted to follow and reflect the development of the Juche philosophy. In observing musical trends during turbulent times in North Korea, the development and change brought about by Juche philosophy can clearly be identified. As the most powerful concept is the president-leadership, it follows naturally that most North Korean music is about glorifying the Kim family (Jung, 1987: 307; Lee, 2006: 65).

The Revolutionary Opera and the Moranbong band embody Juche music. In 1970 North Korea proclaimed an “Opera Revolution” and in 1971 introduced an opera based on Juche philosophy, *Sea of Blood*. The opera was labelled “Revolutionary Opera” to differentiate it from earlier operas. All operas produced after *Sea of Blood* were called “Sea-of-Blood-style Revolutionary Operas”, and had to be produced according to the production principles and method employed in *Sea of Blood*. These principles stipulate that the plot of an opera must be revolutionary and socialistic, and that the form must be for the people, national, and traditional. The method basically demands that the music be in strophic design, using *Bangchang* (a North Korean performing technique which originated from Korean traditional

music), and that the orchestra must be organised in the North Korean manner. (Min, 2001: 207-208).

The Moranbong band was organized in 2012 as the Jung-Eun Kim regime was coming into power. The band was formed on the direct instruction of Jung-Eun Kim. Jung-Eun Kim dictates all the concert programs, and decides on the casting of band members. This naturally makes the Moranbong band a reflection of Jung-Eun Kim's mind and the policy direction of his regime. The Rodong Sinmun, a representative North Korean newspaper, declares: "The Moranbong band, which leads the musical policy of our party, is the best musician to conduct the march for the ultimate victory of the construction of the powerful socialist country" (Kang, 2014: 12).

1.2 Aims of the study

The aim of this study is to explore characteristics of North Korean music through the Revolutionary Opera *Sea of Blood* and the popular North Korean Moranbong band. Furthermore, elements of Juche philosophy and the politics of the current Kim regime will be considered. The study aims to interrogate how North Korean music has been transformed under Juche philosophy and the perception of the North Korean governors about music, by examining the political platforms and rules set by the North Korean government for musicians and music associations and the specific features in the music that can be identified as being influenced by the Juche philosophy. Through this study, I will also synthesize and arrange existing knowledge of music and musical policies during the Il-Sung Kim, Jung-Il Kim, and Jung-Eun Kim regimes.

1.3 Research questions

Main question

- What are the characteristics of North Korean music under Juche philosophy?

Sub-questions

- How has North Korean music changed and developed historically under Juche philosophy?
- What genres of music are used for supporting the regime of the North Korean government and which musical genre reflects Juche philosophy best?
- What specific elements of music in the Revolutionary Opera *Sea of Blood* and the Moranbong band are used for reflecting Juche philosophy?
- How can such musical elements be regarded to be influenced by Juche philosophy?

1.4 Methodology

The methodology used in this study is textual analysis (according to the 22 possible research designs of Mouton (2001)). Secondary sources – books such as *The Truth of North Korean Music* by Kyung-Chan Min (1990), *Transformation of North Korean music and its basis in Philosophical Ideology* by Hyun-Joo Lee (2004), and *A Study on Juche Philosophy of North Korea* by Il-Chul Sin (1993) – from South Korea were principally analysed, along with primary and secondary sources from North Korea. The reason for the use of South Korean sources as the foundation, even though quality sources from North Korea exist, is to minimize opinions partial to the North Korean government, as sources written under dictatorship cannot be trusted completely. The ultimate focus was on the primary sources from North Korea.

The concepts of musicology that are examined in this study include ‘identity’, ‘ideology’, and ‘politics’. This correlates with the classification of musicology concepts as discussed in *Musicology: The Key Concepts* by Beard and Gloag (2005). The concept of ‘politics’ deals with North Korean music politics; under ‘ideology’, Juche ideology will be discussed in depth; and under the heading of ‘identity’ the perception of Juche philosophy as a determinant of North Korean society will be examined. The concept ‘identity’ relates to Durkheim’s view, according to which “the individual was the product of society, with society determining an individual’s attitudes and values” (2005: 87).

Several studies about the Opera *Sea of Blood* and the Moranbong band have been done from

a South Korean perspective. Almost no North Korean sources are available. The primary source for the study is therefore YouTube performances, the few available sources about *Sea of Blood*, and the book *The Moranbong band, telling about Jung-Eun Kim* (2014) by South Korean author Dong-Wan Kang. The YouTube performance of the opera and concerts by the band will be musically analysed in order to identify characteristics unique to the movement. The study on the opera and the band was conducted in two parts. First, the YouTube clips were carefully observed and analysed through multiple viewings. The clips of the opera were analysed according to the following aspects:

- Musical characteristics – Western and Korean elements
- Orchestration and instrumentation
- Unique performance technique
- Plot of the opera
- References to other cultural influences

The clips of the Moranbong band concerts were analysed focusing on the following aspects:

- Concert programs
- Meaning of the songs
- Characteristics of the performances
- Music genres

Part 2 will be an analysis and synthesis of existing literature on the opera and the band. Sources on the Moranbong band are extremely scarce; several studies from South Korea, Kang's *The Moranbong band, telling about Jung-Eun Kim*, and the few available North Korean newspapers will be thoroughly examined. The newspapers are included, as they frequently reflect the perspective of the North Korean government on music

1.5 Literature overview

1.5.1 Juche philosophy: a brief overview

In this section, research on Juche philosophy in South Korea is briefly reviewed. The reason for this is that there are no North Korean sources on Juche philosophy other than books and documents written by Il-Sung Kim and Jung-Il Kim. As the documentation on Juche philosophy is regarded as sacrosanct in North Korea, examining the philosophy is not permitted.

Since the 1980s, several studies on Juche philosophy have emerged in South Korea. Until the early 2000s, much of the content of these studies was monolithic, mainly focusing on the establishment and function of Juche philosophy, the relationship between Juche philosophy and other philosophies (particularly between Juche philosophy and Marxism-Leninism), and criticisms on Juche philosophy. This almost uniform focus can be attributed to the lack of sources, but fundamentally the Anti-Communist Law was the main reason.

The Anti-Communist Law, promulgated in 1961 under the dictatorship of South Korean President Jung-Hee Park and abolished in 1980, applied to almost all social and academic fields in South Korea. The law strongly prohibited the importation, storage, distribution, sale or purchase of any information, including books, papers, and journals related to Juche philosophy and Communism. Countless people were arrested for possessing books about Communism and Juche philosophy; many were punished or even executed because of this law (The Academy of Korean Studies, n.d.).

Under the dictatorship and the Anti-Communist Law, no researcher dared to examine Juche philosophy. After the abolishment of the law, virtually no sources on Juche philosophy and Communism were published in South Korea. The only available sources at the time were either from North Korea or elsewhere, such as *Kim Il Sung Collection* by Il-Sung Kim, *About Juche Philosophy* by Il-Sung Kim (1977), and *The Marxism: Revolutionary Idea* by Robert Tucker (1969).

By the mid-2000s, Juche philosophy itself had been studied extensively, while research on its influence on other realms was on-going. Examples of such studies include works by Y. G. Kim (1995), M. K. Lee (1997), G. Lee (2003), and K. J. Choi (2003). The standard form and

content of Juche philosophy remained the same throughout, therefore research on Juche philosophy finally reached its limit.

The earliest study on Juche philosophy in South Korea appeared in the academic article *Juche Ideas: North Korea's Version of Marxism-Leninism* by In-Young Jeon (1983). This article provides information on the theoretical system and background of the establishment of Juche philosophy. It criticizes Juche philosophy by comparing it with Marx-Leninism. In her article, Jeon states (1983: 197, 210~212):

Il-Sung Kim describes his Juche ideology as the outcome of the creative application of Marx-Leninism to the actual situation of North Korea. Juche ideology includes dialectical materialism as Marx-Leninism has and humanitarianism at the same time. Il-Sung Kim insists that only Juche ideology can combine these two contrary ideas (dialectical materialism and humanitarianism) so it can fulfill the demands of the new era which Marx and Lenin failed to do. In order to concatenate humanitarianism and Marx-Leninism, North Korea even claims that the human being is the most developed material being. All these insinuations are precarious arguments. North Korea cannot help being criticized because of these nonsensical arguments. Il-Sung Kim is just abusing the Marx-Leninism for his political power.

This criticism clearly illustrates her view on Juche philosophy. Many other researchers after Jeon – including E. Y. Lee (1988), Y. E. Jeon (1988), C. O. Kim (1991), E. H. Song (1994), and Y. C. Park (2000) – concur, focusing on comparing Juche philosophy to the subjectivism of Marx, humanitarianism, or the dialectic materialism of Marxism-Leninism (or Stalin). Their conclusions are critical of Il-Sung Kim and his dictatorship.

Alone among this matrix of monolithic approaches, Yong-Gyu Kim suggests a new idea in his article *A Critical Understanding of Juche Philosophy* (1995). He examines the influence of the Confucian culture and the Japanese Colonial Era on the establishment of Juche philosophy. Of the Confucian culture, he states (1995: 75):

“The representative custom based on Confucianism in Korea is familism. Under this Confucian familism, a father’s authority is justified in a family. Frequently, this familism is regarded as a blood-related groupism, which means this familism can be applied in a limited group; a blood-related group; Korea.”

Regarding the influence of the Japanese Colonial Era, he insists that (1995: 78):

“The Colonial Era of Korea enacted by Japan directly oppressed the nationalism of Korea. Such oppression stimulated and promoted the nationalism, and thus paved the way for the nationalism to get its legitimacy. Later, North Korea adopted the nationalism as one of the important means to rule the nation. Juche ideology, naturally, became to have its root in the nationalism.”

The relationship between the Japanese Colonial Era and Juche philosophy is frequently mentioned in other studies, since the Era is fundamentally regarded as the cause of the division of the Korean Peninsula and Il-Sung Kim was an anti-Japan activist. But, Y. G. Kim is the first one to examine its influence on the formation of Juche philosophy. In addition, the Confucian influence on Juche philosophy is a totally new approach which previous researchers had never considered.

Another prominent study of Juche philosophy is *A Study on the Genesis and Early Establishment of Juche Philosophy* by Mi-Kyung Lee (1997). This dissertation focuses on a specific period, and therefore provides much more detailed information than other studies on the same topic. Lee explains the early period of Juche philosophy, from 1930 to 1967, in relation to some major historical events such as anti-Japanese movements, the establishment of North Korea, and the Moscow agreement. While Lee’s study has research boundaries and the target period in common with other researchers, the quantity and quality of sources becoming available in the last twenty years sets her apart.

Recent research on Juche philosophy hardly exists. One of the latest studies on Juche philosophy is *A Study on Change of Juche Idea and Foreign Relationship of North Korea* (2010) by Hyun-Ja Doh. The dissertation aims to examine change in Juche philosophy brought about by the process of the naturalization of North Korean socialism, and to analyse the change in Juche philosophy under the influence of North Korean foreign policy. This study does not provide any information on the Jung-Eun Kim regime, as it pre-dates the regime. While most of the earlier literature had the internal North Korean situation as basis, this dissertation focuses on both the internal and external. The conclusion of this dissertation, does, however, still fall within the framework of earlier research.

The biggest problem faced by researchers of Juche philosophy is the uniformity of research contents. Most studies cover similar ground, due to the lack of sources and the Anti-Communist Law. Added to this is a relatively ineffective communication system, compared to

the present, due to technical limitation of the time. Nevertheless, some researchers achieved notable outcomes by discerning the new from common data.

1.5.2 North Korean music and Juche philosophy

The tension experienced after the ceasefire between North and South Korea (The Cold War) made communication between the two entities extremely difficult. It was almost impossible to obtain essential sources for studies on North Korea, such as music scores, musical instruments, and information on music genres. The Anti-Communist Law which held sway between the 1960s and 1980s made it even more difficult for researchers to secure such sources. This is why studies on North Korean music done before the 1990s are scarce. There are, in fact, only two studies recorded during this period: *Music of North Korea* by Sa-Hoon Jang and *Cultural Arts of North Korea on the Viewpoint of Unification Culture* by Man-Young Han.

The first study on North Korean music from South Korea is titled *Music of North Korea* (1980) by Sa-Hoon Jang. The work mainly discusses North Korean music and musicians in the 1960s, and refers only to music based on Korean traditional music, excluding Western-influenced or popular music. The study is basically a collection of earlier data, as it was extremely difficult to find new sources at the time when the research was done.

In 1985, *Cultural Arts of North Korea on the Viewpoint of Unification Culture* was published by Man-Young Han. The paper includes a collection of comments on performances by the Pyeongyang Arts Company in 1985.

Since the beginning of the 1990s, as the tension gradually eased, several works on North Korean music have appeared. Researchers soon realized that the relationship between North Korean music and philosophy is a significant field of study. The first prominent research on this topic is titled *Transformation of North Korean music and its basis in Philosophical Ideology*, written in 2004 by Hyun-Joo Lee. This work examines the development of North Korean music (from 1926 to 2004) by identifying eight periods in relation to historical and political circumstances in North Korea. It illustrates how traditional music, which existed in both Koreas before the division, has changed under the influence of Juche philosophy in

North Korea (In South Korea, traditional music maintains its original form as the South Korean government takes its preservation very seriously).

Lee, as a Korean traditional music major, emphasizes elements of Korean traditional music in the relationship between North Korean music and Juche philosophy. Since North Korea has actively utilized traditional music for their Juche music, her research forms a vital part of this dissertation. She realizes that vocal music, especially Korean traditional vocal music, plays an enormous part in North Korean music, and that its lyrics easily demonstrate the concept content of Juche philosophy. Lee looks into the performing styles, forms, and lyrics of North Korean music, comparing it to the rules and demands made of music and musicians by Juche philosophy. Lee illustrates her view clearly in the conclusion of her dissertation (2004: 282, 287):

“If North Korean music is interpreted in relation with the aesthetics of Hegel, one could find that the structure and nature of North Korean music closely resemble those of Hegel’s philosophy. It is because the subsequent philosophies after Hegel such as Marxism and Leninism inherit Hegel’s legacy. Juche philosophy directly relates to Juche music, and North Korean music cannot break the bounds of Hegel’s philosophy,”

She continues to say:

“One of the positive achievements found in North Korean music is the invention of the new type of Korean traditional music. The music is very unique and worthy as a pure art. Therefore, in order to survive, the music must abandon elements of Juche philosophy and try to transform into new and developmental forms.”

Dong-Wan Kang’s 2014 book, *The Moranbong band, telling Jun-Eun Kim* is one of the most recent studies on this topic, and was commissioned by the South Korean government. This is one of the first studies that examines the relationship between the Jung-Eun Kim regime and North Korean music. Kang’s main sources include video material from the South Korean government, and available North Korean newspapers and journals. Kang aims to grasp the mind and political direction of the Jung-Eun Kim regime through analysis of the Moranbong band.

Many studies on North Korean music exist today. None of these works can, however, be said to be thorough interpretations or explanations of the various aspects involved. Part of the

reason for this is certainly the differences in the philosophy, ideology, and politics between North and South Korea. Furthermore, there is the limited opportunity for verification. Researchers are forced to acknowledge that factual relationships cannot be verified given the stark division of Korea.

1.5.3 Music, ideology, and politics

The literature reviewed in this section mainly consists of research on the relationship between music, ideology, and politics under totalitarian, dictatorial states and during the Cold War. These studies are not directly related to the central topic of this study, therefore the overview will focus on the approach taken by the researchers to their subjects.

Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1970* (1972) is one of the few sources that examine the music of the extended Soviet era. The book is largely based on his personal experience of Soviet music and musical life under the Soviet regime. Although the study may be perceived to be subjective as it is based on the author's personal experience, it is, for this very fact, a valuable source of a musician's description and criticism of the situation at the time.

The book *Music and Ideology in Cold War Europe* (2003) by Mark Carroll describes musicians and the musical society in Europe during the Cold War. It focuses on individual musicians (particularly composers) who were at the centre of political debates on music, such as Dmitri Shostakovich, Igor Stravinsky, Nicolas Nabokov, and René Leibowitz. Carroll does not describe the characteristics of the music or the music itself, but rather explores the attitudes, and behaviour of individual composers towards avant-garde music or towards other composers, to explain the nature of the conflict in Europe during the Cold War.

Simo Mikkenen's dissertation *State Composers and the Red Courtiers: Music, Ideology, and Politics in the Soviet 1930s* (2007) aims to explore the conditions and context of Soviet musicians during the 1930s, focusing on "The Composers' Union", a Soviet music association. This study concentrates on historical, political, and economic situations and the concrete decrees and policies laid down for music, rather than analysing music or examining individual musicians. The scope of the dissertation includes a broad background of Soviet

music during the 1930s, as well as details of specific policies and the financial situation of musicians. As my approach is partially similar to Mikkenen's, this was a valuable source of information for me.

The Influence of Socialist Realism on the Yellow River Piano Concerto, written in 2009 by Gloria Jung Eian Tham, examines both musical and non-musical elements, which reflect socialist realism in the *Yellow River Piano Concerto*. With regard to musical elements, the dissertation explains which characteristics of the music were politically influenced, by analysing and comparing the melody, rhythm, harmony, and structure of the *Yellow River Piano Concerto* and the *Yellow River Cantata* (the predecessor to the piano concerto). Non-musical elements include a brief historical background featuring Mao Zedong's Speech on art and the Cultural Revolution. It is interesting to observe how the political messages included in the lyrics of the *Yellow River Cantata* were conveyed by the instrumental music of the *Yellow River Piano Concerto*. As the author does not outline the delimitation, purpose, or research questions of the study, the sudden introduction of the *Yellow River Cantata* is somewhat haphazard. In her study, Tham first explains the political messages contained in the lyrics and structure of the *Yellow River Cantata*. She then identifies similarities in the melodies and structure of the *Yellow River Cantata* and the *Yellow River Piano Concerto*, and finally concludes that the concerto is politically influenced. While her conclusion cannot be faulted, neither the title nor the introduction to her study gives any indication of this train of research.

1.6 Delimitation of the study

The study will mainly focus on the development of North Korean music from 1926 to the present. The period from 1926 to the present will be divided into three sub-sections according to the three regimes of North Korea. The detailed contents will be political and historical background, concrete policies that the North Korean government demands of musicians and music associations, characteristics of North Korean music, the Revolutionary Opera *Sea of Blood*, the Moranbong band, and selected North Korean songs.

The general political and historical background of each regime will be described briefly, but the cases and events will be limited to those related to music, or which affected the North

Korean society significantly. As most North Korean music works are composed by more than one composer, the focus will not be on individual composers. Philosophies that will be discussed include a broad concept of Juche philosophy and its subordinate concepts. Philosophies or philosophers that indirectly affected Juche philosophy – such as Idealism, Materialism, Marxism, Hegel, Marx and Stalin – will not be examined as they fall beyond the scope of this study.

1.7 Chapter outline

The dissertation consists of five chapters. The first chapter, Introduction, includes the background to the study, aims of the study, delimitation, limitation, research methodology, literature review, and research questions. In the background to the study, concepts including Juche philosophy and Juche music are examined and explained to avoid confusion of concepts, and to make the contents of the research clear.

Chapter 2 is about North Korean music in general. The chapter includes the political and historical background, policies for music, music associations, general characteristics of music, and a brief history of the emergence of Juche philosophy. In Chapter 3, the Revolutionary Opera *Sea of Blood* is presented as an example of the relationship between Juche philosophy and North Korean music. In Chapter 4 the Moranbong band is introduced as a significant feature of the Jung-Eun Kim regime's music policy.

The last chapter presents the summary and conclusion of the dissertation. In this chapter, the information provided in previous chapters is summed up briefly. The view and opinion of the present writer on the particular periods and their music are presented. The differences in the music of the three regimes are also illustrated.

CHAPTER 2: NORTH KOREAN MUSIC IN GENERAL

2.1 North Korean music: a brief history (1922 – 2016)

To develop an appreciation of the development of North Korean music under the influence of Juche philosophy, it is essential to understand the background and history of the genre. In this section, prominent historical and musical events in North Korea are examined, and the manner in which policies influenced changes in the music. The period of development under discussion can be divided into eight short periods according to significant historical musical events in North Korea.

2.1.1 Period 1 (1922 – 1945)

Period 1 examines music from the northern region of Korea and communist music, as North Korea was only established in 1948. This period, although it precedes the establishment of North Korea, strongly influenced North Korean music history. Il-Sung Kim also began his musical activities in this period. The Japanese colonial era (22 August 1910 – 15 August 1945) forms the background of the time. During this period, the intellectual class was separated into Marxists and nationalists. These conflicting ideologies also affected the music. North Korea views the period between 1922 and 1945 as “the period of the anti-Japanese fight”.

The first proletarian music movement was founded in 1922, in the form of a choir of “Yeomgunsa” (the first proletarian organization). The members of the choir were young labourers and students who were not professional musicians. The choir performed to raise money to help poor labourers. In 1925, “Yeomgunsa” was integrated with PASKYULA (the name of the association is a combination of the initials of the founders), and became KAPF (*Korea Artista Proleta Federatio* in Esperanto; Korea Proletarian Artist Federation in English). Musicians and musical critics of this period introduced and propagated their compositions and reviews through the magazines published by “Yeomgunsa” and KAPF. The KAPF musicians changed the lyrics of traditional folk songs which had been popular since before 1910 (Lee, 2006: 71-73).

