

**North Korean music and its political role
observed through popular songs: a critical
evaluation of four bands**

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evaluation of four bands**

Kisoo Cho

**A thesis submitted in partial fulfilment of
the requirements for the degree
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University of Pretoria**

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DECLARATION

I, Kisoo Cho, hereby declare that the thesis entitled “**North Korean music and its political role observed through popular songs: a critical evaluation of four bands**” represents my own work which has been done for the degree, Doctor of Music (performing art), at the University of Pretoria, and has not been previously included in a thesis or dissertation submitted to this or any other institution for a degree, diploma, or other qualifications.

Where secondary material is used, this has been properly acknowledged and referenced in accordance with university requirements.

I understand what plagiarism is and am aware of the University’s policy and implications in this regard.

I have not allowed, and will not allow anyone to copy my work with the intention of passing it off as his or her own work.

A handwritten signature in black ink, consisting of several stylized, overlapping loops and curves, representing the name Kisoo Cho.

Kisoo Cho

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ABSTRACT

North Korea, throughout its history, has had four representative pop music bands that frequently appear on broadcast media to propagate Juche philosophy and represent the political stance of the government: the Bochonbo electronic band, the Wangjaesan light music band, the Moranbong band, and the Chongbong band. The first two were formed during the Il-Sung-Kim regime and gained popularity during the Jung-II-Kim regime; and the latter two are representative of the Jung-Eun-Kim regime. These bands always appeared at special occasions of North Korea and are used as mouthpieces for the government and the supreme leaders.

This study explores the characteristics of North Korean pop music in conjunction with political implications by examining performances of these representative four bands. The aims are to interrogate how pop music in that country has been presented under governmental control, to ascertain what perception the North Korean governors have about pop music, and to delineate specific features in the music that can be identified as political. Certain aspects of the current Jung-Eun-Kim regime and its pop music are appearing for the first time in an academic context and existing research on the earlier regimes of Il-Sung Kim and Jung-II Kim are posited in relation to this.

The genesis of the Wangjaesan light music band and the Bochonbo electronic music band is closely connected to Jung-II Kim's directive that North Korean music had to be modernised. The Wangjaesan band concentrated more on traditional music, while the Bochonbo band did on modern trends and life songs. Their performances provide evidence of an un-detachable relationship with Jung-II Kim's politics and his perspective on music, "artistry without ideology is worthless". The Moranbong band and the Chongbong band were formed by Jung Eun Kim himself and they can be regarded as symbolic musical groups of his regime. Demonstrating the earlier Juche ideas of the previous regimes by performing older songs from that era, the bands also illustrate new ideologies of the current regime. It would seem that none of their music was created purely for the artistic and cultural demand of the public. The political use of the bands has been totally intentional since their formation.

KEYWORDS

- Juche philosophy
- Music and politics
- North Korea
- North Korean music
- Bochonbo electronic music band (Pochonbo electronic ensemble)
- Wangjaesan light music band
- Moranbong band
- Chongbong band
- Totalitarianism
- Il-Sung Kim
- Jung-Il Kim (Jong-Il Kim)
- Jung-Eun Kim (Jong-Un Kim)

CHAPTER 1: INTRODUCTION

1.1 Background to the study: North Korean music

In North Korean music, vocal music outnumbers instrumental music. The majority of North Korean vocal music can easily convey specific ideas through the lyrics and can thus be used as a means of political indoctrination. The North Korean government naturally prefers vocal music to instrumental music; there are fewer instrumental compositions than vocal ones; and even in textbooks fewer instrumental compositions are examined. As a result, instrumental music in North Korea cannot but deteriorate (Jung, 2008: 162, 163).

Almost all North Korean songs disseminated in public, except for some traditional folk songs, classical songs, and children's songs, are pop songs, as music creation and distribution are controlled and disseminated forcibly to all North Korean people by the government (Lee, 2006: 291). North Korean pop songs are uniformly and inevitably in favour of the regime because of its censorship system, which consists of six steps of censorship as dictated by different organisations (Nwtnews, 1998: 353-358):

1. The organization to which the composer or the lyricist belongs
2. The censorship department of the publisher
3. National Literature Inquiry Commission
4. Central Authorities of Publication Censorship
5. Department of Propaganda and Department of Culture and Arts, Central Party
6. Supreme Leader¹

From Step 1 to 4, lyrics of songs are considered. In Steps 1, 2, and 4, the organizations focus solely on the ideological aspect of lyrics. From Step 5, the fully composed songs are reviewed. In Steps 3 and 5, the artistic value of songs is evaluated.

As a result, North Korean pop music is mostly based on Juche philosophy² and the intention

¹ President of North Korea; presently (January 2020), Jung-Eun Kim.

² Juche philosophy is the reigning ideology of North Korea. It was established by Il-Sung Kim and developed by Jung-Il Kim. All realms, including politics, economy, society and culture, in North Korea are ruled by the philosophy (Cho, 2016: iii).

of the supreme leader takes precedence over the style of composers and lyricists (Lee, 2012a: 26).

Perspectives on North Korean music by the government and politicians can be observed in Il-Sung Kim and Jung-Il Kim's speeches. Il-Sung Kim, at the concert for the foundation of Central Philharmonic Orchestra on August 8, 1946, said:

We must develop music in accordance with the revolutionary demand, sustaining our ethnic characteristics. Our music must meet our people's emotion and revolutionary aim raised by the new country's construction. It must achieve national liberation. It must become people's and revolutionary music which reflects our people's joy, pride, and revolutionary passion raised by the new life creation³ (Lee 2006: 96).

In an interview with the magazine Cheonrima (Lee, 2006: 166), Jung-Il Kim mentioned that "Music must work for politics. Music without politics is the same as flowers without scent." In his speech to the Mansoodae Art Troupe (a North Korean theatrical troupe), Kim said "The mission of music in our era is to support politics emotionally. One cannot work in politics without knowing music" (Lee, 2006: 166-167).

These beliefs of the North Korean government are reflected in the music of many pop bands in that country. Such bands include the Bochonbo electronic music band, the Wangjaesan light music band, the Moranbong band, and the Chongbong band. They always perform at special occasions in North Korea and embody the ideas and intentions of the North Korean government.

1.2 Purpose of the study

The study aims to investigate the characteristics of North Korean pop music and the political roles they play by means of an examination of representative North Korean pop bands: the Bochonbo electronic music band, the Wangjaesan light music band, the Moranbong band, and the Chongbong band. The study aims to interrogate how North Korean pop music has been presented under governmental control, what perception the North Korean governors have about pop music by examining North Korean politicians' speeches on music and political

³ All the quotations from Korean sources are translated by the author of this thesis.

messages in songs, and what specific features in the music can be identified as political. Through this study, I also amalgamated and arranged existing knowledge of music and musical policies during the Il-Sung-Kim, Jung-Il-Kim, and Jung-Eun-Kim regimes, which have mostly been studied separately.

1.3 Research questions

Main question

What are the characteristics and political roles of North Korean popular songs?

Sub-questions

How can North Korean pop music be sub-classified and how could the purpose of these pop songs be defined?

What are the subjects and emphasis of North Korean pop songs?

What political meaning do concerts of North Korean pop music bands have?

What musical elements of North Korean pop music bands can be seen as political?

1.4 Methodology

The research methodology for this study corresponds to the paradigm of interpretivism. According to Schwandt (2007: 161), “Interpretivism claims that the meaning of human action is inherent in that action, and that the task of the researcher is to reveal that meaning.” Corbetta (2011: 28) states that “Interpretivism has a perspective that social reality cannot simply be observed, but rather needs to be ‘interpreted’.” Following those perspectives of interpretivism, this research seeks to clarify the political meaning denoted by music performances, and to interpret the connotation of speeches and policies on music.

The research approaches for this study are textual analysis (hermeneutics, textual criticism) and historical studies among the 22 possible research designs of Mouton (2001). Mouton (2001: 167) notes that textual analysis is an interpretation of texts to comprehend the meaning

of such texts, and this approach is effective to reveal not only the meaning of texts but also historical periods, cultural tendencies, and socio-political events. The predominant part of this research – including the examination of policies, analysis of music scores and lyrics, and interpretation of speeches and existing research – is to analyse texts, which generates an understanding of the organic relationship between North Korean music and Juche philosophy. Thus, this thesis falls within the context of textual analysis.

Historical studies, according to Mouton (2001: 170), seek to reconstruct the past and focus on process and change. This can be applied to my research as it investigates various historical events chronologically through the three regimes as well as their direct and indirect influence on pop music production and concert programmes.

Creswell (2018: 123) explains that a case study is selected to examine a case with clear boundaries; in a case study, the researcher aims for a detailed understanding arising from studying a case or several cases. In this research, several bands are studied as specific cases in order to interpret North Korean pop music under a ruling ideology. Therefore, this research is categorized as a case study.

The concepts of musicology for 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 is discussed in depth; and under the heading of ‘identity’ the perception of Juche philosophy as a determinant of North Korean society is examined. The concept of ‘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” (Beard & Gloag, 2005: 87).

Primary sources from North Korea such as *About Juche Philosophy* by Il-Sung Kim (1977) and *Music Art Theory* by Jung-Il Kim (1991) were analysed to examine the perception and criteria of the North Korean supreme leaders’ notion of music, as these books introduce specific rules and viewpoints for music creation. Secondary sources – such as *North Korean Mass Culture observed through Music and Film* by Soon-Hee Lim (2000b), *Transformation of North Korean music and its basis in Philosophical Ideology* by Hyun-Joo Lee (2004), and *Korean Pop Music: riding the wave* by Keith Howard (2006) – were analysed to study North

Korean music (especially pop songs) from a non-North Korean point of view.

Text sources for the band analysis were mostly secondary sources from South Korea and a few other countries, such as *The Moranbong band, depicting Jung-Eun Kim* by Dong-Wan Kang (2014), *A Continuity and Innovativeness of "music policy" in the Kim Jong-un Period* by Tomoomi Mori (2016), and *The Status and Prospects of Central Music Companies in North Korea* by Dong-Eun Noh (2002). Some newspaper articles published in South and North Korea were also consulted to note their reviews and critiques of band concerts. Sources for musical analysis were YouTube video clips uploaded in North Korea. The clips were analysed according to the following aspects:

- Instrumentation
- Musical characteristics of songs
- Concert program
- Costumes and stage setting

For collection of data the following sources were used: RISS, YouTube, online websites, and on/ offline bookstores.

Secondary text sources written in South Korea were garnered mostly from RISS (Research Information Sharing Service), which is an online service operated by the South Korean Ministry of Education. The archive provides almost all dissertations and theses written in South Korea.

For video sources YouTube was the sole source. Songs and performances of North Korean bands are available from several channels on YouTube. Such channels include *Explore DPRK* and *stimmekoreas* (refer to the source page: pp. 120 and 122).

Scores of North Korean songs were derived from the book by Kang (2014) and the North Korean website: *Dprktoday* (refer to the source page: p. 120). Kang's book contains approximately 120 pages of song scores and lyrics as its appendix. The website *Dprktoday* has uploaded some 700 scores as well as their audio files.

1.5 Literature overview

1.5.1 Juche philosophy and North Korean regimes

In this section, literature on Juche philosophy is reviewed. Research mainly stems from South Korea and some countries other than Korea. The reason why North Korean sources are not included for the overview is that research on Juche philosophy is hardly allowed in North Korea. Therefore, there is a sparse amount of literature on Juche philosophy and this is all biased toward the North Korean government. These sources include *About Juche Philosophy* by Il-Sung Kim (1977), *Intensive Development of Juche's Ideology, Theory, and Method* by Sang-Gul Lee (1984), and *Juche Literary Theory* by Jung-Il Kim (1992).

One of the earliest studies on Juche philosophy is an academic article titled *Juche Ideas: North Korea's Version of Marxism-Leninism* by In-Young Jeon (1983)⁴. In the introduction to the article, Jeon examines North Korea's insistence that Il-Sung Kim developed and upgraded Marxism-Leninism to a higher level through Juche philosophy. With regard to this, Jeon (1983: 207) criticizes:

It is without doubt a false propaganda for North Korea to insist that Juche philosophy contributes (to the development of communism) as much as Marxism does. The reinforcement of the personality cult around Il-Sung Kim can be the cause of this ridiculously exaggerated insistence.

Jeon explains that Il-Sung Kim accepts the historical materialism of Marxism-Leninism, while at the same time supporting the anthropocentrism of Juche philosophy. He maintains that this concept of Juche philosophy is utterly opposed to historical materialism (Jeon, 1983: 208). He continues to say that it seems similar to Maoism which has its roots in Marxism-Leninism, and adapted the doctrine in accordance with the actual circumstances that China faced. However, unlike Maoism which succeeded and developed Marxism-Leninism, Juche philosophy embodies a concept which runs totally counter to Marxism-Leninism (Jeon, 1983: 207). He also points out that North Korea professed their support of Comintern and the International Communist Movement abroad, while abusing nationalism inside its own

⁴ The Anti-Communist Law, promulgated in 1961 by the South Korean President Jung-Hee Park and repealed in 1980, applied to almost all social and academic fields in South Korea. The law strongly restricted any information, including books, papers, and journals about Juche philosophy and Communism. Countless people were arrested; many were punished or even executed. (Cho, 2016: 6).

borders (Jeon, 1983: 209).

Much of the research on Juche philosophy after Jeon shares his criticism of the fact that Juche philosophy and Marxism-Leninism are contrary to one another. Examples of such studies include Lee (1988), Jeon (1988), Kim (1991), Song (1994), Park (2000), Kim (2001) and Kim (2013). They criticize the North Korean assertion that Juche philosophy is a succession and development of Marxism-Leninism and focus on the contradiction between the human-centred (man-centred) idea of Juche philosophy and (historical or dialectical) materialism of Marxism-Leninism.

While many researchers concentrate on the critical view of the relationship between Juche philosophy and Marxism-Leninism, others focus on further aspects. The treatises *Society of North Korea* (1990) by Jung-Gu Kang and *A Critical Understanding of Juche Philosophy* (1995) by Yong-Kyu Kim are good examples. These two studies endeavour to examine Juche philosophy by examining social policies and circumstances in North Korea, rather than the former critical viewpoints on North Korea. In his book, Kang (1990: 28-29) insists that a new approach, not the conservative yardstick of capitalism, is needed to understand North Korean society; historical and social background must be thoroughly considered. Kim (1995: 68) states that “to comprehend and appreciate the development of North Korean socialism and Juche ideology needs balance between criticism and understanding.” They believe that the conventional critical viewpoint on North Korea and the dictatorship makes it difficult for researchers to examine and appraise the entity of that country without bias.

Recent literature on Juche philosophy itself hardly exists. Instead, some research on North Korean regimes, including Oh (2017) and Jung (2018), can be found. Through those studies, the present-day interpretation of Juche philosophy can be observed. The reason for the paucity of newer literature on Juche philosophy is that the concept of the philosophy had been fully established during the Kim-Jung-Il regime, and therefore researchers after the 1990s felt no need to continue with further study on the stagnating philosophy. (Cho, 2016: 29).

A study on the Construction Process and Characteristics of Kim Jong Un's Governing Structure (2018) by J. Y. Jung is a dissertation that takes the conventional, critical approach to examining North Korea and the Jung-Eun-Kim regime. Jung mentions and criticizes several

misdeeds that occurred during the Kim-Jung-Eun regime – such as a reign of terror, idolization (cult of Jung-Eun Kim), the political purge, the nuclear program, assassinating Jung-Nam Kim⁵, and the detention of Warmbier⁶. Like earlier research, this treatise is typically critical, and assumes that the actions taken by North Korea are purely for maintaining the system and dictatorship. He bases his critical approach on the premise that North Korea is an enemy to be removed; which can be observed in his statement (2018: 65): “In order to make the North Korean government collapse and be dissolved, available media and means that can disseminate ‘the superiority of our liberal democracy and the inhumanity of the Jung-Eun-Kim regime’ such as the megaphone broadcast, leaflets, and propaganda broadcast are necessary.” His negative viewpoint on North Korea is reflected by this description in his dissertation, which causes readers to doubt the objectivity of the contents.

Prominent research on the North Korean regime and Juche philosophy can be found in the *Comparative Analysis of Kim-Jong-Il and Kim-Jong-Un Regime System* (2017) by S. J. Oh. Introducing his methodology and reviewing the old literature, Oh also blends and summarizes the methods and approaches of predecessors to the current North Korean government. He first examines the ideological background (the development of Juche philosophy), government organizations, and ruling elites of each regime (Jung-Il Kim’s and Jung-Eun Kim’s) in detail and then discusses the differences. His description of the ideological background provides a detailed account on the philosophy, including the establishment and build-up of the philosophy through the two regimes. This assisted me in examining the different effects of Juche philosophy on music in each regime.

Research on Juche philosophy and North Korean regimes written in South Korea tends to be critical and negative toward North Korea. This is largely due to the inhumane and

⁵ On 13 February 2017, Jung-Nam Kim, the eldest son of Jung-Il Kim, died after being attacked by two women with VX nerve agent (poison) at Kuala Lumpur International Airport in Malaysia while traveling from Macau. It is speculated that it was carried out at the command of the North Korean government, but the North Korean government denied the suspicion.

⁶ Otto Frederick Warmbier is an American student who visited North Korea and was arrested there in January 2016 for attempting to steal a propaganda poster, for which he was sentenced to 15-year imprisonment with hard labor. He was released in June 2017, but in a coma. He died six days after his return to the United States.

preposterous deeds that North Korea has committed; however it is also caused by the vestiges of the Cold War, the Anti-Communist Law, and anti-communist education. The critical approach and consciousness against unethical acts are necessary, but can make it hard for research to acquire objectivity. In addition, this approach contributes to the uniformity of not only research on Juche philosophy but also all other research on North Korea.

1.5.2 North Korean music

Research on North Korean music only started in the 1980s. As mentioned in the previous section, the Cold War after the Korean War resulted in a paucity of sources on North Korea. Before the 1980s the distribution and possession of those sources were almost impossible under the Anti-Communist Law.

The first research on North Korean music was done by Sa-Hoon Jang (1980). Jang, as a Korean traditional music performer and musicologist, solely discusses traditional music and musicians in North Korea during the 1960s. The study simply focuses on gathering, collecting, and arranging the earlier data about Korean traditional music and musicians of North Korea, rather than examining ideological and political influences on music.

In 1981, for the first time, research on North Korean music as a political tool appeared in the article *The Inside Story of North Korea: Music of North Korea* by Hang-Gu Lee. Lee introduces the music associations in North Korea and the policies that the North Korean government demanded from musicians and traditional and popular music in North Korea. In addition, he provides information about North Korean music in general during the period from the pre-Korean War to the 1980s. The article explains the various concepts and realities related to North Korean music that can be interpreted differently to those from South Korea. The article, only available electronically online, has the source pages missing, therefore it is not possible to identify the basis and origin of the information used.

Researchers on North Korean music during the 1990s concentrated on examining the music educational system and textbooks. Such studies include Park (1992), Bae (1995), Kim (1997), Lim (1998), and Choi (1999). Among this research, the dissertation *Analysis of the Real State of North Korean Education and its Music Education: Laying Stress on the Analysis of North*

Korean Textbooks (1997) by Chan-Il Kim provides some valuable information about the systemic process and background to indoctrinating Juche philosophy by means of music. Prior to an analysis of North Korean music textbooks, Kim examined the North Korean education system under Juche philosophy. He also discusses North Korean music including music history, policies for music, and music genres. He states that “North Korean textbooks, under the policies thoroughly based on Juche philosophy, are an integration of means for maintaining the Kim-Il-Sung dictatorship”, and added, “Over 60% of music in the textbooks is vocal music, and 47% of those songs have lyrics that exalt the Kim family” (Kim, 1997: 89).

In 2006, more prominent research on North Korean music appeared: *North Korean music and Juche philosophy* by Hyun-Joo Lee. She examines North Korean music history from 1926 to the 2000s, music genres and its contents, the Revolutionary Opera *Sea of Blood*, and the relationship between Juche philosophy and Juche music. In her book, Lee analyses the development of North Korean music in two different sections: vertical (historical) and horizontal (thematic) development. Chapter 5 of the research, the philosophical background of the change of North Korean vocal music and its future, provides valuable data including concrete practical principles of North Korean music and the influence of Juche philosophy on North Korean music in detail. Her approach to North Korean music is critical, yet not negative; evaluating North Korean music, she states (2006: 287):

One of the positive achievements that North Korea made is the improvement of Korean traditional instruments. Even more positive can be found in Sea-of-Blood style Revolutionary Operas⁷; the transfiguration of *Pansori*⁸ in the operas shows the possibility to recreate Korean traditional music.

She also says

The negative aspect of North Korean music is that it has an indisputable limit as it is not pure art, but

⁷ In the Opera Revolution that North Korea proclaimed in the 1970s, the North Korean government introduced an opera *Sea of Blood*. To distinguish it from the earlier operas, *Sea of Blood* was named ‘Revolutionary Opera’. Operas after *Sea of Blood* had to follow the creation method and principles as used in *Sea of Blood* and are classified as Sea-of-Blood style Revolutionary Opera. (Min, 2001: 207).

⁸ *Pansori* is a Korean traditional play, in which a solo vocalist sings and tells a story to the audience. It usually has one accompanying percussion instrument such as Jang-go or Buk (Korean traditional drums).

music which is created and distributed exhaustively under the influence of Juche philosophy.

The latest research on North Korean music includes *A Continuity and Innovativeness of "Music Policy" in the Kim Jong-Un Period* (2016) by Tomoomi Mori, *Study on Performance Activities of Moranbong Band* (2015) by Seon-Ae Lee, and *The Moranbong Band, depicting Jung-Eun Kim* (2014) by Dong-Wan Kang.

The Moranbong Band, depicting Jung-Eun Kim by Dong-Wan Kang, published in 2014, was commissioned by the South Korean government. Kang focuses on analysing the performances of the Moranbong band from its genesis (June 2012) to October 2013 and thus the political intention of the Jung-Eun Kim regime. He gathers and arranges in charts all the performances and music lists played by the Moranbong band during the period, and provides 117 music scores and lyrics of North Korean vocal music. Placing an emphasis on the relationship between the Moranbong band and Jung-Eun Kim in the beginning of his book, Kang (2014: 12-13) states:

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. 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.

Kang mainly pays attention to themes, stage setting, and music lists of the concerts rather than musical analysis. This is a result of the fact that he did not study music, but majored in politics. The songs and concerts by the Moranbong band give direct and blatant messages just with their lyrics and titles, apart from the music itself. This makes it possible for Kang to analyse the band through non-musical elements.

Seon-Ae Lee's dissertation *Study on Performance Activities of Moranbong Band* (2015) provides not only an examination of the Moranbong band, but also of the bands during the Jung-II-Kim regime such as the Bochonbo electrical music band, the State Merited Chorus of the DPR Korean People's Army, the Unhasu orchestra, and the Samjiyon orchestra. The dissertation mainly focuses on the policies for music during the Jung-Eun-Kim regime and the Moranbong band. In terms of the band, Lee examines the song lists, stage settings, costumes, important audience members, and the band members by analysing the 21 concerts performed from 6 June 2012 to 19 May 2014. This document differs from other sources on the Moranbong Band, as it engages explicitly with new songs released during the Jung-Eun-Kim regime and provides introductions to and details of the individual band members. Lee

(2015: 77) illustrates that, when arranging 39 new songs performed from 2012 to May 2014 by subject, 18 songs are related to Jung-Eun Kim; 11 songs are about the Joseon⁹ Labour Party and North Korea; and the remainder engage with Jung-Il Kim and his policies. Information on the bands from the Jung-Il-Kim regime is scarce and difficult to obtain. This may in certain instances have led to vagueness and rather generalised descriptions in Lee's dissertation. Lee does not state the purpose or reason for examining the information in her dissertation. One can speculate that it is for comparative purposes. However, this may not be the case as the difference between music of the two regimes is not mentioned at all.

The academic article *A Continuity and Innovativeness of "Music Policy" in the Kim Jong-Un Period* (2016) by Tomoomi Mori is one of a few sources providing information about the Chongbong band. The article places the emphasis on the analysis of the two bands organised during the Jung-Eun-Kim regime: the Moranbong band and the Chongbong band. Mori examines the Moranbong band based on five factors: 1. The pedigree that the band belongs to, 2. Music genres, 3. Band members, 4. Content of the songs performed, and 5. Social status of the band in North Korea. The Chongbong band was explained by two factors: 1. Characteristics and 2. Pedigree. He also introduces the concert series 'Songs of Reminiscence' held from 2 February to 15 April 2015. Of the concerts, Mori (2016: 463, 465) says:

The word 'reminiscence' in the concert series 'Songs of Reminiscence' signifies musicians and producers who received Jung-Il Kim's guidance, and the memory of the bond among North Korean people who are the addressees of music. The concerts were designed by Jung-Eun Kim. The intention of the design for the concert series is: 1. To evaluate properly the contribution of Jung-Il Kim to musical art, 2. To make North Korean people reconfirm the achievement of Jung-Il Kim, and 3. To solidify the Jung-Eun-Kim regime as the extension of (the contribution and achievement of) the Jung-Il-Kim regime. The emphasis of the concerts is on revering the Jung-Il-Kim era, yet the entity of them is to confirm and reinforce the continuity from the Jung-Il-Kim regime to the Jung-Eun-Kim regime through an instrument of 'music performance'.

The tendency of this literature on North Korean music is to discuss it in political rather than musical terms. Most research examines policies for music, political implications reflected in titles, lyrics, or programmes of music and concerts, but not the music itself. Many researchers are not specialists in music, but the non-musical elements of North Korean music are in themselves revelations of political purposes. North Korean music generally has simple harmonic and melodic structures which are not in themselves sufficient evidence of political

⁹ 'Joseon' is a Korean kingdom (dynasty) that existed before the establishment of the current Korea. North Korean people call themselves not North Koreans but North Joseons.

intent as are the other elements mentioned above.

1.5.3 Music, politics, and ideology

The studies reviewed in this section are mainly on the relationship between music, ideology, and politics under totalitarian, dictatorial, or communist states. These treatises are not directly related to the main topic of this thesis, therefore the various ideologies in other countries will be investigated and this will form a methodological basis for my study. I will briefly summarise each case.

The article *Music and Politics of <The Yellow River> Piano Concerto during the Chinese Cultural Revolution* (2014) by Suh-Hyun Lee examines the music and the policies that the Chinese communist government demanded from music during the Chinese Cultural Revolution¹⁰, focusing on the piano concerto *The Yellow River*. The contents of the study include the genesis, background, the characteristics, and the dissemination and reach of the concerto. The researcher introduces policies of the Chinese government for music (Lee, 2014: 210-211):

The criteria of the reformation during the Chinese Cultural Revolution include ‘to serve the people’, ‘to deny the tradition’, and ‘to resist foreign culture’. Therefore, the Confucian idea, Chinese traditional music, the Peking opera were highly criticized (prohibited), Western classical music was not the exception. Artists were forced to exclude bourgeois characteristics from their works. For musicians, in order to avoid personal opinions or ideas in music, the group composing method was demanded. The party decided themes; the contents must be about ‘life experience of the public’; and the composers only provided their compositional techniques.

He then illustrates concrete examples adapted in the concerto from the aspect of musical elements: 1. Barcarolle motive to express the stream of the yellow river, 2. Pentatonic scale based on Chinese folk music, 3. Melodies imitating Chinese traditional instruments, and 4. Melodies derived from the songs *The East is Red* (東方紅)¹¹ and *The Internationale* (國際

¹⁰ The Chinese Cultural Revolution is a socialist movement launched by Mao Zedong in the decade from 1966 to 1976. Anything conventional or bourgeois was attacked and destroyed; every realm including the social, cultural and economic status of China deteriorated during the period. (Doopedia, n.d.).

¹¹ *The East is Red* (東方紅) is the unofficial national anthem of the People’s Republic of China sung

歌)¹².

Brauer (2016) studied the violence and torture that the Nazis committed by means of music in their concentration camps. For the examination, Brauer analyses earlier documents and refers to testimonies of camp survivors. She focuses on two prominent cases: the Sachsenhausen concentration camp and Auschwitz-Birkenau;

Forced singing in the Sachsenhausen concentration camp:

1. Singing as a form of discipline during marching and roll-calls
2. Singing accompanying situations of physical torture
3. Singing as targeted humiliation of German-Jewish prisoners

Camp orchestras in Auschwitz-Birkenau:

1. The playing of music (by the prisoners) as an experience of violence
2. The hearing of music as an experience of violence
3. The command to play music as an experience of violence: the perspective of the SS¹³

Brauer explains that the use of music is an effective technique to control and indoctrinate people; the SS knew and abused that (2016: 25):

Some of the Nazi administrators in the camps, who knew about Romantic conceptualization of music, used music to validate their own superiority and refinement. They tortured prisoners with music to deconstruct their cultural identities on purpose. Prisoners' beliefs about the relationship between music and concepts of humanity and morality were to be destroyed. In the context that under absolute power, culture served as a means to define belonging, music served to define who were the superior, civilized, and refined of humanity and who was disqualified, who was not even human at all.

She also believes that music is intensely related to experiences and emotions around certain circumstances. It therefore plays, in a positive way, the role of an excellent medium to build

from 1966 to 1978. The contents of the song include the slogan 'Let's construct the socialist country cooperating with the Chinese Communist Party under the guidance of the great premier Mao Zedong' (Lee, 2014: 218).

¹² The song *Internationale* is a revolutionary song for the proletariat composed in 1888 by Pierre Degeyter (Lee, 2014: 218).

¹³ SS (*Schutzstaffel*) was a major paramilitary organization under Adolf Hitler and the Nazi Party (NSDAP) in Nazi Germany

identity, formulate self-conception, and preserve a sense of self-confidence, but it can also be abused, with music working to deconstruct identities (2016: 26):

This research has illustrated that under absolute power and violence, music should not have a civilized or civilizing impact. The contradiction between internal expectations and emotions associated with music and the actual perception of music in completely antithetical circumstances to previous experiences leads to such emotions as misery, helplessness, and terror.

The treatise *A Study on the Educational Expansion Process and School Music Education Policies Based on the Educational Act during the Japanese Colonial Period* (2014) by Ji-Hye Kim and Ho-Bong Jung explores the procedure that the Japanese governors used in an attempt to erase the ethnic nature of the Korean people and to indoctrinate Japanese culture through music education during the Japanese Colonial Era¹⁴. The authors observe the change of policies for music education and music textbooks during the four music education acts progressively executed through the era by the Japanese governor: Initially, textbooks that the Japanese Government-General compiled or approved were used, later, textbooks were censored and increasingly forced to contain music by Japanese composers and ultimately, the same textbooks used in Japan were adopted. Songs in early textbooks included both Korean and Japanese songs and students were allowed to sing in Korean. Later, singing in Korean was completely prohibited; students could sing only in Japanese. Appraising the education policy during the Japanese Colonial Era, the authors conclude that (2014: 85):

the educational policy of the Japanese Colonial Era was suppressed, monitored, and discriminatively regulated under the control of Japan as named 'Joseon Education Acts', which, in the sense that music and songs are the reflection of time, limited our music with 'control' under the colonial rules.

The academic article *Dictatorship and music: how Russian music survived the Soviet regime* by Weickhardt (2004) describes, as the title clearly shows, survival strategies of Soviet composers under the dictatorship of the USSR. Three famous composers, Prokofiev, Shostakovich, and Schnittke, are discussed as survivors in the article. Weickhardt explains the circumstances that the composers faced and their means of survival before, during, and after the period of the dictatorship.

According to Weickhardt (2004: 134), Prokofiev and Shostakovich could take advantage of

¹⁴ The Japanese Colonial Era encompassed the period from October 1910 to 15 August 1945, during which Korea was a colony of Japan and governed by the Japanese Empire.

the international reputations that they had established before the strict music censorship commenced. In order to survive, they partially cooperated with the regime by providing propagandistic music. Meanwhile, they strived to maintain their styles of music for their serious works, but more or less within official guidelines. Unlike them, Schnittke did not accommodate the regime. He maintained his compositional style, which was utterly against what the regime demanded. He could therefore not make a living with the income from his serious music as it could not be freely performed. Luckily, he could afford this as he became successful at composing music for films. (Weickhardt, 2004: 136-137). Weickhardt (2004: 121, 141) says “Despite official policies by the USSR dictatorship, Russian music survived surprisingly well”, and concludes that “The survival of great music under the Soviet regime can be understood as a product of complex historical phenomena and wisdom of the composers”.

The academic article *Song of the Year and Soviet Mass Culture in the 1970s* by Christine Evans (2011) observes the development of Soviet popular culture during the 1970s through the change of a televised music show *Song of the Year (Pesnia goda)*. According to Evans (2011: 617), the 1970s in the USSR was labelled as “an era of stagnation”, which was rigid, hierarchical, and formalised, anticipating the collapse of the Soviet Union. Yet, the Soviet cultural policy remained intact throughout this era and continued to shape the Central Television’s contents during the 1970s (Evans, 2011: 619-620). The Soviet governors regarded pop music on variety stages as a greatly effective and politically flexible way of unifying the Soviet populace. The line-up for such variety shows was adjusted to express particular political messages (Evans, 2011: 626). *Song of the Year*, first held in 1971, was one of these variety shows.

Song of the Year, according to Evans’ evaluation (2011: 619), was an even more dynamic production than others of the ‘stagnation’ era. It shows how the state-controlled media could be a place of momentous cultural innovation and experimentation seeking new ways of unifying the Soviet public during the Cold War. Its premise was staging the best Soviet songs of the past year on the basis of votes by television viewers (Evans, 2011: 629). The show was naturally susceptible to viewer opinions and thus became a site of conflict between state regulation and public taste. During the 1970s, the show, under the intact censorship, had strived to reflect viewer taste by including new music genres and inviting increasingly

youthful hosts (Evans, 2011: 641, 642). Evans concludes (2011: 645): “Despite its limitations, *Song of the Year* served something that other popular music media could not. It created a foundation for rapid changes of content and meaning for the post-Soviet mass culture.”

1.6 Delimitation of the study

The study examines the development of North Korean popular music from 1926 to the present by observing North Korean popular music bands. The period from 1926 to the present is divided into two sub-sections: popular music bands during the Il-Sung-Kim and the Jung-Il-Kim regime, and bands during the Jung-Eun-Kim regime. The period is divided into two even though North Korea has had three regimes, as the organisation of the bands that started during the Il-Sung-Kim regime was led by Jung-Il Kim as the successor of Il-Sung Kim, and these two regimes (the Il-Sung-Kim and Jung-Il-Kim regimes) share similar political inclination. An in-depth study was done of political and historical backgrounds, concrete policies that the North Korean government demands of popular musicians and music associations, characteristics of North Korean popular music, analysis of band concerts, and selected North Korean popular songs.

The general political and historical backgrounds of each regime are described briefly, but the cases and events are limited to those related to music, or those which significantly affected North Korean society. As most North Korean music works are composed by more than one composer the focus cannot be on individual composers. Philosophies that were 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 – were not examined as they fall beyond the scope of this study.

1.7 Chapter outline

The thesis consists of four chapters and an epilogue (conclusion). 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, the concept of music in North Korea and the perception of North Korean politicians about music are examined and explained briefly to avoid confusion of concepts, and to make the contents of the research clear.

Chapter 2 contains a general discussion of North Korean popular music. The chapter includes the political and historical background, policies and regulations for popular music, and characteristics of popular music. In Chapter 3, the bands organized in the Il-Sung Kim and Jung-Il Kim regime – the Wangjaesan light music band and the Bochonbo electronic music band – are presented as examples of the political abuse of popular music in North Korea. In Chapter 4, the Moranbong band and the Chongbong band of the Jung-Eun-Kim regime are introduced.

The Epilogue presents the summary and conclusion of the dissertation. In this section, the information provided in previous chapters is summarized. The view and opinion of the present writer on the particular regimes and the bands are presented. The differences in the music of the two regimes are also illustrated.

CHAPTER 2: NORTH KOREAN POPULAR MUSIC AND SONGS

2.1 North Korean popular music and songs

‘Popular music (pop music)’ is one of the most difficult terms to define precisely. Its definition has often been open to dispute and interpretation. This may be attributed to its various meanings that shifted historically in different cultures; its hazy boundaries; and the broad historical usage of the word ‘popular’. However, ‘popular music’ often incorporates prevalent traits that justify this classification: popularity, entertainment, commercial viability, comprehensibility and universality.

According to Lim (2000a: 1), mass culture, including popular music, is a culture that is accepted and enjoyed by the majority; a commercial culture that is manufactured by mass media and mass consumption industry; and a domain of integration and resistance – It is created and disseminated by enterprisers and simultaneously consumed and critiqued by the people. Eventually mass culture becomes an area in which enterprises and the public interact with each other. Therefore, popular music and the public are significantly affected by each other; its production is coercive, but at the same time it follows the trend and needs of the masses (Middleton, 2001; Lee, 2013).

Popular music in North Korea cannot be understood according to the above terms due to the distinctiveness of the North Korean system. As mentioned in the previous chapter, all music creation and distribution in North Korea are controlled by the government (Lee, 2006: 291). No complaint or criticism from the public is allowed. This nationalized music production system, of course, does not communicate with the public; it is one-way debate and the opinions of the public never reach the music producers. Therefore, the music cannot reflect the taste of the public. Can it be called ‘pop music’ then? Nonetheless, the North Korean government labelled music and literary works with the terms ‘popular music’ and ‘mass culture’.

The reason why the North Korean government uses ‘pop music’ and ‘mass culture’ is *Inminseong* (Lim, 2000b: 127), which is the same concept as *Narodnost* in socialist realism of Soviet Russia. Both terms can be translated as ‘the spirit of the people’ or ‘the national character’. *Inminseong* denotes that literature and art are created for the nation and thus

should serve solely for the public (Lee, 1995). As *Narodnost* was one of the production principles for art and literature in socialist realism, *Inminseong* is also used as an important principle for creating art and literature in North Korea. In order to express their principles the government demands of artists and writers to create easily-digestible works that the public (the layman/non-professional) can understand and works that match the public preference. The government insists that through this production principle the art and literary works in North Korea reflect the taste of the public and thus they can be called ‘pop music’ or ‘mass culture’ respectively.

The North Korean government presumes that music, above all forms of art, is the most effective tool to disseminate Juche philosophy. Music under the philosophy is named as ‘Juche music’. Juche music, according to *Music Art Theory* by Jung-Il Kim (1991: 8), is music in which revolutionary contents in accordance with Juche philosophy are presented in nation-friendly forms. Nation-friendly forms indicate applications that adapted *Inminseong* and thus have popularity and conventionality. In accordance with this explanation by Kim, the government insists that Juche music to which *Inminseong* is well applied is the centre of the pop culture; Juche music therefore constitutes pop music.

2.2 Policies and doctrines for pop music

The background to the policies and doctrines for North Korean pop music can be observed in Il-Sung Kim’s directives for cultural art in 1964. These directives were a vital influence on the formation and development of later policies. 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 by Il-Sung Kim became the framework of the policies and doctrines for Juche music. Jung-Il Kim attempted to arrange, incarnate, and theorise the framework of his father. His book *Music Art Theory*, published in 1991, is one of the results of this attempt.

In *Music Art Theory*, Jung-Il Kim suggests some principles for developing Juche music. According to Kim (1991: 19), in order to satisfy the ideology and emotion of the people and match the concrete situation of the country, music must be developed creatively from an autonomous (Juche¹⁵) stance. He explains (1991: 19-24):

1. Our national music is more elegant and sensitive than foreign music. The music is most appropriate to express the existence feeling of the nation vividly and emotionally than any others.
2. National (traditional) melodies must be the basis on which music is developed autonomously.
3. The use of national instruments should be more encouraged.

Emanating from this principle, in music creation, it is demanded that traditional music elements rather than foreign elements must be the main focus (Lim, 2000a: 72-73). The stance remains inherited in the present regime, as evidenced in Jung-Eun Kim's speech in the first concert of the Moranbong band in 2012:

We should boldly accept good things and make them ours even though they are foreign, in tandem with still creating our own excellence of the ethnic-unique culture that fits the taste of the people. We should firmly stand up on our autonomous (Juche) stance and develop our musical art into global standard (Lee, 2014: 48).

Jung-Il Kim (1991: 71) continues in his book that national (traditional) music must be

¹⁵ The literal meaning of the word 'Juche' is (to be) the main agent (part) of a material or an activity; to be a subject. In North Korea, Juche also denotes 'to be independent or autonomous (especially from foreign power)' since Il-Sung Kim's use of the word in 1955 as an attempt to escape from Soviet and Chinese influences.

developed in the modern sense of aesthetic. This serves to promote the patriotism of the nation, but it also related to the Juche idea that disapproves of anything misoneistic (conservative) and foreign. For melody and structure, composers are forced not to use either conventional or foreign music elements but to combine both.

The same logic is applied to the instrumentation; Western and electronic instruments are added to make works sound familiar to the public, but the players should mainly utilise traditional instruments, and if Western instruments are used, the players should act as if these are traditional, or they should emulate and imitate the sound of traditional instruments. Jung-II Kim (1991: 22) writes that:

We should learn both traditional and Western music. We do not need to blame or abandon the Western music and instruments that have developed along with Joseon (North Korean) music. The point is how we use them. They must be submitted thoroughly to Joseon music. It is not a problem to use them if we can create music that fits the emotion of our people with them. To develop mainly national music and instruments and make Western music and instruments submissive into ours are to uphold and honour Juche in music

The principle is also strongly rooted on the idea of Il-Sung Kim that foreign (especially Western) music and instruments should be subjugated under North Korean (Joseon) music. The following outlines the details of a directive issued in 1962 by Il-Sung Kim (1968: 154):

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.

Jung-II Kim elucidated that to develop national music in a modern style had an important role to play in keeping the young from being influenced by Western culture. He demanded from the music society to arrange the existing traditional music into light-music style, which led to the formation of the Wangjaesan light music band. He also asserted that Western electronic instruments can make traditional music more exciting and modern, and encouraged their use (Lim, 2000a: 74), which greatly affected the creation of the Bochonbo electronic music band. It also strongly influenced music programmes of the following regime (the Jung-Eun-Kim regime); light music with electronic instruments is commonly observed in music performances of the Jung-Eun-Kim regime bands.

As a part of the principle, traditional instruments were also forced into change during the Il-Sung-Kim and Jung-II-Kim regimes - Both Il-Sung Kim and Jung-II Kim believed that the

weaknesses of traditional instruments must be removed to express modern beauty in music. Such weaknesses, in both the Kims' opinions, include that these instruments generally cannot produce twelve-tone equal temperament, their range of register is quite narrow, they cannot produce big sound compared to Western instruments and they usually have murky and thick sounds. The North Korean government gradually improved traditional instruments to play all twelve notes of a scale and a wider range of register, to produce a greater volume of dynamics, and to remove murky sound. (Bae, 2011: 9; Cho, 2016: 18).

Another emphasis in *Music Art Theory* is the popularization of (Juche) music (Kim, 1991: 41). Since the Il-Sung-Kim regime, composers have been commanded to create works that the public can easily understand and enjoy, but to exclude expert music. By advocating the popularisation of music, Jung-Il Kim, as the successor of Il-Sung Kim, attempted to firmly establish the demands made during the previous regime. During the Il-Sung-Kim and Jung-Il-Kim regimes, limited access to music that was regarded as Western, specialist or bourgeois was allowed to the public; such music includes Western pop and film music, Jazz, and Pansori. According to Il-Sung Kim (1969: 451), music appropriate for specialists and the so-called 'exploiting class' is unacceptable. All such forms of decadent bourgeois music, which blunts the revolutionary spirit of the people, must be excluded. They create sounds that are dying, sunk under sentiment and grief and make the mind 'lustful'. He also insisted that *Pansori* was music for the nobility in the past, and thus it cannot be suitable for the young.

During eight years in office, Jung-Eun Kim has not written any literature on music. On 16 May 2014, he sent artists a letter titled "Let us hold a new heyday of autonomous (Juche) art and literature according to the demands of the era and revolutionary development". In the letter, he wrote:

The musical art field should produce masterpieces that pulse the spirit of the time and that the people enjoy, and that serve the music politics of the party first with vigorous and lively musical activities. We should aggressively encourage and develop our national music into the modern sense of beauty, thus let it be a strong tool to infuse national emotion and fragrance. We should develop our pop music, and at the same time turn attention to the classic. (Rodong-Sinmun, 2014).

The contents of the directive are more or less the same as the doctrines in Jung-Il Kim's book; it is a synthesis of the previous doctrines of the former regimes. Jung-Eun Kim however attempted to suggest different musical activities and contents to the previous leaders by forming musical bands. The Moranbong band and Chongbong band were founded under the

direct guidance of Kim. Unlike the bands of the earlier regimes, the Moranbong and Chongbong bands performed some Western music; Western art music in the light music style and Western film music.

2.3 Genres

Genres of North Korean music can be classified into classical music (traditional music), national music (music created and adapted to the North Korean style), and Western/ foreign music. Yet, most classical and Western/ foreign music is also transformed to national music (Lee, 2006: 171). The reason for this uniformity of musical genres is the limited amount of freedom granted to composers.

Classical music in North Korea indicates pure traditional music. It is sometime called 'Joseon music'. South Korea and North Korea have made different decisions on dealing with Korean traditional music. In South Korea, traditional music was to be preserved its original figuration and this preservation was managed by the leading traditional musicians. In North Korea, it was considered as old-fashioned and revised to modern style, and the modernisation was led by the government. As a result of the modernisation, pure traditional music can hardly be heard in North Korea. Thus, music regarded as classical in North Korea has but few surviving pieces and can also be found in South Korea.

National music usually indicates ethnic music. The meaning of national music in North Korea used to be similar to the universal understanding. However, this started to change in 1955 when the Joseon Labour Party announced guidelines for composers to the effect that music had to follow the national (traditional) form and that the content music consist of socialist ideas. National music of the time had to include the idea of Juche philosophy and reflect *Inminseong*. Naturally, government-biased songs in the traditional style prevailed in the genre. (Lee, 2004: 30, 33). Current national music in North Korea includes the songs that belonged to the old concept of national music as well as songs that have been transformed in the North Korean style. Such music includes traditional music arranged and converted to a modern format (in terms of harmony and instrumentation) and Western music played in purely traditional way or with a combination of traditional and Western instrumentation (refer to Table 5 on p. 60).

Western and foreign music have been strictly banned to the public in North Korea since its establishment. During the Il-Sung-Kim and Jung-Il-Kim regimes, access to Western and foreign pop music was strictly limited, except for some Chinese and Soviet music that also engaged with the so called ‘Revolutionary Spirit’ and socialism; only some Western classical music was available to the exploiting class and those few musicians with exceptional skills. During the Jung-Eun-Kim regime, much Western music was performed for the public, but mostly in instrumental format, which illustrates that the current regime still regards Western vocal music and the implication of Western lyrics in vocal works as a significantly bad influence on the public with regard to the Juche ideal.

2.4 Contents

In order to examine and arrange the contents of North Korean pop music, 717 available pop song scores [from Kang’s book (2014) and the North Korean website *Dprktoday* (refer to the source page: p. 120)] were analysed. The pieces exalting the leader account for the largest proportion: 234 pieces (32.63%); 170 exalt the party, the country, and socialism (23.70%); 149 aim to instil patriotism and revolutionary spirit (20.78%); 99 focus on and encourage the army (13.80%); and the remaining 65 cover the reunification and non-political contents (9.06%). When a piece serves more than one purpose, the one that most frequently appears was labelled as its content. For example, the song *Only Us in the World* has a phrase “It is all thanks to looking up to the great general” in its third verse. The phrase distinctly illustrates the exaltation of the ‘leader’ (Jung-Il Kim), but it appears only once throughout the song and the overall content of the piece is about the exaltation of the country. Thus, it was classified in the latter category.

In this section, theoretical elements, such as harmony and melody in these pop songs do not merit an in-depth discussion. The musical contents of the songs remain constant and predictable, partly also to enable the general public to easily memorise and understand the materials. The uniform nature of all the music also enables writers to mass-produce works at a rapid pace. The general and uniform musical characteristics of the pop songs will thus be discussed by way of an overview at the end of the chapter.

2.4.1 Songs that exalt the leader

North Korea is a country with a one-man and one-party dictatorship. The leader (president) is the centre of power. Thus, it is not surprising at all that the glorification of the leader encompasses the largest ratio of North Korean pop music. This group of songs can be further divided into three smaller sections: exaltation on the effort and love of the leader, deification/exaltation of the abilities of the leader, and exaltation of the mother of the leader. Depending on the sections, the songs tend to have different musical atmospheres.