In 1926, Il-Sung Kim created an anti-Japanese association called “Tadong”. As a part of its

activities, Il-Sung Kim composed *Song of Blood Sea*, which later became the Revolutionary Opera *Sea of Blood*, and *Song of Joseon*¹. In North Korea, Il-Sung Kim's every action is considered to be of vital historical importance. His compositions of 1926 therefore made this an important year in the history of North Korean music, and clearly illustrate the formative influence of Il-Sung Kim on North Korean musical history (Lee, 2006: 75).

2.1.2 Period 2 (1945 – 1950)

This includes the period between Independence (1945) and the Korean War (1950). In spite of independence from Japan, the USA (South) and USSR (North) stationed in Korea made the unification of North and South Korea impossible. After independence, the “Joseon Communist Party”, first organized in 1925, was reorganized in 1945, and three years later founded the Democratic People's Republic of Korea (North Korea). In 1948, South Korea was also established. Soon, the Korean peninsula experienced a terrible ordeal as the Cold War began.

At this time, Western music was available only to the elite, especially to those few who had studied in Japan during the Japanese colonial era. The ordinary people were far more familiar with Korean traditional music. Because of this, musicians who had studied Western classical music tried to reinterpret their compositions in the style of Korean traditional music. Il-Sung Kim also needed traditional music to effectively disseminate his ideas to the public. During this time, however, professional musicians in North Korea were mostly Western classical musicians. Most of the traditional musicians also preferred to stay in Seoul because of the foundation of the “Joseon Vocal Music Research Society (1933)” in Seoul (Jang, 1980: 269).

In September 1945, musicians and artists in North Korea founded the “Pyeongyang Art and Culture Association”. It was the first and last association that pursued purely art and music, with no political influence. Later, the USSR and communists disbanded the association and organized the “Pyeongnam-province Proletarian Art Federation (PPAF)”. This forceful disbandment meant that the pursuit of pure arts and music would not be allowed any more.

¹“Joseon” is a Korean kingdom (dynasty) that existed before the establishment of the current Korea. North Korean people call themselves not North Korean but North Joseon.

As the foundation of PPAF, arts and culture in North Korea fell within the orbit of the USSR and was integrated into the communist system. In 1946, the Soviet influence intensified with the establishment of the “Joseon-Soviet Culture Association” (Jung, 1991: 174; Lee, 2006: 94).

Later in 1946, some artists of the Pyeongyang Art and Culture Association and Pyeongnam-province Proletarian Art Federation created the “North Joseon (North Korea) Art Union” (Min, 1990: 423). Prominent musicians were forced to join the union, making it easy for the communist party to control all musical activity.

Towards the end of the period (1947 – 1948), most of the important traditional musicians, such as Ki-Ock Ahn, Ki-Nam Gong, and Dong-Sil Park, who had stayed in Seoul, defected to North Korea. Despite Independence, the influence of the cultural obliteration policy of Japan still remained strong throughout this time (Lee, 1975: 20). During the Japanese colonial era the Japanese governors, without any vestige of proof, condemned people who played (or studied) Korean traditional music as “usually prostitutes” (Lee, 2006: 90). The general public still felt the influence of this policy keenly, and the South Korean government, rather than purging pro-Japanese groups, hired them as government employees. In contrast to this, the Communist party and the government in North Korea started to purge the pro-Japanese group immediately after independence. They tried to eliminate everything related to Japan, including Japanese-influenced arts and music. This resulted in traditional musicians in Seoul moving to North Korea to seek better circumstances for their musical endeavours.

2.1.3 Period 3 (1950 – 1953)

This period encompasses the Korean War. In North Korea, Il-Sung Kim employed music in his war effort, stating in 1950: “Our music must contribute to bringing forward our victory!” By 1953, Il-Sung Kim had organized a number of ensembles and bands to stir up the soldiers’ morale. The musical form was usually military songs or marches. North Korea also built underground theatres in each province, to enable musicians to perform for the army and the public (Lee, 2000: 189).

In June 1952, Il-Sung Kim adopted a principle to give titles to musicians and artists who had

contributed to the development of the national culture, such as Honourable Musician or Honourable Artist. In the same year, the “Pyeongyang National University of Music” and the “National Classical Art Theatre” were built. Also in 1952, North Korea compelled musical societies to cooperate in an attempt to transfigure and modify traditional music. Musicians who did not cooperate were purged (Kim, 1977: 246).

2.1.4 Period 4 (1953 – 1961)

This period covers the post-war recovery years. In this period, Juche philosophy came into play, and started to affect the North Korean people (Lee, 2000: 189). Il-Sung Kim had been influenced by proletarian music movements and the philosophies of Marx-Lenin, Marx-Engels, and Mao Zedong. He combined these influences with his own notions to establish Juche philosophy. Throughout this period he spread the message to the people, and forced them to act according to the philosophy. Other important characteristics of this period include the “Cheonrima movement²” and attempts to improve traditional instruments. (Lee, 2006: 118.)

During the Korean War, many music and art associations in both North and South Korea were dissolved. But, as many musicians defected to North Korea, new music associations were formed there. A prominent example is the “Joseon Composer Federation” established in 1953. The Federation announced a doctrine to composers in North Korea: “The principle for music creation in Joseon (North Korea) is ‘Socialist Realism’.” This doctrine was later enforced by the amendment of the North Korean constitution in 1998. In this amendment, North Korea stated that “The country develops autonomous (Juche) and revolutionary cultural art that contains socialistic contents” (Lee, 2006: 119).

Much of the music of this period was still based on the pentatonic scale of Korean traditional music, as the improvement of traditional instruments had just begun at that time. Although many traditional musicians who had stayed in Seoul defected to North Korea, musicians who

²“Cheonrima movement” is a mass movement for economic development and ideological struggle. “Cheonrima” is a horse which can run about 400 kilometres a day. So, the name “Cheonrima movement” means to develop socialist economy as fast as the speed of the horse (Cheonrima).

took an active part in the North Korean music society were still mainly Western classical musicians. Many of the compositions written in this period were still influenced by Western classical music, but motives were mostly derived from traditional music. Music composed in this period was also strongly influenced by Socialist Realism reflecting the policies of the North Korean government. The first hymns glorifying Il-Sung Kim were composed during this period (Lee, 2006: 128).

2.1.5 Period 5 (1961 – 1966)

This period is known as “the period of Socialist development”. One of the important characteristics of this period is the “Chongsan-ri spirit”. *Chongsan-ri spirit* is an idea or method of guidance that fleshes out Juche philosophy for the public, taking into consideration the new reality of developing Socialism. It sprang from a speech made by Il-Sung Kim during his visit to Chongsan-ri, an area in North Korea, in February 1960: “Increase (farm) production not by giving farmers ‘material output stimulation’, but by educating them in political philosophy.” Music became an instrument to firmly establish the Juche philosophy together with the *Chongsan-ri spirit*.

In this period, the transformation of North Korean music and the improvement of traditional instruments commenced in earnest, while South Korea was trying to preserve its originality. Korean traditional instruments usually cannot produce twelve-tone equal temperament (some instruments can produce it, but it is extremely difficult to maintain a stable pitch), and the range of register is quite narrow. In addition, the dynamic range that they can produce is also very limited compared to Western instruments. North Korean traditional instruments were gradually being improved to enable them to play all twelve notes of a scale and a wider range of register, and to produce a greater volume of dynamics, as Western instruments do (Min, 2001: 215).

2.1.6 Period 6 (1966 – 1970)

Due to the discord and conflict within communist countries, the communist movement experienced some hardship during this period. In North Korea, the process of the hereditary

succession of power to Jung-Il Kim was underway. North Korea wanted to build up Il-Sung Kim's dictatorship in every field. Consequently, North Korean music changed into a support system for and glorification of Il-Sung Kim.

Independence movements in African countries had gained momentum from the 1950's, and reached a peak in the 1960's. Until World War II, there were only two independent nations in Africa (Ethiopia and Liberia), except for the Union of South Africa. But, during 1960, 17 new independent countries – including Niger, Cote d'Ivoire, Central African Republic, Gabon, Somalia, and Madagascar – were born. In the same year, Albert John Luthuli, a South African politician, was awarded the Nobel Peace Prize. All this had a direct effect on the policies of North Korea.

The North Korean government and Il-Sung Kim felt a sense of crisis, and tried to boost the socialist system. North Korea saw the domination of the USA as the root of the world's problems, and consequently the intensity of anti-hegemony and anti-USA movements increased. The North Korean government conditioned the public into believing that Juche philosophy and Il-Sung Kim provided the sole means for North Korea's survival. All notions of bourgeoisism, revisionism, flunkeyism, and feudalism, which had steadily been excluded, were even more strongly condemned in this period (Lee, 2006: 147).

Reflecting the philosophy of Il-Sung Kim and his government, music in this period tended to exalt Il-Sung Kim and socialism, and to expound the policies of the party. Fewer folk songs were composed or modernized. The revolutionary hymn, the revolutionary hymn choir, and songs explaining the policies of the party (the policy-explaining songs) were introduced. The titles of the songs of the time clearly show the deification of Il-Sung Kim. Some examples include: "President Il-Sung Kim is Our Supreme Commander", "He is the Sun of the people", and "We Sing for Our Supreme Leader". The range of the glorification soon extended to the parents of Il-Sung Kim, Hyung-Jick Kim (father) and Ban-Seok Kang (mother) (for example "The Champion of Revolution, Hyung-Jick Kim" and "Mother of Joseon") (Lee, 2006: 147-148).

The lyrics of the policy-explaining songs were intended to clarify the policies of the party. The explanations consisted of simple words, and the melodic line of the songs was usually based on the pentatonic scale which sounded familiar to the public. This enabled the North

Korean people to learn the core policies of the party easily and quickly. The titles of the songs also clearly state the content: “Grace Juche Philosophy”, “Let’s Arm with Revolutionary Tradition”, and “How Great the Socialism of Our Country is”. Musicians and composers who would not gratify the demands of the government or rejected the regime were purged and expelled to the countryside (Lee, 2006: 148).

With the world in the grip of the Cold War, national musical activity was mostly contained within North Korea. The World Festival of Youth and Students and Performance in the Soviet Union were some of the very few international events. In music education, based on the directives by Il-Sung Kim and his slogan “Educate students as a prepared group for establishing socialism and communism”, North Korea remodelled the content of music education by applying socialist pedagogy.

2.1.7 Period 7 (1970 – 2011)

Juche music of North Korea, which had been established by trial and error since period 1, settled into a standard shape during this period (Lee, 2000: 191). Jung-II Kim also assumed the reins of the government (1980), and Il-Sung Kim died (1994). In spite of these two momentous events, North Korean music experienced only a few intermittent changes, as the standard form was by now firmly entrenched.

In this period, as in the past, the North Korean government constantly demanded the same artistic content; in “the Constitution of the Democratic People’s Republic of Korea (North Korea)” in 1972, Il-Sung Kim prescribed that the “Democratic People’s Republic of Korea establishes true revolutionary culture that works for socialist labourers” and “the country develops autonomous (Juche) and revolutionary cultural art”. In 1973 and 1975, he also strove for the intense application of the so-called “Three Revolutions³” (or Innovations).

³ These three revolutions encompassed the goals of the North Korean government in 1970: Ideological Revolution, Technological Revolution, and Cultural Revolution. Ideological Revolution aims to subject the entire society of North Korea to Juche philosophy. The core concept of Technology Revolution is mainly industrialization. The Cultural Revolution aims to make all the people

From the late 1980s, many communist countries over the world started to collapse. 1991 saw a major world event: the dissolution of the USSR. In reaction to the influence of world-wide trends, North Korea started a new campaign called “Joseon Nation Chauvinism”. It aimed to overcome international isolation and economic challenges, simultaneously endeavouring to stabilise the system by raising the self-esteem of the nation and propagating the superiority of the system to the public.

In the 1980s, when Jung-Il Kim came into power, North Korean music was used more than ever before for the stabilization of the system and the deification of Il-Sung Kim and Jung-Il Kim. Jung-Il Kim was interested in and knowledgeable about films, music and the arts. His point of view on music can be seen in his interview with a North Korean magazine, *Cheonrima* (2001):

During the period of the “March of Ordeal⁴”, I saw music as one of the ideological weapons that make it possible to overcome the hardship and to encourage the revolution and development, and unfolded a new history of “Politics of Music⁵”.

As a part of “Politics of Music”, Jung-Il Kim created the Revolutionary Song – such as *Go with a smile even if the way is hard*, *The victory of Socialism is coming* and *Let’s move on to the brilliant future* – and circulated them among the people to encourage them. He organized numerous performances and concerts to give the public access to the music, and often visited and watched the concerts.

2.1.7 Period 8 (2011 – 2016)

In December, 2011, Jung-Eun Kim came to power in North Korea due to Jung-Il Kim’s sudden death. Soon after his ascension, Jung-Eun Kim founded the Moranbong band. The

in North Korea intelligent and satisfy their cultural requirements (Encyclopaedia of Korean Culture, n.d.)

⁴ “March of Ordeal” is the period from the death of Il-Sung Kim in 1994 to the declaration of the conquest by Jung-Il Kim in 2000. During the period, North Korea had suffered from international isolation and economic challenges.

⁵ “Politics of Music (or Musical Politics)” is a policy suggested by Jung-Il Kim to use music as a tool to govern the country.

unconventional features of the Moranbong band were already apparent in its first exhibition performance: Western classical music was performed; unconventional instruments such as synthesizers, electric violins, and electric cellos appeared; and even though North Korea defines the USA as one of its greatest enemies, the Moranbong band used American films, music, and animations in its first performance. The whole program and plan for the performance was under Jung-Eun Kim's direction, therefore the use of American contents was obviously Jung-Eun Kim's decision. His intention can be seen in his speech after the Moranbong band's concert held on December 23, 2012 (Lee, 2015: 48):

“I strongly believe that we can step over the world and tell the whole world about the glory and wisdom of North Korea when we are striving on the knowledge and psychology warfare with the Jung-Il Kim's slogan ‘Feet on our land, eyes toward the world’.”

The slogan “Feet on our land, eyes toward the world” was essentially an excuse to accept foreign scientific technology without compromising the Juche idea during the Jung-Il Kim regime. Jung-Eun Kim expanded its boundary into fields of art.

Jung-Eun Kim's first correspondence concerning the arts was aimed at the 9th National Artists Conference held in May 16, 2014. He sent letters titled “Let's make a new golden age of Juche (autonomous/ independent) literature and art on demand of the times and revolutionary development” to the attendees. In the letter, Jun-Eun Kim states (Lee, 2015: 28, 29-30):

“Today (This era) is an era of the solemn fight to unfold a new history. Since we entered the new historical stage of modifying all our society into Kim-Il-Sung / Kim-Jung-Ilism, it is an unshakeable decision for the party to achieve a new golden age in developing literature and art on demand of the times and revolutionary development.” And “The most shining textbook and strongest driving force to gather and encourage people (the public) is Kim-Il-Sung patriotism. Writers and artists must keep the fundamental mission of art deeply in mind, show the revolutionary and militant ethos, and raise the revolution for all the fields of art.”

In the letter, Jung-Eun Kim calls Juche philosophy “Kim-Il-Sung / Kim-Jung-Ilism”, as his predecessor, Jung-Il Kim, had upgraded Juche philosophy to Kim-Il-Sungism. By using the ex-president's name, the emotions of the people regarding their late leader are exploited. With this letter, Jung-Eun Kim aims to consolidate the lessons of the previous regimes, while expressing his intention to further transform literature and art.

2.2 Policies for music

The first prominent policies for music in North Korea became clear with the founding of the North Joseon Art Union in 1946. The association was strongly influenced by the Soviet Union. Some directives from the North Joseon Art Union for its members include (Min, 1990: 423-424):

1. To create national art based on the advanced democracy⁶;
2. To become a nationally unified establishment of art movements;
3. To eradicate any Japanese-influenced, feudal, anti-national, or fascist art and ideas;
4. To clarify the enlightenment movement in order to develop the culture and creativity of the public;
5. To preserve the cultural heritage of the nation; and
6. To encourage interchange between national culture and international culture.

In 1947, at the 29th standing committee of the Joseon Labour Party, the North Korean government adopted the following clauses (Seo, 1990: 164-165):

1. Cultural art must work for the benefit of the party and public.
2. Cultural art must become an ideological weapon to educate the public in advanced consciousness.
3. Cultural art must properly reflect the policy of the government.
4. Cultural art must preserve cultural heritage and develop it creatively.
5. Cultural art must reveal anti-bourgeois movement and devise new ways of creation which can reflect socialistic contents convincingly.

These clauses inclined strongly towards Leninism: prohibiting the creation and performance of pure art and music, while allowing and encouraging the musical and art forms demanded by Il-Sung Kim. These directives form the theoretical basis which later became the art principles of North Korea (Institute of North Korean Studies, 1983: 1122-1123).

Just after the Korean War, in 1953, the “Joseon Composer Federation” announced a doctrine to composers in North Korea: “The principle for music creation in Joseon (North Korea) is

⁶ This means the democracy of the ‘Democratic People’s Republic of Korea’, and differs vastly from the generally accepted definition of the term.

‘Socialist Realism’.” This doctrine was later enforced by the amendment of the North Korean constitution in 1998; in this amendment, North Korea stated that “The country develops autonomous (Juche) and revolutionary cultural art that contains socialistic contents.” (Lee, 2006: 119.)

In 1955, Il-Sung Kim’s use of the word “Juche” was an attempt to escape from Soviet and Chinese influences. Music policies were also influenced by this: the North Korean government did not just rely on Socialist Realism for music production, but also attempted to gradually blend it with autonomous (North Korean) elements such as Korean traditional music, nationalism, and North Korean instruments. Il-Sung Kim later states, in the *Kim Il Sung Collection* (1983: 27), that “Our party’s consistent policy for constructing national culture is to maintain our country’s unique national form, and to correctly combine the socialist content with it.”

In November 1962, Il-Sung Kim (1961: 579) issued two directives to writers, artists and musicians:

“Cultural art must not deviate from the route of the party and the benefit of revolution. It must not allow factors that suit the taste of the exploiting class (the ruling class). Only revolutionary cultural art that thoroughly reflects the route and policy of the party (government) can be beloved by the public, and only the art can be a strong weapon to educate the working masses in communistic revolutionary spirit”.

This passage clearly shows why the North Korean government at that time excluded Western music or Jung-ak⁷, and employed folk songs as the core of the indoctrination.

“We have to use Western classical instruments for developing our national music. We should not let Joseon music submit to Western instruments, but let them submit to our music. Many compositions need to be composed for Western instruments, but the compositions must be based on our tradition. Textbooks for Western instruments should also be made” (Kim, 1968: 154).

After this directive, the improvement of traditional instruments and the study of Western instruments intensified, and even more so from 1966.

⁷ Jung-ak is a type or genre of Korean traditional music established and developed during the period of the Joseon Dynasty (1392 – 1910). It was performed only for the Korean royalty and aristocrats. The general public had no access to this music.

In 1964, Il-Sung Kim again issued a number of directives concerning cultural art. These directives were a crucial influence on the transformation and development of North Korean music. The contents of the directives are as follows (Kim, 1968: 142-157):

1. Develop folk songs in particular among traditional music.
2. Aim at the young people and reflect their taste in cultural art.
3. It is better to compose folk songs for choir than for solo.
4. It is fine to play traditional music with Western instruments, but the music must reflect the spirit of the time.
5. Learn traditional music before learning Western music.
6. Change difficult words in lyrics to easier words.
7. Exclude music that experts and specialists prefer, but create music that is always national and revolutionary.
8. Musicians should always be among the public, performing in rural areas as well.

These directives are in the same vein as those issued in 1962, but provide more detailed instructions.

With the collapse of the communist countries from the 1980s and the dissolution of the USSR in 1991 in view, the North Korean government needed to consolidate the country's unity. Jung-II Kim and the government called for writers and musicians to produce songs and books about Joseon Nation Chauvinism, and tried to reinforce the indoctrination of the public. The directives of the campaign include the following:

1. Exalt the party, the president, and the system.
2. Exalt the pride of the nation.
3. Exalt the capital of the revolution, Pyeongyang

Representative songs that reflect these directives include *We are the best*, *The Whole World Envy Us*, *My Love, Pyeongyang*, and *Night of the Capital* (Lee, 2006: 163).

During the Jung-II Kim regime, as Juche philosophy had assumed its standard form, North Korea changed socialist realism into Juche realism. With the emergence of Juche realism, all production activities that had related to socialist realism had to be changed according to the concept of Juche realism. The evidence of this can be found in the *Kim Jung Il Collection*

(Kim, 1998c: 90):

“Writers and artists must abandon the old production method and production attitude, and thoroughly incarnate Juche realism which is our own production method. Juche realism is the most correct production method for the cultural art of our era. Only when Juche realism is completely based, cultural art can be developed in our way, and all the fields of cultural art can be newly advanced on demands of the times”.

The policies and rules of the North Korean government during the Jung-Eun Kim regime regarding music were hardly new, but rather mirror those of the previous regime. However, the music from the Jung-Eun Kim regime seems totally different to that of the earlier regimes’. Jung-Eun Kim’s concrete plans for music were made clear in his speeches, as is evidenced by what he said after the Moranbong band’s first concert (Lee, 2015: 47 – 48):

“In tandem with creating our own wonderful things that suit the taste of the public, we must accept good things from other countries and make them ours. With Juche (autonomous) attitude, we must develop our musical art into global standard.”

Jung-Eun Kim’s words “...we must accept things from foreign countries” clearly illustrate how different his policy direction is from those of the previous regimes and the original Juche philosophy, which allowed hardly any foreign influence in music.