Songs in the first section, exaltation on the effort and love of the leader, are usually in a slow tempo and their song indications are generally emotional. The songs tend to express appreciation for the effort and love of the leader and frequently communicate longing for the leader. The following is an example of a song that appreciates the effort and love of the leader:

Score 1¹⁶: *General's Happiness*¹⁷

장군님의 행복

작사 김석천
작곡 박진국

밝고 따뜻하게 (♩=68)

1. 한떨기 - 피여난 꽃을보아도 인민의 - 기쁨을
생각하시네 락원의 -이강산 꽃물결우에 그향기 - 주시려
마음쓰시네 아 -언제나 인민 들의 밝 은웃음 - 이
김경일 장군-님의 행복이여 라 행복-이여 라

2. 하나의 노래를 들으시여도
인민의 기쁨을 생각하시네
해빛이 넘치는 우리 생활에
즐거움 주시려 마음 쓰시네
(후렴)

3. 부강한 내 조국 가꿔 주시려
머나먼 밤길을 이어 가시네
인민의 행복을 그려 보시며
지세신 피로를 다 잊으시네
(후렴)

Song indication: bright and warm

1. He concerns the happiness of the people from a bunch of flowers.

He strives to give the scent to the flower wave of this land.

(Refrain) Ah, always the bright smile of the people is

¹⁶ All musical scores used in this thesis were derived from the North Korean website *Dprktoday* (refer to the source page: p. 120)

¹⁷ All the lyrics of the song examples are loosely translated by the author of this thesis.

General **Jung-II Kim**'s happiness. It is his happiness.

2. He concerns the happiness of the people from a song.
He strives to give joy to our living. (Refrain)
3. He walks a night road to raise my strong country.
He forgets all his fatigue to imagine the happiness of the people. (Refrain)

The emotion towards the leader resembles that of children towards a father figure. In fact, the supreme leader is often regarded and labelled as father. The equation of the leader with father allows the people to feel a sense of intimacy with the leader and empathy for his devotion. The following songs are examples of this:

Score 2: *My Father*

우리 아버지

결절하게 (♩=71) 작사 리정술, 작곡 리종오

1. 비 바람 - 창-가에 몰아쳐 오고 관서리 내린 다해
도 귀 여운 - 아이들아 두 려 워 말 아 (후렴)
아 버 지 가 계 신 단 다 포 근 한 녀 최 요 람
지 켜 주 신 다 온 나 라 아이 들 을 보 살 피 신 다
김 경 일 장 군 님 은 우 리 아 버 지 아 — 아 버 지

2. 포성은 저 멀리 울리며 오고
불구름 밀려 온대도
귀여운 아이들아 걱정을 말아
아버지가 계신단다
(후렴)

3. 행복이 창가에 넘쳐 흐르고
청춘이 꽃피날 때도
귀여운 아이들아 잊지를 말아
아버지의 그 사랑을
(후렴)

Song indication: poignantly

1. Even though a storm and blizzard rages near the window, don't you worry, sweetheart. Father is with us. (Refrain) He protects your warm cradle. He takes care of every child in the country. General **Jung-II Kim** is our father. Ah, father.
2. Even though sound of gunfire and a firestorm approach, don't you worry, sweetheart. Father is with us. (Refrain)
3. Even when your happiness flows over the window and your youth evaporates, don't you forget, sweetheart, the love of father. (Refrain)

Score 3: *He is Our Friendly Father*

그이는 친근한 우리 아버지

흠모의 정을 담아 (♩=124) 작사 최준경
작곡 리중오

1. 고향집 어머니 그 품 -보다도 - 한없이정답고
 다심 하신분 초 소의 오솔길 함 께 - 걸으며
 - 병사의 귀속말 들어 주셨네 아 - 자 애론-
 우리 장군 님 그이는- 친 근한- 우리 아버 지

2. 고향집 아버지 그 품보다도
 더없이 가깝고 소탈하신분
 병사들 훈련도 보아 주시고
 소박한 노래도 들어 주셨네
 (후렴)
3. 고향집 부모는 멀리 있어도
 다정한 그이 품 곁에 있어라
 머나먼 전선길 오고 가시며
 베푸신 그 사랑 위훈을 날네
 (후렴)

Song indication: with adoration

- More than my mother's bosom in the hometown, he is endlessly friendly and worried.
 He walked beside a soldier and listened to his whisper.
 (Refrain) Ah, our benevolent General! He is our friendly father.
- More than my father's bosom in the hometown, he is endlessly close and folksy.
 He viewed the training of the soldiers and played songs for them. (Refrain)
- Though my parents are far in the hometown, he is kindly by my side.
 His love given on the far road to the battlefield lets us accomplish a great achievement. (Refrain)

Songs in the second section (deification/ exaltation of the abilities of the leader) glorify the leader; their purpose is purely to laud the leader, a few others extol his abilities (often supernatural ability). The atmosphere of the songs is generally euphoric and joyful, and tempo indication is fast. The examples are as follows:

Score 4: *Our Dear Comrade Jung-Eun Kim*

우 리 의 김 정 은 동 지

환희에 넘쳐 (♩=110) 작사 리지성
작곡 우정희

1. 믿 고살-운명의 하늘되 시어- 의 지할-마음의 기둥되 시어-
 언 제나-우리와 함께계시며- 희망 을 주고세힘주신 분
 (후렴) 우 리 의 행 복 김 정 은 동 지 우 리 의 영 광 김 정 은 동 지
 인 민 은 길 이 그 품에 살 리 우리 의 김 정 은 동 지

2. 천만을 안으신 어버이되어
 지혜를 주시는 스승이 되어
 온 나라 대가정 보살피시며
 인민의 막원 빛내시는분
 (후렴)
3. 인민을 지키는 장군되시어
 온 세상 밝히는 태양되시어
 위대한 강국의 존엄주시고
 찬란한 미래 펼쳐지는분
 (후렴)

Song indication: with great joy

1. Becoming the destiny of the heaven we believe in – becoming a pillar of the heart we rely on,
 He is the one who always stays with us and gives us hope and energy.
 (Refrain) Our happiness, dear comrade **Jung-Eun Kim**. Our glory, dear comrade **Jung-Eun Kim**.
 The people will forever live in his bosom, our dear comrade **Jung-Eun Kim**.
2. Becoming the parent who embraces thousands of people – becoming a teacher who gives us wisdom,
 he is the one who takes care of big families of the whole country and brightens the paradise of the people. (Refrain)
3. Becoming the general who protects the people – becoming the sun that lights up the whole world,
 He is the one who makes our country great and unfolds the resplendent future. (Refrain)

Score 5: *General Uses Warp*

장군님 축지법 쓰신다

좀 빠르고 흥쾌하게 작사 정렬, 작곡 김운룡

1. 동에 번쩍 - 서에 번쩍 천하를 - 쥐 락
(후렴) 락 방선천리 - 주름 잡아 장군님 - 가신 - 다
수령님 — 쓰시던 축지법 —
오늘은 장군님 쓰신다 —
백두의전법 신묘한전법 장군님 - 쓰신 - 다

2. 동에 번쩍 서에 번쩍 천하를 쥐락펴락
구름타고 오르신다 최전연고지우에
(후렴)
3. 험산준령 비쳐신다 번개도 뒤따른다
장군님의 지략으로 승전고 올린다
(후렴)

Song indication: little bit fast and delightful

- Lightning strikes and he arrives on every continent in his realm.
Thousands of miles in all directions the General¹⁸ travels every day.
(Refrain) Once the Great Leader used to warp too,
Today the dear General does it for him.
Mount Paektu's ¹⁹tactic! A divine strategy! Does the General use!
- Lightning strikes and he arrives on every continent in his realm.
He rides through clouds to the top of the frontline hills. (Refrain)
- Rough mountains stand away from him and lightning thunder follows him.
With the genius of the General, we sound the drum of victory. (Refrain)

In order to solidify the leadership, the parents of the leader are occasionally used as song contents. Songs in this section are mostly about the mother of the leader and aim to exalt her as the mother of all of the people (the country). As mentioned above, the leader is frequently

¹⁸ The General here indicates Jung-II Kim and the Great Leader is Il-Sung Kim.

¹⁹ Mount Paektu is the highest mountain in the Korean peninsula. It is situated in the Northern tip of North Korea. According to the birth myth of ancient Korea, the son of God descended on the mountain. Thus, the mountain has been regarded as divine.

regarded as the father of the country. Thus, it is problematic to laud the father of the leader as the father of the people. Because these songs are extensions of exalting the leader, the atmosphere of the songs in the last section is similar to that in the first section; they express longing and ardent emotion; love for mother; and usually employ slow tempo:

Score 6: *Our Mother Jung-Suk Kim*²⁰

김정숙어머님 우리 어머님

보통속도로 절절하게 작사 윤석범, 작곡 리경

1. 두-만 강 기-슭-에 꽃들은 피-고
그리움 은 가슴속-에 넘쳐남 니 다
압-록 강 거센물 결 넘나드 시-던
어머님 의 그 영상-을 우러름 니 다 아-
- 어머님 김-정-숙어머-님
천-만 년 무궁토-록 모시옵 니 다

Song indication: moderate tempo with strong emotion

On the bank of the river Dooman, flowers are blooming.

My heart is full of longing.

The image of you crossing over the rough flow of the river Aprok do we look up to.

Ah, mother! Mother Jung-Suk Kim! We serve you forever.

²⁰ Jung-Suk Kim is Il-Sung Kim's wife; Jung-Il Kim's mother.

2.4.2 Songs that exalt the party

The Joseon Labour Party (or Joseon Worker's Party) is the sole party of North Korea. According to article 11, Chapter 1 of the North Korean socialist constitution, *the Democratic People's Republic of Korea shall conduct all activities under the leadership of the Joseon Labour Party*. This indicates that the party is above all other national institutions in the North Korean power structure and that it is the 'official' ruling authority (the leader is the 'actual' power). It is not strange that the North Korean nation is forced to serve and exalt the party; to be lauded as the leader and the party is politically vital to uphold their power and the system.

As they are songs that praise a sole power, the content of these songs are the similar in nature to those of the songs exalting the leader; they often extol the effort of the party and laud it as the mother of the country. Examples are as follows:

Score 7: *We Have the Great Party* (exalting the effort of the party)

우리에게 위대한 당이 있네

뜨겁게 (♩=72) 작사 차호근
작곡 황진영

1. 젖을세라비오면- 가리워주고 추울세라눈오면- 다막아주네

어머나라부르며- 안기여드는 그 품속에 사는이행복

(후렴) 이처럼깊은정이-어디 또 있으랴 이처럼좋은품을-떠나 우린 못살아 천만

심장의 목소리 -우리에게 위대한당이 있네

2. 사랑으로 따뜻한 정든 시선은
밤길도룩 요람에 머물러있고
기적에로 이끄는 힘찬 손길은
밝은 길만 펼쳐주네
(후렴)

3. 저 하늘에 눈부신 태양이 있듯
이 땅우엔 은혜론 당이 있어라
열백번을 태어나 다시 산대도
그 품에만 우리 살리라
(후렴)

Song indication: with passion

- When it rains, you consider me wet and cover me. When it snows, you consider me cold and block it.
Calling you mother and embracing you, living in your bosom is my happiness.
(Refrain) Nowhere can we find this deep love. We cannot live away from this fine bosom.
The voice of the thousand hearts: we have the great party.
- Its lovely warm attention is on the cradle till the late night.

Its strong miracle hands unfold only bright ways. (Refrain)

3. Like the bright sun is in the sky, the merciful party is on earth.

Even if ten times we were reborn, we would live in its bosom. (Refrain)

Score 8: *The People Follow the Party* (exalting the party and regarding it as the mother of the country)

인민은 당을 따르네

보통속도로 따뜻하게 작사 안정기, 작곡 송광림

1. 아 들딸 - 이 소중하 - 여 아 낀것 없 었 -- 네 (후렴)
어 머니 - 가 귀중하 - 여 못 할 일 없 었 -- 네 아
당 - 은 어머니 아 우리 는 아들딸
당 은 언제 나 인민 위 하 고 인 민 은 당을 따 르 - 네

2. 아들딸의 걸음걸음을 다심히 살피 주네
어머니의 그 사랑에 보답 못해 참 못드네
(후렴)

3. 어머니의 사랑은 세월 따라 끝 없네
아들딸의 효성은 날을 따라 뜨겁네
(후렴)

Song indication: moderato and warm

1. Mother lavishes love on her priceless children.

The children are willing to do anything for their dear mother.

(Refrain) Ah, the party is our mother. Ah, we are the children.

The party always takes care of the people and the people follow the party.

2. Mother considers every step of her children.

The children could not return her great love. (Refrain)

3. Mother's love is endless through time.

The filial love is becoming warmer by the day. (Refrain)

The main difference in the content of songs exalting the leader and those exalting the party is that the latter encourage following and serving the party. Almost half of the songs comprise such songs of encouragement. They are often aspirational and confident with a fast tempo:

Score 9: *Following the Party with One Heart*

한마음 당을 받들어

약간 빠르고 기쁨에 넘쳐 작사 리성철
작곡 김몽우

1. 해 빛이 - 눈부신 날 에도 - 눈 비가 - 내리는
날 에도 - (후렴) 향도의 - 손길만 따 르는 - 영원한 동 행자 되리 -
라 로 동 당 의 - 두 리 에 - 우 리 모 두 -
문 치 여 - 오 대 명 제 빛 내 가 리 빛 내 여 가 리

2. 한줄의 글발을 남겨도 한장의 설계틀 그려도
향도의 높은 뜻 받드는 충실한 방조자 되리라
(후렴)
3. 가슴에 불 타는 열정도 티없이 깨끗한 진심도
향도의 위업에 바치는 훌륭한 조언자 되리라
(후렴)
4. 우리는 한마디 말해도 우리는 한걸음 걸어도
향도성 보위해 몸 바칠 견결한 옹호자 되리라
(후렴)
5. 우리 당 결심은 진리요 그 결심 받들면 승리다
물불도 헤치여 나가는 철저한 관철자 되리라
(후렴)

Song indication: slightly fast and joyful

1. On the day whenever the sun dazzles, on the day whenever it snows and rains,
We will become an everlasting companion to follow only the hand of the guide!
(Refrain) Gathering around the Labour Party, we all will brighten the five big theses.
2. Whenever writing a line of notes, whenever drawing a paper of designs,
We shall become a loyal assistant to obey the great wish of the guide! (Refrain)
3. With the passion burning in our heart and the spotless pure sincerity
Shall we become an excellent adviser to dedicate to the feat of the guide! (Refrain)
4. Even though speaking a word, even though walking a step,
We shall become a solid defender to protect the fortress of the guide! (Refrain)
5. Our party's decision is a truth, to obey the truth leads us victory.
We shall become a great achiever to get through even fire and ice! (Refrain)

2.4.3 Songs that exalt the country and socialism

Independence movements on the African continent had gained momentum from the 1950's, and reached a peak in the 1960's. During the 1960s, 17 new countries – such as Niger, Cote d'Ivoire, Central African Republic, Gabon, Somalia, and Madagascar – gained independence (Cho, 2016: 19). This general international atmosphere of striving towards independence, however, directly created a feeling of unease amongst the members and leaders of the North

Korean government. The government felt it necessary to intensify the defence of the country and the system. The collapse of socialism in the USSR and the Eastern Bloc, commenced in the late 1980s, exacerbated the threat to the government. This led even more to the sharpening of policies that were focused on the exaltation and advocacy of North Korea and its socialist system (Lee, 2006: 158).

The lyrics of the songs that exalt the country and the rule of socialism describe how decent the country and socialism is to live in, or how happy the people are to be North Korean. The style of these songs is vivacious with a euphoric tone and fast tempo. Most of the folk music style songs belong to this category.

Score 10: *My Country is the Best*

내 나라 제일로 좋아

금지예 넘쳐 (♩=128) 작사 최준경, 작곡 리종오

1. 이 - 국 의 들 가에 피 여 난 꽃 도
내 - 나 라 꽃 보 다 곱 지 못 했 소
(후렴)

돌 아 보 면 세 상은 넓 고 넓 어 도 -
랄 라 라 라 라 라 라 라 라 라
내 - 사 는 내 나 라 제 일로 좋 아
내 - 사 는 내 나 라 제 일로 좋 아

2. 벗들이 부어준 한모금 물도
내 고향 샘처럼 달지 못했소
(후렴)

3. 노래도 아리랑곡조가 좋아
멀리서도 정답게 불러보았소
(후렴)

4. 해와 별 비치여 밝고 정든 곳
내 다시 안길 땐 곁을 하였소
(후렴)

Song indication: with pride

1. The flowers of foreign lands are not more beautiful than those of my country.
(Refrain) Even though the world is wide when I look around, my country is the best.
2. The water that my friends give me is not sweeter than that from my hometown's well. (Refrain)
3. The song that I like is *Arirang*²¹ and I sing it in the foreign land. (Refrain)

²¹ *Arirang* is one of the most representative Korean folk songs.

4. The familiar land that the sun and stars shine bright, I will deeply bow when I embrace you. (Refrain)

Score 11: *Our Socialism is the Best in the World*

우리의 사회주의 세상에 으뜸일세

밝고 흥취나게 (♩=124) 작사 안정기
작곡 전 권

1. 한 가 지 생 각 을 해 도 천 가 지 일 을 -
해 도 - 인 민 을 먼 저 - 놓 고
펼 치 는 우 리 - 세 상 - 사 는 보 람
있 - 다 네 - 일 할 멋 이
있 - 다 네 - 우 리 의
사 회 - 주 의 세 상 에 으뜸 일 세 -

2. 가꾸어 주렁지는 행복은 우리의 것
받들어 번영하는 조국도 우리의 것
주인으로 산다네 자랑안고 산다네
우리의 사회주의 세상에 으뜸일세

3. 다같이 일을 하고 다같이 잘 살아
누구나 심장으로 받드는 우리 나라
수령님이 세우셨네 장군님이 이끄시네
우리의 사회주의 세상에 으뜸일세

Song indication: bright and excited

1. When thinking of a thing and doing thousands of works, our world unfolds with the people in primary. Worthwhile to live here. Worthwhile to work here. Our socialism is best in the world.
2. Happiness to cultivate and harvest is ours, homeland to serve and prosper is also ours. We proudly live as an owner. Our socialism is best in the world.
3. Everybody works and gets rich. Our country all of us follow with heart, did the Great Leader establish and is the General leading. Our socialism is best in the world.

2.4.4 Songs that instil patriotism and revolutionary spirit

The songs in this category can be viewed as extensions of those in the previous section. By instilling patriotism and encouraging a revolutionary spirit in their nation, the North Korean governors have attempted to prevent and decrease the risk of the collapse of their system. Over 20% of the pop songs belong to this category.

The songs that instil patriotism commonly sound emotional with slow tempo which is to stimulate and touch the mind. In contrast, the songs that encourage the revolutionary spirit are energetic and confident with varied tempos, as the Juche revolutionary idea focuses on fighting and being independent from outside forces.

Score 12: *My Country*

내 나라

천천히 작사 집체, 작곡 김혁

1. 산 좋 고 물 맑 은 아 름 다 운 내 나
 라 여기 내 가 태어 났 - 고 자 라 - 나는
 곳 수 령 님 사랑 속 - 에 행 - 복 은 꽃 피 여 사 람
 마 다 내 - 조 - 국 노 래 - 한다 네 2. 천
 라 수 - 령 님 모 - 시 고 길 이 - 살 리 라

2. 천리마 달리어 번영하는 내 나라
 우리모두 화목하게 살아가는 곳
 위대한 수령님을 천만년 모시고
 통일된 조국에서 길이 살리라
 수령님 모시고 길이 살리라

Song indication: Andante

1. My beautiful country with stunning mountains and clean rivers! Here I was born and grew up. Under the love of the leader the happiness blossoms, everybody sings in praise of the homeland.
2. My prospering country in which the Cheonrima runs! Here we live in harmony. Serving the great leader for thousands years, we shall live forever in the unified homeland. We shall live forever to serve the great leader.

Score 13: *Song of the People Sovereignty*

인민주권가

보통속도로 활기 있게 혁명가요

1. 인 민주-권을 세 우자 붉은 주-권을 세 우자
(후렴)
로 동자농-민의 피 값-에 인 민주-권을 세 우자
(후렴)
공 산 사-회를 만들려-면 혁 명 투-쟁에 힘 쓰자
(후렴)
세 계-혁-명을 위 하-여 프 로 레 타-리아 싸 우자

2. 로동자는 공장에 마치소리 울리고
농민대중 밭에는 트랙톨소리 울리리
(후렴)

3. 계획경제실시에 로동자 농민들 나서고
사회주의국방엔 혁명군대 서리라
(후렴)

4. 만세 만세 부르며 혁명승리를 이루자
인민주권을 위하여 마지막 끝까지 싸우자
(후렴)

Song indication: Moderato and vivacious

- Let us stand for the people's sovereignty. Let us stand for the red sovereignty.
In return of the blood of labourers and farmers, let us stand for the people's sovereignty.
(Refrain) In order to construct the communist society, let us strive for the revolutionary fight.
For the world revolution, let the proletariat fight.
- Labourers sound hammers in factories,
Farmers sound tractors on farms. (Refrain)
- Labourers and farmers toil along for the planned economy,
The revolutionary army serves for the socialist national defence. (Refrain)
- Hurrah! Hurrah! Cheering it, let us achieve the revolutionary victory.
Let us fight till the end for the people's sovereignty. (Refrain)

2.4.5 Songs that focus on and encourage the army

South and North Korea is one of the few divided nations left in the world. The Korean War ended in a truce in 1953, yet the military tension between the two has often built up and been released since the ceasefire. When the tension increased or during times of international pressure, the North Korean government held concerts to emphasise their military power and fighting spirit and to resist foreign pressure. The characteristics of the songs that were performed during these concerts emphasise that the army is adamant in its intentions. A

strong tone of voice with moderate to fast tempos is prescribed. Examples include the following:

Score 14: *The Answer of Joseon*

조선의 대답

작사 김정훈
작곡 엄하진

보통속도로 억세계

mf Fm D^b A^b F7

1. 우리 민족 우리강 - 토 돌로 - 갈라논미 제

B^bm A^b C7 Fm E^b

이 땅우에 핵전쟁 - 의 불 구름몰아온 - 다
(후렴)

2. 남녘땅에 차고 넘친 그 원한 어이 잊으랴
우리 겨레 흘린 피값 천백배 받아 내리라
(후렴)

3. 내 조국의 자주통일 원하는 우리 인민
불질하는 원수들을 용서치 않으리라
(후렴)

mf A^b B^bm E^b A^b

간 악한침략자 미제야 분노의목소리 들으라

D^b E^b D^b E^b C7 Fm

피는피로써 불은불로써 조선은대답하리라

Song indication: rough with moderate tempo

1. The American, who split up our nation and land, is bringing the firestorm of the nuclear warfare on this land. (Refrain) You, vicious invader, America! Listen to the voice of rage! Blood for blood, fire for fire! Joseon will answer you!
2. How could we forget the grudge filled in the Southern land! We will pay you the price of blood that our people spilt! (Refrain)
3. We will never forgive the enemy that interrupts our people wishing the independent unification. (Refrain)

Score 15: *Song of Artillery*

포병의 노래

힘 있고 당당하게 (♩=125) 작사 류동호
작곡 황진영

1. 적 진을 향 하여 - 포 신을 들고
내 조국지 - 쉰 우 리는 포병 멀 적의방사탄 -
만 장탄하고 사 회주의 조 - 선의 힘 을재웠 다
(후렴)
아 - 우 리 는 원 수님의방 사 포병-이다
최 후승리의 최 후승리의 축 포의포수들이 다

2. 내 조국 건드리는 도발자들을
이 세상 어디 있건 불벼락치리
방사포 사거리는 한계가 없고
우리 마음 겨는 곳엔 명중탄이다
(후렴)

Song indication: energetic and confident

1. Towards the enemy camp, taking up the gun barrels,
We are the artillery who protects our homeland.
Fully loading the destructive multi rocket launchers, we have gathered the power of socialist Joseon.
(Refrain) Ah, we are the leader's multi rocket artillery!
We are the artillery of salute for the final victory!
2. Provokers who hurt my country
We will smash with fire wherever they are.
The rocket has a limitless range,
Our aim always hits. (Refrain)

The North Korean military service is notorious for its lengthy period of compulsory service; it is longer than that of any other country. The service term was five to eight years from 1958 to 1993; ten years from 1993 to 2014; 11 years from 2014 to 2016; and has been back to 10 years since 2016 (Kim, 2017; Lee, 2019; The United Korea, 2014: 44-45). It is compulsory for all healthy young men in North Korea. Such a long term of service naturally leads to problems such as desertion from the army or sometimes defection to South Korea. To prevent the problem, the government commissions or utilises pop songs to incite feelings of

patriotism and to encourage the army and the soldiers. The indications of these songs tend to evoke a sense of pride, coupled to fast tempo markings:

Score 16: *Wonderful Days*

참 좋은 시절

작사 김영철
작곡 황진영

자랑차게 (♩=128)

1. 꿈 많은 청춘 시절 갈 곳 많아도
우리는 총을 잡은 병사가 됐네
용감성 키워가며 군공을 떨쳐가는
병사시절 좋은 시절 불타는 시절
라라라라라라라라라라 병사시절 참 좋은 시절

2. 한가마야전밥도 함께 나누며
동지의 참된 우정 우린 알았네
조국이 귀중함을 심장에 새겨가는
병사시절 좋은 시절 위훈의 시절
라라라라라라라라라라 병사시절 참 좋은 시절

3. 장군님 사랑하는 병사로 사는
이보다 더 큰 영예 우린 몰라라
선군의 총검놀이 조국을 지켜가는
병사시절 좋은 시절 값높은 시절
라라라라라라라라라라 병사시절 참 좋은 시절

Song indication: with pride

1. In our youthful days, though we have many things to do, we have decided to be soldiers with guns. Raising our courage and achieving meritorious services, our soldier days are wonderful days; burning days. La-la-la, La-la-la. Our soldier days are real wonderful days.
2. Sharing a field ration together, we realise true fellowship. Keeping the preciousness of the homeland in our hearts, our soldier days are wonderful days; days of the great achievement. La-la-la, La-la-la. Our soldier days are real wonderful days.
3. Being soldiers under the love of the General, we don't know any higher honour than this. Protecting the motherland with the bayonet of the leader, our soldier days are wonderful days; valuable days. La-la-la, La-la-la. Our soldier days are real wonderful days.

2.5 Characteristics

North Korean pop music displays several characteristics: strophic structure, *bangchang*, and an extreme emphasis on clear vocal sound. They make North Korean pop music distinctive from that of other countries, but at the same time monotonous as music itself. These characteristics are derived mainly for political convenience or simply the preferences of the governor(s). They can be observed in any North Korean pop music.

2.5.1 Strophic structure

Strophic structure is one of the prominent characteristics of North Korean music (See Score 17). The strophic structure is the fundamental form of all North Korean songs, from opera²² to pop music. A strophic song is a song in which manifold verses of lyrics share the same melody, and thus all the verses comprise the poem with a fixed form (stanza).

The North Korean government places emphasis on ubiquitous strophic structure. According to the government's insistence, the strophic song is one of the most basic forms in public music (music of the people). It is a simple but strong and refined musical form that can describe all the trivial and profound matter of everyday life clearly. It has been improved and developed through a long historical process by and among the people. It can reproduce the inner emotions of humans and the spirit of the times, and is therefore an effective means to control and unify the emotions and activities of the public. The Juche era is the era of the strophic song and in this era the government believes that North Korea should develop combative, conventional strophic songs that the public understand and enjoy singing. (Min, 2001: 211). An example of strophic structure follows:

²² The term 'opera' in North Korea generally indicates the 'Revolutionary Opera'. The Revolutionary Opera refers to North Korean operas that originated from an adaptation of the earlier plays written during the 1930s by Il-Sung Kim. The adaptation began within the "Opera Revolution" during the early 1970s. In 1971, the first Revolutionary Opera, *Sea of Blood*, was produced. The representative Revolutionary Opera includes *Sea of Blood*, *The Flower Girl*, *The True Daughter of the Party*, *Tell me, Jungle*, and *Song of Mt. Geumgang*. (Cho, 2016: 32).

Score 17: *Let's Study*

배우자

아키자키하계 (♩=120) 작사 리광선, 작곡 황진영

1. 시간은침 없이 흐르네 - 그러니 돌아보지
 마시고 - 금같이 귀중한 분 초를 -
 (후렴)

2. 아는게 보배고 힘일세
 그러니 열정을 다 바쳐
 우리의 과학과 기술을 꽃피갑시다
 (후렴)

3. 한없이 소중한 조국도
 너와 나 모두의 행복도
 열심히 배우고 배울 때 빛이 납니다
 (후렴)

아껴잡시다 배우자 배우자
 내 나라를 위해 - 배우자 배우자 앞날을 위해
 우리의 - 식으로 - 락원꾸러자

Song indication: adorable

1. Time flows without a break, so do not look back.
 Every moment is precious, so take the opportunity now!
 (Refrain) Let's study, let's study for our country!
 Let's study, let's study for our future!
 Let's build a wonderful world in our own way!
2. Knowledge is the treasure of power, so let your passion flow.
 Let our science and technology come into full bloom! (Refrain)
3. Our infinitely precious motherland and the source of wealth and happiness for all of us,
 Through intensive and eager education, we can make them shine! (Refrain)

The song is a common example of North Korean songs composed in strophic design with a refrain. It can be divided into two sections: the first part is a strophic section and the second is a refrain. It has four sets of a four-measure phrase. In a phrase, a melodic pattern usually tends to repeat twice. Strophic design is already a form of repetition in which several stanzas of texts share the same melody. These devices of repetition make North Korean songs sound catchy and thus easier to spread rapidly among the people.

As observed in the example above and in Min's discussion of the merits of strophic design, there are some advantages to the structure: it is simple for composers to turn lyrics into music and to retain the unified musical form; the songs are easy for the public to learn. In North Korea, the strophic design is one of the important factors that make fast and collective composition possible and that allows for an easy semantic transmission. On the contrary, it also contributes to the conventionalisation of North Korean music. (Min, 2002: 212). The North Korean government insists that the strophic design is based on 'call and response' nature of Korean folk songs and therefore North Korean songs, mostly in the design, acquire *Inminseong* and traditionality (Bae, 2011: 4). However, as one can see in the song examples used in this thesis, the songs are more like simple strophic songs with refrains.

2.5.2 Bangchang

Bangchang is a performance technique similar to an aside²³ in theatrical works: off-stage performers, usually an ensemble or a choir, sing (Cho, 2016: 41). It is usually used in the Revolutionary Opera to explain the thoughts of the characters and the situation happening on-stage objectively, not directed to the characters in the opera but to the audience. Examples of this technique are plentiful in pop music performances in North Korea. Its origin is presumed to be *Aniri* of *Pansori* in which the singer tells the story and describes the inner thoughts of the characters (Kim, 2010: 90-91).

Bangchang in the Revolutionary Opera aims to define and expand the inner world of the characters objectively; to describe thoughts or circumstances that the characters themselves cannot; and to expand one or more character's emotion into the atmosphere of the whole drama. Sometimes it is used to mock and ridicule wicked characters. It provides details about what happens between acts and scenes, facilitating communication between the stage and the audience (Lee, 2006: 231).

In popular music, the role of *bangchang* is frequently portrayed by a backup chorus. It usually contains three or more vocalists. Singers in a *bangchang* group, unlike in the

²³ An aside is a dramatic device through which a character speaks to the audience. The speech is unheard by the other character(s) on stage. It describes the inner thoughts of a character.

Revolutionary Opera, perform either off stage (usually behind the instrument group) or on stage. It provides vocal harmony with the lead singer(s), or plays the response part of the call-and-response form. *Bangchang* in pop band performances does not play as important role as it does in the Revolutionary Opera. Nonetheless, one could assume that the North Korean government sustain the concept of *bangchang* in pop songs because its use attaches *Inminseong* and conventionality to the music as it is the legacy of *Pansori*; and that it adds variety to the monotony caused by the strophic design.

2.5.3 Singing style

A unique characteristic of North Korean music is the removal of ‘coarse voice and sound’. The argument about the removal of coarse voice started in the early 1950s, just after the Korean War (Bae, 2015a: 69). The singing style of Korean traditional songs (especially of *Pansori*) is mainly coarse and sometimes even sounds hoarse. The removal is believed to be related to Il-Sung Kim’s taste for vocal sound. In one of his books, he mentioned that he is fond of Western-province folk songs and insisted that traditional music should be developed on the basis of them (Lee, 2006: 236). Western-province folk songs, unlike other provinces’ folk songs, have a smooth sound in the vocal performance. Jung-Il Kim also encouraged the singing style of Western-province folk songs in *Music Art Theory* (1991: 26). The removal of the coarse voice continued during the 1950s and was completed in 1962 (Bae, 2015a: 69). As a result of this process, all coarse, hoarse, or husky singing styles were eliminated. Pop songs are no exception – the singing style used in pop songs features a Western classical style vocal sound (similar to *bel canto* of Western classical vocal music), a coquettish sound, or the Western-province folk song style.

2.5.4 General discussion of musical elements

As mentioned earlier in the chapter, most North Korean pop songs share similar musical characteristics and that do not necessarily vary according to and conjunction with the content and nature of respective songs. The reason for this similarity may be the government’s enforcement of uniformity in terms of the lyrics as well as the musical contents.

In North Korean pop songs, there are very few songs with wide ranges of register. According to Hong (2014: 208), the vocal range in South Korean pop songs is usually thirteenth or more. In North Korea, tenth, eleventh, and twelfth are the common ranges found in pop songs. This is for the public to sing easily, which is evidenced in Il-Sung Kim’s directive (1992: 292): “songs for the people must be composed with easy melodies for them to enjoy singing.” The following examples illustrate the narrow range of North Korean songs:

Score 18: *Let’s Go to See the Stars*

별 보러 가자

흐모의 정을 담아 (♩=106) 작사 박미성, 작곡 리종오

1. 점 다운동-무야 어서나오라 어둠을박-차고
 어서나오라 너와나꿈-에도 그리던 별님
 (후렴)
 남녘의하-늘을 밝게비친다 향도성향-도성
 우리큰별님 따르자받-들자 우리큰별님

The lowest note is E4 and the highest is E5; the range used in this song is only an octave.

Score 19: *My Country is the Best*

내 나라 제일로 좋아

금지에 넘쳐 (♩=128) 작사 최준경, 작곡 리종오

1. 이 - 국 의 들 가에 피 여 난 꽃 도
 내 - 나 라 꽃 보 다 곱 지 못 했 소
 (후렴)
 돌 아 보 면 세 상 은 넓 고 넓 어 도 -
 랄 라 랄 라 랄 라 라 랄 라 랄 라 라 -
 내 - 사 는 내 나 라 제 일 로 좋 아
 내 - 사 는 내 나 라 제 일 로 좋 아

This song also has an octave range from C4 to C5.

Like the use of the narrow range, the use of narrow intervals is recommended for melody. Concerning strophic structure, Jung-II Kim (1991: 82) stated about melody writing: “even though a song is not in strophic design it is better to follow narrative characteristics of strophic structure; one of the important narrative characteristics of strophic songs is that the melody is plain (simple) and easy to sing.” (He used a Korean word *Pyeong-yi* for plain (simple), which literally means flat and easy). Complying with this statement, North Korean vocal music tends to have melodies with narrow intervals; big jumps in one phrase are rare. Intervals used in a phrase in some songs are extremely narrow; the maximum interval used in the following example (see Score 20) is only a minor third:

Score 20: *Song of the People Sovereignty*

인민주권가

보통속도로 활기 있게 혁명가요

1. 인 민주-권을 세 우자 붉 은 주-권을 세 우자
(후렴)
로 동자농-민의 피 값-에 인 민주-권을 세 우자
(후렴)

2. 로동자는 공장에 마치소리 울리고
농민대중 밭에는 트랙톨소리 울리리
(후렴)

3. 계획경제실시에 로동자 농민들 나서고
사회주의국방엔 혁명군대 서리라
(후렴)

4. 만세 만세 부르며 혁명승리를 이루자
인민주권을 위하여 마지막 끝까지 싸우자
(후렴)

The use of harmony in North Korean music was regulated in Jung-II Kim's book *Music Art Theory*. Kim (1991: 54) wrote that harmony should serve to enhance melody, and (1991: 97) that harmony in music must appear simple and ordinary so that the people can easily understand it; keen dissonance and complicated harmonic techniques (progressions) can create too much resonance in music, interrupt musical flow, and blur the melody. In this way, the North Korean governors have urged the banning of heavy harmony and complex harmonic progression, emphasising that harmony merely assist in highlighting melody. This can be understood in a way that the government wants the melody and the lyrics to be focused and easily conveyed.

Rhythm in North Korean pop music does not distinctively stand out compared to other elements. Since vocal music (songs) dominates the pop music, the use of complicated rhythms or ornaments (embellishments) is suppressed and simple rhythms that can fit and easily convey the lyrics are preferred. Rhythm in the music remains similar regardless of the content of songs, except in military songs. By not using syncopated rhythm but instead by putting notes on the beats, the songs sound akin to typical military marches.

2.6 Summary

‘Popular music’ (pop music) is one of the most difficult terms to define precisely, and even more so in the context of North Korea. According to Lim (2000a: 8), mass culture, including popular music, represents a sort of interaction between music producers and consumers. Due to its restricted music production and distribution, however, pop music in North Korea cannot be regarded as such an interaction. Nevertheless, the North Korean governors insist on their music being called ‘pop music’. According to the country’s music production principle, the music was labelled as Juche music and composers have been forced to create works that are easy for the public to listen to and to captures emotional scenarios that seem familiar to them and fit into their emotional frame of mind. The principle was surely created for effective indoctrination, yet, ironically, it became the ground for labelling it mass-friendly music.

The policies and doctrines for pop music in North Korea have their roots in the directives announced by the dictator Il-Sung Kim in 1964. Calling for the importance of politics in music, Jung-Il Kim attempted to refine and systematise Il-Sung Kim’s directives. As a result, he published a book titled *Music Art Theory* in 1991. The background of both the directives and the book is to create music that is familiar to the majority of people. Western and bourgeois music, which only the smallest minority of the nation can enjoy, is excluded. Music in the traditional vein is encouraged. The emphasis on the autonomous (Juche) ideal led to the notion that Western instruments and elements must be subjugated to the national idiom. Western music (that has not been transformed in North Korean style) only reached the population during the Jung-Eun-Kim regime, yet in a still limited fashion.

Musical genres of North Korean pop music can be simply divided into three parts: pure traditional music, national music, and foreign music. Some elements of traditional music and foreign music prevail, but most pop music became modified into the national music style. The uniformity of the genres stemmed from the severe limitations in music production and rigorous censorship. Nowadays, only a few folk songs and works of instrumental Western music can be found in pop music performances in North Korea.

The contents of North Korean pop music are classified into five politically ideological areas: the exaltation of the leader; the exaltation of the party, the country, and socialism; the instillation of patriotism and revolutionary spirit; the emphasis on the army; and the non-

political content. Characteristics of the songs clearly rely on the content. The songs that exalt the leader and the party are sometimes emotional and measured to evoke and illustrate the leader's apparent dedication and love, and sometimes joyful and fast to show their unconditional glorification of them. Songs that laud the country and socialism have a tendency to be bright with a fast tempo to show off the excellence of the country and the socialist system and to instil hope in the people, mainly to prevent the collapse of the system. The songs focusing on and encouraging the army tend to have a strong and proud tone with a fast tempo, illustrating the resistance against foreign forces and cheering the soldiers.

The strophic structure is one of the most prominent characteristics of North Korean music. It is the most common form found in all genres of North Korean songs. The North Korean government believes that the structure can define the daily lives of the people, reflect their inner emotions, and thus be an effective tool to control and integrate the mind of the people. While it did help composers to create many works in a short space of time and the people to learn the music rapidly, it also contributed to the uniformity of pop songs.

Bangchang is a unique performance technique generally used in the Revolutionary Opera. It is assumed to have originated from *Aniri* of *Pansori*. In opera, the situation on stage or the inner thoughts of the characters are described by an off-stage singer(s). In pop songs, it plays a similar role to that of backing vocalists. It is assumed that its role in pop songs is to avoid the uniformity that emerged from the strophic design and to enhance traditional elements.

The removal of coarse voice is a significant characteristic of North Korean music. It started in the early 1950s in the post-war period and was completed in 1962. The commencement of the removal is assumed to have been incited by Il-Sung Kim, as his taste in vocal sound centered on Western-province folk songs that have a smooth vocal sound. As a result of the removal, coarse, hoarse, or husky vocal sound was excluded from all North Korean music.

North Korean pop songs often sound fairly similar. As the government provides clear regulations for music composition, the various songs shares common musical elements. Such elements include a narrow vocal range, closely spaced interval structure in melody, the use of simple and plain harmony/ harmonic progressions, and straightforward rhythms. The common thread binding all these regulations is 'easy-to-sing'; and the true purpose and implication might be deduce from a Western perspective is 'easy-to-indoctrinate'.

North Korean pop music shows many facets, but it ultimately serves as a political vehicle. The use of pop music as a political tool is clearly evident in performances and concert programmes of various pop music bands throughout North Korean history. The next two chapters will discuss the four representative pop music bands of that country (the Wangjaesan light music band, the Bochonbo electronic music band, the Moranbong band, and the Chongbong band) and how pop music and the bands have been abused to politically indoctrinate the public.

CHAPTER 3: THE WANGJAESAN LIGHT MUSIC BAND AND THE BOCHONBO ELECTRONIC MUSIC BAND

3.1 The genesis and the background

The trend of North Korean pop music during the 1980s was ‘light music’ and ‘electronic instruments’. The trend can be said to originate from Jung-Il Kim’s doctrine that national music must be developed according to modern contemporary aesthetic principles (according to Jung-Il Kim). While pop music and songs were at the centre of the trend, all North Korean music including national, traditional, and Western music, were arranged in light-music style and the use of electronic instruments was encouraged. Furthermore, the bands that could play and popularise the music were formed under the direction of Jung-Il Kim: The Wangjaesan light music band and the Bochonbo electronic music band.

The Wangjaesan light music band is the first North Korean light music group formed on 22 July 1983 (Kim, 1998d: XXXI). The band was named after one of the historic North Korean sites during Il-Sung Kim’s anti-Japanese war, Mt. Wangjae²⁴ (Noh, 2002: 192). The band’s name was changed to the Wangjaesan Art Troupe in 2011. The Bochonbo band is a representative electronic music ensemble assembled on 4 June 1985 (Noh, 2002: 187). The band was also named after one of the historic sites of Il-Sung Kim’s anti-Japanese war, Bochonbo²⁵ (Noh, 2002: 188). It was originally named the Bochonbo light music band, and later, in 1992, became the Bochonbo electronic music band. The two bands are famous representative North Korean pop music ensembles of the 1980s and 1990s.

3.2 Concert programmes and their meaning

The 1980s and the 1990s witnessed the collapse of socialist countries, the USSR and the Eastern European Soviet bloc. The Cold War ended in 1991. This international development

²⁴ ‘San’ in Korean means ‘mountain’. So, Wangjaesan and Mt. Wangjae are the same word.

²⁵ Bochonbo is one of the places where the Korean guerrilla soldiers commanded by Il-Sung Kim defeated a Japanese detachment on 4 June 1937 during the anti-Japanese war.

posed a serious threat to the North Korean socialist system. In 1994, Il-Sung Kim died. He established North Korea and is regarded as a demi-god²⁶, therefore his death was an added threat to its socialist system. In order to overcome these internal instabilities and external threats, the government and party strived internally to exalt the country and the leader to defend and stabilise the system. Simultaneously, they sought closeness and stronger diplomacy with neighbouring countries to avoid international isolation.

3.2.1 Concerts for the internal bond

The Union of Soviet Socialist Republics (USSR) was the first socialist state, and its idea is the background of the North Korean Juche philosophy. For North Korea, thus, the fall of the Soviet socialism was a critical menace that could lead to the collapse of the North Korean socialism. Naturally, the concert programmes of this era (the late 1980s and early 1990s) had a tendency to advocate the country, the party, and the system, and sometimes instil the patriotism and revolutionary spirit of the nation (See Song 21). The songs that were written to tighten the internal bond (songs that inspire patriotism and socialist idea) outnumber those that exalt the leader; the songs for other purposes could hardly be seen at this time. This emphasis on the internal bond by the Wangjaesan and Bochonbo bands can be observed in the following three concerts:

²⁶ According *The Legend of Paektu-Kwangmyongsong* (Kim, 1994: 21-23), a textbook for the idolization of the Kim family, Il-Sung Kim, Jung-Suk Kim, and Jung-Il Kim descended on Mount Paektu from Heaven. By means of this idolization education, the North Korean government attempted to deify them. The song *General Uses Warp* (See Score 5) is another good example of the deification.

Table 1: The Wangjaesan light music band concert with the Bochonbo electronic music band: video no. 16 (no date) (Zho, 2019a)

No.	Title of song ²⁷	Type of performance	Characteristics
1	Let's Prosper in the Age of the Joseon Labour Party!	Instrumental for violins (Bochonbo)	Exalting the party/ Instilling patriotism
2	Laurel Tree	Female vocal duet and <i>bangchang</i>	Exalting the leader
3	I am Joyful	Dance	Exalting the party
4	Here My Motherland I Live (See Score 21)	Instrumental for trombone solo (Bochonbo)	Exalting the country/ Instilling patriotism
5	Grass is Green	Female vocal trio and <i>bangchang</i>	Exalting the leader
6	Youth	Dance (Bochonbo)	Instilling revolutionary spirit
7	We are the General's Family	Instrumental for saxophone solo	Exalting the leader
8	The General and Children	Female vocal duet and <i>bangchang</i>	
9	Hometown House Where Snow flowers Bloom	Dance (Bochonbo)	Instilling patriotism
10	Loving Mt. Paektu	Female vocal duet and <i>bangchang</i>	Exalting the country
11	Song of Pilots	Trumpet trio (Bochonbo)	Emphasising the role of the army
12	Song of Coast Artillery Women	Dance	

²⁷ All English titles of songs in this thesis were directly derived from (or referred to in) the translations provided by some North Korean Channels on YouTube (representatively Explore DPRK: refer to the source page: p. 120)

Table 2: The Wangjaesan light music band concert with the Bochonbo electronic music band: video no. 17 (no date) (Zho, 2019b)

No.	Title of song	Type of performance	Characteristics
1	Comrades, Let Us Sing the Love	Female solo and <i>bangchang</i> (Bochonbo)	Exalting the leader
2	I Presented Red Flowers	Dance (Bochonbo)	Instilling revolutionary spirit
3	Morning is Good, Evening is Good	Instrumental for guitar solo	Exalting the country
4	The Broad Expanse of Golden Field	Dance (Bochonbo)	
5	The Country I Defend	Instrumental for trombone solo	Instilling patriotism/ Emphasising the role of the army
6	I am Joyful	Dance	Exalting the party
7	A Flaming Sunset	Female vocal quartet (Bochonbo)	Exalting and encouraging the army
8	Song of Coast Artillery Women	Dance	Emphasising the role of the army
9	Our Style is the Best in the World	Female solo and <i>bangchang</i>	Exalting the country and socialism

Table 3: The Wangjaesan light music band concert with the Bochonbo electronic music band: video no. 18 (no date) (Zho, 2018)

No.	Title of song	Type of performance	Characteristics
1	Hometown House Where Snow Flowers Bloom	Dance (Bochonbo)	Instilling patriotism
2	White Frost Flowers	Female solo and <i>bangchang</i>	Instilling patriotism/ Exalting the country
3	Perhaps He Does Not Know	Dance (Bochonbo)	Instilling patriotism
4	Clap Dance	Dance	-
5	Motherland and I	Instrumental for saxophone solo (Bochonbo)	Instilling patriotism/ Exalting the country
6	Unification Arirang	Female solo and	Wishing reunification/

		<i>bangchang</i>	Traditional tune
7	Flutter High, the Three-coloured Flag	Dance (Bochonbo)	Exalting the country and socialism
8	How Good A World It Is	Female solo and <i>bangchang</i> (Bochonbo)	
9	We Believe in You as Heaven	Instrumental for solo piano	Exalting the leader

Score 21: *Here My Motherland I Live*

여기가 내 사는 조국이여라

정서적으로 뜨겁게 (♩=120) 작사 리정술
작곡 안경호



1. 백 두 산 천 - 지 에 - 붉 은 노을이 - 끼
니 - 락 원 의 강 - 산 에 - 아 침 - 해 - 솟 네
수령님 뜻 - 으 로 빛나 는 내 - 나 라 - 여
기 가 내 사는 조 - 국 장 군 님 품 이 여 라 -

2. 만경대고향집 정든 뜨락에
이 나라 길들이 이어져 있네
수령님력사로 자랑찬 내 나라
여기가 내 사는 조국 장군님 품이여라

3. 대동강 맑은 물 흘러 내리어
인민의 마음도 순결하여라
수령님 받들어 부강한 내 나라
여기가 내 사는 조국 장군님 품이여라

Song indication: emotional and warm

- A red sunset lights obliquely on the lake Heaven of Mt. Paektu,
The morning sun rises in the land of paradise.
My shining country under the mind of the great leader!
Here in my motherland I live, the bosom of the General!
- In the garden of the hometown Mangyeongdae,
All the roads of the country are connected.
My proud country with the history of the great leader!
Here in my motherland I live, the bosom of the General!
- As the water of the river Taedong flows,
The mind of the people is innocent.
My strong country that serve the great leader!
Here in my motherland I live, the bosom of the General!