2.3 Musical genres

Several aspects of North Korean music such as transformation, Korean traditional music, art theory and instruments have been examined by South Korean researchers. Very little research on North Korean music genres has, however, been done. The reason for this is that North Korean music has no variety of genres as the production principles for music are extremely limited.

North Korean music can be classified into classical music (original Korean traditional music), national music (music which is transformed in the North Korean manner), and Western music (original Western music; mostly Soviet and Communist music during the Il-Sung Kim and Jung-II Kim regimes, and some Western music not from Communist countries during the Jung-Eun Kim regime). Classical and Western music are rarely performed and played in

North Korea, but are usually transformed into national music. Therefore, national music commands an overwhelming majority in North Korean music (Lee, 2006: 171).

The North Korean government prefers vocal to instrumental music because it is a useful political tool to easily transmit messages. Naturally, most national music is vocal music. The vocal music reflects the policies of the government and exalts Il-Sung Kim and Jung-Il Kim. For example, *600 Joseon Music*, published in 1977, contains 302 pieces for voice, and approximately 80% of the songs (232 pieces) are about the exaltation and glorification of Il-Sung Kim (Lee, 2006: 169).

2.4 Characteristics of the music

As mentioned previously, North Korean music has a limited variety of music genres because of the limitation of the production principles. This limitation also caused the uniformity of characteristics of the music. In this section, therefore, the change in musical characteristics according to the three regimes will be examined.

The nature of North Korean music during the first half of the Il-Sung Kim regime is based on the prevailing anti-Japanese spirit. During this early period, Il-Sung Kim tried to eradicate Japanese culture and pro-Japanese sentiments. At that time, most Western musicians had studied music in Japan and the public could hardly understand Western classical music. Naturally, North Korean music then became very traditional. The characteristics of North Korean music during this period are similar to those of Korean traditional music:

1. It is usually based on a pentatonic scale (major/ minor).
2. Melody is the most important element in the music; the music is rarely chordal.
3. Call-and-response style music is prevalent.
4. Vocal music outnumbers instrumental music.

During the second half of the Il-Sung Kim regime, the characteristics of North Korean music changed greatly as Juche philosophy emerged. Music combining Western and Korean elements appeared. Original Western music was still not allowed. The transformation of traditional music in the North Korean manner started during this period. The characteristics

of North Korean music in this period include:

1. It is still based on pentatonic scales as the instrument improvement had not yet started.
2. Hoarse sound, one of the unique elements of Korean traditional music, is avoided.
3. Choral music is preferred to solo music.

As Jung-Il Kim came into power in North Korea, the North Korean government developed a more open-minded approach to Western music elements. In addition, Jung-Il Kim aimed to change music into an easy form to convey political messages. The characteristics of North Korean music in this period include the following:

1. It is based on traditional music, while trying to develop characteristics of Western music at the same time.
2. It strives to put a sense of modern beauty into the traditional tune.
3. Vocal music outnumbers instrumental music.
4. More emphasis is placed on lyrics than on melody.
5. Simple harmonic progressions are used for the public to learn easily.
6. Strophic design.
7. As a result of the improvement in instruments, North Korean instruments became able to produce all twelve pitches; thus the music is not necessarily composed in pentatonic scale, but must still have traditional elements.

The characteristics of music during the Jung-Eun Kim regime mostly tie in with the Moranbong band. Therefore, the characteristics of North Korean music during the Jung-Eun Kim regime will be discussed in detail in a later chapter.

2.5 Summary

The development of North Korean music can be classified into eight periods according to significant events in the North Korean musical history:

Period 1 (1922 – 1945): At this time, Korea was under Japanese colonial rule. In North Korea, musicians joined proletarian associations such as “Yeomgungsa” and “KAPF” for their musical activities. In 1926, Il-Sung Kim organized an anti-Japanese body called “Tadong”.

Period 2 (1945 – 1950): North Korea was under the influence of the USSR. The Soviet Union did not allow any form of pure art. Many music and art groups were organized during this period, and these groups started prescribing guidelines for composition to composers. These directives included the early notions that later formed the basis of the ruling principles and laws.

Period 3 (1950 – 1953): This is the Korean War period. North Korea used music as a tool to encourage soldiers, and to progressively propagate the regime. Musicians who did not satisfy the demands of the government were mostly purged.

Period 4 (1953 – 1961): Il-Sung Kim combined his own philosophy with the concepts of Marxism and Stalinism, and so created Juche philosophy. The “Cheonrima movement” was started, and music was based on this movement and on Juche philosophy. Songs glorifying Il-Sung Kim started making their appearance.

Period 5 (1961 – 1966): North Korea aimed to reinforce the Juche philosophy and indoctrinate the public by means of the “Chongsan-ri spirit”. In accordance with Il-Sung Kim’s directives, folk songs became the dominant genre in North Korean music.

Period 6 (1966 – 1970): The improvement of traditional instruments began in this period. North Korea tried to modernize traditional music to reflect Juche philosophy, and music that was inappropriate to the philosophy was discarded. The revolutionary hymn, the revolutionary hymn choir, and the policy-explaining song were created.

Period 7 (1970 – 2011): Juche philosophy was fully established by Jung-Il Kim. The Revolutionary Opera *Sea of Blood* was composed. Because of the collapse of other communist countries, the independence movement in Africa, and the death of Il-Sung Kim during this period, the North Korean government felt a sense of crisis and tried to mould music to support the system and the government. To overcome national and international challenges, North Korea and Jung-Il Kim created “Joseon Nation Chauvinism” and the “Politics of Music”.

Period 8 (2011 – 2016): This is the period of the Jung-Eun Kim regime. The popular Moranbong band was founded. Jun-Eun Kim tried to maintain Juche ideology in the same manner as Il-Sung Kim and Jung-Il Kim. The music of this period became more westernized;

Western classical music and American music were played; unconventional instruments including synthesizers and electric violins were used. Jung-Eun Kim tried to maintain Juche elements, while accepting some foreign elements in music, emphasizing Jung-Il Kim's slogan "Feet on our land, eyes towards the world".

Policies for music in the early period of North Korea were strongly influenced by the Soviet Union. In 1955, Il-Sung Kim established Juche ideology to elude foreign power. As a result, policies for North Korean music suggested combining socialist realism and Korean traditional elements in music making. The notion of being autonomous and not relying on foreign power (Juche idea) led North Korean policies for music to transform Korean traditional music in the North Korean style, and later to gradually combine Western music and Korean traditional music in the North Korean manner. The collapse of many communist countries in succession during the late 1980s forced the North Korean government to produce music that exalts Il-Sung Kim, Jung-Il Kim and the party (government). The establishment of Juche philosophy peaked when Jung-Il Kim introduced Juche realism. Jung-Il Kim emphasized that all the fields of cultural art must follow Juche realism as the main principle of production. During the Jung-Il Kim regime, the combination of Western music and Korean traditional music elements became much more common than during the previous regime. Jung-Eun Kim was even more willing to accept Western culture and music, and illustrated this different Juche philosophy by founding his Moranbong band.

North Korean music displays an extremely limited variety of genres. North Korean music can be categorized in three sections: classical music (traditional music), national music, and Western music. Traditional music had been transformed under Juche philosophy and combined with Western music through the Il-Sung Kim and Jung-Il Kim regimes. Western music is mostly prohibited. National music therefore forms the greatest part of North Korean music. In national music, vocal music formed the overwhelming majority because it is one of the easiest tools with which to convey political ideology.

Characteristics of music in North Korea are quite monolithic for the same reason as the narrow variety of music genres. However, some characteristics have changed through the three regimes of North Korea. Music in the early period of the Il-Sung Kim regime is mostly traditional: it is based on pentatonic scales; melody is regarded as the most important element and usually played in single line; and call-and-response style is the design of music that

prevailed. Towards the late period of the Il-Sung Kim regime, North Korean music became more westernised and some of the traditional elements were transformed according to the dictate of the North Korean government. Pentatonic scales still formed the basis, as this period preceded the emergence of the improved instruments. When Jung-Il Kim came into power, North Korean music underwent yet another change. Music in this period displays even more elements of Western music and is an even more powerful vehicle to transmit political messages to the public than before. Vocal music was recommended for this purpose, and strophic design and simple harmonic progressions can often be found. The traditional musical form became modernized (westernised). As Korean traditional music instruments improved to enable the playing of all twelve pitches as Western instruments do, music based on other scales than just pentatonic scales was also produced.

CHAPTER 3: THE REVOLUTIONARY OPERA *Sea of Blood*

North Korea asserts that its vocal music is rooted in Korean traditional music. After the long process of the Juche influence and the instrument improvement programme, it cannot, however, be classified as either Western classical music or Korean traditional music. In addition, North Korea has no conception of cross-over or fusion music. The music of North Korea can therefore be viewed as a totally new form of music with no previous existence. The “Revolutionary Opera” genre is an independent North Korean form, and the contents and devices used clearly display the characteristics of North Korean music.

3.1 The genesis

The term “Revolutionary Opera” refers to operas adapted from the earlier plays written by Il-Sung Kim during the 1930s. The adaptation started within the “Opera Revolution” during the early 1970s. In 1971, the first Revolutionary Opera, *Sea of Blood*, was produced. *Sea of Blood* is an adaptation of the play *Blood Sea* written in 1936 by Il-Sung Kim. The opera was created by the Sea of Blood Opera Company, which included approximately 14 composers⁸ (Min, 2001: 209). National music form, the instrumental improvement since independence, and the standardisation of Juche philosophy in the early 1970s all became the background for *Sea of Blood*.

3.2 A brief plot description

The plot of the opera was derived from *Mat’* (Mother) by the Soviet writer Maxim Gorki. *Mat’* was written in 1906, when Gorki went to America to earn some funds for the activities of the “Russian Social Democratic Workers’ Party (RSDWP)”. The setting of the work is the situation in Sormovo, a city in Russia and Gorki’s hometown. (Min, 2001: 207-209.)

⁸ The composers include Dong-Choon Seong, Ki-Chang Kang, Gun-Il Kim, Ki-Myeong Kim, Ki-Hong Kim, Duk-Soo Kim, Young-Gyu Kim, Young-Do Kim, Yun-Bong Kim, Gun-Woo Lee, Suk Lee, Jung-Eon Lee, Hak-Beom Lee, and Se-Ryong Jung (Min, 2001: 209).

In *Sea of Blood*, a farmer's wife who is totally ignorant of battle and of the revolution becomes, with the help of socialism, a leader of the revolution against Japanese Imperialism.

The plot can be divided into two parts. The Japanese colonial era forms the background to the first part. Yun-Seop (a poor tenant farmer and the husband of Soon-Nyeo) and other local tenant farmers battle against the Japanese Empire and landlords. All too soon, the Japanese punitive forces arrive and kill Yun-Seop and the farmers. Watching the 'sea of blood', Sun-Nyeo, the wife of Yun-Seop, believes that to engage in armed opposition against Japan is the only way to break through her grim reality. In the second part, Sun-Nyeo organizes a resistance force with the assistance of an agent of the anti-Japanese guerrilla unit, and wins the fight against the Japanese army. A plot such as this is "the textbook of North Korean literature", unmistakably portraying the typical model of an autonomous (Juche) person.

3.3 Structure

The Revolutionary Opera *Sea of Blood* has 7 Acts; Acts 2 and 3 are each divided into 2 Scenes. The arias of Soon-Nyeo (the protagonist of the opera) and the bangchangs (see 3.4.2) describing her, clearly illustrate her train of thought, as well as the general drift of the opera:

Act 1: "Don't Cry Eul-Nam", "Coming to the Strange Land", "Let's Live Relying on Each Other", "Bearing a Grudge", "Punitive Song"

Act 2: "My Mind Has No Moment of Ease", "I Will Fight for the Independence of My Country", "Mother Learns Letters", "However Hard the Way to the Revolution is", "Rain or Snow", "Return with the New Day of the Independence"

Act 3: "I Will Surely Complete the Revolutionary Mission", "When Women also put their Energy all together", "Even though Guns and Swords of the Enemy Block Our Way"

Act 4: "Punitive Song", "Let's Go Forward to One Way for Revolution", "We Will Fight for Freedom"

Act 5: "Mother's Unflinchingly Fighting", "Keep the Red Mind with the Single-minded Devotion"

Act 6: “How Cute, My Son”, “Let’s Rise Upon the Judgment Fight”

Act 7: “Revolution is the Only Way to Survive”, “Song of Revolution”

These arias reflect the feeling of:

Act 1: Sorrow, grudge

Act 2: Anxiety, perception of reality

Act 3: Hope

Act 4 and 5: Pledge to fight

Act 6: Frustration, conquest

Act 7: Joy, Revolution

These emotions are not confined to each Act, but are continually reinforced throughout the opera. An aria sung by one character is often repeated by other characters to maintain the emotion and to give unity to the opera. For instance, the melody of “Don’t Cry Eul-Nam”, in Act 1, which reflects ‘sorrow’, is used again in “Did You Go to Buy the Medicine for Mother?”, in Act 6, to express sorrow.

Sorrow and grudge are the fundamental emotions expressed throughout the opera. These emotions prevailed during the anti-Japanese era, and the atmosphere of the opera stimulated the memories and emotions of the audience, enabling them to understand and sympathise with the contents of the opera.

Several arias in *Sea of Blood* frame the motives of the opera. These arias, as motives, are repeated, varied, developed, modulated and fragmented throughout, affirming the dramatic and musical structure and unifying the opera (see Table 1). These arias include: “Don’t Cry Eul-Nam” and “Punitive Song” in Act 1, “When Women Also Put Their Energy All Together” in Act 2 Scene 2, “Women’s Song of Independence” in Act 3, “Keep the Red Mind with the Single-minded Devotion” in Act 5, and “Song of Blood Sea” in Act 6.

Table 1: The structure of the Revolutionary Opera *Sea of Blood* and the relationship of songs in terms of the motivic aspect (Artisnteasy, 2003)

Act	No.	Title of Aria (time in video)	Characteristics	Motif
1	1	Overture (00:00:00)	Theme melody	Motif1 [Sea of Blood] exposed
	2	Don't Cry Eul-Nam (00:01:58)	Juvenile song in 6/8	Motif 2 [Don't Cry] exposed
	3	Don't Know Where to Go in the Dark (00:05:00)		Motif 3 [In the Dark] exposed
	4	A Commotion Breaks Out in Our Town (00:06:23)		
	5	Warm Affection Goes and Comes in Poverty (00:09:00)		
	6	A Scops Owl (00:11:41)	Juvenile song in 6/8	Motif 2 [Don't Cry] varied: Motif 4 [A Scops Owl] exposed
	7	We Cannot Live Without Our Father (00:13:18)	Juvenile song in 6/8	Motif 2 [Don't Cry] repeated
	8	Coming to the Strange Land (00:16:08)	Traditional tune in the North Korean manner	
	9	We Should Fight Even If We Die (00:19:11)		
	10	Let's Live Relying on Each Other (00:21:00)		
	11	[Scene: Sea of blood] (00:22:55)	Theme melody	Motif 1 [Sea of Blood] repeated
	12	[Scene: The stake of Yun-Seop] (00:26:38)	Theme melody	Motif 1 [Sea of Blood] repeated
		Punitive Song (00:27:51)	Pentatonic melody with chromatic accompaniment	Motif 5 [Punitive Song] exposed
	13	Bearing a grudge (00:29:58)		
	14	Song of Vagrancy (00:32:46)		
	15	[Scene: In the forest] (00:35:07)		
	16	A Scops Owl (00:36:29)	Juvenile song in 6/8	Motif 4 [A Scops Owl] repeated
17	Punitive Song (00:38:17)	Pentatonic melody with the	Motif 5 [Punitive	



			chromatic accompaniment	Song] repeated
	18	The Land soaked in the Sea of Blood (00:40:45)		
	19	Ah! Mt. Backdoo (00:42:40)		
2/1	1	A New Spring Comes (00:46:00)		
	2	[Scene: The investigation of a night school] (00:47:45)	Japanese rhythm and scale (Miyakobushi scale)	
		How compare to Mt. Backdoo of Joseon (00:48:35)		
	3	What is happening? (00:49:34)		
	4	We are ardent young proletariats (00:49:57)		
2/2	1	(00:51:37) When my (our) mother happily smiles (00:52:58)		
	2	[Scene: The arrest of Chil-Sung] (00:54:00)		
	3	To our tranquil town, to this deep mountain as well (00:55:16)		
	4	My Mind Has No Moment of Ease (00:57:31)		Motif 6 [Red Mind] modulated
	5	I Will Fight for the Independence of My Country (00:59:33)	Originated from an independence strophic song, "Difference of Ideological Will"	
	6	However hard the way to the revolution is (01:02:02)		
	7	[Scene: The head of the village and the captain of the Japanese guards] (01:03:26)	Japanese rhythm and scale (Miyakobushi scale)	
		Arirang (01:05:30)	Korean traditional folk song	Motif 7 [Arirang] exposed
	8	Receiving the First Mission (01:08:42)		Motif 6 [Red Mind] developed
	9	Glad You Going to the Castle Town (01:11:15)	In folk song style	Motif 8 [Castle Town] exposed
(Postlude)			Motif 9 [Women]	



				modified
	10	[Scene: The rescue of the teacher of the night school] (01:13:28)		
	11	When Women Also Put Their Energy All Together (01:15:43)		Motif 9 [Women] exposed
	12	Mother Learns Letters (01:17:57)		Motif 6 [Red Mind] developed
	13	Letting Beloved Brother Go to the Guerrilla Unit (01:19:49)		
	14	Please Light the (his) Way (01:22:34)		
	15	I Will Fight on the Way of Revolution (01:25:15)		
	16	The Day When We Joyfully Meet Again Will Come (01:27:33)		
	17	Rain or Snow (01:30:51)		Motif 6 [Red Mind] fragmented
	18	Return with the New Day of the Independence (01:33:35)	Originated from a post-independence song	
3/1	1	Women's Song of Independence (File 2: 00:00:00)	Melody derived from the famous juvenile song "Icicle"	Motif 10 [Song of Independence] exposed
	2	I Will Surely Complete the Revolutionary Mission (00:01:22)		Motif 9 [Women] fragmented
	3	I Don't Know What to Do for the Future(00:03:09)	Traditional tune in the North Korean manner	Motif 4 [A Scops Owl] fragmented
	4	I Will Relieve this Bitter Resentment at All Costs (00:05:36)		Motif 3 [In the Dark] varied
	5	When Women Also Put Their Energy All Together (00:07:33)		Motif 9 [Women] repeated
3/2	1	Song of Supporting the Guerrilla unit (00:09:08)	Traditional pentatonic scale in 4/4	
	2	Who is the President of Our Ladies Society? (00:11:05)		
	3	Why Don't You Join The Japanese Self-defence Forces?	In folk song style	Motif 8 [Castle Town] fragmented



		(00:13:59)			
	4	Even Though Guns and Swords of the Enemy Block Our Way (00:16:21)		Motif 9 [Women] fragmented	
		[Switch of scene]	Melody derived from the famous juvenile song "Icicle"	Motif 10 [Song of Independence] repeated	
4	1	In the Blind End of the Mine Gallery (00:18:50)			
	2	[Scene: The collapse of the mine] (00:21:16)			
	3	Punitive Song (00:22:26)	Pentatonic melody with chromatic accompaniment	Motif 5 [Punitive Song] repeated	
	4	[Scene: The encounter of Soon-Nyeo and Gyeong-Chul's mother] (00:24:00)			
	5	How Will I Live If I Would Go to the Hometown (00:25:13)		Motif 3 [In the Dark] varied/ Motif 9 [Women] repeated	
	6	Let's Go Forward to One Way for Revolution (00:28:37)			
	7	Arrest All (00:32:29)			
	8	We Will Fight for Freedom (00:33:42)			
5	1	Mother's Unflinchingly Fighting (00:37:55)		Motif 6 [Red Mind] developed	
	2	Answer Now (00:39:16)			
	3	A Person's Life is One (00:40:28)	In folk song style	Motif 8 [Castle Town] fragments repeated	
	4		[Scene: Dream: dance] (00:41:45)		Motif 6 [Red Mind] developed
			We Will Meet Again in the New Day of the Independence (00:41:45)		Motif 6 [Red Mind] developed



	5	Keep the Red Mind With the Single-minded Devotion (00:50:09)		Motif 6 [Red Mind] exposed
6	1	(00:52:54) Where is Our Beloved Eul-Nam Gone? (00:53:38)		
	2	Honking and Honking, a Goose (00:55:30)		
	3	Did You Go to Buy the Medicine for Mother? (00:57:06)	Juvenile song in 6/8	Motif 2 [Don't Cry] repeated
	4	How Cute, My Son (00:59:18)		Motif 6 [Red Mind] varied
	5	[Scene: The fight of the anti-Japanese agent] (01:00:15)		Motif 9 [Women] varied
	6	[Scene: The death of Eul-Nam] (01:03:20)		Motif 6 [Red Mind] repeated
	7	Song of Blood Sea (01:05:45)	Theme melody	Motif 1 [Sea of Blood] expanded
	8	[Scene: The enraged crowd] (01:08:36)		Motif 6 [Red Mind] varied
	9	Let's Rise Upon the Judgment Fight (01:09:15)	Scale and rhythm during the anti-Japanese movement	
7	1	Arrest All the Suspicious (01:10:38)		
	2	[Scene: The attack on the castle town] (01:12:05)	Melody derived from the famous juvenile song "Icicle"	Motif 10 [Song of Independence] fragmented
	3	The Revolution Army Finally Arrived (01:14:36)		
	4	Song of Total Mobilization (01:15:15)	March in Soviet style	
	5	[Scene: The reunion of Soon-Nyeo and Won-Nam] (01:16:38)		
	6	Revolution is the Only Way to Survive (01:17:44)		
	7	Song of Revolution (01:19:42)	March in Soviet style	

3.4 Characteristics and devices

The Revolutionary Opera is unlike Western opera and operetta, Peking opera in China, and Kabuki in Japan (Lee, 2006: 215). At first sight, features that make it different may be obscure. There are, however, certain obvious characteristics and devices pointing to the dissimilarities: strophic design, bangchang, unique instrumentation and scales.