3.2.2 Concerts for diplomatic relations

In 1978, China initiated an Open-Door policy. In the 1980s and 1990s, the détente between the USSR and the USA, and German reunification led to the end of the Cold War. North Korea was one of a few closed socialist states left in the world. The North Korean government was concerned that these international developments could cause the isolation of North Korea in international society, alongside economic recession. In answer to this, North Korea attempted to reinforce the relationship with China and normalise diplomatic relations with Japan (Kang, 1994: 5). The Wangjaesan and Bochonbo bands were the spokespersons and messengers of the resolution; the Wangjaesan band held concerts in China from 15 to 24 October 1991 (Noh, 2002: 192); the Bochonbo band held concerts in Japan from 17 September to 27 October 1991. Unfortunately, the video source of the Chinese concerts is not available. The following is the programme for the Japanese concert held by the Bochonbo band:

Table 4: The Bochonbo electronic music band: Concert in Japan (1991.09.17 – 10.27) (YYFransis, 2016)

No.	Title of song		Type of performance	Characteristics
1	Overture: My Country, Full of Happiness		Instrumental	Exalting the country
2	Arirang		Female solo	Folk song
3	Urban Girl Comes to Get Married			
4	A Fellow Traveller (同路人)			
5	Spring of the North (北国之春)			
6	Miryang Arirang			Folk song
7	Ongheya		Instrumental	
8	General Star		Female solo	Exalting the leader
9	White Dove, Fly High		Female solo and <i>bangchang</i>	Exalting the country
10	Japanese song medley	Climbing Over the Hill (越过那山岗)	Female solo	Japanese song
11		You Come Again with Smile (今日喜笑开颜再问好)		
12		A Day Lily (忘忧草)		

13		Green Mountain Ranges (綠色山脉)	Female vocal duet	
14		In Maidenhood	Female solo and <i>bangchang</i>	Instilling patriotism/ Exalting the country
15		Mother (妈妈)	Female solo	Japanese song
16		Whistle		Encouraging revolutionary spirit/ Life song
17		Nodul Riverside		Traditional tune
18		New Bride of Seto (瀬戸の新婦)		Japanese song
19		What is Life	Female solo and <i>bangchang</i>	Instilling patriotism
20		Golden Trees, Apple Trees Planted in the Mountains		Exalting the country and socialism
21		Farmers Music	Instrumental	Traditional music
22		Harvest Birds Fly In	Female solo	Exalting the country/ Traditional tune
23		The Winter Scenery of Tsugaru Strait (津經海峡的冬景)	Female solo and <i>bangchang</i>	Japanese song
24		Women are Flowers		Encouraging revolutionary spirit
25		Song of Thistle Flowers (大薊花之歌)	Female solo	Japanese song
26		Harvest Song		Folk song
27		I Can't Tell Yet	Female solo and <i>bangchang</i>	Encouraging revolutionary spirit
28		I Miss You (思念他)	Female solo	Japanese song
29		Roasted Chestnut Taryeong ²⁸	Female solo and <i>bangchang</i>	Folk song
30		My Country is the Best	Female vocal ensemble	Exalting the country
31		We Are Glad	Female solo and <i>bangchang</i>	Wishing reunification/ reunion
32		The Spring Light of Love	Female solo	Exalting Jung-II Kim

²⁸ Taryeong is a term extensively used as a song name Korean traditional music. It is not necessarily attached to a certain song type, and is observed in any style of traditional song such as *pansori*, folk songs, vulgar songs, and shamanism songs.

33	The Loving Smile	Female solo and <i>bangchang</i>	
34	Warm Love of My Motherland	Female solo	Exalting the country
35	Let Us Defend Socialism	Female solo and <i>bangchang</i>	Exalting socialism/ Encouraging revolutionary spirit
36	The Dear Name		Exalting Jung-II Kim

The concert programme includes several of Japanese songs that express the intimacy between North Korea and that country. Yet, they include a relatively small number of songs that exalt the North Korean leader not to antagonise Japan. At the same time, the programmes incorporated a variety of folk songs that would resonate with the Korean residents in Japan who were present at this concert.

3.3 Characteristics of music and performance

3.3.1 Instrumentation

Contrary to the combined instrumentation that the North Korean orchestras generally use (a combination between altered/ Westernised traditional instruments and Western instruments; refer to Table 5 below), the instrumentation of the Wangjaesan and Bochonbo bands barely contains traditional instruments²⁹. Instead of using traditional instruments, they imitated their sound with other instruments such as synthesisers, electones³⁰, and occasionally saxophones.

²⁹ Some research and articles on the Wangjaesan and Bochonbo bands, including Kim (1998), Park (2011), and Busan Ilbo (2004), mention that the instrumentation of the bands is the combination of electronic and traditional instruments. However, the present writer could not find any use of traditional instruments in the available video sources.

³⁰ Electone is the trademark for the electronic organ produced by Yamaha, a Japanese music instrument manufacturer. It is a two-manual keyboard with bass pedals.

Table 5: Combined orchestration (Western and traditional instruments) of a North Korean orchestra (Cho, 2016: 49-50)

Instrument		Orchestra			
		Small	Middle	Large	
Woodwinds	Korean traditional instrument	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
	Western instrument	Flute	1	1	2
		Oboe	-	(1)	(2)
		Clarinet	1	1	2
		Bassoon	-	(1)	(2)
Strings (bowed)	Korean traditional instrument	Sohaeguem	8	10 ~ 12	16 ~ 20
		Jungheaguem	3	4	6
		Daehaeguem	3	4	5
		Jeohaeguem	1	2 ~ 3	4
	Western instrument	Violin	8	10 ~ 12	16 ~ 20
		Viola	3	4	5
		Violon cello	3	4	6
		Contrabass	1	2 ~ 3	4
Strings (Plucked)	Korean traditional	Yang-guem	1	1	2
		Gayaguem	1	2	4

	instrument	Okryuguem	(1)	1	1 ~ 2
Brass	Western instrument	Horn	2	2 ~ 4	6 ~ 8
		Trumpet	1	2	3 ~ 4
		Trombone	1 ~ 2	2 ~ 3	3
		Tuba	-	1	1 ~ 2

The instruments used in the Wangjaesan band include a piano, drums, electric guitars, electric violins, synthesisers, trumpets, trombones, shoulder keyboards, electones, an accordion, and saxophones. With a solo vocalist, the instrumentation usually includes a piano, drums, two electric guitars, a trumpet, a trombone, and a saxophone; or three electric guitars, three shoulder keyboards, and drums. For instrumental music, it contains a piano, an electone, drums, two electric guitars, six electric violins, three trumpets, two trombones, and one or two synthesisers. The instruments used in the Bochonbo band include a piano, drums, electric guitars, synthesisers, and electones. Whether playing for singers or for instrumental music, the instrumentation of the band is more or less the same: three electones, three synthesisers, two or three electric guitars, and drums with(out) a piano and percussions.

3.3.2 Life songs and traditional songs

Life songs and traditional songs, which depict the life experience (daily life) of the people, were rarely heard before the formation of the Wangjaesan and Bochonbo bands. The two bands performed both life and traditional songs in light music style with electronic instruments, yet their emphases were different; the Wangjaesan band focused more on traditional songs attempting to preserve conventionality, while the Bochonbo band focused on life songs seeking modern trends.

Life songs of the Bochonbo band were certainly popular among the people: according to Lim (2000a: 80-81), during the 1990s life songs by the Bochonbo band were extremely popular among the North Korean people. This popularity led to some of the songs spreading South Korea, due to the fact that the content included fewer political messages, and that the songs

were easier to emphasise with than other songs. The genesis of the life songs was closely related to Jung-II Kim; the background is shown in his conversation with the people in charge of the musical art field on 25 February 1990 (Kim, 1997: 63, 64):

Nowadays, unlike the aim and demand of the people and the time, the musical art field cannot produce good songs that reflect the rough reality of the socialist construction and diverse life experiences of workers. Producers of the musical art field do not pay attention to composing works that contribute to the ideological refinement of the people. Therefore, today there are not many good songs that describe our people's working life or diverse life experiences and emotion. It means that our musical art is still scanty.

The following example is the most well-known life song, *Whistle*³¹:

Score 22: *Whistle*

휘파람

작사 조기천
작곡 리종오

정답게 (♩=143) *mf* Am C G7 C E7

1. 어 제 밤 에 도 불 - 었 네 휘 파 람 휘 파 람

Am C Am E7 Am A7

벌 썬 몇 달 째 불 - 었 네 휘 파 람 휘 파 람

mf Dm Am F E7

복 순 이 네 집 앞 을 지 날 땀 이 가 슴 설 레 어

Dm Am Dm6 E7

나 도 모 르 게 안 타 까 - 이 휘 파 람 - 불 - 었 - 네
(후렴)

mf Am Dm6 E7 Am

휘 휘 휘 호 호 호 - 휘 휘 호 호 - 호

Am Dm6 E7 Am

휘 휘 휘 호 호 호 - 휘 휘 호 호 - 호

2. 한번 보며는 어쩐지 다시 못 볼듯
보고 또 봐도 그 모습 또 보고 싶네
오늘 계획 300을 했다고 생긋이 웃을 때
이 가슴에 불이 인다오 이 일을 어찌하랴
(후렴)

3. 어제 밤에도 불었네 휘파람 휘파람
벌썬 몇달째 불었네 휘파람 휘파람
혁신자의 꽃다발 안고서 휘파람 불며는
복순이도 내 마음 알리라 알아 주리라
(후렴)

Song indication: warm

³¹ The song, *Whistle*, was one of the most popular life songs in North Korea (Lim, 2000a: 81). It is also well-known in South Korea since a South Korean singer, Jeonghwa Gil, released a recording of the song in 2000.

1. Last night it was sounding, whistle~ whistle~.
 It's been already sounding for months, whistle~ whistle~.
 Every time I pass in front of Boksun's house, my heart starts beating,
 I begin to whistle without realising.
 (Refrain) Hwi hwi hwi ho ho ho~ Hwi hwi ho ho ho~
 Hwi hwi hwi ho ho ho~ Hwi hwi ho ho ho~
2. I feel like I cannot see you again after this,
 So I do not want to stop seeing you.
 When he says with a smile that he has done with his plans,
 I feel my heart burning, what should I do? (Refrain)
3. Last night it was sounding, whistle~ whistle~.
 It's been already sounding for months, whistle~ whistle~.
 If I whistle with the bouquet of the revolutionist,
 Boksun will understand my heart, understand my heart. (Refrain)

When Jung-Il Kim directed that North Korean music should develop a so-called modern sense of beauty, he had realised that the young people of North Korea had lost their interest in traditional music (Kim, 1998c: 379). However, as observed previously, the North Korean government and Jung-Il Kim obsessively aspired to conventionality and nationality to exclude foreign influences, and thus they attempted to keep traditional elements in pop music and to encourage the youth to listen to traditional music. This is evidenced in his explanation that to develop national music in a modern style has an important function when it comes to withhold young people from Western cultural influences (Lim, 2000a: 74). He attempted to encourage the young to listen to folk songs by letting composers arrange the songs in a light music style and the Wangjaesan band play them with electronic instruments. The following song is one of the folk songs occasionally performed by the Wangjaesan band:

Score 23: *Balloon-flower Root*

도라지

흥겹게 (양산도장단)



1. 도 - 라 지 도 라 지 - 도
 라 - 지 심 - 심 산 - 천 - 의 -
 백 도 - 라 지 - 한 - 두
 뿌 리 만 - 캐 - 여 - 도
 대 바 구 니 어 스 리 살 - 살 - 다 념 - 누

(후렴)
 나 - 에 - 헤 - 요 - 데 - 헤 - 요 -
 에 헤 - 요 - 에 - 야 라
 난 다 - 지 화 자 자 - 좋 - 다
 네 가 내 간 광 스 리 살 - 살 - 다 늑 - 인 다 -

2. 도라지 도라지 도라지 요 뽕출놈의 백도라지
 하도 날데가 없어서 돌바위틈에 가 왜 갔느냐
 (후렴)

3. 도라지 도라지 도라지 강원도 금강산 백도라지
 한뿌리두뿌리 뽕으니 산골에 도라지풍년일세
 (후렴)

Song indication: exiting

1. Balloon-flower root, Balloon-flower root, Balloon-flower root~ White balloon-flower root in the deep mountain. With a couple of roots, a big basket is full. (Refrain) E-he-yo~ De-he-yo~ E-he-yo~ E-ya-ran-da~. Jihwaja~ Great. You are captivating my heart.
2. Balloon-flower root, Balloon-flower root, Balloon-flower root~ You, bad, white balloon-flower root. You didn't know where to live, but why are you sitting at the crack of the rock? (Refrain)
3. Balloon-flower root, Balloon-flower root, Balloon-flower root~ White balloon-flower root in the Mt. Geumgang of Gangwon province. One bunch and two bunches grow, the mountain town has a great harvest of balloon-flower roots. (Refrain)

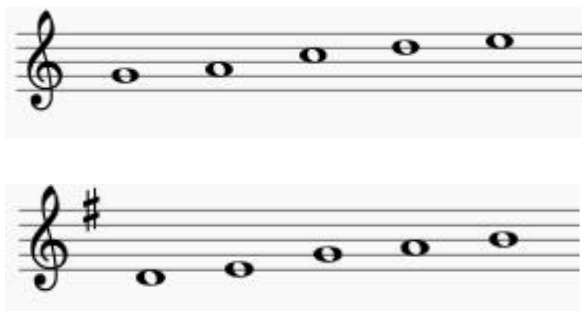
The above song, *Balloon-flower Root*, follows a Korean traditional pentatonic scale which applies to most folk songs. The pentatonic scale contains minor thirds and major seconds, not including semi-tones: typically consisting of C, D, E, G and A (Do, Re, Mi, Sol, and La). (Kim, 2015: 31).

Example 1: Korean traditional pentatonic scale



The mode of *Balloon-flower Root* is called *Pyeong-jo* (Regular mode), which is one of the most common modes used in Korean traditional music: G-A-C-D-E (Sol-La-Do-Re-Mi). The mode is also known as ‘Sol mode’ as it resolves on ‘Sol’ (fifth degree). Songs in this mode tend to conclude itself with the declining notes of Do-La-Sol. (Kim, 2015: 35).

Example 2: *Pyeong-Jo* (Regular mode)/ *Pyeong-Jo* in G (*Balloon-flower Root*)



Korean folk songs were often accompanied by a percussion instrument called Jang-go or Buk (Korean traditional drums). The accompaniment is played according to a certain rhythmic pattern, which forms the rhythmic basis of the song. This is called *Jangdan*. (Kim, 2015: 62). The *jangdan* used for *Balloon-flower Root* is, as indicated on the score, the *Yangsando jangdan* (also called the *Semachi jangdan*).

Example 3: the *Yangsando Jangdan* (the *Semachi Jangdan*)



As demonstrated above, the song *Balloon-flower Root* is a typical folk song with common traditional musical elements. The Wangjaesan band attempted to satisfy the demand of power that tradition should be recreated through modern devices by replacing the traditional instruments with Western electronic instruments. The song is traditionally performed by a

vocal singer and one traditional percussion instrument. Instead, the band used electones and electric guitars for harmony and melody and played the *jangdan* with a set of Western drums.

3.4 The bands and Jung-Il Kim

The North Korean government announced Jung-Il Kim as official successor at the 6th conference of the Joseon Labour Party held in October, 1980. A year later, in October 1981, at the 7th conference of the North Korean Democratic Youth League, he became the second in charge of political power after his father, Il-Sung Kim (Moon, 2005: 24). Although his ascension only came in 1994, Jung-Il Kim, as successor and the second ruler in command of North Korea, had already begun his political movement since the 1980s. Not long after he commenced with political activities, in 1983, Jung-Il Kim formed the Wangjaesan light music band. About two years later, in 1985, the Bochonbo electronic music band were organised under his supervision.

The background of the band's genesis can be found in Jung-Il Kim's later publication, *Music Art Theory* (1991); he demanded from composers and artists to develop North Korean music (especially traditional music) in a modern style. As concrete methods to obtain this style, it was suggested that existing music should be converted into a light music style and electronic instruments should be used. The two bands were the eventual output of these directives and methods. Therefore, The Wangjaesan and Bochonbo bands mirrored the thoughts of Jung-Il Kim and the North Korean government. All the bands' movements were under the guidance of Kim and the government. Their domestic concerts promoted the government and system. Their overseas performances were expressions of friendship to the bordering countries. Even the occasional songs that exalt Jung-Il Kim in the programmes served to claim the legitimacy of Kim as the successor.

In his book *Music Art Theory*, Jung-Il Kim wrote (1991: 38-39):

Artistry (Artistic value) is not necessarily for itself, or does not exist purely in isolation. It is an inherent characteristic of art to express ideas and emotions of human beings and an innate way of art to convey ideology. Artistry without ideology is worthless; artistry that cannot transmit its contents is useless.

This statement clearly shows Kim's perspective on art (especially musical art) being valueless

in itself and that it should be indicative of ideology and succeed in projecting these ideologies to the public. This perspective of Jung-Il Kim confirms that the two bands formed by his hands are indisputably tools to indoctrinate the nation politically and ideologically.

3.5 Summary

The Wangjaesan light music band and the Bochonbo electronic music band are the representative North Korean light music bands of the 1980s and 1990s. Their names came from the North Korean historic sites where Il-Sung Kim had fought against Japan during the Japanese Colonial Era (1910 – 1945). Both of them were formed under Jung-Il Kim's order, and their origin is closely connected to his directive of the modernisation of North Korean music that encouraged using light music style and electronic instruments.

The concert programming of the two bands reflects the attitude of the North Korean rulers toward international circumstances. The decline of socialism during the 1980s and the 1990s was threatening the security of North Korean socialism as it was one of only a few socialist states. The death of the 'Great Leader' Il-Sung Kim in 1994 posed an even greater risk to the stability of the system. To purge these external and internal threats, North Korea emphasised advocating for and exalting its system, country, party, and leaders and expressed friendship to neighbouring countries.

North Korea has ostensibly given significance to the suppression of Western instruments in favour of traditional instruments. In fact, combined instrumentation can be observed in its orchestras. However, the Wangjaesan and Bochonbo bands rarely used traditional instruments. The instruments of the Wangjaesan band include a piano, drums, electric guitars, electric violins, synthesisers, trumpets, trombones, shoulder keyboards, an electone, an accordion, and saxophones. The Bochonbo band used a piano, drums, electric guitars, synthesisers, and electones. The bands attempted to replace traditional instruments with electronic instruments.

The Wangjaesan and Bochonbo bands both played light music with electronic instruments, yet they focused on different areas. The Wangjaesan band concentrated on traditional songs, and the Bochonbo band on life songs (songs about everyday life scenarios of the people). Jung-Il Kim realised that traditional music was regarded as old fashioned among the young,

but needed it in order to retain conventionality and nationality in North Korean music. The demand became the background for the Wangjaesan band's focus on traditional songs. Life songs are songs that describe life experiences of the people. They enjoyed great popularity during the 1990s due to their less political and more empathic contents.

The Wangjaesan and Bochonbo bands were founded by Jung-Il Kim as soon as he started his political movement as the 'successor'. This genesis is already a demonstration of the inseparable relationship between the bands and Kim. The performances of the bands added the clarity to the demonstration. Jung-Il Kim's perspective on music, "artistry without ideology is worthless", confirms the political use of the bands. The dissolution of the Bochonbo electronic music band is officially unacknowledged. However, in 2009, in tandem with the formation of the Moranbong band, the Bochonbo band rarely appeared on North Korean pop music stages. The Wangjaesan light music band was renamed to the Wangjaesan Art Troupe in 2011 and still actively performs at various pop music events.

CHAPTER 4: THE MORANBONG BAND AND THE CHONGBONG BAND

4.1 The genesis and the background

The Moranbong band is the first North Korean female band; the first band in which all the band members, including the vocalists and instrument players, are female. The band was formed under the direct supervision of Jung-Eun Kim in 2012. The name originated from the Moran³² peak of Mt. Geumsoo located in Pyeongyang. The band had its first concert in July, 2012 and performs to this day at almost all special occasions in North Korea. As these concerts have been broadcasted regularly by North Korean media such as the Korean Central Television³³, it became the most representative pop music band of North Korea. Their songs were often used as background music for North Korean TV programs. The importance of the Moranbong band in North Korea, lies in the fact that its genesis coincided with the beginning of the Jung-Eun-Kim regime. Their concert programmes were significantly different to those of their predecessors – this will be explained throughout this chapter. (Kang, 2014: 11-13).

The existence of the Chongbong band first became known to the world on 28 July, 2015 through the Korean Central Television and the Rodong-Sinmun. The media (Uriminzokkiri, 2015; Rodong-Sinmun, 2015) introduced the band:

In Joseon, another promising revolutionary art group, the Chongbong band, has been formed. The band, formed by the grand plan and the direct foundation of dear comrade **Jung-Eun Kim**, is a new and distinctive Joseon-style light music band in which the ensemble with unique voices and light music mainly with brass are in harmony.

It also explained the origin of the band:

Dear comrade Jung-Eun Kim has had a deep insight into the demand and aim of the people on the cultural art, and thus declared the birth of this new light music band which will play as a scouting squad to eliminate the stagnation and slump in the art field.

The band is named after the Chong peak of Mt. Paektu, one of the historic North Korean sites where Il-Sung Kim fought guerrilla battles against Japan during the 1930s.

³² 'Bong' in Korean means 'peak', thus Moranbong and peak Moran are the same words.

³³ The Korean Central Television is one of the representative governmental broadcasters of North Korea. Its production, organization, and reportage of programs are totally controlled by the Joseon Labour Party (the North Korean government).

Because the formation of the two bands and their programmes were entirely dictated by Jung-Eun Kim, the contents contain precisely planned messages. It is, therefore, within bounds to say that the Moranbong and Chongbong bands could be regarded as the musical mouthpieces of the Jung-Eun-Kim regime and its Juche philosophy.

4.2 Concert programmes and their meaning

From their establishment until today (July, 2019), the Moranbong band has performed 39 concerts, and the Chongbong band 10 concerts. The average duration of a performance is about 1 hour 30 minutes. The dates and titles of these concerts are as follows:

Table 6: The concert list of the Moranbong band

No.	Date	Title of Concert
1	2012.07.07	The demonstration performance attended by dear comrade Jung-Eun Kim
2	2012.07.27	Moranbong celebration concert for the War Victory day ³⁴
3	2012.08.25	Moranbong band celebration concert for the 52 nd anniversary of leader Kim Jung Il's start of the Songun Revolutionary Leadership
4	2012.10.10	Moranbong band celebration concert for the 67 th founding anniversary of the Joseon Labour Party attended by dear comrade Jung-Eun Kim: "Song in Praise of the Guiding Party"
5	2012.10.29	Moranbong band celebration concert for the 60 th founding anniversary of Kim Il Sung Military University attended by dear comrade Jung-Eun Kim
6	2012.12.23	Moranbong band celebration concert for the successful launch of satellite "Kwangmyongsong 3-2" attended by dear comrade Jung-Eun Kim
7	2013.01.01	Moranbong band New Year's concert attended by dear comrade Jung-

³⁴ On 27 July 1953, the Korean Armistice Agreement was signed by the U. S. Army (representing the United Nations Command), the Korean People's Army, and the Chinese People's Volunteer Army. The North Korean government insists that they won the Korean War to this day and celebrates it as War Victory day. (Doopedia, n.d.).

		Eun Kim: "Following the Party to the End"
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"
9	2013.04.11	Moranbong band concert for the 630 combined forces of the Korean People's Army (KPA)
10	2013.04.25	Moranbong band celebration concert for the 81st founding anniversary of the Korean People's Army attended by dear chief commander of KPA Jung-Eun Kim
11	2013.06.23	Dear leader Jung-Eun Kim watched the Moranbong band concert with the labourers of Jagangdo
12	2013.07.28	Moranbong band celebration concert for the War Victory day attended by dear leader Jung-Eun Kim: "Great Victory"
13	2013.08.03	Moranbong band celebration concert for the participants in the military parade for the 60 th anniversary of the war victory attended by dear leader Jung-Eun Kim
14	2013.10.10	Moranbong band celebration concert for the 68th founding anniversary of the Joseon Labour Party attended by dear leader Jun-Eun Kim: "Hurrah! Joseon Labour Party"
15	2014.03.10	Moranbong band concert attended by dear leader Jung-Eun Kim
16	2014.04.04	Moranbong band concert in Samjiyon County, North Korea
17	2014.04.20	Moranbong band concert for air force members of KPA attended by dear leader Jung-Eun Kim
18	2014.05.20	Moranbong band celebration concert for the participants in the 9 th national meeting of artists with the presence of Marshal Kim, Jung-Eun
19	2014.09.03	Moranbong band concert of new music pieces
20	2015.04.27	Moranbong band concert for the participants in the 5 th conference of the KPA
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
22	2015.10.11	The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 70 th founding anniversary of the Joseon Labour Party
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"
24	2016.05.14	The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 7 th conference of the Joseon Labour Party: "Following Our Party Forever"
25	2016.12.28	The joint concert of the Moranbong band and the State Merited Chorus celebrating for the 1 st primary committee conference of the Joseon Labour Party
26	2017.05.19	The celebration concert for the developers of the medium and long-range strategic ballistic rocket "Hwasong 12"
27	2017.07.09 – 12	The joint concert of the Moranbong band, the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the launch of ICBM "Hwasong 14"
28	2017.07.09 – 12	The joint concert of the Moranbong band and the State Merited Chorus for celebrating the second launch of ICBM "Hwasong 14"
29	2017.09.13 – 12.06	The music and dance concert of the Moranbong, the State Merited Chorus, and the Wangjaesan art troupe
30	2017.12.13	The celebration concert of the Moranbong band and the State Merited Chorus for the participants of the 8 th munitions industry conference
31	2017.12.19	The celebration concert of the Moranbong band and the State Merited Chorus for the participants of the 5 th labour party cell-chair conference
32	2018.01.01	The 2018 New Year celebration concert "The Feature of Joseon"
33	2018.02.08	The joint concert of the Moranbong band, the State Merited Chorus, and the Wangjaesan art troupe for the 70 th founding anniversary of the Korean People's Army
34	2018.02.08/ 2018.02.11	The Samjiyon Special Concert for the 2018 Pyeongchang Olympics (Kamy, 2018)/ Samjiyon Concert in Seoul (OhmynewsTV, 2018)
35	2018.04.14	The welcome concert for the Chinese art troupe
36	2018.09.10	The welcome concert for the Chinese delegation of the 70 th founding anniversary of the republic
37	2018.09.18	The welcome concert for the South Korean president Jae-In Moon and delegation of the 2018 South-North Korean summit
38	2018.11.04	The welcome concert for the Cuban president Miguel Diaz-Canel
39	2019.01.01	The 2019 New Year celebration concert

Table 7: the concert list of the Chongbong band

No.	Date	Title of Concert
1	2015.08.31	The joint concert of the Chongbong band and the State Merited Chorus for celebrating the 70 th victory day anniversary (World War II) in Russia
2	2015.10.11	The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 70 th founding anniversary of the Joseon Labour Party
3	2016.01.01 – 01.05	The 2016 new year celebration concert with the Wangjaesan art troupe
4	2016.02.16	The celebration concert for the Kwangmyongsong day (Jung-Il Kim's birthday) with the Wangjaesan art troupe
5	2016.05.14	The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 7 th conference of the Joseon Labour Party: "Following Our Party Forever"
6	2016.08.29 – 09.02	The celebration joint concert of the Chongbong band and the State Merited Chorus for the participants of the 9 th congress of the Kim-Il-Sung Socialist Youth League
7	2017.07.09 – 12	The joint concert of the Moranbong band, the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the launch of ICBM "Hwasong 14"
8	2017.07.27	The art concert of the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the 64 th anniversary of the great war victory of the Korean independence
9	2017.09.09	The celebration joint concert of the Chongbong band and the State Merited Chorus for the nuclear scientists and technicians who contributed to the success of the hydrogen bomb test
10	2018.02.08/ 2018.02.11	The Samjiyon Special Concert for the 2018 Pyeongchang Olympics (Kamy, 2018)/ Samjiyon Concert in Seoul (OhmynewsTV, 2018)

The contents of these concerts differ depending on the type of occasion and political situations/ purposes. They can be classified into four sections:

1. Exalting the leader(s): (Moranbong) 1, 3, 9, 15, 16, 17, 18, 23, 24/ (Chongbong) 4
2. Exalting the Joseon Labour Party/ country: (Moranbong) 4, 5, 6, 7, 8, 14, 19, 20, 22, 24, 25, 31/ (Chongbong) 2, 5, 6
3. Emphasizing the military force: (Moranbong) 2, 10, 11, 12, 13, 17, 24, 26, 27, 28, 33/ (Chongbong) 6, 7, 8, 9

4. Diplomatic relations: (Moranbong) 34, 35, 36, 37, 38/ (Chongbong) 1, 10

4.2.1 Concerts that exalt the leader

All concerts of the Moranbong and Chongbong bands include at least one or more songs that exalt the leader. In this section, the concerts of which the majority or the main purpose of the songs is about the exaltation of the North Korean leader(s), are examined.

This category encompasses two types of concerts: to confirm the legitimacy of the Jung-Eun-Kim regime and to protect the stability of the regime from internal and external social criticism. Naturally, these concerts took place in the early period of the regime when its stability and legitimacy needed to be established.

On 17 December 2011, Jung-Il Kim died suddenly of a heart attack. Although Jung-Eun Kim was already nominated as successor in October 2010, this sudden succession of power was totally unplanned. In addition, the North Korean government assumed that the reason for the collapse of previous socialist states was as a result of uncertainty when it came to choosing a successor on the passing of an existing leader (Lee, 2012b: 75). It became vital for the government to uphold the legitimacy of the new regime and to stabilise it. The concert programmes to uphold the legitimacy contains songs in the following order: exaltation of Il-Sung Kim – exaltation of Jung-Il Kim – exaltation of the current leader, Jung-Eun Kim. Concert 2 and 3 of the Moranbong band serve as the most appropriate examples:

Table 8: Concert 2 (2012.07.27): Moranbong band concert in celebration of War Victory day (Dprkconcert, 2012a)³⁵

No.	Title of Song	Type of Performance	Characteristics
Part 1			
1	Our Victory Day July 27	Instrumental and song	Emphasising the role of the army / Exalting the country
2	Hill Moongyong	Instrumental	Instilling patriotism/ Background on Korean War
3	Marching	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
4	Song of the National Defence		
5	Song of the Coast Artillery	Instrumental	Emphasising the role of the army
6	Battle Road		
7	Return with Victory		
8	Sweet Home in My Hometown	Instrumental	Emphasising the role of the army/ Instilling patriotism
9	He Becomes the Hero		
10	We Had the Victory		
11	Song Dedicated to Marshal Kim Il Sung	Instrumental and song	Exalting Il-Sung Kim
12	Our Victory Day July 27		Emphasising the role of the army/ Exalting the country
13	The General's Star	Instrumental	Exalting Jung-II Kim
14	Battle Road		Emphasising the role of the army
15	Marching		
16	Song of the Warrior	Female solo and bangchang	Emphasising the role of the army/ Instilling patriotism
17	My Only Life	Female vocal duet	
18	My Life and Fatherland	Female vocal trio	Emphasising the role of the army/ Instilling

³⁵ The concert programmes from Concert 1 to Concert 14 of the Moranbong band were compiled by referencing Dong-Wan Kang's book *The Moranbong band, depicting Jung-Eun Kim* and analysing YouTube video clips of the concerts. The concert programmes from Concert 15 onwards are only derived from analysing the YouTube clips.

			patriotism
19	With the Battle Flag	Instrumental	Emphasising the role of the army
20	Echoes of Victory	Female vocal sextet	Emphasising the role of the army/ Instilling patriotism
21	Are We Living Like in Those Days?	Instrumental and song	Instilling patriotism
22	Song of Chinese People's Volunteers	Female vocal sextet	Chinese song
23	Theme song from <i>Mao Anying</i>		
24	Our Fatherland Will Remember Forever	Instrumental	Instilling patriotism
25	Winners	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
26	Our Victory Day July 27	Female vocal sextet	Emphasising the role of the army/ Exalting the country
Part 2			
27	Pretty	Instrumental	Instilling patriotism
28	Czardas (V. Monti)		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 (P. Mauriat)	Instrumental	Western music
32	La Reine de Saba (C. Gounod)		
33	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
34	Let's Study	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	Instrumental	Western music
37	Gypsy Airs (P. Sarasate)		
38	Look at Us	Instrumental	Exalting the country/ Instilling patriotism
39	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
40	Our Beloved Leader		Exalting Jung-Eun Kim

As the purpose of the concert was to celebrate War Victory Day, the concert programme focused on songs emphasising the military force. In the first part of the concert, the songs that exalt Il-Sung Kim and Jung-II Kim were performed with videos and images of the leaders. In the second part, songs that exalt Jung-Eun Kim were presented. Part 1 emphasises the leadership of Il-Sung Kim and Jung-II Kim in leading North Korea to victory in the Korean War. Part 2 presents the new music trend of the Jung-Eun-Kim regime and exalts Jung-Eun Kim. By arranging the exaltation songs of the leaders in chronological order, the concert aimed to illustrate the legitimacy and naturalness of the succession from Il-Sung Kim and Jung-II Kim to Jung-Eun Kim. The leading article of the Rodong Sinmun (Kang, 2014: 49) after the concert showed the purpose of the concert clearly: “Watching the concert in which the heartbeat of the era pulses and the contents and style reach the next level, the audience felt Jung-Eun Kim’s ardent will to place the Kim-II-Sung, Kim-Jung-II Joseon upon the whole world.”

Table 9: Concert 3 (2012.08.25): Moranbong band celebration concert for the 52nd anniversary of leader Kim Jong Il's start of the Songun Revolutionary Leadership³⁶ (Dprkconcert, 2012b)

No.	Title of Song	Type of Performance	Characteristics
1	Look at Us	Instrumental	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	Emphasising 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	Instrumental	Instilling patriotism
6	Song of the Warrior	Female solo and bangchang	Emphasising the role of the army/ Instilling patriotism

³⁶ The Songun Revolutionary Leadership is a slogan of the Jung-II-Kim regime. The word *Songun* means ‘to put the military force before anything else’. Under the Songun Revolutionary leadership, the military gained more power than before. (Lee, 2006: 61).

7	Go Forward Youth Following the Party	Female vocal sextet	Instilling patriotism
8	Let Us Become Roots	Female vocal duet and bangchang	
9	Let Us Defend Socialism	Instrumental and song	Instilling patriotism/ Exalting the party and socialism
10	Golden Cushion (See Score 24)	Female solo and bangchang	Exalting the leaders (Il-Sung Kim, Jung-Il Kim, and Jung-Eun Kim)/ Insisting legitimacy
11	Dash to the Future	Female vocal quartet	Instilling patriotism
12	Burning Wish	Female solo	Exalting Jung-Eun Kim/ Asserting 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

Similar to Concert 2, the concert programme of Concert 3 emphasises the legitimacy of the Jung-Eun-Kim regime by exalting the three leaders successively; Concert 3 was mainly to extoll the achievements of Jung-Il Kim, but it ended with the song exalting Jung-Eun Kim. Among these songs, *Golden Cushion* is important as it is about the exaltation of all three leaders and the legitimacy of the Jung-Eun-Kim regime:

Score 24: *Golden Cushion*

금 방 석

서정을 안고 (♩=82) 작사 리일환
작곡 권 권

잇을수없 어라 수령님 한생 조국의미-래를 키우신 한생
청년들시-대의 주인이라시며 금방석에앉히자고 하시던-말씀-깊
은-밭도수-령님-음성 들 러-옵 나-- 다-- 새
벽-애도수-령님-모습 그 립 습 나- 다

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

Song indication: lyrical

1. We cannot forget the life of the leader (*Sooryeong-nim* (수령님)³⁷ in Korean: Il-Sung Kim), who built up the future of the country. Telling that we are the owner of the era of the young and thus deserve to sit on golden cushions, his voice reaches us at this midnight. We miss his figure at this early morning.
2. The general (*Jangoon-nim* (장군님) in Korean: Jung-II Kim) inherits and gives us the love that the great leader (Il-Sung Kim) had given through his whole life. The general telling that the young are the fellows of the party and thus deserve to sit on the golden cushions, his love we cannot forget even in our dream. We always live with the faith for the general.
3. We are the youth who follow the sun, the young who know only the leader (*Wonsoo-nim* (원수님) in Korean: Jung-Eun Kim). Our hearts becoming the floral cushions of filialness and the golden cushions of a single-mind for his longevity, we follow the leader for long. We follow him forever.

³⁷ In North Korea, the word *Sooryeong-nim* (수령님) indicates Il-Sung Kim; the word General (*Jangoon-nim*: 장군님) indicates Jung-II Kim; and the word *Wonsoo-nim* (원수님) indicates Jung-Eun Kim. Both *Sooryeong* and *Wonsoo* mean leader.

Verse 1 lauds Il-Sung Kim (*Sooryeong*). Verse 2 mentions Jung-II Kim's (General: *Jangoon*) inheritance of Il-Sung Kim's love and exalts Jung-II Kim. Verse 3 clarifies that Jung-Eun Kim (*Wonsoo*) is the sun that the people should follow forever.

On 12 December 2013, Sung-Taek Jang, one of the most powerful people in North Korea and Jung-Eun Kim's uncle, was executed by firing squad after he was put on trial for an alleged military coup. The news about the military coup and execution spread rapidly through the country, the nation was overcome by fear and the position of Jung-Eun Kim became precarious. The regime strived to stabilise itself by exalting Jung-Eun Kim. This is evidenced in Concert 15 of the Moranbong band (See Table 10). It was the first concert held after the execution of Sung-Taek Jang:

Table 10: Concert 15 (2014.03.10): Moranbong band concert attended by 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	
3	Our Parents	Female vocal duet and <i>bangchang</i>	
4	Haul of Fish	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Traditional tune
5	Song of Homecoming	Female vocal trio	Instilling patriotism
6	Always Thinking of the Leader	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim
7	Fly, My Longing Mind		
8	Serve the Motherland and People	Female vocal ensemble	Instilling patriotism
9	Forever with You, Party Flag		Exalting the party
10	We Cannot Live without Him (See Score 25)	Female vocal quartet	Exalting Jung-Eun Kim
11	We Know Nobody, but Only You (See Score 26)	Female vocal ensemble	

Score 25: *We Cannot Live without Him*

그 이 없 인 못 살 아

절절하게 (♩=73) 작사 차호근
작곡 김운룡

mp A E⁷/G[♯] F[♯]m C[♯]m/E D A/C[♯] Bm E⁷

1. 친 근하신 그의 정 가슴에 흘러 자나깨나 그 숨결로 따뜻한 마음

A C[♯]/G[♯] F[♯]m D Bm⁷ E⁷ A Esus E⁷ (후렴)

하늘같은 인덕과 믿음에 끌려 우리모두 따르며 사 네 — 그의

A C[♯] D Bm B⁷ E⁷

없인 못살아 — 김 정 은 동 지 — 그의 없인 못살아 — 우 린 못 — 살아 — 우

A C[♯] D E⁷ A

리 의 운 명 — 김 정 은 동 지 그 이 없으면 우 린 못 살 아

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)

Song indication: longing

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

Score 26: *We Know Nobody, but Only You*

우리는 당신밖에 모른다

작사 차호근, 리지성
작곡 김운룡, 황진영

의지적으로 힘있게 (♩=114)

mf Cm G Cm E^b B^b E^b

1. 이 조선이끄는 힘 억—세—다 인 민의 운명을 한몸에 안고 우
A^b E^b Fm D₇ G

리 가 바라는 꿈 파리—상 모—두 다 꽃 피주실 분
(후렴)

f Cm G₇ Cm G₇ A^b B^b E^b

위 대 한 김 정은동지 우리는 당신밖에 모 른 다
Cm G₇ Cm D₇ G₇ Cm

위 대 한 김 정은동지 당신께 충 실하리 라 —

2. 눈부신 그 리상이 우리 목표다
령장의 결심은 인민의 승리
그이가 가리킨 오직 한길로
천만이 폭풍쳐간다
(후렴)

3. 하늘땅 바뀐대도 역풍 분대도
우리의 심장엔 당신만 있다
끝까지 생사를 함께 하며
그 령도만 받들어가리
(후렴)

Song indication: willing with strength

1. The power to lead this Joseon is strong. Undertaking all the destiny of the people within his one body, he is the one who will make our dreams and ideals come true. (Refrain) Great comrade **Jung-Eun Kim!** We know nobody, but only you. Great comrade **Jung-Eun Kim!** We will give our loyalty to you.
2. The shining ideals are our aim. The decision of the badge is the victory of the people. The thousands of people are rushing into the only one way he points. (Refrain)
3. Even though the heaven falls and the headwind blows, our hearts belong to you. Our lives and death rely on you until the end. We will follow the guidance. (Refrain)

4.2.2 Concerts that exalt the party

The Joseon Labour Party, as previously mentioned, is the most superior body of any other national institution in North Korea. It is called ‘mother’, while the leader is regarded as ‘father’; the party can be said to have similar, or only barely secondary, power as the leader. The exaltation of the party is therefore commonly throughout the realm of North Korea. The Moranbong band and the Chongbong band held annual concerts to celebrate the party foundation and sometimes at special occasions of the party. Inevitably, most of the songs exalt the party (See Table 11).

Table 11: Concert 22 (2015.10.11): The joint concert of the Moranbong band, the Chongbong 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		
3	Hurrah! Joseon Labour Party	Instrumental and song medley	Exalting the party	
4	Fly High, Our Party Flag		Instilling patriotism	
5	Following the Party's Banner		Exalting the party	
67	Labour Party is Our Guide		Exalting the party and the country	
8	Voice of My Heart		Instilling patriotism	
9	The Road of the Warrior		Exalting the party	
10	The Voice that Calls Me		Instilling patriotism	
11	If the Mother Party Wishes		Exalting the party	
12	I Sing in Praise of the Party			
13	Oh Party, Because of You			
14	Glory to Our Great Party			
15	Hurrah! Joseon Labour Party (See Score 27)			
16	I Sing in Praise of the Party		Male solo and chorus	
17	Missing the Marshal is My Happiness		Female vocal duet and <i>bangchang</i>	Exalting Jung-Eun Kim

18	I Wanted to Meet You, Sir	Female vocal ensemble	
19	Oh I Love My Motherland	Instrumental and song	Exalting the country/ Instilling patriotism
20	My Country is the Best	Orchestral	Exalting the country/ Using <i>Arirang</i> melody
21	Joseon Labour Party Anthem	Male vocal trio and chorus	Exalting the party and the country
22	Marching Song of Joseon	Male chorus	Exalting the country
23	Our Dear Comrade Jung-Eun Kim	Female vocal ensemble	Exalting Jung-Eun Kim
24	Touch of Destiny	Female solo	
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 Mt. Paektu	Male chorus	Exalting the country/ Using <i>Arirang</i> melody
30	We Will Travel One Road Forever	Mixed chorus and orchestral music	Instilling patriotism
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

Score 27: Hurrah! Joseon Labour Party

조선로동당 만세

보통속도로 무게있게 작사 안호근, 작곡 엄하진

1. 당 은 우리 의 등대 당 은 투쟁의 기 치
 인 민 을 혁명 에 불려 새 세 - 계 를 세웠 네
 백 두 의 슬 기 - 로 영 광 떨 치 - 는
 강 - 철 의 조선로동당 만 세 만 만 - 세

2. 당은 어머니의 품 당은 영원한 은인
 빛나는 생명을 주고 행복으로 이끄네
 인민들 한마음 뭉쳐 따르는
 불패의 조선로동당 만세 만만세

3. 당은 주체의 빛발 당은 우리 향도자
 수령님 혁명위업 찬란히 빛내가네
 누리에 존엄을 떨쳐나가는
 백전백승 조선로동당 만세 만만세

Song indication: heavy with moderate tempo

1. The party is our lighthouse. The party is the banner of fight.
 Calling the people to the revolution, it established the new world.
 With the wisdom of Paektu, celebrating glory,
 Steel-like Joseon Labour Party, Hurrah! Hurrah!
2. The party is a mother's bosom. The party is a forever saviour.
 Giving us glorious lives, it leads us to happiness.
 The people following with all their hearts,

Invincible Joseon Labour Party, Hurrah! Hurrah!

3. The party is a ray of Juche. The party is our guide.
It shines the revolutionary feat of the leader.
Spreading the excellence of the leader to the world,
Unbeaten Joseon Labour Party, Hurrah! Hurrah!

4.2.3 Concerts that emphasise the military force

In North Korea, the national defence and propaganda about the military force are vital to protect the system and the country: against South Korea in times of truce; against the outside world (especially the USA) and international sanctions. The government has increased the service period of soldiers to sustain the scale of the military force, and developed asymmetric weapons³⁸ to escape from international isolation.

Concerts that emphasise the military force were most common at the special occasions, such as the anniversary of the founding of the Korean People's Army (KPA) and War Victory Day. The role of these concerts is mainly to appreciate the contribution of the military to the country, to encourage soldiers, and sometimes to extol Il-Sung Kim and his victory (See Table 12).

Table 12: Concert 8 (2017.07.27): The art concert of the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the 64th anniversary of the great war victory of Korean independence (Dprknow, 2017)

No.	Title of song	Type of performance	Characteristics
1	Our 7. 27	Orchestral and male chorus	Emphasising the role of the army

³⁸ 'Asymmetric weapons (power)' are weapons used in asymmetric warfare. Asymmetric warfare is war between opposing forces which differ greatly in military power and typically involves the use of unconventional weapons and tactics. In this regard, 'asymmetric weapons (power)' generally indicate 'mass destruction weapons' such as nuclear bombs, biochemical weapons, and ballistic missiles. (Lee, 2012).

2	Orchestral and song medley 'All the Power for the War Victory'	Song of the National Defence	Orchestral	
3		Marching and Marching	Male vocal ensemble and orchestral	
4		Our Supreme Commander	Male chorus	Exalting Il-Sung Kim
5		Mungyeong Pass	Orchestral	Emphasising the role of the army
6		Song of the Coast Artillery		
7		Sweet Home in My Hometown		Encouraging the army
8		My Song in the Trench	Orchestral for three <i>daeguems</i> ³⁹	Emphasising the role of the army
9		Song of Mother	Female trio and chorus	Encouraging the army
10		Song of Child Guerrillas	Female vocal ensemble	Emphasising the role of the army
11		At the Spring Site	Instrumental	Encouraging the army/ Life song
12		We Had the Victory	Orchestral and male chorus	Emphasising the role of the army
13		Song Dedicated to Great Leader Il-Sung Kim	Male chorus	Exalting Il-Sung Kim
14		Song of Blessing	Female vocal ensemble	
15	Song of the Pride of Guards	Orchestral and male chorus	Emphasising the role of the army	
16	The Victory Mill on Jikdong Pass	Dance		
17	Sweet Home in My Hometown	Female vocal ensemble		
18	Song of Mt. Mebong	Female vocal duet and <i>bangchang</i>	Emphasising the role of the army / Traditional tune	
19	At the Spring Site	Tap dance	Encouraging the army	
20	Nobody Knows	Female solo and male chorus		

³⁹ *Daeguem* is a Korean traditional wind instrument made of bamboo. It is held vertically when it is played; similar to the flute.

21	Echoes of Victory		Male vocal duet	Emphasising the role of the army
22	Leader, Just Give Us Your Order		Dance	Emphasising the role of the army/ Exalting the leader
23	Three Years of War		Female vocal trio and <i>bangchang</i>	Emphasising the role of the army
24	We are Victors		Female vocal ensemble	
25	Song medley	Tell, Fireworks of War Victory	Male chorus	
26		The Great Victorious Festival		
27		7. 27 March	Male vocal ensemble	
28		Honour to the Victors of the Great Year	Male chorus	
29	Long Live Great Leader II- Sung Kim		Orchestral	Exalting II-Sung Kim
30	We Had the Victory		All together	Emphasising the role of the army
31	Our 7. 27			

The concerts were often used as an expression of resistance against external influences. The South Korean government during the Geun-Hye-Park presidency (2013 – 2017) conducted a hard-line policy against North Korea. The relationship between North and South Korea had drastically worsened (Cho, 2016: 62). In March, 2013, North Korea announced that they were preparing for war (Pak, 2013). During this period, Jung-Eun Kim frequently visited and encouraged the Korean People’s Army, hosting music concerts for them. Concert 9 was the first concert held after the March announcement of North Korea (See Table 13). On 22 March 2013, Jung-Eun Kim visited the 630 combined forces, a North Korean special force, and said “when a war begins, the military target and the dummy reactionary government (the South Korean government) must be hit and eliminated with your great fire power” (Kang, 2014: 92). Afterwards, on 11 April 2013, he sent the Moranbong band to give a concert to encourage the combined forces. The concert was the band’s first visit to the military forces since the band’s formation (Kang, 2014: 91).