3.4.1 Strophic design

One of the prominent characteristics of Revolutionary Operas is that all the arias are in strophic design (see Score 1). In strophic design, all the verses of the poem with a fixed form are sung to the same melody. North Korea gives significance to the strophic design (Min, 2001: 211):

- 1 The strophic song is one of the most fundamental forms in North Korean music.
- 2 It is a simple but strong and refined musical form that can depict daily life well.
- 3 It is an old song form that has been improved and developed through a long historical process.
- 4 It is a tool that can reflect the inner emotions of humans, and can therefore be used to control and integrate the emotions and activities of the public.
- 5 This is the era of the strophic song, and North Korea should develop combative, traditional strophic songs that the public like and understand.

The lyrics of the Revolutionary Opera are poems with a fixed form. Each verse corresponds to the measures of the music; each phrase of the lyrics to the intention of the music; each chapter of the lyrics to the phrase of the music; each passus of the lyrics to the sentence of the music. Each motive, phrase, and sentence is constructed in the call-and-response form. The whole proceeds within the frame of oriental traditional poetics: introduction, development, turn, and conclusion. The form of the Revolutionary Opera is usually in one part form, binary form, and ternary form. The strophic design contributed to the rapid completion of the Revolutionary Opera, and served to convey the contents of the opera to the public without difficulty. The great disadvantage of strophic design is that music written in this form can easily become banal and commonplace (Min, 2001: 212).

Score 1: “Song of Blood Sea”, Act 6 (the melody is motif 1 [Sea of Blood]) (Kim, 2015: 14-15)

보통속도로 비장하게



1. 설 한 풍 스 산 한 윈 한 의 피 바 다 야
 참 혹 한 - 주 - 검 - 이 문 노 니 얼 마 - 냐
 혁 명 에 피 흘 린 자 그 얼 마 에 달 하 였 나

Verse 1: Blood Sea, you snow cold.

The wretched dead ask you

How many have bled for revolution

Verse 2: Watching the misery of the victim’s family

And the horrible grudge, my heart’s breaking

Never forget this deep mortification

Verse 3: Tell your grudge, proletariats over the world

For the blood of one revolutionist’s death,

The proletarian government of 1.6 billion and 70 million people will be established

3.4.2 Bangchang

“Bangchang” is one of the distinctive characteristics that makes Revolutionary Opera unique. This is a performance technique similar to the aside: off-stage performers (usually an ensemble or a choir), who are not a character in the opera, sing and explain objectively the

thoughts of the characters and the situation happening on-stage. This is not directed towards the characters in the opera, but to the audience.

Unlike the aside, *bangchang* in the Revolutionary Opera aims for complete objectivity. Its purpose is mainly to define and expand the inner world of the characters objectively, to describe thoughts or circumstances that the characters themselves cannot, and to expand a character's/ characters' emotion into the atmosphere of the whole drama. It is also used to mock and ridicule wicked characters. It provides details about what happens between acts and scenes, making communication between the stage and the audience possible (Lee, 2006: 231).

The form of *bangchang* is basically a strophic design. In the Revolutionary Opera, the sequence solo-*bangchang*, *bangchang*-solo, *bangchang*-solo-*bangchang*, or solo-solo-*bangchang*, is generally used. This orderly sequencing can be seen as a tool to achieve homogeneity in the content of the acts. Unlike recitatives in Western operas, *bangchang* does not interrupt the flow of the music as it is similar in style and melody to solo singing. A great disadvantage is that this characteristic may also make the overall music sound commonplace and banal (Min, 2001: 213).

When *bangchang* independently forms one song it has a descriptive function, usually describing the behaviour or the situation of a character. For example, in "Warm Affection Goes and Comes in Poverty", Act 1, and "Mother Learns Letters", Act 2 Scene 2, the small *bangchang* of women depicts the situation of the family and Soon-Nyeo's learning. In "How compare to Mt. Backdoo", Act 1, the small *bangchang* of men describes the flow of drama in omniscient view. *Bangchang* is often sung after a solo to expand musically the current feeling of a character. When a small *bangchang* is expanded into a large *bangchang*, it is also to reinforce a character's feeling. In contrast, when *bangchang* is followed by a solo, the large emotion of a choir is compressed and conveyed into one character. 'Punitive Song' in Acts 1 and 4 is an example of this (see Table 2).

This function of *bangchang* is regarded as an important tool of socialist propaganda by the North Korean government. In the opera, *bangchang* suggests in the omniscient view the socialist solution to or alternative plan for problems which an on-stage character / characters cannot solve. Therefore, *bangchang* in *Sea of Blood* can be seen as a necessary function 'in the perspective of the party'.

The function of bangchang in the opera is indicated in the following table:

Table 2: The function of bangchang in the Revolutionary Opera *Sea of Blood* (Artisnteasy, 2003)

Act	No.	Title of Aria (time in video)	Order of Performers	Function	
1	1	Overture (File 1: 00:00:00)	(Instrumental)		
	2	Don't Cry Eul-Nam (00:01:58)	Gab-Soon>Soon-Nyeo		
	3	Don't Know Where to Go in the Dark (00:05:00)	Yun-Seop+Dal-Sam>Men		
	4	A Commotion Breaks Out in Our Town (00:06:23)	Myung-Chan+Man2>Men>Yun-Seop>Yun-Seop+Dal-Gam+Men		
	5	Warm Affection Goes and Comes in Poverty (00:09:00)	Small female bangchang	Describing situation	
	6	A Scops Owl (00:11:41)	Gab-Soon		
	7	We Cannot Live Without Our Father (00:13:18)	Won-Nam>Won-Nam+Small female bangchang>Gab-Soon>Gab-Soon+Small female bangchang	Expanding a character's emotion	
	8	Coming to the Strange Land (00:16:08)	Soon-Nyeo-Small female bangchang	Expanding a character's emotion	
	9	We Should Fight If We Die (00:19:11)	Yun-Seop		
	10	Let's Live Relying on Each Other (00:21:00)	Soon-Nyeo>Yun-Seop>Together		
	11	[Scene: Sea of blood] (00:22:55)	(Instrumental)		
	12	[Scene: The stake of Yun-Seop] (00:26:38)	(Instrumental)		
			Punitive Song (00:27:51)	Large mixed bangchang>Small female bangchang	Expanding the dramatic emotion
	13	Bearing a Grudge (00:29:58)	Soon-Nyeo>Small female bangchang	Expanding a character's emotion	
14	Song of Vagrancy (00:32:46)	Small female bangchang>Nomads+Small female	Describing situation/ Expanding emotion		



			bangchang	
	15	[Scene: In the forest] (00:35:07)	(Instrumental)	
	16	A Scops Owl (00:36:29)	Gab-Soon>Won-Nam	
	17	Punitive Song (00:38:17)	Small female bangchang>Soon-Nyeo	Describing a character's emotion
	18	The Land Soaked in the Sea of Blood (00:40:45)	Old man in a villa	
	19	Ah! Mt. Backdoo (00:42:40)	Large mixed bangchang	Describing situation in omniscient view
2/1	1	A New Spring Comes (00:46:00)	Women	
	2	[Scene: The investigation of a night school] (00:47:45)	(Instrumental)	
		How Compare to Mt. Backdoo of Joseon (00:48:35)	Small male bangchang	Describing situation
	3	What is Happening? (00:49:34)	Women	
	4	We Are Ardent Young Proletariats (00:49:57)	Teacher of the night school>Men>Large mixed bangchang	Expanding characters' emotion
2/2	1	(00:51:37) When My (Our) Mother Happily Smiles (00:52:58)	Gab-Soon+Eul-Nam>Together	
	2	[Scene: The arrest of Chil-Sung] (00:54:00)	(Instrumental)	
	3	To Our Tranquil Town, to This Deep Mountain (00:55:16)	Old man in a villa>Small male bangchang	Describing situation
	4	My Mind Has No Moment of Ease (00:57:31)	Soon-Nyeo>Small female bangchang	Expanding a character's emotion
	5	I Will Fight for the Independence of My Country (00:59:33)	Soon-Nyeo>Won-Nam+Gab-Soon	
	6	However Hard the Way to the Revolution is (01:02:02)	Soon-Nyeo>Dong-Choon Cho	
	7	[Scene: The head of the village and the captain of the Japanese guards] (01:03:26)	(Instrumental)	
		Arirang (01:05:30)	Eung-Pal	



	8	Receiving the First Mission (01:08:42)	Small female bangchang	Describing situation
	9	Glad You Going to the Castle Town (01:11:15)	Head of the village	
	10	[Scene: The rescue of the teacher of the night school] (01:13:28)	(Instrumental)	
	11	When Women Also Put Their Energy All Together (01:15:43)	Dong-Choon Cho>Small male bangchang>Small female bangchang	Expanding characters' emotion
	12	Mother Learns Letters (01:17:57)	Small female bangchang	Describing situation
	13	Letting Beloved Brother Go to the Guerrilla Unit (01:19:49)	Gab-Soon>Soon-Nyeo	
	14	Please Light the (His) Way (01:22:34)	Small female bangchang>Gab- Soon>Small female bangchang	Describing situation/ Expanding a character's emotion
	15	I Will Fight on the Way of Revolution (01:25:15)	Won-Nam>Gap-Soon>Won- Nam+Gap-Soon+Young-Sil	
	16	The Day When We Joyfully Meet Again Will Come (01:27:33)	Young-Sil>Won-Nam>Together	
	17	Rain or Snow (01:30:51)	Soon-Nyeo>Small female bangchang>Together	Expanding a character's emotion
18	Return with the New Day of the Independence (01:33:35)	Soon-Nyeo>Small female bangchang>Won-Nam>Large mixed bangchang	Expanding a character's emotion	
3/1	1	Women's Song of Independence (File 2: 00:00:00)	Small female bangchang	Describing situation in omniscient view
	2	I Will Surely Complete the Revolutionary Mission (00:01:22)	Dong-Chon Cho>Soon- Nyeo>Together	
	3	I Don't Know What to Do for the Future (00:03:09)	Bok-Dol's mother>Women	
	4	I Will Relieve This Bitter Resentment at All Costs (00:05:36)	Bok-Dol's mother>Chil-Sung's mother>Together	



	5	When Women Also Put Their Energy All Together (00:07:33)	Soon-Nyeo>Women>Small female bangchang	Expanding characters
3/2	1	Song of Supporting the Guerrilla Unit (00:09:08)	Women	
	2	Who is the President of Our Women Society? (00:11:05)	Women	
	3	Why Don't You Join the Japanese Self-defense Forces? (00:13:59)	Head of the village>Eung-Pal	
	4	Even Though Guns and Swords of the Enemy Block Our Way (00:16:21)	Soon-Nyeo>All together	
4	1	(00:17:52) In the Blind End of the Mine Gallery (00:18:50)	Large male bangchang	Describing situation/ Expanding characters' emotion
	2	[Scene: The collapse of the mine] (00:21:16)	(Instrumental)	
	3	Punitive Song (00:22:26)	Small female bangchang>Soon-Nyeo	Describing a character's emotion
	4	[Scene: The encounter of Soon-Nyeo and Gyeong-Chul's mother] (00:24:00)	(Instrumental)	
	5	How Will I Live If I Would Go to the Hometown (00:25:13)	Soon-Nyeo>Gyeong-Chul's mother>Women>Soon-Nyeo>Women	
	6	Let's Go Forward to One Way for Revolution (00:28:37)	Gyeong-Chul's mother>Women>Soon-Nyeo>Small female bangchang	Expanding characters
	7	Arrest All (00:32:29)	Sergeant>Japanese soldiers	
	8	We Will Fight for Freedom (00:33:42)	Soon-Nyeo>Ladies society of the mine>Gui-Soon	
5	1	(00:37:25) Mother's Unflinchingly Fighting (00:37:55)	Small female bangchang	Describing a character in omniscient view
	2	Answer Now (00:39:16)	Captain of the Japanese guards>Japanese	
	3	A Person's Life is One	Head of the village	



		(00:40:28)		
		[Scene: Dream: dance] (00:41:45)		
	4	We Will Meet Again in the New Day of the Independence (00:41:45)	Small female bangchang>Large mixed bangchang	Expressing a character's hope
	5	Keep the Red Mind with the Single-minded Devotion (00:50:09)	Gab-Soon+Eul-Nam>Small female bangchang>Large female bangchang	Describing situation/Expressing characters' emotion
6	1	(00:52:54) Where is Our Beloved Eul-Nam Gone? (00:53:38)	Gab-Soon	
	2	Honking and Honking, a Goose (00:55:30)	Eul-Nam	
	3	Did You Go to Buy the Medicine for Mother? (00:57:06)	Gab-Soon	
	4	How Cute, My Son (00:59:18)	Soon-Nyeo	
	5	[Scene: The fight of the anti-Japanese agent] (01:00:15)	(Instrumental)	
	6	[Scene: The death of Eul-Nam] (01:03:20)	(Instrumental)-Large mixed bangchang (no lyrics)	Expressing and expanding characters' emotion
	7	Song of Blood Sea (01:05:45)	Gab-Soon>Choir>Large mixed bangchang	Expanding characters/ Suggesting solution
	8	[Scene: The enraged crowd] (01:08:36)	(Instrument)	
	9	Let's Rise Upon the Judgment Fight (01:09:15)	Soon-Nyeo>Choir	
7	1	Arrest All the Suspicious (01:10:38)	Japanese captain>Japanese	
	2	[Scene: The attack on the castle town] (01:12:05)	(Instrumental)	
	3	The Revolution Army Finally Arrived (01:14:36)	Choir	
	4	Song of Total Mobilization (01:15:15)	Choir	

	5	[Scene: The reunion of Soon-Nyeo and Won-Nam] (01:16:38)		
	6	Revolution is the Only Way to Survive (01:17:44)	Soon-Nyeo>Choir	
	7	Song of Revolution (01:19:42)	Choir	

3.4.3 Orchestration

The orchestration of the Revolutionary Opera is one of its most distinguishing characteristics. The improvement of traditional instruments that started in period 4 (1953 – 1961) came to fruition in the 1970s, when many improved traditional instruments were used for the orchestra of the Revolutionary Opera. The orchestration used in the Revolutionary Opera is a combination of Western instruments and improved traditional instruments. North Korea named this orchestration “combined orchestration” (see Table 3). Combined orchestration results in a distinctive tone colour that only North Korean music can achieve. To allow for the combination of Korean traditional instruments and Western instruments, North Korean traditional instruments were upgraded to be capable of playing all twelve notes of a scale and a wider range of register, and to produce a greater dynamic variety, as Western instruments do (Min, 2001: 215).

Table 3: Combined orchestration of North Korea (National Gukak Centre, 2015)

Instrument		Orchestra		
		Small	Middle	Large
Woodwinds	Goeumdanso	-	(1)	1
	Danso	1	2	2
	Goeumjeodae	1	1	2



	Jungeumjeodae	(1)	1	2
	Jeodae	2(1)	2 ~ 4	4
	Jangsaenab	1	1	2
	Daepiri	1	1	2
	Jeopiri	1	1	2
	Flute	1	1	2
	Oboe	-	(1)	(2)
	Clarinet	1	1	2
	Bassoon	-	(1)	(2)
Strings (bowed)	Sohaeguem	8	10 ~ 12	16 ~ 20
	Violin	8	10 ~ 12	16 ~ 20
	Jungheaguem	3	4	6
	Viola	3	4	6
	Daehaeguem	3	4	5
	Violon cello	3	4	5
	Jeohaeguem	1	2 ~ 3	4
	Contrabass	1	2 ~ 3	4

Strings (Plucked)	Yang-guem	1	1	2
	Gayaguem	1	2	4
	Okryuguem	(1)	1	1 ~ 2
Brass	Horn	2	2 ~ 4	6 ~ 8
	Trumpet	1	2	3 ~ 4
	Trombone	1 ~ 2	2 ~ 3	3
	Tuba	-	1	1 ~ 2

3.4.4 Scales

Arias in the Revolutionary Opera are usually based on Western major and minor tonalities; the original modes of Korean traditional music are rarely used. For the major scale, the major pentatonic scale (typically consisting of C, D, E, G, and A) is used. For the minor scale, the minor pentatonic scale or scales which exclude the subdominant and leading note are used. The reason for the recurrent use of these scales is that North Koreans recognize them as traditional scales; they are believed to reflect best the taste of the public. As the intervals between the notes are relatively small, it is also easy to mass-produce songs within a short time (Min, 2001: 216).

3.5 Summary: *Sea of Blood* and Juche philosophy

During the 1970s, as Juche philosophy became the absolute driving force, every artistic creation produced in North Korea had to reflect its values. All political power was also totally concentrated on Il-Sung Kim. The Revolutionary Opera *Sea of Blood* was created during this time, and is a clear reflection of the period.

Compared to other North Korean theatrical works, foreign critics regard *Sea of Blood* as being of good artistic quality, with fewer political notions (Lee, 2006: 216). At first glance, the opera does not seem overtly embedded in politics or Juche philosophy. When it is analysed in its various aspects, however, the opera shows its dominant political influence. The evidence that the opera is used as a tool to propagate Juche philosophy and reflect the demands of the North Korean government includes:

1. The plot that a powerless woman and crowd win the fight against the Japanese force with the help of socialism
2. The emotional atmosphere of sorrow and grudge throughout the opera to take advantage of the emotional appeal to the public
3. Strophic design that facilitates easy transmission of the messages of the opera
4. The use of famous melodies, traditional tunes, and pentatonic scales which are familiar to the public
5. The use of autonomous (Juche) orchestration by means of “combined orchestration”.
6. Bangchang that indirectly suggests socialist ideas

Such evidence clearly shows that this opera was indeed created according to the directives of the North Korean government and the dictates of Juche philosophy.

CHAPTER 4: THE MORANBONG BAND

4.1 The genesis and the background

The Moranbong band is the most representative North Korean female band to reflect the “open policy of music” of the Jung-Eun Kim regime. The band was formed on the direct instruction of Jung-Eun Kim in 2012. It had its first concert in July, 2012 and has held concerts on almost all special occasions in North Korea until today. These concerts were broadcast repeatedly by North Korean media such as the Korean Central Television⁹ and uploaded onto YouTube. The songs were often used as background music for North Korean TV programs. The importance of the Moranbong band lies with its genesis with the beginning of the Jung-Eun Kim regime and its totally different concert programs compared to the earlier. Because the organization of the band and its programs were entirely decided by Jung-Eun Kim, the contents of the concerts contain precisely planned messages; therefore it is within bounds to say that the Moranbong band is the icon to speak for the Jung-Eun Kim regime and its Juche philosophy (Kang, 2014: 11-13).

4.2 Concert programs and their meaning

From July 2012 to August 2016, 24 concerts were performed by the Moranbong band¹⁰. Some of these concerts were performed together with other musical associations. The average duration of a performance is about 1 hour 30 minutes. The dates and titles of these concerts are as follows:

⁹ The Korean Central Television is one of the representative governmental broadcasters of North Korea. Its production, organization, and report of programs are totally controlled by the Joseon Labour Party (the North Korean government).

¹⁰ The actual number of concerts must be more than 24, because some performances were not open. In this dissertation, the 25 official concerts that the North Korean government has opened will be examined.

Table 4: the dates and titles of concerts by the Moranbong band

No.	Date	Title of Concert ¹¹
1	2012.07.07	The exhibition performance in attendance of dear Jung-Eun Kim (Tonpomail, 2012)
2	2012.07.27	Moranbong band celebration concerto for the War Victory day (Dprkconcert, 2012a)
3	2012.08.25	Moranbong band celebration concert for the 52nd anniversary of leader Kim Jong Il's start of the Songun Revolutionary Leadership (Dprkconcert, 2012b)
4	2012.10.10	Moranbong band celebration concert for the 67 th founding anniversary of the Joseon Labour Party in attendance of dear Jung-Eun Kim: "Song in Praise of the Guiding Party" (Dprkconcert, 2012c)
5	2012.10.29	Moranbong band celebration concert for the 60 th founding anniversary of Kim Il Sung Military University in attendance of dear Jung-Eun Kim (Stimmekoreas, 2012)
6	2012.12.23	Moranbong band celebration concert for the successful launch of satellite "Kwangmyongsong 3-2" in attendance of dear Jung-Eun Kim (DPRK Music Fan, 2013c)
7	2013.01.01	Moranbong band New Year's concert in attendance of dear Jung-Eun Kim: "Following the Party to the End" (DPRK Music Fan, 2013a)
8	2013.02.01	The joint concert of the Moranbong band and the State Merited Chorus for the participants in the Fourth Conference of Cell Secretaries of the Joseon Labour Party: "The Voice of the Mother" (DPRK Music Fan, 2013e)
9	2013.04.11	Moranbong band concert for the 630 combined forces of the KPA (Tonpomail, 2013b)
10	2013.04.25	Moranbong band celebration concert for the 81st founding anniversary of the Korean People's Army in attendance of dear chief commander of KPA Jung-Eun Kim (Dprkconcert, 2013)
11	2013.06.23	Dear leader Jung-Eun Kim watched the Moranbong band concert with the labourers of Jagangdo (Tonpomail, 2013a)
12	2013.07.28	Moranbong band celebration concert for the War Victory day in attendance of dear leader Jung-Eun Kim: "Great Victory" (DPRK Music Fan, 2013b)
13	2013.08.03	Moranbong band celebration concert for the participants in the military parade for the 60 th anniversary of the war victory in attendance of dear leader Jung-Eun Kim (DPRK Music Fan, 2013d)

¹¹ The titles of the concerts are direct translations from the titles provided by the video sources.