Table 13: Concert 9 (2013.04.11): Moranbong band concert for the 630 combined forces of the Korean People's Army (KPA) (Tonpomail, 2013b)

No.	Title of Song	Type of Performance	Characteristics
1	Look at Us	Instrumental	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 <i>bangchang</i>	Emphasising the role of the army/ Instilling patriotism
4	My life and Fatherland	Female vocal trio	
5	Our Fatherland Will Remember Forever	Instrumental	Instilling patriotism
6	Song of the Blessed People	Female vocal trio	Exalting Jung-Eun Kim
7	Marching	Instrumental	Emphasising the role of the army/ Instilling patriotism
8	Without a Break		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	Instrumental 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		Exalting Jung-Eun Kim

Some of these concerts reflect the change of diplomatic policy regarding nuclear weapons. Before 2013, the North Korean government insisted that their nuclear military power was only for self-defence; if the USA abandoned its hostile policy to North Korea the government would denuclearise. However, since 2013, the government has changed its stance diametrically; it expressed the attitude that North Korea could attack the USA, announcing "our military and people's intention of confrontation to protect the autonomy and the leader will be shown as actual military actions." (Cho, 2018: 48, 49). During this period, the government attempted to develop SLBM (Submarine-Launched Ballistic Missile) and ICBM

(Inter-Continental Ballistic Missile) which can attack the mainland of the USA, armed with a nuclear bomb. Concerts for celebrating the ICBM launch released on Television and YouTube, showing off the missile and threatening the USA:

Table 14: Concert 27 (2017.07.09 – 12): The joint concert of the Moranbong band, the Chongbong band, the State Merited Chorus, and the Wangjaesan Art Troupe to celebrate the launch of ICBM “Hwasong 14” (Moranbong band, 2017a)

No.	Title of song	Type of performance	Characteristics
1	National Anthem	Instrumental	
2	Glory To Our Great Party	Male chorus	Exalting the party
3	Shining Fatherland	Instrumental (Moranbong)	Exalting the country/ Instilling patriotism
4	Advancing Socialism		Exalting socialism
5	Peace is on Our Bayonets	Male solo	Emphasising the role of the army / Instilling patriotism
6	My Life and Fatherland	Female solo (Moranbong)	
7	Walk Along the Path of Loyalty	Instrumental and Male chorus	Instilling patriotism
8	Dash to the Future	Dance (Wangjaesan)	
9	Toast for Victory	Tap Dance (Wangjaesan)	Emphasising the role of the army / Instilling patriotism
10	March of the Republic Rocketeers	Instrumental (Moranbong)	Emphasising the role of the army
11	Be Envious of Us	Instrumental (Chongbong)	Instilling patriotism
12	I Sing in Praise of the Party		Exalting the party
13	Ring Dance	Dance (Wangjaesan)	-
14	With Pride	Dance/ Female vocal ensemble (Moranbong)	Exalting the country and socialism/ Instilling patriotism
15	Without a Break	Instrumental (Moranbong)	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan

			“Without a break”
16	Song of Hwasong Artillery	Instrumental (Moranbong)	Emphasising the role of the army
17	Glory to General Jung-Eun Kim	All together	Exalting Jung-Eun Kim

4.2.4 Concerts for diplomatic relations

The Moranbong band and the Chongbong band performed concerts aimed at forging diplomatic relations with foreign countries, communist states in the main. The continuing international sanctions against North Korea, led by the UN and the USA, caused economic and diplomatic isolation of North Korea. The government attempted to strengthen relationships with amicable countries such as China, Russia, and Cuba. Unfortunately, no video sources of these concerts are available. The list of the concerts is as follows:

Table 15: List of the concerts for diplomatic relations

No.	Title of concert	Date	Band
1	The joint concert of the Chongbong band and the State Merited Chorus to celebrate the 70 th victory day anniversary in Russia	2015.08.31	The Chongbong band
2	The joint concert of the Moranbong and the State Merited Chorus for the 55 th anniversary of diplomatic relations between North Korea and Cuba	2015.09.07	The Moranbong band
3	The Samjiyon Special Concert for the 2018 Pyeongchang Olympics/ Samjiyon Concert in Seoul	2018.02.08/ 2018.02.11	The Moranbong band & the Chongbong band
4	The welcome concert for the Chinese art troupe	2018.04.14	The Moranbong band
5	The welcome concert for the Chinese delegation of the 70 th founding anniversary of the republic	2018.09.10	
6	The welcome concert for the South Korean president Jae-In Moon and delegation of the 2018 South-North Korean summit	2018.09.18	
7	The welcome concert for the Cuban president	2018.11.04	

	Miguel Diaz-Canel		
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On 9 May, 2017, the Jae-In-Moon presidency officially commenced in South Korea. Unlike the previous two administrations, the presidency took an amicable attitude towards North Korea, inheriting ‘the Sunshine Policy⁴⁰’ of the Dae-Joong-Kim (1998 – 2003) and the Moo-Hyun-Roh presidencies (2003 – 2008). Within a year after the appointment of President Moon, the tension between South and North Korea had lessened. North Korea participated in the 2018 Pyeongchang Winter Olympics held in South Korea. On 8 February, 2018, a North Korean art delegation, the Samjiyon orchestra⁴¹, visited Pyeongchang (Gangreung) and Seoul to perform at the special concerts (See Table 16). South Korea dispatched singers and held a response concert with North Korean artists in Pyongyang on 3 April, 2018. This movement towards peace led to three South-North Korea summits (2018.04.27/ 2018.05.26/ 2018.09.18 – 20) and two North Korea-US summits (2018.06.12/ 2019.02.27).

Table 16: The Samjiyon Special Concert for the 2018 Pyeongchang Olympics (2018.02.08) (Ka my, 2018)/ Samjiyon Concert in Seoul (2018.02.11) (OhmynewsTV, 2018)

No.	Title of song	Type of performance	Characteristics
1	Overture	Orchestral	-
2	We Are Glad	Female ensemble	Wishing reunification/ reunion

⁴⁰ The Sunshine Policy is an appeasement policy of South Korea towards North Korea which commenced in the Dae-Joong-Kim presidency. The presidency believed that an appeasement policy with reconciliation and aid was more effective to open the door of the North Korean system than the previous hard-line policy of confrontation and hostility. The policy created a peaceful atmosphere between South and North Korea, which later contributed to President Kim’s being awarded the Nobel Peace Prize in 2010.

⁴¹ The Samjiyon orchestra is a philharmonic orchestra of North Korea founded in 2009. The orchestra reformed its scale and members for the special concerts in South Korea in 2018; the reformed orchestra includes members of the Moranbong band, the Chongbong band, the Wangjaesan Art Troupe, the Mansoodae Art Troupe, and the State Merited Chorus.

3	Let the White Snow Fall	Orchestral and female ensemble	-
4	White Dove, Fly High	Female ensemble	Wishing peace
5	My Country is the Best	Instrumental	-
6	Dear J	Female vocal duet	South Korean pop songs
7	Journey	Female solo	
8	Dash to the Future	Dance and female vocal quintet	Instilling patriotism
9	Morning Star (See Score 28)	Orchestral and female solo	-
10	Arirang	Orchestral medley	Traditional music
11	Entry of the Gladiators (J. Fučík)		Western music
12	Mozart Symphony No. 40		
13	Turkish March (W. A. Mozart)		Russian music
14	Those Were the Days		Western music
15	Gypsy Airs (P. Sarasate)		Russian music
16	Dark Eyes		Western music
17	Toccata (P. Mauriat)		Western/ Jazz
18	Autumn Leaves		Western music
19	The Phantom of the Opera		
20	Tico Tico no Fuba (Z. Abreu)		
21	Czardas (V. Monti)		
22	Old Black Joe (S. Foster)		
23	Red River Valley		
24	Swan Lake (P. Tchaikovsky)		
25	When a Child is Born (C. Dammicco)		
26	You Raise Me Up (B. Kennedy)		
27	Les Patineurs Valse (E. Waldteufel)		
28	Radetzky Marsch (J. Strauss)		Exalting the country/ Instilling patriotism
29	Carmen Overture (G. Bizet)		
30	William Tell Overture (G. Rossini)		
31	O Sole Mio (G. Capurro)		
32	Auld Lang Syne (R. Burns)		
33	Funiculi Funicula (L. Denza)		
34	Shining Fatherland		
35	Men are Ships, Women are Ports	Female vocal quartet	South Korean pop

36	Farewell	Orchestral	songs
37	You Will Never Know	Female vocal quintet	
38	Love	Male solo and bangchang	
39	Maze of Love	Female vocal quintet	
40	Shining Future		
41	Cha Cha Cha Together		
42	The Rain Yesterday	Saxophone duet	
43	The Third Daughter of Officer Choi	Female vocal quintet	
44	Arirang Alone	Female vocal ensemble	
45	Paektu and Halla, Our Motherland	Female vocal trio	
46	Reunification Only With Our Nation		
47	Our Wish is Reunification	All together	
48	Until We Meet Again		

These concert programmes contains very few songs conveying political messages. Western/foreign music (which is part of the repertoire of the Moranbong band), some South Korean pop songs, and non-political songs (mainly wishing for the reunification of Korea) were performed. Some songs with political innuendos were performed, but the meaning of the lyrics is ambiguous barely noticeable. Such songs include *My Country is the Best*, *Morning Star*, and *White Dove, Fly High*. *My Country is the Best* is a song to exalt North Korea, but was performed only by instruments in these concerts (so that the lyrics would cause diplomatic tension). *Morning Star* (See Score 28) extols the leader, but the extolment is metaphorical. *White Dove, Fly High* also praises North Korea, but the lyrics are ambiguous and the song was introduced at the concerts as a song wishing for peace.

Score 28: *Morning Star*

새 별
예술영화 《새별》중에서

작사 최로사
작곡 김길학

서정적으로 아름답게

1. 저 하늘에 별들이 많고 많아도
마음속 - 에 빛나는 새별은 하나
별이여 비쳐다오 등대와 같이
우리앞 - 길 찬란히 비쳐다오

2. 새별처럼 청춘을 빛내이자고
굳은 맹세 다지며 그대 떠났네
별이여 전해다오 나의 노래를
사무치게 그리운 나의 너에게

Song indication: Lyrical and beautiful

1. Though there are thousands of stars in the sky,
Only one star shines in my mind.
Star, please illuminate like a lighthouse!
Light up our way ahead brilliantly!
2. Saying that let us shine our youth like the morning star,
You left with the firm pledge.
Star, please send my song
To him whom I deeply miss!

4.3 Characteristics of music and performance

4.3.1 Instrumentation

The Moranbong band usually consists of 19 members. They are all female, and none plays Korean traditional instruments: three electric violins, an electric cello, a saxophone, two keyboards (synthesisers), a piano, a drum, three electric guitars, and eight singers (Cho, 2016:

66). The band's use of electronic instruments and light-music performance style flags up its position as the successor of the Bochonbo electronic music band and the Wangjaesan light music band. The Moranbong band, however, inherits the legacy of the Bochonbo band rather than that of the Wangjaesan band, since the stance of the Moranbong band which seeks to be new and modern resembles that of the Bochonbo band; unlike that of the Wangjaesan band which focused more on traditional music. According to some earlier research, such as Oh (2014: 65), Mori (2015: 490; 2016: 457), and Ha (2019: 238), the Moranbong band was influenced by the British music group 'Bond'. Bond is a crossover electronic music band, which consists of an electronic string quartet (two electric violins, an electric viola, and an electric cello). This illustrates that the Moranbong band was influenced by the European crossover music stream of that time, which uses electronic instruments and plays various genres of music from pop to Classical.

The members of the Chongbong band include 11 vocalists and 15 instrument players (four violins, a saxophone, a trumpet, two trombones, an electric guitar, two bass guitars, an accordion, a piano, and two percussion instruments). For differentiation from the Moranbong band, the Chongbong band does not use electronic violins, but uses many brass wind instruments, as is illustrated by the initial introduction to the band (Uriminzokkiri, 2015): "The band is a new and distinctive Joseon-style light music band in which the ensemble with unique voices and light music mainly performed by brass instruments harmonise together." The Chongbong band is affiliated to the Wangjaesan art troupe, and thus the band can be viewed as successor to the Wangjaesan light music band (discussed in the previous chapter).

4.3.2 Western and foreign music

Western and foreign music were not totally restricted in North Korea; it had been performed and played by some musical groups such as the Unhasu orchestra, the Isang Yun⁴² orchestra,

⁴² Isang Yun is a renowned Korean composer. He was born in 1917 in Tongyoung (a seaport situated at the southern tip of the Korean peninsula) (Kim, 2001: 20). During his stay in Berlin in 1967, he was implicated in 'the East Berlin Affair' in which North Korean secret agents plotted political maneuvers against South Korea in East Berlin. These implications resulted in him serving two years in prison (in

the Samjiyon orchestra, and the State Symphony Orchestra of the Democratic People's Republic of Korea. However, they perform mostly Western art music which is only accessible to the few members of the ruling class. Before the Jung-Eun-Kim regime, in the field of pop music (public music), Western and foreign music, except for some Chinese and Soviet music, had rarely been heard in North Korea (see discussion in Chapter 2 and 3). As soon as the Jung-Eun-Kim regime commenced, the Moranbong band was created with the purpose of introducing Western music that had previously been strictly withheld from the public (Lim, 2000a: 75) including Western film music, jazz, and classical music in light music style. Much of this music and spectacle is produced in the USA which North Korea considers as an 'enemy' (Kang, 2014: 17), such as the *Mickey Mouse March* and *Winnie the Pooh* (See Figure 1). The Moranbong band's exhibition concert (See Table 17) clearly illustrates the American characteristics. The Chongbong band has demonstrated a similar political stance on foreign music during the current Jung-Eun-Kim regime by performing American songs such as *Oh! Susanna* and *Camptown Races* (Explore DPRK, 2015).

Figure 1: The costumes of the Disney characters used in the Moranbong band concert



South Korea) and made it difficult for him to return to and to stay in South Korea afterward (Kim, 2001: 406)

Table 17: Concert 1 (2012.07.07): The exhibition performance attended by dear Jung-Eun Kim (Tonpomail, 2012)

No.	Title of Song	Type of Performance	Characteristics
1	Arirang	Instrumental	Traditional song in Western performance style
2	You are Mother	Female vocal quartet	Exalting the party
3	Czardas (V. Monti)	Instrumental	Western music
4	La Reine de Saba (C. Gounod)		
5	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
6	Let's Study	Female vocal quintet	Instilling patriotism
7	Serenade de l'Etoile	Instrumental	Western music
8	On the Rough Way of the High Pass in This Land	Female vocal duet	Exalting Jung-Eun Kim
9	Penelope	Instrumental	Western music
10	Pretty		Instilling patriotism
11	Fluttering Red Flag	Female vocal quintet	Chinese song
12	Song of the Winner	Instrumental and song	Instilling patriotism/ Emphasising army
13	Gonna Fly Now	Instrumental	Western music (American film <i>Rocky</i>)
14	Minuetto by P. Mauriat		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	Instrumental	Western music
18	Song of the Flower Girl	Female vocal trio	Instilling patriotism
19	We Cannot Live Apart from His Bosom	Instrumental	Exalting Jung-Eun Kim
20	It's a Small World	Instrumental and song Medley/ World masterpiece collection	Western music
21	Tom and Jerry		
22	Sleeping Beauty Waltz		
23	Winnie the Pooh		
24	Bibbidi-Bobbidi-Boo		
25	Mickey Mouse March		
26	A Dream is a Wish Your Heart Makes		
27	Beauty and the Beast		

28	Someday My Prince Will Come		
29	Snow White and the Seven Dwarfs		
30	Swan Lake		
31	It's a Small World		
32	Gypsy Airs (P. Sarasate)	Instrumental	
33	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
34	Our Beloved Leader		Exalting Jung-Eun Kim

Jung-Eun Kim studied in Berne, Switzerland from 1998 to 2000. In spite of the short period of study, it is assumed that the experience abroad influenced him significantly. On December 23 2012, Kim announced a slogan in his speech after the concert of the Moranbong band: “Feet on our land, eyes toward the world” (Kim, 2012a). The slogan, as he interpreted it, was intended to expand the boundary of the field of art. It illustrates his perspective on Juche philosophy and Juche music with regard to foreign (Western) culture; he aimed to ostensibly accept Western culture, but to apply it to the Juche ideal. The background of this attempt may be traced to the directives of Il-Sung Kim, who allowed the use of Western elements but only if they were presented as inferior to national music, and of Jung-Il Kim who dictated national music should be modernised. Yet, Jung-Eun Kim attempted to use Western music itself rather than to indirectly absorb its elements. The Moranbong and Chongbong bands have performed Western music in light music style. The music was never performed in its original version, but at the same time it was markedly close to the original. The regime attempted to avoid criticism that it does not follow and satisfy the earlier criteria of the Juche idea by asserting that it accepts foreign culture in the Juche (autonomous) way.

4.4 The bands and Jung-Eun Kim

The Moranbong band and the Chongbong band were created by Jung-Eun Kim himself as cultural and political tools. The Moranbong band represents a particularly important feature of the Jung-Eun-Kim regime as its launch coincided with the beginning of the regime. Indeed, these bands reflect the current regime’s approach to Juche ideology. As is mentioned in the previous section, the Jung-Eun-Kim era’s Juche ideal attempts to accept Western culture itself, but not to follow its pure originality. The Juche idea regarding the acceptance of Western

culture in an autonomous way was explained by the North Korean media. After the exhibition performance of the Moranbong band, the *Choson Sinbo* (Kim, 2012b), a North Korean newspaper, wrote in the section titled ‘Juche (autonomous) stance and flexibility’:

The music politics of North Korea after the 1990s was a tool to inspire the confrontation against enemy countries and the defence of socialism. However, music politics is never to exclude inputs from the external world. The new band started in this year shows ‘Joseon among the world’ on the stage. It embodies as lively music ‘autonomous stance’ in which one does not abandon one’s own thing in tandem with 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 high.

This article illustrates the flexibility of the Jung-Eun-Kim regime toward the Juche idea and stance, and suggests that the Moranbong band had been the ideal showcase for this.

The use of the Moranbong band and the Chongbong band as tools for the indoctrination of political and philosophical messages can be perceived in other articles as well, notably in Jung-Eun Kim’s letter announced as a newspaper article (Rodong-Sinmun, 2014):

Cultural art is a strong weapon to push forward with the revolution and the construction. Revolutionary cultural art plays a role of a guide to lead the public to revolutionary fights by illuminating the truth of the fights and life and instilling rich emotion and full vigour to the people. (Omitted) The officers in charge, producers, and artists of the cultural art field must learn the creation ethos of the Moranbong band, and thus innovate their art creation activities.

The newspaper article about the Chongbong band (Rodong-Sinmun, 2015) stated that:

The Chongbong band will play as ideological scouts, the bugles of revolution, and ideological banner-herald to eliminate the stagnation and slump in the art field.

4.5 Summary

The Moranbong band, founded when the Jung-Eun Kim regime came into power, is the first all-female band in North Korea. The band was formed under the direction of Jung-Eun Kim and named after the Moran peak of Mt. Geumsoo. The exact founding date of the Chongbong band is unknown, but the band’s existence was first confirmed through the Korean Central Television and the newspaper Rodong-Sinmun on 29 July 2015. The band was also formed under Jung-Eun Kim’s supervision. The name originated from the Chong peak of Mt. Paektu. Their concerts can be divided into four sections according to their characteristics and functions:

1. Exalting the leader
2. Exalting the party
3. Emphasising the military force
4. Diplomatic relations

The concerts exalting the leader were aimed mainly at eliminating the instability of the early period of the Jung-Eun-Kim regime, and to protect it from any internal or external threats by ensuring the legitimacy of the regime. Concert 2 and 3 by the Moranbong band are the most appropriate examples of concerts vindicating the regime. The concert programmes of these two contained consecutive songs of exaltation of the three leaders of North Korea (Il-Sung Kim – Jung-Il Kim – Jung-Eun Kim), and thus established Jung-Eun Kim as the legitimate successor by confirming the relationship with the earlier regimes. Concert 15 of the Moranbong band, held on March 10, 2013, is another example of concerts to stabilise the regime during social unrest. On 12 December, 2013, Jung-Eun Kim's uncle Sung-Tak Jang was executed for his trial of a military coup. The concert was held after the execution and its programme content was primarily aimed at the exaltation of Jung-Eun Kim.

The Joseon Labour Party is called 'mother' in North Korea. In this country of a one-party/one-man dictatorship, the party is the one worthy of extolment as the leader is considered 'Father'. It is not surprising that party-exalting songs abound in the Moranbong band and the Chongbong band concert programmes. It is customary for the bands to perform at annual celebrations of the foundation of the party and at other special occasions.

Concerts that emphasise the military force remained one of the important events for celebrating War Victory Day, but were also held when the political situation surrounding North Korea worsened; such concerts addressed the threat of war against continued hostile relationships and external pressure. During the Park presidency in South Korea from 2013 to 2017, the South Korean government was antagonistic toward North Korea. In March 2013, North Korea threatened that they were preparing for war. Concert 9 of the Moranbong band, the first concert after the Park presidency came to power, aimed to encourage the KPA, and featured songs emphasising the military force.

Some of the military-emphasising concerts reflected North Korea's foreign policy on the nuclear bomb. The Jung-Eun-Kim regime initially proclaimed that the possession and

development of nuclear weapons were only for the purpose of self-defence. However, since 2013, as an expression of the resistance against the repeated international sanctions led by the USA, the regime announced that they could use the bomb anytime to protect the country and the leader (Cho, 2018: 48, 49). This political message was embodied in the Moranbong and Chongbong band concerts (Concert 27 of the Moranbong band; Concert 7 of the Chongbong band) celebrating the successful launch of the ICBM, which can attack the USA mainland directly.

With continuing international restrictions, the North Korean government had to find a way to escape from its economic and diplomatic isolation. To address this, the government attempted to reinforce the existing good relationships with countries such as China, Russia, and Cuba. The Chongbong band's first concert in Russia was in celebration of Russia's victory day in World War II. Concerts for the Cuban president and Chinese delegation are also categorised under events reaching out to other socialist or socialist-friendly states. In May 2017, the Jae-In-Moon presidency came to power in South Korea. Unlike the previous presidency, the current one has expressed a more amicable attitude to North Korea. The tension between South and North Korea has been significantly decreased. This was expressed by the friendship concerts, with the South and North Korean governments sending delegation art groups to each other and hosting concerts.

The Moranbong band is regarded as successor to the Bochonbo electronic music band and the Wangjaesan light music band, as it plays electronic instruments and light music. However, it leans more towards the Bochonbo band than the Wangjaesan; both the Moranbong and Bochonbo bands aim to pursue a modern rather than traditional style. According to earlier research on the band, including Oh (2014), Mori (2015, 2016), and Ha (2019), the Moranbong band resembles a British music band 'Bond' and was influenced by the European crossover electronic music. In order to differentiate itself from the Moranbong band, the Chongbong band does not include electronic bowed instruments, but rather uses four brass wind instruments. The band's introduction article demonstrates the band's emphasis on brass instruments, stating that "the band plays light music with brass becoming the lead in harmony" (Uriminzokkiri, 2015).

The inclusion of Western and foreign music into the public cultural sphere is one of the most prominent characteristics of band music during the Jung-Eun-Kim regime. In the pop music

field of the previous regimes, access to Western and foreign music was highly limited to the public. With the start of the Jung-Eun-Kim regime, the Moranbong band performed a variety of Western music such as film music, jazz, and Western classical music arranged in light music style. These songs, surprisingly, include music from the USA which North Korea considers an enemy. The Chongbong band also illustrated the increasingly open cultural policy of the regime by playing American songs. This policy and Juche stance of the regime started on December 23 2012, with Jung-Eun Kim's slogan. Announcing the slogan, he insisted on accepting advanced developments from the foreign world, while simultaneously sticking to own conventions. It may be presumed that Kim's attitude to the Western culture stemmed from his experiences during his study in Switzerland.

Among the concerts examined in this chapter, the present writer could not ascertain whether any of the musical items (as seen in the programme listings) were included or designed to communicate to or satisfy the artistic and cultural interests of the public. Political use of the bands was evident since their formation, which is verified by North Korean newspapers:

The Moranbong band assembled in this year illustrates 'North Korea among the world' on the stage. It embodies, through vigorous music, 'Juche stance' in which one does not lose one's own while absorbing the progressive things from the foreign world, and the 'flexibility of the politics' which comprehend, communicate, and collaborate with the world that is in different ideologies and systems while raising the socialist banner high. (Rodong-Sinmun, 2014).