14	2013.10.10	Moranbong band celebration concert for the 68th founding anniversary of the Joseon Labour Party in attendance of dear leader Jun-Eun Kim: "Hurrah! Joseon Labour Party" (Stimmekoreas, 2013)
15	2014.03.10	Moranbong band concert in attendance of dear leader Jung-Eun Kim (Stimmekoreas, 2014a)
16	2014.04.04	Moranbong band concert in Samjiyon County, North Korea (Stimmekoreas, 2014e)
17	2014.04.20	Moranbong band concert for air force members of KPA in attendance of dear leader Jung-Eun Kim (Stimmekoreas, 2014d)
18	2014.05.20	Moranbong band celebration concert for the participants in the 9 th national meeting of artists in attendance of Marshal Kim, Jung-Eun (Stimmekoreas, 2014b)
19	2014.09.03	Moranbong band concert of new music pieces (Stimmekoreas, 2014c)
20	2015.04.27	Moranbong band concert for the participants in the 5 th conference of the KPA (Stimmekoreas, 2015)
21	2015.09.07	The joint concert of the Moranbong and the State Merited Chorus for the 55 th anniversary of the diplomatic relations between North Korea and Cuba (No video source available)
22	2015.10.11	The joint concert of the Moranbong band and the State Merited Chorus for the 70 th founding anniversary of the Joseon Labour Party (Aisaevol, 2015)
23	2016.02.19	The joint concert of the Moranbong band and the State Merited Chorus for the space scientists, technicians, workers, and officials who contributed to the successful launch of the earth observation satellite "Kwangmyongsong 4" (Korean Central Television, 2016)
24	2016.05.14	The joint concert of the Moranbong band, the Chyongbong band ¹² , and the State Merited Chorus for the 7 th conference of Joseon Labour Party: "Following Our Party Forever" (Explore DPRK, 2016)

These concerts of the Moranbong band can be classified into four sections according to their major characteristics and the functions of the songs:

1. Exalting the leader(s): 3, 9, 15, 16, 17, 23, 24
2. Exalting the Joseon Labour Party (exalting North Korea): 4, 5, 8, 14, 19, 20, 22, 24

¹² The Chyongbong band was organized on July 28 2015 by Jung-Eun Kim. Very little information on this band is currently available. The concert of May 14, 2016 is one of the few appearances that the Chyongbong band has made.

3. Emphasizing the army: 2, 10, 11, 12, 13, 17, 24

4. Independence (Juche): 1, 6, 7, 18, 24

4.2.1 Concerts that exalt the leader

All the Moranbong band’s concerts include at least one or more songs that exalt the North Korean president. In this sub-section, the concerts in which the majority or the main purpose of the songs and the performance are about the exaltation of the North Korean president(s) are examined.

There are two reasons why concerts are characterized by exalting the leader: to ensure the legitimacy of the Jung-Eun Kim regime and to protect the stability of the regime from social criticism from the internal and external world.

During the unstable early period of the Jung-Eun Kim regime, the goal was to ensure the legitimacy of this regime as successor to the leadership of North Korea. These concert programs are usually arranged in the order: exaltation of Il-Sung Kim – exaltation of Jung-II Kim – exaltation of the current regime and party (Jung-Eun Kim). Concert 2 serves as the most appropriate example:

Table 5: Concert 2 (2012.07.27): Moranbong band celebration concert for the War Victory day (Dprkconcert, 2012a)

No.	Title of Song	Type of Performance	Characteristics
Part 1			
1	Our Victory Day July 27	Light music and song	Emphasizing army/ Exalting the country
2	Hill Moongyong	Light music	Instilling patriotism/ Background on Korean War
3	Marching	Light music and song	Emphasizing army/ Instilling patriotism
4	Song of the National Defence	Light music and song	Emphasizing army/ Instilling patriotism

5	Song of the Coast Artillery	Light music	Emphasizing army
6	Battle Road	Light music	Emphasizing army
7	Return with Victory	Light music	Emphasizing army
8	Sweet Home in My Hometown	Light music	Emphasizing army/ Instilling patriotism
9	He Becomes the Hero	Light music	Emphasizing army/ Instilling patriotism
10	We Had the Victory	Light music	Emphasizing army/ Instilling patriotism
11	Song Dedicated to Marshal Kim Il Sung	Light music and song	Exalting Il-Sung Kim
12	Our Victory Day July 27	Light music and song	Emphasizing army/ Exalting the country
13	The General's Star	Light music	Exalting Jung-Il Kim
14	Battle Road	Light music	Emphasizing army
15	Marching	Light music	Emphasizing army
16	Song of the Warrior	Female solo and bangchang ¹³	Emphasizing army/ Instilling patriotism
17	My Only Life	Female vocal duet	Emphasizing army/ Instilling patriotism
18	My Life and Fatherland	Female vocal trio	Emphasizing army/ Instilling patriotism
19	With the Battle Flag	Light music	Emphasizing army
20	Echoes of Victory	Female vocal sextet	Emphasizing army/ Instilling patriotism
21	Are We Living Like in Those Days?	Light music and song	Instilling patriotism
22	Song of Chinese People's Volunteers	Female vocal sextet	Chinese song
23	Theme song from <i>Mao Anying</i>	Female vocal sextet	Chinese song
24	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
25	Winners	Light music and song	Emphasizing army/ Instilling patriotism
26	Our Victory Day July 27	Female vocal sextet	Emphasizing army/ Exalting the country
Part 2			
27	Pretty	Light music	Instilling patriotism

¹³ This bangchang is a totally different concept to that in the Revolutionary Opera *Sea of Blood*. In the Moranbong band, bangchang means the back-up chorus.

28	Czardas	Light music	Western music
29	Silk Girl in Nyongbyon	Female vocal trio	Exalting the country/ Traditional tune
30	Words of the Land's Owners	Female vocal sextet	Instilling patriotism/ Exalting socialism
31	Minuetto by P. Mauriat	Light music	Western music
32	La Reine de Saba	Light music	Western music
33	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
34	Let's Learn	Female vocal quintet	Instilling patriotism
35	We Cannot Live Apart from His Bosom	String quartet	Exalting Jung-Eun Kim
36	Mozart Symphony No. 40 1 st movement	Light music	Western music
37	Gypsy Airs	Light music	Western music
38	Look at Us	Light music	Exalting the country/ Instilling patriotism
39	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
40	Our Beloved Leader	Female vocal sextet	Exalting Jung-Eun Kim

In Part 1 of Concert 2, most of the songs and music relate to the army to celebrate War Victory day. The songs that exalt Il-Sung Kim and Jung-II Kim are also performed with videos of the presidents in part 1. In part 2, songs that exalt Jung-Eun Kim and Western music selected by Jung-Eun Kim are presented. Part 1 emphasizes the leadership of Il-Sung Kim and Jung-II Kim to lead the victory of the Korean War. Part 2 presents the new music trend of the Jung-Eun Kim regime and exalts Jung-Eun Kim. This program arrangement illustrated the legitimacy and naturalness of the succession of Il-Sung Kim, Jung-II Kim, and Jung-Eun Kim. The *Rodong Sinmun* (Kang, 2014: 49), a North Korean newspaper, announced after the concert that: “The audience felt Jung-Eun Kim’s passionate will to place the Kim-II-Sung, Kim-Jung-II Joseon upon the whole world.”

Golden Cushion, performed in the third concert, emphasises the legitimacy of the Jung-Eun Kim regime. In verse 1 of this song, Il-Sung Kim is exalted. In verse 2, Jung-II Kim is exalted. Finally in verse 3, Jung-Eun Kim is exalted. In the same manner as employed in Concert 2, this song emphasises the legitimacy of the Jung-Eun Kim regime by exalting the three leaders successively (see Score 2).

Score 2: *Golden Cushion* (Drpktoday, 2016)

금 방 석

서정을 안고 (♩=82) 작사 리일환 작곡 권 권



잊을수없 어라 수령님 한생 조국이미-래를 키우신 한생
청년들시-대의 주인이라시며 금방석에앉히자고 하시던-말씀-깊
은-밤도수-령 님 - 음성 들 러 - 읊 나 - 다 - 새
벽 - 에도수-령 님 - 모습 그 립 습 나 - 다

2. 수령님 한평생 베푸신 사랑
장군님 뜨겁게 안겨주셨네
청년들 우리 당의 길동무라시며
금방석에 앉히자고 하시던 말씀
꿈결에도 장군님 사랑 못 잊습니다
그 언제나 장군님 믿음 안고 삽니다
3. 우리는 태양을 따르는 청춘
원수님 한분밖에 모르는 청춘
이 심장 효성의 꽃방석되어
일편단심 만수축원 금방석되어
길이길이 원수님 높이 모시렵니다
천년만년 원수님 높이 받들렵니다

Verse 1: We cannot forget the life of the leader (*Sooryeong* (수령)¹⁴ in Koran: Il-Sung Kim), the life that developed the future of the country. Telling that we are the master of the era of the young and urging us to sit on the golden cushions, his voice reaches us at this late night. We miss his figure at this early morning.

Verse 2: The general (*Jang-goon-nim* (장군님) in Korean: Jung-II Kim) inherits love that the leader (Il-Sung Kim) had bestowed through his whole life and gives the love to us. The general told us that the young are the fellows of the party and urged us to sit on the golden cushions. We cannot forget the love of the General even in our dream. We always live with the faith for the general.

Verse 3: We are the young who follow the sun. We are the young who know only the leader (*Wonsoo* (원수) in Korean: Jung-Eun Kim). Our hearts becoming the floral cushions of devotion and the golden cushions of a single-minded wish for his longevity, we follow the leader for long. We follow him forever.

¹⁴ In North Korea, the word *Sooryeong* (수령) indicates Il-Sung Kim; the word General (장군님) indicates Jung-II Kim; and the word *Wonsoo* (원수) indicates Jung-Eun Kim. Both *Sooryeong* and *Wonsoo* mean leader.

A good example of a concert aimed at the stabilization of the regime is Concert 15 (see Table 6). It was the first concert held by the Moranbong band after the execution of Sung-Tak Jang (2013.12.12). Sung-Tak Jang, one of the most powerful men in North Korea and Jung-Eun Kim's uncle, was executed after his military coup trial. As a result of the military coup and execution, the position of Jung-Eun Kim and his regime became precarious. The Jung-Eun Kim regime tried to stabilise its position by exalting Jung-Eun Kim. This is well presented in Concert 15 of the Moranbong band.

Table 6: Concert 15 (2014.03.10): Moranbong band concert in attendance of dear leader Jung-Eun Kim (Stimmekoreas, 2014a)

No.	Title of Song	Type of Performance	Characteristics
1	People's Joy	Female vocal ensemble	Exalting Jung-Eun Kim
2	Oh! My Country Full of Hope	Female solo	Exalting Jung-Eun Kim
3	Our Parents	Female vocal duet and bangchang	Exalting Jung-Eun Kim
4	Haul of Fish	Female solo and bangchang	Exalting Jung-Eun Kim/ Traditional folk tune
5	Song of Homecoming	Female vocal trio	Lyrical song/ Instilling patriotism
6	Always Thinking of the Leader	Female solo and bangchang	Exalting Jung-Eun Kim
7	Fly, My Longing Mind	Female solo and bangchang	Exalting Jung-Eun Kim
8	Serve the Motherland and People	Female vocal ensemble	Instilling patriotism
9	Forever with You, Party Flag	Female vocal ensemble	Exalting the party
10	We Cannot Live without Him (see Score 3)	Female vocal quartet	Exalting Jung-Eun Kim
11	We Know Nobody, but You	Female vocal ensemble	Exalting Jung-Eun Kim

Score 3: *We Cannot Live without Him* (Drpktoday, 2016)

그 이 없 인 못 살 아

작사 차호근
 작곡 김운룡

절절하게 (♩=73) mp

A E7/G# F#m C#m/E D A/C# Bm E7



1. 친 근 하 신 그 이 의 정 가 스 메 흐 러 자 나 께 나 그 숨 결 로 따 뚝 한 마 음

A C#7/G# F#m D Bm7 E7 A Esus E7 (후렴)



하 늘 같 은 인 덕 과 믿 음 에 끌 러 우 리 모 두 따 르 며 사 네 — 그 이

A C#7 D Bm B7 E7



없 인 못 살 아 — 겁 정 은 동 지 — 그 이 없 인 못 살 아 — 우 린 못 — 살 아 — 우

A C#7 D E7 A



리 의 운 명 — 겁 정 은 동 지 그 이 없 으 면 우 린 못 살 아

- | | |
|--|--|
| <p>2. 우리 마음 그이만이 제일 잘 알고
 그 언제나 우리 행복 지켜주시네
 내려퍼는 희망도 품은 소원도
 그 품에서 모두 꽃피네
 (후렴)</p> | <p>3. 함께 온 길 새겨봐도 앞길을 봐도
 태양같은 그 미소로 가득차있네
 그이만을 받들며 세상 끝까지
 충정다해 모시고 살리
 (후렴)</p> |
|--|--|

Verse 1: His warm affection flows in our hearts. Our hearts became warm by his breathing. Attracted by his heaven-like personality and faith, all of us live following him. (Refrain) We cannot live without him: dear **Jung-Eun Kim**. We cannot live without him, we cannot. Our fate, dear **Jung-Eun Kim**. We cannot live without him.

Verse 2: Only he knows our minds best and always keeps our happiness. Our hope and wishes bloom within his bosom. (Refrain)

Verse 3: Watching the way we passed together behind and the way we will go forward, these ways are full of his smiles like the sun. We will live with the loyalty to only him at the end of the world, obeying him. (Refrain)

4.2.2 Concerts that exalt the party

In North Korea, the president is called “Father” and the Joseon Labour Party is called “Mother”. In this one-party dictatorial system, the president and the party are actually one body. In exalting the president, therefore, the North Korean government also exalts the party to stabilise and justify their system. Indeed, most songs in the Moranbong band concert programs are about the exaltation of the party (see Table 7).

Table 7: Concert 4 (2012.10.10): Moranbong band celebration concert for the 67th founding anniversary of the Joseon Labour Party with attendance of dear Jung-Eun Kim: “Song in Praise of the Guiding Party” (Dprkconcert, 2012c)

No.	Title of Song	Type of Performance	Characteristics
1	It's October	Light music and song	Exalting the party/ Celebrating the foundation of the party
2	Hurrah! Joseon Labour Party	Light music and song	Exalting the party
3	Let's Defend the Party Central to Our Death	Light music and song	Instilling patriotism
4	Mother Party's Bosom	Light music and song	Exalting the party
5	The Voice that Calls Me	Light music and song	Exalting the party
6	I Sing in Praise of the Party	Light music and song	Exalting the party
7	The Road We Want to Go Along	Light music and song	Instilling patriotism
8	I am Joyful	Light music and song	Exalting the party
9	Snowflakes Falling from the Night Sky	Light music and song	Instilling patriotism
10	We Will Be True to the Party's Guidance	Light music and song	Instilling patriotism
11	Following the Party's Banner	Light music and song	Instilling patriotism
12	I Know Only You	Light music for a cello	Exalting the party
13	My Country and I	Female solo	Exalting the country
14	I Will Be Like the General	Female vocal quartet	Exalting Jung-Il Kim
15	Light from the Party Central Committee	String quartet	Exalting the party
16	The Road of the Warrior	Female vocal duet	Instilling patriotism
17	Mother and Father in Their Youth	Female vocal ensemble	Instilling patriotism
18	Our March	Light music	Instilling patriotism
19	One Great Family	Female vocal	Exalting the party and

		ensemble	the country/ Instilling patriotism
20	Let's Prosper in the Age of the Joseon Labour Party!	Light music	Exalting the party/ Instilling patriotism
21	Mother	Female vocal duet	Exalting the party
22	My Destiny is in the Bosom of the Mother Party	Female solo and bangchang	Exalting the party
23	The Voice of the Mother	Female solo and bangchang	Exalting the party
24	If the Mother Party Wishes	Female vocal sextet	Instilling patriotism
25	Campfire	Female vocal quintet	Instilling patriotism
26	Burning Wish	Female solo and bangchang	Exalting Jung-Eun Kim/ Insisting legitimacy
27	Fly High, Our Party Flag	Female vocal ensemble	Exalting the party
28	Glory to Our Great Party	Light music and song	Exalting the party
29	I Sing in Praise of the Party	Female vocal ensemble	Exalting the party

4.2.3 Concerts that emphasize the military force

The situation in North Korea and between North and South Korea also exerts a strong influence on the concerts of the Moranbong band. South Korea's strong policy against North Korea and the world conferences on North Korea constitute the main influence.

South Korean Geun-Hye Park's regime, which started in February 2013, tried to conduct a hard policy against North Korea. The relationship between North and South Korea had become increasingly worse. In March 2013, North Korea announced that they were in preparation for war (Pak, 2013). Under these circumstances, Jung-Eun Kim often visited the Korean People's Army (KPA) to offer encouragement. The concert program of the Moranbong band at that time naturally became a tool to emphasize and encourage the North Korean military force (see Tables 8 and 9).

Table 8: Concert 9 (2013.04.11): Moranbong band concert for the 630 combined forces of the KPA (Tonpomail, 2013b)

No.	Title of Song	Type of Performance	Characteristics
1	Look at Us	Light music	Exalting the country/ Instilling patriotism
2	When I Walk Deep at Night	Female vocal trio	Exalting Jung-Eun Kim
3	Song of the Warrior	Female solo and bangchang	Emphasizing army/ Instilling patriotism
4	My life and Fatherland	Female vocal trio	Emphasizing army/ Instilling patriotism
5	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
6	Song of the Blessed People	Female vocal trio	Exalting Jung-Eun Kim
7	Marching	Light music	Emphasizing army/ Instilling patriotism
8	Without a Break	Light music	Imitating the famous melody of "Winter", <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim's Slogan "Without a break"
9	Glory of Life	Female vocal trio	Instilling patriotism/ Exalting Jung-Eun Kim
10	Our March	Light music and song	Instilling patriotism
11	Song of the Single-minded People	Female vocal ensemble	Exalting the party/ Instilling patriotism
12	Our Fate and Future on Him	Female vocal ensemble	Exalting Jung-Eun Kim

Table 9: Concert 10 (2013.04.25): Moranbong band celebration concert for the 81st founding anniversary of the Korean People's Army in attendance of dear chief commander of KPA, Jun-Eun Kim (Dprkconcert, 2013)

No.	Title of Song	Type of Performance	Characteristics
1	Korean People's Army Song	Light music	Emphasizing army
2	Marching	Light music	Emphasizing army
3	Let's Support Our Supreme Commander with Arms	Light music and song medley	Instilling patriotism/ Exalting Jung-Eun Kim

4	Song of Artillery		Emphasizing army
5	I Will Be Eternal Life, Protect the Sea of the Motherland		Emphasizing army
6	I Will Be the Sky Barrier		Emphasizing army
7	Song of a Tank man		Emphasizing army
8	Let's Support Our Supreme Commander with Arms		Instilling patriotism/ Exalting Jung-Eun Kim
9	We are Victors	Female solo and bangchang	Exalting Jung-Eun Kim/ Instilling patriotism
10	Pyeongyang, I Love You	Female solo and bangchang	Exalting the country
11	Answer of Soldiers	Light music	Exalting Jung-Eun Kim/ Instilling patriotism
12	We Love	Female vocal quintet	Exalting the country/ Instilling patriotism
13	Peace is on Our Bayonets	Light music and song	Emphasizing army/ Instilling patriotism
14	Battle for Leap Forward	Light music	Emphasizing army/ Instilling patriotism
15	Let's Defend the Party Central to Our Death	Light music and song	Instilling patriotism
16	Ten Million Will Become Bullets and Bombs	Female vocal ensemble	Emphasizing army/ Instilling patriotism

4.2.4 Concerts that concentrate on the Juche idea

In his speech after the Moranbong band's concert on December 23, 2012, Jung-Eun Kim emphasized the slogan of Jung-Il Kim "Feet on our Land, eyes toward the world" (Lee, 2015: 48) and expanded the boundary of the slogan into fields of art. This illustrates that his perspective on Juche philosophy and Juche music is to accept elements of foreign (Western) culture in earnest. The Moranbong band has performed Western music in the form of light music. The music is never performed in its original version, allowing the North Korean government to assert that they accept foreign culture in the Juche (autonomous) way.

After the first concert of the Moranbong band, the *Choson Sinbo* (Kim, 2012b), a North Korean newspaper, announced that "The new band started in this year shows 'Joseon among

the world’ on the stage. It embodies as lively music ‘Juche stance (autonomous stance)’ in which one does not lose one’s own thing while accepting the advanced, developed things from other countries, and the ‘flexibility of the politics’ which understand, communicate, and cooperate with the countries that have different ideologies and systems while keeping the socialist banner.” This statement clearly shows that the Western music performances of the Moranbong band may be regarded as the reflection of the Jung-Eun Kim Juche notion (see Table 10).

Table 10: Concert 1 (2012.07.07): The exhibition performance in attention of dear Jung-Eun Kim (Tonpomail, 2012)

No.	Title of Song	Type of Performance	Characteristics
1	Airang	Light music	Traditional folk song with modern Western instruments
2	You are Mother	Female vocal quartet	Exalting the party
3	Czardas	Light music	Western music
4	La Reine de Saba	Light music	Western music
5	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
6	Let’s Learn	Female vocal quintet	Instilling patriotism
7	Serenade de l’Etoile	Light music	Western music
8	On the Rough Way of the High Pass in This Land	Female vocal duet	Exalting Jung-Eun Kim
9	Penelope	Light music	Western music
10	Pretty	Light music	Instilling patriotism
11	Fluttering Red Flag	Female vocal quintet	Chinese song
12	Song of the Winner	Light music and song	Instilling patriotism/ Emphasizing army
13	Gonna Fly Now	Light music	Western music (American film <i>Rocky</i>)
14	Minuetto by P. Mauriat	Light music	Western music
15	Silk Girl in Nyongbyon	Female vocal trio	Exalting the country/ Traditional tune
16	Words of the Land’s Owners	Female vocal sextet	Instilling patriotism/ Exalting socialism

17	Comme d'habitude	Light music	Western music
18	Song of the Flower Girl	Female vocal trio	Instilling patriotism
19	We Cannot Live Apart from His Bosom	Light music	Exalting Jung-Eun Kim
20	It's a Small World	Light music and song Medley/ World masterpiece collection	Western music
21	Tom and Jerry		Western music
22	Sleeping Beauty Waltz		Western music
23	Winnie the Pooh		Western music
24	Bibbidi-Bobbidi-Boo		Western music
25	Mickey Mouse March		Western music
26	A Dream is a Wish Your Heart Makes		Western music
27	Beauty and the Beast		Western music
28	Someday My Prince Will Come		Western music
29	Snow White and the Seven Dwarfs		Western music
30	Swan Lake		Western music
31	It's a Small World		Western music
32	Gypsy Airs	Light music	Western music
33	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
34	Our Beloved Leader	Female vocal sextet	Exalting Jung-Eun Kim

4.3 Characteristics of music and performance

The Moranbong band's use of instruments and Western elements clearly differentiate its music and performance from those of earlier North Korean musicians.

The Moranbong band usually has approximately 19 members, none playing national instruments (the North Korean improved instruments); 3 electric violins, 1 electric cello, 1 saxophone, 2 keyboards (synthesizers), 1 piano, 1 drum, 3 electric guitars and 8 singers. This use of electronic instruments was not the first; electronic instruments had been used several times before in the Jung-II Kim regime. However, most instruments used in the Moranbong band are electronic, while the use of electronic instruments in the earlier instrumentation was relatively limited (Kang, 2014: 23).

Western elements of the Moranbong band include its performance of Western music and Western culture. Before the Moranbong band, the performance of Western music in North Korea was limited to music from communist countries such as China and the Soviet Union. The Moranbong band plays European classical music such as Mozart's Symphony No. 40

and *O Sole Mio*. The band even performed music and cultural content from the USA, which has always been considered the main enemy in North Korea (see Figure 1).

Figure 1: Disney characters in the Moranbong band concert



Characteristics of the Moranbong band music similar to earlier North Korean music include the dominance of vocal music and the strophic design. A total of 555 music pieces were performed during the 24 Moranbong band concerts; 442 vocal items (80%) and 113 instrumental pieces. Except for a small number of Western music pieces, these songs are all in strophic design (see Score 4).

Score 4: Burning Wish (Drpktoday, 2016)

불라 는 소원

절절한 감정으로(♩=70) 작사 황성하
작곡 정춘일

mp A^b Fm B^bm/D^b B^b7 E^b

이 한밤도 먼 길가실 원수님 — 생—각하 며

A^b Fm D^b E^b A^b *mf*

우 리 마음 자 옥자옥 간절히 — 따라섭니 다 — 우리운

A^b Fm B^bm B^b7 E^b

명 — 우리 행 복 원수 님 께달려있기 에 — 아침저

A^b C⁷/G D^b A^b/E^b E^b A^b

녁 — 소원 은 하 나 원수 님 의 안 념입니 다

- 2.수령님과 장군님의 사랑을 이어주시며
인민위한 한길만을 언제나 걸으십니다
우리 운명 우리 행복 원수님께 달려있기에
천만자식 소원은 하나 원수님의 안녕입니다
- 3.친근하신 그이 모셔 강산은 따뜻하고
영명하신 그이 계셔 미래는 창창합니다
우리 운명 우리 행복 원수님께 달려있기에
하늘땅도 소원하는 원수님의 안녕입니다

4.4 Summary: Jung-Eun Kim and the Moranbong band

The Moranbong band, organized as the Jung-Eun Kim regime came into power, can be regarded as a complete reflection of the Jung-Eun Kim regime. The band has performed over 24 concerts from 2012 to today (August, 2016). These concerts can be divided into four sections according to their characteristics and functions:

1. Exalting the leader(s)
2. Exalting the party
3. Emphasizing the military force
4. Reflecting the Juche philosophy of the Jung-Eun Kim regime

The reasons for exalting the leader(s) are to stabilise the Jung-Eun Kim regime against any internal or external threats and to ensure the legitimacy of the Jung-Eun Kim regime by confirming the relationship with the earlier regimes. The fifteenth concert, held on March 10 2013, after the military coup and execution of Sung-Tak Jang, is the perfect example of concerts to stabilise the regime. Early concerts of the Moranbong band usually served to ensure legitimacy due to the political and social unrest during the early Jung-Eun Kim regime. The programs for the second and third concerts therefore consist of songs that exalt Il-Sung Kim, Jung-Il Kim, and Jung-Eun Kim.

The Joseon Labour Party is called “Mother” in North Korea. In this land of a one-party dictatorial system, the party is the one worthy of exaltation as the leader is called “Father”. It is not surprising that party-exalting songs were played in most of the Moranbong band concerts. This can also be regarded as a means to brainwash the public and to stabilise the country by vindicating and exalting the system.

The concerts that emphasize the military force were performed when the relationship between North and South Korea worsened, or when the North Korean government felt pressured by foreign countries. Such concerts expressed the threat of war if the bad relationship and the pressure continued. The ninth and tenth concerts, held when the relationship between North and South Korea was at very low ebb, are clear indications of the position held by the Jung-Eun Kim regime of the time.

Some concerts of the Moranbong band, such as the first and eighteenth concerts, focus more than others on the Juche philosophy of the Jung-Eun Kim regime. In these concerts, many Western music pieces that had not been allowed during the earlier regimes were performed. This can be interpreted as the Jung-Eun Kim regime's greater willingness to accept culture from other countries. In addition, these pieces were usually arranged and performed in the North Korean singing method, through which the Jung-Eun Kim regime tried to consolidate the Juche idea.

CHAPTER 5: CONCLUSION AND SUMMARY

Juche philosophy is the sole guideline or ruling ideology that regulates all North Korean activities. The philosophy was first created in the 1950s by Il-Sung Kim and later fully formed by his son Jung-Il Kim. The term “Juche” literally means “a main part or to become the main part or centre of something” in both North and South Korea. In North Korea, however, it has a different connotation – “to become independent or autonomous without foreign influence” – for certain purposes.

North Korean music has adapted according to the history of North Korea. Music in the early period of North Korea was strongly influenced by the Soviet Union. In 1955, Il-Sung Kim insisted on the Juche idea in order to exclude foreign, especially Chinese and Soviet, influences. North Korean music of the time was the combination of socialist realism and Korean traditional music. The Juche idea of being autonomous without foreign influence led to North Korean music becoming Korean traditional music in the North Korean style; later, North Korean music gradually became a mixture of Western music and Korean traditional music in the North Korean manner. The successive collapse of communist countries during the late 1980s was a major threat to the North Korean government. The North Korean government started to produce music that exalts Il-Sung Kim, Jung-Il Kim, and the party (government). After the standardisation of Juche realism during the Jung-Il Kim regime, Jung-Il Kim demanded that all the fields of cultural art follow Juche realism as the main principle of production. Western music in the national music style was more common in the Jung-Il Kim regime than in the Il-Sung Kim regime. The Jung-Eun Kim regime has accepted Western culture and music more readily.

The Revolutionary Opera *Sea of Blood* is one of the most representative musical pieces created in North Korea. The motive of the plot is derived from *Mat’* (Mother) by Maxim Gorki, a Russian and Soviet writer. Il-Sung Kim, the first president of North Korea, wrote the script for *Sea of Blood* and supervised the dialogue and acting. *Sea of Blood* is the first Revolutionary Opera, a completely new form of opera. It is different from Western opera and operetta, and from Peking opera in China and Kabuki in Japan. Some obvious characteristics that make the Revolutionary Opera unique include: the strophic design, the use of a singing technique, “Bangchang”, unique instrumentation (combining Western and improved Korean

traditional instruments) and pentatonic scales. Although *Sea of Blood* seems at first sight not to reflect the policies and Juche philosophy in its music, it does reflect the ideology by glorifying socialism and by using musical characteristics that are familiar to the public in order to indoctrinate them.

The Moranbong band has played the role of spokesman for the Jung-Eun Kim regime. It is no exaggeration to say that every song performed in the Moranbong band concerts contains political messages. Such political messages include firstly the exaltation of Jung-Eun Kim to stabilise and legitimise the Jung-Eun Kim regime; secondly, the exaltation of the Joseon Labour Party to justify the socialist system; thirdly, encouragement of the military force (KPA: Korean People's Army) to threaten other foreign countries; and fourthly, emphasizing the new Juche philosophy of the Jung-Eun Kim regime to instil patriotism to the new regime into the public and to brainwash them. The major characteristics of music and performance by the Moranbong band that differ from those of the earlier North Korean musicians are the playing of Western music such as European classical music and American film music, using Western cultural contents on stage such as the Disney animation costumes, and employing modern Western instruments. These characteristics are an absolute reflection of the Jung-Eun Kim Juche philosophy in which Jung-Eun Kim insists on autonomously accepting good things from other countries.

Music is the most dynamic form of the arts. This characteristic gives music the freedom to interpret events and musical theories. This freedom allows for great variety, but when music is infiltrated by political ideology and social realism, it can no longer be regarded as “true music”, but rather as a tool to be taken advantage of. The focus of the demands made on music by the North Korean government has changed according to the regime and the particular president of the time. The influence of Juche philosophy on North Korean music is tenacious.

With the total collapse of communist countries, North Korea's only means of survival is to open its doors to the world. North Korean music should discard the impact of Juche philosophy, and be acknowledged as pure art. If the Juche evangelism could be rejected, North Korean music including Revolutionary Opera *Sea of Blood* and music by the Moranbong band could be representative of quality North Korean music with artistic value.

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Appendixes

Appendix A: The concert programs of the Moranbong band

(The concert programs from Concert 1 to Concert 14 were created by referencing Dong-Wan Kang's book *The Moranbong band, telling about Jung-Eun Kim* and analysing Youtube video clips of the concerts. The concert programs from Concert 15 to Concert 24 are only derived from analysing the Youtube clips.)

- Concert 1 (2012.07.07): The exhibition performance in attendance of dear Jung-Eun Kim (Tonpomail, 2012)

No.	Title of Song	Type of Performance	Characteristics
1	Arirang	Light music	Traditional folk song in Western performance style
2	You are Mother	Female vocal quartet	Exalting the party
3	Czardas	Light music	Western music
4	La Reine de Saba	Light music	Western music
5	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
6	Let's Learn	Female vocal quintet	Instilling patriotism
7	Serenade de l'Etoile	Light music	Western music
8	On the Rough Way of the High Pass in This Land	Female vocal duet	Exalting Jung-Eun Kim
9	Penelope	Light music	Western music
10	Pretty	Light music	Instilling patriotism
11	Fluttering Red Flag	Female vocal quintet	Chinese song
12	Song of the Winner	Light music and song	Instilling patriotism/ Emphasizing army
13	Gonna Fly Now	Light music	Western music (American film <i>Rocky</i>)
14	Minuetto by P. Mauriat	Light music	Western music
15	Silk Girl in Nyongbyon	Female vocal trio	Exalting the country/ Traditional tune
16	Words of the Land's Owners	Female vocal sextet	Instilling patriotism/ Exalting socialism
17	Comme d'habitude	Light music	Western music

18	Song of the Flower Girl	Female vocal trio	Instilling patriotism
19	We Cannot Live Apart from His Bosom	Light music	Exalting Jung-Eun Kim
20	It's a Small World	Light music and song Medley/ World masterpiece collection	Western music
21	Tom and Jerry		Western music
22	Sleeping Beauty Waltz		Western music
23	Winnie the Pooh		Western music
24	Bibbidi-Bobbidi-Boo		Western music
25	Mickey Mouse March		Western music
26	A Dream is a Wish Your Heart Makes		Western music
27	Beauty and the Beast		Western music
28	Someday My Prince Will Come		Western music
29	Snow White and the Seven Dwarfs		Western music
30	Swan Lake		Western music
31	It's a Small World		Western music
32	Gypsy Airs	Light music	Western music
33	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
34	Our Beloved Leader	Female vocal sextet	Exalting Jung-Eun Kim

- Concert 2 (2012.07.27): Moranbong celebration concert for the War Victory day (Dprkconcert, 2012a)

No.	Title of Song	Type of Performance	Characteristics
Part 1			
1	Our Victory Day July 27	Light music and song	Emphasizing army/ Exalting the country
2	Hill Moongyong	Light music	Instilling patriotism/ Background on Korean War
3	Marching	Light music and song	Emphasizing army/ Instilling patriotism
4	Song of National Defense	Light music and song	Emphasizing army/ Instilling patriotism
5	Song of the Coast Artillery	Light music	Emphasizing army
6	Battle Road	Light music	Emphasizing army
7	Return with Victory	Light music	Emphasizing army
8	Sweet Home in My Hometown	Light music	Emphasizing army/ Instilling patriotism



9	He Becomes the Hero	Light music	Emphasizing army/ Instilling patriotism
10	We Had the Victory	Light music	Emphasizing army/ Instilling patriotism
11	Song Dedicated to Marshal Kim Il Sung	Light music and song	Exalting Il-Sung Kim
12	Our Victory Day July 27	Light music and song	Emphasizing army/ Exalting the country
13	The General's Star	Light music	Exalting Jung-Il Kim
14	Battle Road	Light music	Emphasizing army
15	Marching	Light music	Emphasizing army
16	Song of the Warrior	Female solo and bangchang	Emphasizing army/ Instilling patriotism
17	My Only Life	Female vocal duet	Emphasizing army/ Instilling patriotism
18	My Life and Fatherland	Female vocal trio	Emphasizing army/ Instilling patriotism
19	With the Battle Flag	Light music	Emphasizing army
20	Echoes of Victory	Female vocal sextet	Emphasizing army/ Instilling patriotism
21	Are We Living Like in Those Days?	Light music and song	Instilling patriotism
22	Song of Chinese People's Volunteers	Female vocal sextet	Chinese song
23	Theme song from <i>Mao Anying</i>	Female vocal sextet	Chinese song
24	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
25	Winners	Light music and song	Emphasizing army/ Instilling patriotism
26	Our Victory Day July 27	Female vocal sextet	Emphasizing army/ Exalting the country
Part 2			
27	Pretty	Light music	Instilling patriotism
28	Czardas	Light music	Western music
29	Silk Girl in Nyongbyon	Female vocal trio	Exalting the country/ Traditional tune
30	Words of the Land's Owners	Female vocal sextet	Instilling patriotism/ Exalting socialism
31	Minuetto by P. Mauriat	Light music	Western music
32	La Reine de Saba	Light music	Western music
33	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim

34	Let's Learn	Female vocal quintet	Instilling patriotism
35	We Cannot Live Apart From His Bosom	String quartet	Exalting Jung-Eun Kim
36	Mozart Symphony No. 40 1 st movement	Light music	Western music
37	Gypsy Airs	Light music	Western music
38	Look at Us	Light music	Exalting the country/ Instilling patriotism
39	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
40	Our Beloved Leader	Female vocal sextet	Exalting Jung-Eun Kim

- Concert 3 (2012.08.25): Moranbong band celebration concert for the 52nd anniversary of leader Kim Jong Il's start of the Songun Revolutionary Leadership (Dprkconcert, 2012b)

No.	Title of Song	Type of Performance	Characteristics
1	Look at Us	Light music	Exalting the country/ Instilling patriotism
2	Mind of Sweat Brier	Female vocal duet	Exalting Jung-II Kim
3	Song of the Coast Artillery Women	Female vocal sextet	Emphasizing army
4	On the Rough Way of the High Pass in This Land	Female vocal duet	Exalting Jung-II Kim
5	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
6	Song of the Warrior	Female solo and bangchang	Emphasizing army/ Instilling patriotism
7	Go Forward Youth Following the Party	Female vocal sextet	Instilling patriotism
8	Let Us Become Roots	Female vocal duet and bangchang	Instilling patriotism
9	Let Us Defend Socialism	Light music and song	Instilling patriotism/ Exalting the party and socialism
10	Golden Cushion	Female solo and bangchang	Exalting the leaders (Il- Sung Kim, Jung-II Kim, and Jung-Eun Kim)/ Insisting legitimacy
11	Dash to the Future!	Female vocal quartet	Instilling patriotism
12	Burning Wish	Woman solo	Exalting Jung-Eun Kim/ Insisting legitimacy
13	Words of the Land's Owners	Female vocal sextet	Instilling patriotism/ Exalting socialism

14	You are Mother	Female vocal quartet	Exalting the party
15	Our Beloved Leader	Female vocal sextet	Exalting Jung-Eun Kim

- Concert 4 (2012.10.10): Moranbong band celebration concert for the 67th founding anniversary of the Joseon Labour Party in attendance of dear Jung-Eun Kim: “Song in Praise of the Guiding Party” (Dprkconcert, 2012c)

No.	Title of Song	Type of Performance	Characteristics
1	It's October	Light music and song	Exalting the party/ Celebrating the foundation of the party
2	Hurrah! Joseon Labour Party	Light music and song	Exalting the party
3	Let's Defend the Party Central to Our Death	Light music and song	Instilling patriotism
4	Mother Party's Bosom	Light music and song	Exalting the party
5	The Voice that Calls Me	Light music and song	Exalting the party
6	I Sing in Praise of the Party	Light music and song	Exalting the party
7	The Road We Want to Go Along	Light music and song	Instilling patriotism
8	I am Joyful	Light music and song	Exalting the party
9	Snowflakes Falling from the Night Sky	Light music and song	Instilling patriotism
10	We Will Be True to the Party's Guidance	Light music and song	Instilling patriotism
11	Following the Party's Banner	Light music and song	Instilling patriotism
12	I Know Only You	Light music for a cello	Exalting the party
13	My Country and I	Female solo	Exalting the country
14	I Will Be Like the General	Female vocal quartet	Exalting Jung-II Kim
15	Light from the Party Central Committee	String quartet	Exalting the party
16	The Road of the Warrior	Female vocal duet	Instilling patriotism
17	Mother and Father in Their Youth	Female vocal ensemble	Instilling patriotism
18	Our March	Light music	Instilling patriotism
19	One Great Family	Female vocal ensemble	Exalting the party and the country/ Instilling patriotism
20	Let's Prosper in the Age of the Joseon Labour Party!	Light music	Exalting the party/ Instilling patriotism
21	Mother	Female vocal duet	Exalting the party
22	My Destiny is in the Bosom of the Mother	Female solo and	Exalting the party

	Party	bangchang	
23	The Voice of the Mother	Female solo and bangchang	Exalting the party
24	If the Mother Party Wishes	Female vocal sextet	Instilling patriotism
25	Campfire	Female vocal quintet	Instilling patriotism
26	Burning Wish	Female solo and bangchang	Exalting Jung-Eun Kim/ Insisting legitimacy
27	Fly High, Our Party Flag	Female vocal ensemble	Exalting the party
28	Glory to Our Great Party	Light music and song	Exalting the party
29	I Sing in Praise of the Party	Female vocal ensemble	Exalting the party

- Concert 5 (2012.10.29): Moranbong band celebration concert for the 60th founding anniversary of Kim Il Sung Military University in attendance of dear Jung-Eun Kim (Stimmekoreas, 2012)

No.	Title of Song	Type of Performance	Characteristics
1	Hurrah! Joseon Labour Party	Female vocal ensemble	Exalting the party
2	Mother and Father in Their Youth	Female vocal ensemble	Instilling patriotism
3	The Voice of the Mother	Female solo and bangchang	Exalting the party
4	Battle Road	Light music	Emphasizing army
5	Campfire	Female vocal quintet	Instilling patriotism
6	Our March	Light music	Instilling patriotism
7	The Road of the Warrior	Female vocal duet	Instilling patriotism
8	I Will Be Like the General	Female vocal quartet	Exalting Jung-Il Kim
9	Marching	Light music	Emphasizing army/ Instilling patriotism
10	Song of the Coast Artillery Women	Female vocal ensemble	Emphasizing army
11	My Only Life	Female vocal duet	Emphasizing army/ Instilling patriotism
12	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
13	My Life and Fatherland	Female vocal trio	Emphasizing army/

			Instilling patriotism
14	My Country and I	Female solo	Exalting the country
15	Look at Us	Light music	Exalting the country/ Instilling patriotism
16	Fly High, Our Party Flag	Female vocal ensemble	Exalting the party
17	I Sing in Praise of the Party	Female vocal ensemble	Exalting the party

- Concert 6 (2012.12.23): Moranbong band celebration concert for the successful launch of satellite “Kwangmyongsong 3-2” in attendance of dear Jung-Eun Kim (DPRK Music Fan, 2013c)

No.	Title of Song	Type of Performance	Characteristics
1	Fly High, Our Party Flag	Female vocal ensemble	Exalting the party
2	Winners	Light music and song	Emphasizing army/ Instilling patriotism
3	Words of the Land’s Owners	Female vocal ensemble	Instilling patriotism/ Exalting socialism
4	Marching	Light music	Emphasizing army/ Instilling patriotism
5	Let’s Learn	Female vocal quintet	Instilling patriotism
6	Campfire	Female vocal quintet	Instilling patriotism
7	My Country and I	Female solo	Exalting the country
8	Our March	Female vocal ensemble	Instilling patriotism
9	I Will Be Like the General	Female vocal quartet	Exalting Jung-Il Kim
10	Dash to the Future!	Female vocal quartet	Instilling patriotism
11	Without a Break	Light music	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan “Without a break”
12	Look at Us	Light music	Exalting the country/ Instilling patriotism

13	I Sing in Praise of the Party	Female vocal ensemble	Exalting the party
14	Burning Wish	Female solo and bangchang	Exalting Jung-Eun Kim/ Insisting legitimacy
15	Hurrah! Joseon Labour Party	Female vocal ensemble	Exalting the party
16	Glory to Our Great Party	Female vocal ensemble	Exalting the party

- Concert 7 (2013.01.01): Moranbong band New Year's concert in attendance of dear Jung-Eun Kim: "Following the Party to the End" (DPRK Music Fan, 2013a)

No.	Title of Song	Type of Performance	Characteristics
1	The Glorious Motherland	Female vocal ensemble	Exalting the country/ Exalting Jung-Eun Kim/ Instilling patriotism
2	Let the New Year's Snow Fall	Light music and song medley/ Songs dedicated to the General	Celebrating New Year
3	Song Dedicated to Comrade Kim Jung Il		Exalting Jung-II Kim
4	The General is the Son of Guerrillas		Exalting Jung-II Kim
5	Fascination and Reverence		Exalting Jung-II Kim
6	Love Song of People		Exalting Jung-II Kim
7	Our First Thought Runs on Him		Exalting Jung-II Kim
8	Snow Falls on the Way to the Front Line		Exalting Jung-II Kim
9	Tell Me, Songun Way		Exalting Jung-II Kim
10	The General Uses Warp		Exalting Jung-II Kim
11	Might of Joseon		Exalting Jung-II Kim
12	Without a Break		Light music
13	We Love Our Flaming Lives	Female solo	Instilling patriotism
14	Nodul Riverside	Female vocal trio	Neo-folk song composed in 1930
15	Nothing to Envy in This World	Light music and song medley/ World	Exalting the country and system

16	When a Child is Born	masterpiece collection	Western music	
17	Love is Blue		Western music	
18	Turkish March		Western music	
19	The Sacred War		Soviet music	
20	Song of Moscow		Soviet music	
21	Blue Kerchief		Soviet music	
22	Isle of Capri		Western music	
23	Autumn Leaves		Western music	
24	A Maiden's Prayer		Western music	
25	The Blowing North Wind		Chinese music	
26	Ode to the Motherland		Chinese music	
27	Socialism is Good		Chinese music	
28	Londonderry Air		Western music	
29	Romeo and Juliet		Western music	
30	Tico Tico no Fuba		Western music	
31	Les Patineurs Valse		Western music	
32	La Cumparsita		Western music	
33	Radetzky Marsch		Western music	
34	Funiculi, Funicula		Western music	
35	Nothing to Envy in This World		Exalting the country and the system	
36	Both Backdoo and Halla Belong to My Motherland		Female vocal ensemble	Instilling patriotism
37	Our Wish is Reunification		Women vocal septet	Wishing Reunification
38	Reunification 6. 15		Female vocal ensemble	Wishing Reunification
39	Reunification by Our Nation Itself		Female vocal septet	Wishing Reunification
40	Song of the Single-minded People		Female vocal ensemble	Exalting the party/ Instilling patriotism
41	Let the New Year's Snow Fall		Light music and song	Celebrating New Year

- Concert 8 (2013.02.01): The joint concert of the Moranbong band and the State Merited Chorus for the participants in the Fourth Conference of Cell Secretaries of the Joseon Labour Party: "The Voice of the Mother" (DPRK Music Fan, 2013e)

No.	Title of Song	Type of Performance	Characteristics
1	L'Internazionale	Male Chorus	Soviet music

2	The Voice of the Mother	Female solo and bangchang	Exalting the party
3	Memories of the 20 th Century	Mixed vocal ensemble and chorus	Exalting Jung-II Kim and the country
4	Are We Living Like in Those Days?	Instrumental and Bangchang	Instilling patriotism
5	Mother Party that Protected My Destiny	Male solo and bangchang	Exalting the party
6	The Road of the Warrior	Male vocal duet and bangchang	Instilling patriotism
7	If the Mother Party Wishes	Female vocal ensemble	Instilling patriotism
8	Let Us Defend Socialism	Male chorus	Instilling patriotism/ Exalting the party and socialism
9	Without a Break	Light music	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan “Without a break”
10	Following the Leader and the Party for Millions of Miles	Female vocal ensemble and chorus	Exalting Jung-Eun Kim and the party
11	Let Us Become Roots	Male vocal duet and chorus	Instilling patriotism
12	Mother	Mixed vocal quartet	Exalting the party
13	Our March	Male vocal quintet and chorus	Instilling patriotism
14	Fly High, Our Party Flag	Female vocal ensemble and chorus	Exalting the party
15	Song of the Single-minded People	Mixed vocal ensemble and chorus	Exalting the party/ Instilling patriotism
16	I Sing in Praise of the Party	All together	Exalting the party

- Concert 9 (2013.04.11): Moranbong band concert for the 630 combined forces of the KPA (Tonpomail, 2013b)

No.	Title of Song	Type of Performance	Characteristics
1	Look at Us	Light music	Exalting the country/ Instilling patriotism
2	When I Walk Deep at Night	Female vocal trio	Exalting Jung-Eun Kim
3	Song of the Warrior	Female solo and bangchang	Emphasizing army/ Instilling patriotism
4	My life and Fatherland	Female vocal trio	Emphasizing army/ Instilling patriotism
5	Our Fatherland Will Remember Forever	Light music	Instilling patriotism
6	Song of the Blessed People	Female vocal trio	Exalting Jung-Eun Kim
7	Marching	Light music	Emphasizing army/ Instilling patriotism
8	Without a Break	Light music	Imitating the famous melody of "Winter", <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim's Slogan "Without a break"
9	Glory of Life	Female vocal trio	Instilling patriotism/ Exalting Jung-Eun Kim
10	Our March	Light music and song	Instilling patriotism
11	Song of the Single-minded People	Female vocal ensemble	Exalting the party/ Instilling patriotism
12	Our Fate and Future on Him	Female vocal ensemble	Exalting Jung-Eun Kim

- Concert 10 (2013.04.25): Moranbong band celebration concert for the 81st founding anniversary of the Korean People's Army in attendance of dear chief commander of KPA Jung-Eun Kim (Dprkconcert, 2013)

No.	Title of Song	Type of Performance	Characteristics
1	Korean People's Army Song	Light music	Emphasizing army/ Exalting the system
2	Marching	Light music	Emphasizing army/ Instilling patriotism

3	Let's Support Our Supreme Commander with Arms	Light music and song medley	Instilling patriotism/ Exalting Jung-Eun Kim
4	Song of Artillery		Emphasizing army/ Instilling patriotism
5	I Will Be Eternal Life, Protect the Sea of the Motherland		Emphasizing army/ Instilling patriotism
6	I Will Be the Sky Barrier		Emphasizing army/ Instilling patriotism
7	Song of a Tank man		Emphasizing army/ Instilling patriotism
8	Let's Support Our Supreme Commander with Arms		Instilling patriotism/ Exalting Jung-Eun Kim
9	We are Victors	Female solo and bangchang	Exalting Jung-Eun Kim/ Instilling patriotism
10	Pyeongyang, I Love You	Female solo and bangchang	Exalting the country
11	Answer of Soldiers	Light music	Exalting Jung-Eun Kim/ Instilling patriotism
12	We Love	Female vocal quintet	Exalting the country/ Instilling patriotism
13	Peace is on Our Bayonets	Light music and song	Emphasizing army/ Instilling patriotism
14	Battle for Leap Forward	Light music	Emphasizing army/ Instilling patriotism
15	Let's Defend the Party Central to Our Death	Light music and song	Instilling patriotism
16	Ten Million Will Become Bullets and Bombs	Female vocal ensemble	Emphasizing army/ Instilling patriotism

- Concert 11 (2013.06.23): Dear leader Jung-Eun Kim watched the Moranbong band concert with the labourers of Jagangdo (Tonpomail, 2013a)

No.	Title of Song	Type of Performance	Characteristics
1	Song of the National Defence	Female vocal ensemble	Emphasizing army/ Instilling patriotism
2	Battle Road	Light music	Emphasizing army
3	For the Coming Generation	Female solo and	Instilling patriotism

		bangchang	
4	I Will Protect the Position Next Time	Female vocal ensemble	Emphasizing army/ Instilling patriotism
5	With the Spirit of that Day of the War	Female vocal ensemble	Emphasizing army/ Instilling patriotism
6	Forward, Invincible Powerful Nation!	Female vocal ensemble	Emphasizing army/ Instilling patriotism
7	What is Life	Female vocal duet and bangchang	Lyrical song/ Instilling patriotism
8	Song of Artillery	Female vocal ensemble	Emphasizing army/ Instilling patriotism
9	Without a Break	Light music	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan “Without a break”
10	When I Walk Deep at Night	Female vocal trio	Exalting Jung-Eun Kim
11	His Bosom is the Best	Female vocal quintet	Exalting Jung-Eun Kim
12	We are Victors	Female solo and bangchang	Exalting Jung-Eun Kim/ Instilling patriotism
13	Peace is on Our Bayonets	Female vocal duet and bangchang	Emphasizing army/ Instilling patriotism
14	Ten Million Will Become Bullets and Bombs	Female vocal ensemble	Emphasizing army/ Instilling patriotism
15	Our Fate and Future on Him	Female vocal ensemble	Exalting Jung-Eun Kim

- Concert 12 (2013.07.28): Moranbong band celebration concert for the War Victory day in attendance of dear leader Jung-Eun Kim: “Great Victory” (DPRK Music Fan, 2013b)

No.	Title of Song	Type of Performance	Characteristics
1	All the Energy for the War Victory	Light music and song	Emphasizing army/ Instilling patriotism
2	Marching	Light music and song	Emphasizing army/ Instilling patriotism
3	Song of Glory	Female vocal duet and	Exalting Jung-II Kim

		bangchang	
4	Hill Moongyong	Light music	Instilling patriotism/ had its background on Korean War
5	Our Chief Commander	Light music and song medley/ War film song medley	Emphasizing army
6	Song on the Highland		Instilling patriotism
7	I Know It Now		Instilling patriotism
8	Song of Memory		Emphasizing army
9	I Will Always Be Your Son		Exalting the country/ Instilling patriotism
10	Song of Child Guerrillas		Emphasizing army/ Instilling patriotism
11	The Celebration Fireworks Fired		Emphasizing army
12	Tell, Fireworks of War Victory	Female solo and bangchang	Emphasizing army/ Instilling patriotism
13	At the Spring Site	Female vocal quintet	Traditional folk song/ Lyrical song
14	Long Live Generalissimo Kim Il Sung	Light music and song	Exalting Il-Sung Kim
15	We Had the Victory	Light music and song	Emphasizing army/ Instilling patriotism/ Exalting Il-Sung Kim
16	Long Live Generalissimo Kim Il Sung	Light music and song	Exalting Il-Sung Kim
17	Anniversary of Great Victory Day	Female vocal ensemble	Emphasizing army/ Instilling patriotism
18	Honour to the Victors of the Great Year	Female vocal ensemble	Emphasizing army/ Instilling patriotism
19	July 27 March	Female vocal ensemble	Emphasizing army/ Instilling patriotism

- Concert 13 (2013.08.03): Moranbong band celebration concert for the participants in the military parade for the 60th anniversary of the war victory in attendance of dear leader Jung-Eun Kim (DPRK Music Fan, 2013d)

No.	Title of Song	Type of Performance	Characteristics
1	All the Energy for the War Victory	Light music and song	Emphasizing army/ Instilling patriotism
2	Marching	Light music and song	Emphasizing army/



			Instilling patriotism
3	Song of Glory	Female vocal duet and bangchang	Exalting Jung-II Kim
4	Hill Moongyong	Light music	Instilling patriotism/ had its background on Korean War
5	Our Chief Commander	Light music and song medley/ War film song medley	Emphasizing army
6	Song on the Highland		Instilling patriotism
7	I Know It Now		Instilling patriotism
8	Song of Memory		Emphasizing army
9	I Will Always Be Your Son		Exalting the country/ Instilling patriotism
10	Song of Child Guerrillas		Emphasizing army/ Instilling patriotism
11	The Celebration Fireworks Fired		Emphasizing army
12	Tell, Fireworks of War Victory	Female solo and bangchang	Emphasizing army/ Instilling patriotism
13	At the Spring Site	Female vocal quintet	Traditional folk song/ Lyrical song
14	Long Live Generalissimo Kim Il Sung	Light music and song	Exalting Il-Sung Kim
15	We Had the Victory	Light music and song	Emphasizing army/ Instilling patriotism/ Exalting Il-Sung Kim
16	Long Live Generalissimo Kim Il Sung	Light music and song	Exalting Il-Sung Kim
17	Anniversary of Great Victory Day	Female vocal ensemble	Emphasizing army/ Instilling patriotism
18	Honour to the Victors of the Great Year	Female vocal ensemble	Emphasizing army/ Instilling patriotism
19	July 27 March	Female vocal ensemble	Emphasizing army/ Instilling patriotism
20	Look at Us	Light music	
21	Let's Support Our Supreme Commander with Arms	Light music and song medley	Instilling patriotism/ Exalting Jung-Eun Kim
23	Song of Artillery		Emphasizing army/ Instilling patriotism
24	I Will Be the Sky Barrier		Emphasizing army/ Instilling patriotism

25	Song of a Tank man		Emphasizing army/ Instilling patriotism
26	Let's Support Our Supreme Commander with Arms		Instilling patriotism/ Exalting Jung-Eun Kim
27	Peace is on Our Bayonets	Female vocal duet and bangchang	Emphasizing army/ Instilling patriotism
28	His Bosom is the Best	Female vocal quintet	Exalting Jung-Eun Kim
29	Our Fate and Future on Him	Female vocal ensemble	Exalting Jung-Eun Kim

- Concert 14 (2013.10.10): Moranbong band celebration concert for the 68th founding anniversary of the Joseon Labour Party in attendance of dear leader Jun-Eun Kim: "Hurrah! Joseon Labour Party" (Stimmekoreas, 2013)

No.	Title of Song	Type of Performance	Characteristics
1	I Sing in Praise of the Party	All together	Exalting the party
2	Ode to the Motherland	Female vocal ensemble	Exalting the party and country
3	Mother Party that Protected My Destiny	Light music and song medley	Exalting the party
4	Mother Party Central Committee		Exalting the party
5	The Road We Want to Go Along		Instilling patriotism
6	The Voice that Calls Me		Exalting the party
7	Who Made the Name 'Mother'		Exalting the party
8	Dear Mother Party		Exalting the party
9	Mother Party that Protected My Destiny		Exalting the party
10	Our Future is Bright	Male Chorus	Exalting socialism/ Instilling patriotism
11	Dash to the Future!	Female vocal sextet	Instilling patriotism
12	Fly High, Our Party Flag	Light music and song	Exalting the party
13	My Way	Female solo	Exalting socialism/ Instilling patriotism
14	Where My Life Bloomed Out	Light music	Exalting the party
15	My Country and I	Female solo and bangchang	Exalting the country
16	It's October	String quartet	Exalting the party/ Celebrating the foundation of the party

17	Rage and Roar, Cheonrima of the Songun-Joseon!	Female solo	Instilling patriotism
18	Burn Up, Campfire!	Female vocal quintet	Instilling patriotism
19	Peace is on Our Bayonets	Orchestral music and Male chorus	Emphasizing army/ Instilling patriotism
20	Let Us Defend Socialism	Female vocal ensemble and chorus	Instilling patriotism/ Exalting the party and socialism
21	The Great Name is the Banner of Victory	Mixed chorus	Exalting Jung-Eun Kim
22	Hurrah! Joseon Labour Party	All together	Exalting the party

- Concert 15 (2014.03.10): Moranbong band concert in attendance of dear leader Jung-Eun Kim (Stimmekoreas, 2014a)

No.	Title of Song	Type of Performance	Characteristics
1	People's Joy	Female vocal ensemble	Exalting Jung-Eun Kim
2	Oh! My Country Full of Hope	Female solo	Exalting Jung-Eun Kim
3	Our Parents	Female vocal duet and bangchang	Exalting Jung-Eun Kim
4	Haul of Fish	Female solo and bangchang	Exalting Jung-Eun Kim/ Traditional folk tune
5	Song of Homecoming	Female vocal trio	Lyrical song/ Instilling patriotism
6	Always Thinking of the Leader	Female solo and bangchang	Exalting Jung-Eun Kim
7	Fly, My Longing Mind	Female solo and bangchang	Exalting Jung-Eun Kim
8	Serve the Motherland and People	Female vocal ensemble	Instilling patriotism
9	Forever with You, Party Flag	Female vocal ensemble	Exalting the party
10	We Cannot Live without Him	Female vocal quartet	Exalting Jung-Eun Kim
11	We Know Nobody, but You	Female vocal ensemble	Exalting Jung-Eun Kim

- Concert 16 (2014.04.04): Moranbong band concert in Samjiyon County, North Korea (Stimmekoreas, 2014e)

No.	Title of Song	Type of Performance	Characteristics
1	Oh! My Country Full of Hope	Female solo	Exalting Jung-Eun Kim
2	Taehongdan is a Good Place to Live	Female solo	Exalting the country/ Traditional tune
3	My Flourishing Country	Female vocal duet	Exalting the country
4	Warm Affection	Female solo and bangchang	Exalting Jung-Eun Kim
5	Our Parents	Female vocal duet and bangchang	Exalting Jung-Eun Kim
6	Sound of Horse Hooves in Mt. Backdoo	Light music	Instilling patriotism
7	Always Thinking of the Leader	Female solo and bangchang	Exalting Jung-Eun Kim
8	Our Leader	Female vocal duet and bangchang	Exalting Jung-Eun Kim
9	The First House under the Sky	Female vocal trio	Exalting the country
10	Fascination and Reverence	Solo violin and light music	Exalting Jung-Eun Kim
11	Three Thousand Miles of Taehongdan	Female vocal trio	Exalting Jung-Eun Kim
12	Shine, Peak Jung-II	Female vocal duet and bangchang	Exalting the country and Jung-II Kim
13	Home of My Life	Female solo	Exalting the country and Il-Sung Kim
14	We Cannot Live without Him	Female vocal quartet	Exalting Jung-Eun Kim
15	People's Joy	Female vocal ensemble	Exalting Jung-Eun Kim
16	We Know Nobody, but You/ Song of Single-minded People	All together	Exalting Jung-Eun Kim

- Concert 17 (2014.04.20): Moranbong band concert for air force members of KPA in attendance of dear leader Jung-Eun Kim (Stimmekoreas, 2014d)

No.	Title of Song	Type of Performance	Characteristics
1	Our Leader is the Eternal Sun of People	Female vocal	Exalting Il-Sung Kim



		ensemble	
2	Mind Longing the Leader	Female solo and bangchang	Exalting Il-Sung Kim
3	Always Thinking of the Leader	Instrumental music and song	Exalting Jung-Eun Kim
4	Shine, Peak Jung-II	Female vocal duet and bangchang	Exalting the country and Jung-II Kim
5	Sound of Horse Hooves in Mt. Backdoo	Light music	Instilling patriotism
6	Thinking of the General	Female solo and bangchang	Exalting Jung-II Kim
7	Fascination and Reverence	Light music	Exalting Jung-Eun Kim
8	Home of My Life	Female solo	Exalting the country and Il-Sung Kim
9	People's Joy	Female vocal ensemble	Exalting Jung-Eun Kim
10	Our Leader	Female vocal duet and bangchang	Exalting Jung-Eun Kim
11	Haul of Fish	Female solo and bangchang	Exalting Jung-Eun Kim/ Traditional folk tune
12	Footsteps of Soldiers	Light music	Emphasizing army/ Instilling patriotism
13	I Will Always Be Your Son	Light music and song medley	Exalting the country/ Instilling patriotism
14	Song of Pilots		Emphasizing army
15	At the Night When I Return After Flying High in the Sky		Emphasizing army
16	Silver Wing		Emphasizing army
17	Song of Memory		Emphasizing army
18	I Will Be the Sky Barrier		Emphasizing army/ Instilling patriotism
19	I Will Always Be Your Son		Exalting the country/ Instilling patriotism
20	Beautiful Flying Clouds	Female vocal trio and bangchang	Emphasizing army
21	We are Waiting for the Scramble Order	Female vocal ensemble	Emphasizing army
22	We Cannot Live without Him	Female vocal quartet	Exalting Jung-Eun Kim

23	We Wish Good Health for Our Comrade Supreme Commander	Female vocal ensemble	Exalting Jung-Eun Kim
24	We Will Follow Only You	Women vocal ensemble	Exalting Jung-Eun Kim
25	We Know Nobody, but You	Women vocal ensemble	Exalting Jung-Eun Kim

- Concert 18 (2014.05.20): Moranbong band celebration concert for the participants in the 9th national meeting of artists with the presence of Marshal Kim, Jung-Eun (Stimmekoreas, 2014b)

No.	Title of Song	Type of Performance	Characteristics
1	Thoughts on Love	Female solo and bangchang	Exalting Jung-Eun Kim
2	Sound of Horse Hooves in Mt. Backdoo	Light music	Instilling patriotism
3	Haul of Fish	Female solo and bangchang	Exalting Jung-Eun Kim/ Traditional folk tune
4	Thinking of the General	Female solo and bangchang	Exalting Jung-II Kim
5	I Will Always Be Your Son	Light music and song medley	Exalting the country/ Instilling patriotism
6	Song of Pilots		Emphasizing army
7	At the Night When I Return After Flying High in the Sky		Emphasizing army
8	Silver Wing		Emphasizing army
9	Song of Memory		Emphasizing army
10	I Will Be the Sky Barrier		Emphasizing army/ Instilling patriotism
11	I Will Always Be Your Son		Exalting the country/ Instilling patriotism
12	Voice of My Heart	Female solo and bangchang	Exalt the party and the country
13	Train to the Front Line	Female vocal ensemble	Emphasizing army/ Instilling patriotism
14	Nothing to Envy in This World	World Masterpiece Collection	Exalting the country and the system
15	Entry of the Gladiators		Western music

16	Mozart Symphony No. 40 1 st Movement		Western music
17	Turkish March		Western music
18	Those Were the Days		Western music
19	Dark Eyes		Western music
20	Isle of Capri		Western music
21	Eviva España		Western music
22	Autumn Leaves		Western music
23	The Phantom of the Opera		Western music
24	My Bonnie Lies Over the Ocean		Western music
25	Tico Tico no Fuba		Western music
26	Swan Lake		Western music
27	Les Patineurs Valse		Western music
28	O Sole Mio		Western music
29	Radetzky Marsch		Western music
30	"Prelude" from Carmen		Western music
31	The Glorious Motherland		Exalting the country/ Exalting the leader (Jung-Eun Kim)/ Instilling patriotism
32	Dash to the Future	Female vocal quartet	Instilling patriotism
33	Song of the Single-minded People	Female vocal ensemble	Exalting Jung-Eun Kim

- Concert 19 (2014.09.03): Moranbong band concert of new music pieces (Stimmekoreas, 2014c)

No.	Title of Song	Type of Performance	Characteristics
1	The Dear Name Called by People	Female vocal trio	Exalting Jung-Eun Kim
2	White Piece Boat of Nostalgia	Female vocal trio	Exalting the party/ Traditional tune
3	Voice of My Heart	Female solo and bangchang	Exalt the party and the country
4	Mangyongdae Revolutionary School Song	Female vocal ensemble	Exalt the country
5	15 Minutes of the Day	Female solo	Emphasizing army/ Instilling patriotism
6	The Glorious Motherland	Light music and song	Exalting the country/

		medley	Exalting the leader (Jung-Eun Kim)/ Instilling patriotism
7	Song of the Proclamation of the People's Republic		Exalting the country/ Instilling patriotism
8	Ode to the Motherland		Exalting the party and the country
9	Confession	Female solo and bangchang	Exalting Jung-Eun Kim
10	It Has Been Years, Indeed	Female solo and bangchang	Exalting the party/ Traditional tune
11	Sea of Apples at the Foot of Chol Pass	Female solo and bangchang	Exalting Jung-Eun Kim/ Traditional tune
12	Song of the Guards' Pride	Female vocal ensemble	Emphasizing army/ Exalting the country
13	Following the Victory	Female vocal ensemble	Emphasizing army/ Exalting the country

- Concert 20 (2015.04.27): Moranbong band concert for the participants in the 5th conference of the KPA (Stimmekoreas, 2015)

No.	Title of Song	Type of Performance	Characteristics
1	The Glorious Motherland	Female vocal ensemble	Exalting the country/ Exalting Jung-Eun Kim/ Instilling patriotism
2	My Country is the Best	Light music	Exalting the country/ Using <i>Arirang</i> melody
3	We Will Climb to Mt. Backdoo	Female vocal ensemble	Exalting the country/ Using <i>Arirang</i> melody
4	Even If It Would be a Thousand Miles	Female vocal duet	Exalting Jung-Eun Kim
5	My Mind	Female solo and bangchang	Exalting the country
6	Whenever Love	Female vocal duet	Exalting the country
7	Let's Spread the Name of the Strongest Country to the World	Female vocal trio	Exalting the country
8	Motherland that I Have Defended	Light music and song medley	Instilling patriotism/ Exalting the country

9	I Will Be the Sky Barrier		Emphasizing army/ Instilling patriotism
10	I Will Be Eternal Life, Protect the Sea of the Motherland		Emphasizing army/ Instilling patriotism
11	Motherland that I Have Defended		Instilling patriotism/ Exalting the country
12	Oh I Love My Motherland	Female vocal ensemble	Exalting the country
13	World of Affection	Female solo and bangchang	Exalting Jung-Eun Kim
14	Follow the Party	Female vocal trio	Exalting the party
15	Future of Happiness	Female vocal quartet and bangchang	Instilling patriotism
16	Let's Not Give Up Our Revolutionary Faith, Even Though We Die	Female vocal ensemble	Instilling patriotism
17	We Wish Good Health for Our Comrade Supreme Commander	Female vocal ensemble	Exalting Jung-Eun Kim
18	Fly High, Our Party Flag	All together	Exalting the party
19	Hurrah! Joseon Labour Party	All together	Exalting the party

- Concert 21 (2015.09.07): The joint concert of the Moranbong and the State Merited Chorus for the 55th anniversary of the diplomatic relations between North Korea and Cuba

(No video source available)

- Concert 22 (2015.10.11): The joint concert of the Moranbong band and the State Merited Chorus for the 70th founding anniversary of the Joseon Labour Party (Aisaevol, 2015)

No.	Title of Song	Type of Performance	Characteristics
1	Mother's Birthday	Mixed vocal ensemble and chorus	Exalting the party and the country
2	Shine, the Name of the Sun!	Male chorus	Exalting the party and the country
3	Hurrah! Joseon Labour Party	Light music and song medley	Exalting the party
4	Fly High, Our Party Flag		Exalting the party
5	Following the Party's Banner		Instilling patriotism



67	Labour Party is Our Guide		Exalting the party
8	Voice of My Heart		Exalting the party and the country
9	The Road of the Warrior		Instilling patriotism
10	The Voice that Calls Me		Exalting the party
11	If the Mother Party Wishes		Instilling patriotism
12	I Sing in Praise of the Party		Exalting the party
13	Because the Party is There		Exalting the party
14	Glory to Our Great Party		Exalting the party
15	Hurrah! Joseon Labour Party		Exalting the party
16	I Sing in Praise of the Party	Male solo and chorus	Exalting the party
17	Missing the Marshal is My Happiness	Female vocal duet and bangchang	Exalting Jung-Eun Kim
18	I Wanted to Meet You, Sir	Female vocal ensemble	Exalting Jung-Eun Kim
19	Oh I Love My Motherland	Instrumental music and song	Exalting the country/ Instilling patriotism
20	My Country is the Best	Orchestral music	Exalting the country/ Using <i>Arirang</i> melody
21	Joseon Labour Party Anthem	Male vocal trio and chorus	Exalting the country and the party
22	Marching Song of Joseon	Male chorus	Exalting the country
23	Our Jung-Eun Kim	Female vocal ensemble	Exalting Jung-Eun Kim
24	Touch of Destiny	Female solo	Exalting Jung-Eun Kim
25	With Pride	Female vocal ensemble	Exalting the country and socialism/ Instilling patriotism
26	The Feature of Joseon	Male chorus	Exalting the country/ Instilling patriotism
27	We Will Follow Our Party Forever	Female vocal ensemble	Exalting the party
28	Let's Not Give Up Our Revolutionary Faith, Even Though We Die	Male vocal quintet and chorus	Instilling patriotism
29	We Will Climb to Mt. Backdoo	Male chorus	Exalting the country/ Using <i>Arirang</i> melody
30	We Will Travel One Road Forever	Mixed chorus and	Instilling patriotism

		orchestral music	
31	Today, Tomorrow, and Forever	Mixed vocal ensemble and chorus	Exalting Jung-Eun Kim
32	We Love the Party Flag	Female vocal ensemble	Exalting the party
33	Mother's Birthday	All together	Exalting the party and the country

- Concert 23 (2016.02.19): The joint concert of the Moranbong band and the State Merited Chorus for the space scientists, technicians, workers, and officials who contributed to the successful launch of the earth observation satellite “Kwangmyongsong 4” (Korean Central Television, 2016)

No.	Title of Song	Type of Performance	Characteristics
1	The Glorious Motherland	All together	Exalting the country/ Exalting Jung-Eun Kim/ Instilling patriotism
2	Glory to the General Jung-Eun Kim	Mixed vocal ensemble	Exalting Jung-Eun Kim
3	I Wanted to Meet You, Sir	Female vocal ensemble	Exalting Jung-Eun Kim
4	Oh Dear Marshal	Female vocal duet and bangchang	Exalting Jung-Eun Kim
5	Fly High, Our Party Flag	Mixed vocal duet	Exalting the party
6	My Country is the Best	Instrumental music	Exalting the country/ Using <i>Arirang</i> melody and Jangsaenab
7	People are by Marshal	Female vocal trio	Exalting Jung-Eun Kim
8	Journey of Revolution	Female vocal ensemble	Instilling patriotism
9	Shine, Kwangmyongsong!	Female vocal ensemble	Exalting the country/ Instilling patriotism
10	Without a Break	Light music	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim's Slogan “Without a break”

11	With Pride	Female vocal ensemble	Exalting the country and socialism/ Instilling patriotism
12	Nothing to Envy in This World	Female vocal ensemble	Exalting the country and Il-Sung Kim
13	We Cannot Live without Him	Mixed vocal ensemble	Exalting Jung-Eun Kim
14	Our Faith	Female solo and male chorus	Instilling patriotism/ Exalting Jung-Eun Kim
15	The Glorious Motherland	Instrumental music and male chorus	Exalting the country/ Exalting Jung-Eun Kim/ Instilling patriotism

- Concert 24 (2016.05.14): The joint concert of the Moranbong band, the Chyongbong band, and the State Merited Chorus for the 7th conference of the Joseon Labour Party: “Following Our Party Forever” (Explore DPRK, 2016)

No.	Title of Song	Type of Performance	Characteristics
1	Hurrah! The Great Joseon Labour Party	Light music and song medley	
2	Hurrah! Joseon Labour Party		Exalting the party
3	The Glorious Motherland		Exalting the country/ Exalting Jung-Eun Kim/ Instilling patriotism
4	Song of the Proclamation of the People’s Republic		Exalting the country/ Instilling patriotism
5	May’s Victory		Instilling patriotism
6	Song of the National Defence		Emphasizing army/ Instilling patriotism
7	Song of Reconstruction		Instilling patriotism
8	Song Dedicated to Marshal Kim Il Sung		Exalting Il-Sung Kim
9	Let’s Defend the Party Central to Our Death		Instilling patriotism
10	Labour Party is Our Guide		Exalting the party
11	Cheonrima Running		Instilling patriotism
12	My Country		Exalting the country
13	We Will be Loyal Down Through Generations		Exalting the leaders
14	Following the Leader and Party for		Exalting the leaders



	Millions of miles		
15	We Will Follow the Line of Loyalty		Instilling patriotism
16	Song Dedicated to Comrade Kim Jung Il		Exalting Jung-II Kim
17	Road of Victory		Instilling patriotism
18	Burning Wish		Exalting Jung-Eun Kim/ Insisting legitimacy
19	We Cannot Live without Him		Exalting Jung-Eun Kim
20	Even If It Would be a Thousand Miles		Exalting Jung-Eun Kim
21	We Know Nobody, but You		Exalting Jung-Eun Kim
22	Oh I Love My Motherland	Unaccompanied chorus	Exalting the country/ Instilling patriotism
23	Let Us Defend Socialism	Light music (Chyongbong band)	Instilling patriotism/ Exalting the party and socialism
24	The Voice of the Mother	Mixed vocal quartet	Exalting the party
25	Following the Party's Banner/ Cheonrima Running	Male chorus	Instilling patriotism/ Exalting the party
26	Dear Mother Party	String quartet and string ensemble	Exalting the party
27	I Sing in Praise of the Party	Female vocal trio and bangchang (Chyongbong band)	Exalting the party
28	One Great Family	Female vocal quintet	Exalting the party and the country/ Instilling patriotism
29	We Will Go Full of Confidence	Mixed vocal ensemble and male chorus	Instilling patriotism
30	Fly High, Our Party Flag	Instrumental music	Exalting the party
31	Nothing to Envy in This World	Mixed vocal ensemble and male chorus	Exalting the country ,the system, and Il-Sung Kim
32	Glory to Our Great Party	Female vocal ensemble	Exalting the party
33	Guerrilla Song Medley	Instrumental music and	
34	Star of Joseon	male chorus	Exalting the country
35	Song of Revolution	(Combined	Instilling patriotism
36	Song of the Guerrilla Unit March	orchestration)	Emphasizing army

37	Punitive Song		Anti-Japanese/ Traditional tune	
38	Song of the Anti-Japanese War		Anti-Japanese/ Traditional tune	
39	Song of the Revolutionary Army		Emphasizing army	
40	Song of the Red Flag		Emphasizing army/ Instilling patriotism	
41	Song of the People Sovereignty		Instilling patriotism	
42	Song of 10 Doctrines for the Independence Day of the Motherland		Instilling patriotism	
43	Dance Music		Instilling patriotism	
44	We are Children Members		Instilling patriotism	
45	Song of Total Mobilization		Anti-Japanese/ Emphasizing army	
46	Song of Homesickness		Instilling patriotism	
47	We Love the Party Flag		Female vocal ensemble	Exalting the party
48	Rich Harvest Comes to the Chongsan Plain		Light music	Exalting the country/ Traditional tune/ Using Korean traditional small gong
49	People's Prayer		Female vocal ensemble (Chyongbong band)	Exalting Jung-Eun Kim
50	Mother Party that Protected My Destiny	Light music and song medley	Exalting the party	
51	The Bosom of the Party is Where We Live		Exalting the party	
52	We Will Be True to the Party's Guidance		Instilling patriotism	
53	You are Mother		Exalting the party	
54	I Know Only You		Exalting the party	
55	If the Mother Party Wishes		Instilling patriotism	
56	The Road We Want to Go Along		Instilling patriotism	
57	Snowflakes Falling from the Night Sky		Instilling patriotism	
58	Missing the Marshal is My Happiness		Exalting Jung-Eun Kim	
59	Our Jung-Eun Kim		Exalting Jung-Eun Kim	
60	Song of the Single-minded People		Exalting the party/ Instilling patriotism	

61	Mother Party that Protected My Destiny		Exalting the party
62	We Love	Dance music medley	Exalting the country/ Instilling patriotism
63	Let's Learn		Instilling patriotism
64	Campfire		Instilling patriotism
65	Dash to the Future		Instilling patriotism
66	With Pride		Exalting the country
67	Let Envy Us		Exalting the country/ Instilling patriotism
68	We Love		Exalting the country/ Instilling patriotism
69	Our Faith	Mixed vocal ensemble and male chorus	Exalting Jung-Eun Kim/ Instilling patriotism
70	We Will Travel One Road Forever	Instrumental music and song	Instilling patriotism

Appendix B: Selected music scores of North Korean songs

- *Golden Cushion* (Drpktoday, 2016)

금 방 석

작사 리일환
작곡 전 권

서정을 안고 (♩.=82)



잊을수없어라 수령님 한생 조국이미-래를 키우신 한생
 청년들시-대의 주인이라시며 금방석에앉히자고 하시던-말씀-깊
 은-밤도수-령님-음성들려-옵나--다--새
 벽-에도수-령님-모습그립습나--다

2. 수령님 한평생 베푸신 사랑
장군님 뜨겁게 안겨주셨네
청년들 우리 당의 길동무라시며
금방석에 앉히자고 하시던 말씀
땀결에도 장군님사랑 못 잊습니다
그 언제나 장군님믿음 안고 삽니다

3. 우리는 태양을 따르는 청춘
원수님 한분밖에 모르는 청춘
이 심장 효성의 꽃방석되어
일편단심 만수축원 금방석되어
길이길이 원수님 높이 모시렵니다
천년만년 원수님 높이 받들렵니다

- *Haul of Fish* (Drpktoday, 2016)

바다 만풍가

작사 차호근
작곡 김해성

열정적이고 활기있게

1. 포구엔 - 만 - 선의 배고 - 동 - 소리
 선창엔 물 - 고기 가득 - 웃 - 음 도절 로 - 나 - 네
 늬실 늬실 - 만경 - 창과 춤 추 - 는 줄 알았 - 더 니
 물고기 떼 - 지 어 출렁 - 이는 보 - 배 론바 다 - 로 - 다
 마중가 - 며 잡구요 어그 - 여 차 따라가며 잡구요 어그 - 여 차
 어그야 - (하) - 디야 -
 우리 - 정성 - 우 - 리 기쁨 - 풍 - 어 기 로 나 붓 - 겨 - 라
 사회주의 - 대 - 가 정에 바 다 향기 더 해 - 가 - 세

2. 포구엔 만선의 배고동소리
 선창엔 물고기 가득 웃음도 절로 나네
 땅우에는 단풍계절 한해 한번 있다지만
 우리네 바다는 사시장철 풍성한 가을일세
 산더미로 퍼올려 어그여차
 물고기산 쌓아라 어그여차
 어그야 디야
 이 기쁨이 뉘 덕이나 원수님의 은덕일세
 사회주의대가정에 바다향기 더해가세

- *My Country is the Best* (Drpktoday, 2016)

내 나라 제일로 좋아

금지에 넘쳐 (♩=128) 작사 최준경, 작곡 리종오

mf Am C Dm G C E7

1. 이 - 국 의 들 가에 피 여 난 꽃 도

Am Dm6 E7 Am

내 - 나 라 꽃 보 다 곱 지 못 했 소
(후렴)

f Am Dm G7 C A7

돌 아 보 면 세 상 은 넓 고 넓 어 도 -
랄 라 라 라 라 라 라 라 라 라 -

Dm G7 C Dm E7 Am

내 - 사 는 내 나 라 제 일 로 좋 아
내 - 사 는 내 나 라 제 일 로 좋 아

2. 벚들이 부어 준 한모금 물도
내 고향 샘처럼 달지 못했소
(후렴)

3. 노래도 아리랑곡조가 좋아
멀리서도 정답게 불러 보았소
(후렴)

4. 해와 별 비치어 밝고 정든 곳
내 다시 안길 땐 절을 하였소
(후렴)



- *Sea of Apples at the Foot of Chol Pass* (Drpktoday, 2016)

철령아래 사과바다

흥취나게 (♩=142)

작사 차호근

작곡 안정호

The musical score is written in 4/4 time with a tempo of ♩=142. It consists of five staves of music with Korean lyrics underneath. The lyrics are as follows:

1. 고 산이 라 철령아래 출렁이는 파수바—다
아름다운 백리과원 눈뿌리도아득해—라
가 지 마—다 알알이—도—
구슬 같—이 맺힌 열—매—
전선지대— 무릉도원 전선지대— 무릉도원
그림 같—이 황홀—하—오—

2. 철쭉꽃 핀 철령에서 불어오는 봄바람에
천만송이 사과꽃이 율러나는 청춘과원
장군님의 해빛같은 미소속에 만발하여
원수님의 은정속에 원수님의 은정속에
열매되어 주렁졌소

3. 사과바다 물결우에 춤을 추는 갈매기나
사과따는 처녀들의 꽃수진도 한들한들
천지개벽 노래하는 선군세월 새 풍경아
고산땅이 꺼지도록 고산땅이 꺼지도록
파일대풍 안아오세

4. 철령아래 과일향기 차고넘쳐 목이 메나
이 절경을 펼친 은덕 사무처와 목이 메네
장군님의 인민사랑 원수님이 꽃피주신
예가 바로 부흥하는 예가 바로 부흥하는
내 조국의 모습일세

- *We Cannot Live without Him* (Drpktoday, 2016)

그 이 없 인 못 살 아

작사 차호근
작곡 김운룡

절절하게 (♩=73)
mp A E7/G# F#m C#m/E D A/C# Bm E7

1. 친근하신 그의 정 가슴에 흘러 지나가나 그 숨결로 따뜻한 마음

A C#7/G# F#m D Bm7 E7 A Esus E7 (후렴)

하늘같은 인덕과 믿음에 끌려 우리 모두 따르며 사 네 — 그의

A C#7 D Bm B7 E7

없인 못살아 — 김정은 동지 — 그의 없인 못살아 — 우린 못 — 살아 — 우

A C#7 D E7 A

리의 운명 — 김정은 동지 그의 없으면 우린 못살아

2. 우리 마음 그이만이 제일 잘 알고 그 언제나 우리 행복 지켜주시네
나래퍼는 희망도 품은 소원도 그 품에서 모두 꽃피네
(후렴)
3. 함께 온 길 새겨봐도 앞길을 봐도 태양같은 그 미소로 가득차있네
그이만을 받들며 세상 끝까지 충정다해 모시고 살리
(후렴)