Every action, from their founding to their performances, of the bands seems to have been under the watchful eyes of the regime – the bands had to, in their every move, portray the Juche ideals and can therefore be regarded as significant spokespersons for the dictator Jung-Eun Kim.

EPILOGUE: SUMMARY AND CONCLUSION

Juche philosophy is the sole guideline and 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 (and yet, under Jung-Eun Kim, Western music has infiltrated public culture considerably.)” – for certain purposes. The philosophy affects all arenas of North Korean life including the field of music. This thesis focused on the relationship between Juche philosophy and North Korean music, and endeavoured to trace the political meaning and implications of North Korean popular music by extensively examining the activities of four bands created by the state.

In North Korean music, vocal music outnumbers instrumental music. As vocal music (songs) can easily convey specific ideas or opinions through its lyrics, it can be regarded as a tool of political indoctrination. Almost all North Korean public songs can be classified as pop songs. While traditional (classical) music or art music, in other countries, naturally recedes from the boundary of pop music with decreasing public interest, such music is still a prominent part of pop music in North Korea where all music production and distribution are strictly controlled by the government regardless of the popularity of song genres. North Korean pop music artists have no freedom to compose various types of songs, neither do the people to listen to them (Lee, 2006: 291). A censorship system was devised by the government to control the production of pop music, and contains six steps dictated by different institutions. A pop song goes through various layers of censorship before it reaches the supreme leader, who puts the final seal of approval on it and who decides whether the song carries artistic value that is in line with the ideologies of the nation and the political *status quo*:

Table 18: the North Korean censorship system for vocal music

Step	Institution	Censorship
1	The organization that the composer/ lyricist belongs to	Relevance of Lyrics (ideological)
2	The censorship department of the publisher	
3	National Literature Inquiry Commission	Relevance of Lyrics (ideological)/ artistic value
4	Central Authorities of Publication Censorship	Relevance of Lyrics (ideological)
5	Department of Propaganda/ Department of Culture and Arts/ Central Party	The whole song
6	Supreme Leader	Artistic value

As a result of such censorship, North Korean pop songs are strongly influenced by the ideals and philosophy of the government and the leader. Songs with any content other than political or national, never reach the public.

The North Korean supreme leaders' perspectives on music can be clearly observed in Il-Sung Kim and Jung-Il Kim's speeches. Il-Sung Kim, at the concert for the foundation of the Central Philharmonic Orchestra on August 8, 1946, said (Lee, 2006: 96):

We must develop music as satisfying the revolutionary demand, sustaining our ethnic characteristics. Our music must match our people's emotion and revolutionary aim grown by the construction of the new country. It must achieve national liberation and become people's and revolutionary music which embodies our people's joy, pride, and revolutionary passion raised by the new life creation.

Jung-Il Kim's statement that music without political meaning could be equated to 'flowers without scent' was enhanced by his speech to a theatrical company, the Mansoodae Art Troupe (Lee, 2006: 166-167):

The mission of music in our era is to support politics emotionally. One cannot work in politics without knowing music.

These perspectives of the North Korean government are meticulously applied to the music of many pop bands in that country, including the Bochonbo electronic music band, the Wangjaesan light music band, the Moranbong band, and the Chongbong band. They have always performed at special occasions in North Korea and have acted as mouthpieces to convey the intentions of the government. Indeed, these bands were founded for this purpose

According to Lim (2000a: 8), mass culture, including popular music, is the interaction between music producers and consumers. However, pop music in North Korea cannot be regarded as interactive due to its controlled production, distribution, and strict censorship. Yet, the government insists that 'their' music has to be classified as 'pop music'. The government branded all the music of North Korea as Juche music and composers are forced to generate works that are easy for the public to listen to and familiar to their emotions. Eventually, they insisted that Juche music, which is familiar to the public, should be called 'pop music'. The principle was certainly created as an effective tool of indoctrination, yet, ironically, it became the ground for labelling mass-friendly music. The word 'popular' therefore means that an artefact is easily-digestible by the general public. This brings to mind the denouncements of Soviet Union composers in the 1930s and 1940s, when music was composed that was classified as formalistic and above the understanding of the general population. The socialist idea would suggest that individual ideas be quelled in favour of creating music that can easily be understood by all – this can be well demonstrated in a case of Shostakovich and Soviet music; Shostakovich created his Fifth Symphony dovetails into a rather classical Beethovenian mould in order not provoke new ideologies on and understanding of musical or artistic constructs.

The policies and doctrines regarding pop music in North Korea originated from the directives of Il-Sung Kim announced in 1964. Later, Jung-Il Kim attempted to refine Il-Sung Kim's directives. The result was his book *Music Art Theory* (1991). The background to the directives and the book is government's ambition to create public-friendly music. Music that only a few experts among the nation can enjoy, such as Western classical music and bourgeois music, was excluded. Instead, music in the traditional style was encouraged. The Juche ideal impacted on music; Western instruments and elements must be subjugated to the national. Western music (that was not transformed to the North Korean style) was only released to the public at the beginning of the Jung-Eun-Kim regime (2011 – present).

Musical genres and content of North Korean pop songs are monotonous. These are three musical genres: pure traditional music, national music, and foreign music. Some traditional music and foreign music remains, but most of it became modified into the national music

style⁴³. These uniform musical genres were caused by restricted music production and censorship. The contents of the pop songs are classified into five categories: exaltation of the leader; exaltation of the party, the country, and socialism; instilling patriotism and revolutionary spirit; emphasis on the army; and non-political content such as an idealisation of everyday life in North Korea demonstrating that they are happy to live in the country.

North Korean pop songs display three characteristics: the strophic design, *bangchang*, and the removal of coarse voice. The strophic structure is the most common form of all genres of North Korean songs. The North Korean government regards the structure as the most appropriate tool to describe the daily lives of the people, reflect their inner emotions, and in so doing control them. The repetitive nature of these strophic designs enabled composer to create compositions speedily, and the public to learn them as rapidly, but also contributed to the uniformity of pop songs. *Bangchang* is a performance technique, first used in the Revolutionary Opera. *Aniri* of *Pansori* is presumed to be the origin of *bangchang*. Its function in the opera is to describe the situation on stage or the emotion of the characters by an off-stage singer(s). With regard to pop songs, backing vocalists usually fulfil this role. In pop songs, it is used to avoid the monotony that will inevitably arise from the strophic design and to reinforce traditional elements. The removal of coarse voice started in the early 1950s in the post-war period and was completed in 1962. The beginning of the process is assumed to be by order of Il-Sung Kim, as his preference for vocal sound matches the smooth vocal sound of Western-province folk songs. As a result, all coarse, hoarse, or husky sound was omitted from North Korean music.

The Wangjaesan light music band and the Bochonbo electronic music band are the representative light music bands of the Jung-Il-Kim era. They were named for North Korean historic sites of the Japanese Colonial Era. Both bands were associated under Jung-Il Kim's

⁴³ 'National' style: music that contains praise of the regime, incorporating traditional elements, some foreign (Western) instrumentation, but most significantly lyrics that exalt the party, nation and supreme leader. The songs in this vein have generic melodies that are repetitive and easily-transmittable on a vocal level. The melodic lines contain an amalgamation of diatonic and pentatonic elements.

direction, and their genesis is closely connected to his directive regarding the modernisation of North Korean music. The concert programmes of the two bands were the manifestation of the North Korean governors' stance on internal and external political conditions; the programmes were aimed at overcoming the instability of the system caused by domestic and international crisis. The bands rarely used traditional instruments, but rather attempted to imitate their sound (or to replace traditional instruments) with modern electronic instruments such as synthesisers and electones. Although both bands are light music bands with electronic instruments, they differed in focus; the Wangjaesan band represented traditional features and therefore the values of the past, while the Bochonbo band represented more modern ideas and signified that the country is not out of touch with the present and the public. The Wangjaesan and Bochonbo bands were created by Jung-Il Kim coinciding with the start of his political move as the successor. This genesis is evidence enough of the infrangible relationship between Jung-Il Kim and the bands. Jung-Il Kim's perspective on music, "artistry without ideology is worthless", unambiguously confirms the political use of the bands.

The Moranbong band and the Chongbong band are the symbolic musical groups of the Jung-Eun-Kim regime (which succeeded that of Jung-Il Kim). The bands always appeared at special occasions of North Korea and their every action lauded Jung-Eun Kim and the government; it is no exaggeration to say that every song performed by the bands contains political messages. Such political messages include the exaltation of Jung-Eun Kim to stabilise and legitimise his regime; the exaltation of the Joseon Labour Party to justify the socialist system; the emphasis on and encouragement of the military force to threaten South Korea and other countries; and the gesture towards diplomatic relations to escape from international isolation. Overall, in tandem with presenting the earlier Juche idea of the previous regimes by performing the old songs, the bands illustrated the new Juche notion of the Jung-Eun-Kim regime by playing Western music that had previously been severely curtailed. As the predecessor bands were formed by Jung-Il Kim, the Moranbong band and the Chongbong band were created under the direction of Jung-Eun Kim. At their many concerts, the bands have spoken for the political and Juche stances of the Jung-Eun-Kim regime. Among these concerts, none was purely for the public artistic and cultural demand. The political use of the bands was entirely intentional from the start.

Similarities between the bands of the Jung-Il-Kim and Jung-Eun-Kim regimes are easily-

traceable from video materials found online and in archives. All the bands were formed under the direction of the leaders. Their founding coincided together with the commencement of these regimes. The primary purpose of their creation was to affirm the position of the regimes during their initial stages. The instrumentation of all these bands mainly consists of modern electronic instruments. The use of electronic instruments and light music style of the Wangjaesan and Bochonbo bands was based on directives from Jung-Il Kim. Attempting to apply the world trend of electronic music to North Korean music, Jung-Il Kim emphasised the modernisation of North Korean music and traditional instruments. Meanwhile, the Moranbong and Chongbong bands' alternation of electronic instruments and arrangement of light music can be considered simply as an extension of that of the predecessor-era bands, it can also be regarded as a reflection of Jung-Eun Kim's intention to change the system of the country (similar to that of China). These similarities stem from the fact that the bands were created for the purpose of political indoctrination and that almost all policies for music in North Korea (even until today) has mutual roots in Il-Sung Kim's 1962 directives.

The differences between the bands emerged from the respective and slightly altered perception of the leaders on Juche ideals. Throughout the history of North Korean music, there has been a mutual ideology and common aim that all three dictators and government have strived to keep: an 'autonomous stance', the core of Juche philosophy. Ironically, each leader had a different approach to the idea, and this resulted in certain disparities between the styles and performances of the various bands – pop music therefore serves to emphasise a potential ambiguity and confusion within the Juche philosophy followed by North Korea. As an expression of the autonomous stance, Il-Sung Kim insisted that Western music/instruments must be subjugated to national music/instruments. However, Jung-Il Kim modernised the band instrumentation with electronic instruments. Western instruments outnumbered traditional instruments in the instrumentation of Jung-Il Kim's time, which was against his father's directives. In order to keep the Juche idea in band music, instead, he attempted to add some traditional elements (such as strophic design and encouraging traditional music through the Wangjaesan band) to the music. Jung-Eun Kim has been even more audacious in allowing the adoption of Western instruments and music as can be observed in the concerts of the Moranbong and Chongbong bands. He, in turn, insisted that these foreign influences were beneficial for the advancement and modernisation of North Korean culture. In this way he attempted to justify the active use of Western music and instruments.

Recently, international political circumstances around North Korea have changed radically. With the help of South Korea's president Jae-In Moon, Jung-Eun Kim and the North Korean government have attempted to denuclearise, end the Korean War, and eventually open their doors. Three South-North Korea summits were held on 27 April, 26 May, and 18 – 20 September, 2018 and the two North Korea-US summits took place on 12 June, 2018 and 27 February, 2019. The peaceful atmosphere made it possible for friendship concerts to be held. However, the negotiation between North Korea and the USA broke down. Experts on North Korea struggle to read and predict the political situation surrounding these events.

North Korea's only means of survival, with the collapse of several communist regimes around the world, must be to open its doors to the world. North Korean music would also have to be adapted to these increasingly inclusive policies. Furthermore, the changing political climate and increasing openness of North Korea towards Western ideas and the implications thereof may impact significantly on musicians of that country. For once, they may have the opportunity to create music free from total state censorship and indoctrination. Individual composers and performers may also emerge and gain prominence on an international level. Musical art can contribute vastly to opening up borders and leading North Korea into the international sphere – much in the same way as the country's participation in the 2010 Football World Cup created international exposure for North Korean sportsmen. Juche ideas should be re-evaluated and adjusted (even with the eventual possibility of totally discarding them), and music should be acknowledged as pure art in its own right.

This thesis amalgamated and arranged existing knowledge of pop music and musical policies during all the North Korean regimes. It provided new data on the band music of the current regime, and classifies the information with regard to various political purposes that the North Korean government has demanded from the music and bands. Earlier research on North Korean pop music and its bands tended to focus on a single band or regime, which allowed in-depth study for researchers, yet also caused a lack of contextualisation in terms of the overall representation of North Korean pop music. In order to avoid this fragmentary (single-aspect) study toward the topic, this research observed and examined the chronological facets and development of the music and prevailing policies. The focus fell on four bands as case studies, in order to avoid superficiality and a lack of depth in the understanding of pop music activities and the policies impacting on them. In this regard, the thesis has engaged with

recent North Korean pop music that has hitherto not been discussed within an academic or even Anglophonic context. The present writer analysed materials that have not been critically evaluated before. Much research can still be conducted on the basis of the extracted materials that appear in this thesis. Further political developments in North Korea will need to be taken into account during such processes. It could possibly be predicted that more information may become available on that country when observing its evolving open-door policies. In that way, the perceptions and experiences of the North Korean public and their understanding and feelings about music may finally emerge and be examined by the international community.

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APPENDIXES

Appendix A: the concert programmes of the Moranbong band

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

- Concert 1 (2012.07.07): The exhibition performance attended by dear Jung-Eun Kim (Tonpomail, 2012)

No.	Title of Song	Type of Performance	Characteristics
1	Arirang	Instrumental	Traditional song in Western performance style
2	You are Mother	Female vocal quartet	Exalting the party
3	Czardas (V. Monti)	Instrumental	Western music
4	La Reine de Saba (C. Gounod)		
5	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
6	Let's Study	Female vocal quintet	Instilling patriotism
7	Serenade de l'Etoile	Instrumental	Western music
8	On the Rough Way of the High Pass in This Land	Female vocal duet	Exalting Jung-Eun Kim
9	Penelope (P. Mauriat)	Instrumental	Western music
10	Pretty		Instilling patriotism
11	Fluttering Red Flag	Female vocal quintet	Chinese song
12	Song of the Winner	Instrumental and song	Instilling patriotism/ Emphasising army
13	Gonna Fly Now	Instrumental	Western music (American film <i>Rocky</i>)
14	Minuetto (P. Mauriat)		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 (C. François)	Instrumental	Western music

18	Song of the Flower Girl	Female vocal trio	Instilling patriotism
19	We Cannot Live Apart from His Bosom	Instrumental	Exalting Jung-Eun Kim
20	It's a Small World (Disney)	Instrumental and song Medley/ World masterpiece collection	Western music
21	Tom and Jerry (Disney)		
22	Sleeping Beauty Waltz (Disney)		
23	Winnie the Pooh (Disney)		
24	Bibbidi-Bobbidi-Boo (Disney)		
25	Mickey Mouse March (Disney)		
26	A Dream is a Wish Your Heart Makes (Disney)		
27	Beauty and the Beast (Disney)		
28	Someday My Prince Will Come (Disney)		
29	Snow White and the Seven Dwarfs (Disney)		
30	Swan Lake (P. Tchaikovsky)		
31	It's a Small World (Disney)	Instrumental	
32	Gypsy Airs (P. Sarasate)		
33	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
34	Our Beloved Leader		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	Instrumental and song	Emphasising the role of the army/ Exalting the country
2	Hill Moongyong	Instrumental	Instilling patriotism/ Background on Korean War
3	Marching	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
4	Song of the National Defence		
5	Song of the Coast Artillery	Instrumental	Emphasising the role of the army
6	Battle Road		
7	Return with Victory		

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

32	La Reine de Saba (C. Gounod)		
33	Reflecting My Mind in Star	Female vocal duet	Exalting Jung-Eun Kim
34	Let's Study	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	Instrumental	Western music
37	Gypsy Airs (P. Sarasate)		Exalting the country/ Instilling patriotism
38	Look at Us		
39	I Sing in Praise of the Party	Female vocal sextet	Exalting the party
40	Our Beloved Leader		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	Instrumental	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	Emphasising the role of the 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	Instrumental	Instilling patriotism
6	Song of the Warrior	Female solo and <i>bangchang</i>	Emphasising the role of the army/ Instilling patriotism
7	Go Forward Youth Following the Party	Female vocal sextet	Instilling patriotism
8	Let Us Become Roots	Female vocal duet and <i>bangchang</i>	
9	Let Us Defend Socialism	Instrumental and song	Instilling patriotism/ Exalting the party and socialism
10	Golden Cushion	Female solo and <i>bangchang</i>	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	Female 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 attended by 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	Instrumental and song medley	Exalting the party/ Celebrating the foundation of the party
2	Hurrah! Joseon Labour Party		Exalting the party
3	Let's Defend the Party Central to Our Death		Instilling patriotism
4	Mother Party's Bosom		Exalting the party
5	The Voice that Calls Me		
6	I Sing in Praise of the Party		Instilling patriotism
7	The Road We Want to Go Along		
8	I am Joyful		Exalting the party
9	Snowflakes Falling from the Night Sky		Instilling patriotism
10	We Will Be True to the Party's Guidance		
11	Following the Party's Banner		
12	I Know Only You		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	
18	Our March	Instrumental	
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!	Instrumental	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 <i>bangchang</i>	
23	The Voice of the Mother		
24	If the Mother Party Wishes	Female vocal sextet	Instilling patriotism
25	Campfire	Female vocal quintet	
26	Burning Wish	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Insisting legitimacy
27	Fly High, Our Party Flag	Female vocal ensemble	Exalting the party
28	Glory to Our Great Party	Instrumental and song	
29	I Sing in Praise of the Party	Female vocal ensemble	

- Concert 5 (2012.10.29): Moranbong band celebration concert for the 60th founding anniversary of Kim Il Sung Military University attended by 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		Instilling patriotism
3	The Voice of the Mother	Female solo and <i>bangchang</i>	Exalting the party
4	Battle Road	Instrumental	Emphasising the role of the army
5	Campfire	Female vocal quintet	Instilling patriotism
6	Our March	Instrumental	
7	The Road of the Warrior	Female vocal duet	
8	I Will Be Like the General	Female vocal quartet	Exalting Jung-Il Kim
9	Marching	Instrumental	Emphasising the role of the army/ Instilling patriotism
10	Song of the Coast Artillery Women	Female vocal ensemble	Emphasising the role of the army
11	My Only Life	Female vocal duet	Emphasising the role

			of the army/ Instilling patriotism
12	Our Fatherland Will Remember Forever	Instrumental	Instilling patriotism
13	My Life and Fatherland	Female vocal trio	Emphasising the role of the army/ Instilling patriotism
14	My Country and I	Female solo	Exalting the country
15	Look at Us	Instrumental	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		

- Concert 6 (2012.12.23): Moranbong band celebration concert for the successful launch of satellite “Kwangmyongsong 3-2” attended by 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	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
3	Words of the Land Owners	Female vocal ensemble	Instilling patriotism/ Exalting socialism
4	Marching	Instrumental	Emphasising the role of the army/ Instilling patriotism
5	Let's Study	Female vocal quintet	Instilling patriotism
6	Campfire		
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		Instilling patriotism
11	Without a Break	Instrumental	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		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 <i>bangchang</i>	Exalting Jung-Eun Kim/ Insisting legitimacy
15	Hurrah! Joseon Labour Party	Female vocal ensemble	Exalting the party
16	Glory to Our Great Party		

- Concert 7 (2013.01.01): Moranbong band New Year's concert attended by 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	Instrumental 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		
5	Fascination and Reverence		
6	Love Song of People		
7	Our First Thought Runs on Him		
8	Snow Falls on the Way to the Front Line		
9	Tell Me, Songun Way		
10	The General Uses Warp		
11	Might of Joseon		
12	Without a Break	Instrumental	Imitating the famous melody of "Winter", <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim's Slogan "Without a break"
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	Instrumental and song medley/ World masterpiece collection	Exalting the country and system
16	When a Child is Born (C. Dammicco)		Western music
17	Love is Blue (P. Mauriat)		
18	Turkish March (W. A. Mozart)		Russian music
19	The Sacred War		
20	Song of Moscow		Western music
21	Blue Kerchief		Western/ Jazz
22	Isle of Capri (W. Grosz)		Western music
23	Autumn Leaves		Chinese music
24	A Maiden's Prayer (T. Bądarzewska-Baranowska)		
25	The Blowing North Wind		Western music
26	Ode to the Motherland		
27	Socialism is Good		
28	Londonderry Air		
29	Romeo and Juliet		
30	Tico Tico no Fuba (Z. Abreu)		
31	Les Patineurs Valse (E. Waldteufel)		
32	La Cumparsita (G. Rodríguez)		
33	Radetzky Marsch (J. Strauss)		
34	Funiculi, Funicula (L. Denza)		
35	Nothing to Envy in This World	Exalting the country and the system	
36	Paektu and Halla, Our Motherland	Female vocal ensemble	Instilling patriotism/ Wishing reunification
37	Our Wish is Reunification	Women vocal septet	Wishing reunification
38	Reunification 6. 15	Female vocal ensemble	
39	Reunification by Our Nation Itself	Female vocal septet	
40	Song of the Single-minded People	Female vocal ensemble	Exalting the party/ Instilling patriotism
41	Let the New Year's Snow Fall	Instrumental 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 <i>bangchang</i>	Exalting the party
3	Memories of the 20 th Century	Mixed vocal ensemble and chorus	Exalting Jung-Il Kim and the country
4	Are We Living Like in Those Days?	Instrumental and <i>bangchang</i>	Instilling patriotism
5	Mother Party that Protected My Destiny	Male solo and <i>bangchang</i>	Exalting the party
6	The Road of the Warrior	Male vocal duet and <i>bangchang</i>	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	Instrumental	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
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- 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	Instrumental	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 <i>bangchang</i>	Emphasising the role of the army/ Instilling patriotism
4	My life and Fatherland	Female vocal trio	
5	Our Fatherland Will Remember Forever	Instrumental	Instilling patriotism
6	Song of the Blessed People	Female vocal trio	Exalting Jung-Eun Kim
7	Marching	Instrumental	Emphasising the role of the army/ Instilling patriotism
8	Without a Break	Instrumental	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	Instrumental 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		Exalting Jung-Eun Kim

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

No.	Title of Song	Type of Performance	Characteristics
1	Korean People's Army Song	Instrumental	Emphasising the role of the army/ Exalting the system
2	Marching		Emphasising army/ Instilling patriotism
3	Let's Support Our Supreme Commander with Arms	Instrumental and song medley	Instilling patriotism/ Exalting Jung-Eun Kim
4	Song of Artillery		Emphasising the role of the army/ Instilling patriotism
5	I Will Be Eternal Life, Protect the Sea of the Motherland		
6	I Will Be the Sky Barrier		
7	Song of a Tank man		
8	Let's Support Our Supreme Commander with Arms	Instilling patriotism/ Exalting Jung-Eun Kim	
9	We are Victors	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Instilling patriotism
10	Pyeongyang, I Love You		Exalting the country
11	Answer of Soldiers	Instrumental	Exalting Jung-Eun Kim/ Instilling patriotism
12	We Love	Female vocal quintet	Exalting the country/ Instilling patriotism
13	Peace is on Our Bayonets	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
14	Battle for Leap Forward	Instrumental	
15	Let's Defend the Party Central to Our Death	Instrumental and song	Instilling patriotism
16	Ten Million Will Become Bullets and Bombs	Female vocal ensemble	Emphasising the role of the 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	Emphasising the role of the army/ Instilling patriotism
2	Battle Road	Instrumental	Emphasising the role of the army
3	For the Coming Generation	Female solo and <i>bangchang</i>	Instilling patriotism
4	I Will Protect the Position Next Time	Female vocal ensemble	Emphasising the role of the army/ Instilling patriotism
5	With the Spirit of that Day of the War		
6	Forward, Invincible Powerful Nation!		
7	What is Life	Female vocal duet and <i>bangchang</i>	Lyrical song/ Instilling patriotism
8	Song of Artillery	Female vocal ensemble	Emphasising army/ Instilling patriotism
9	Without a Break	Instrumental	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	
12	We are Victors	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Instilling patriotism
13	Peace is on Our Bayonets	Female vocal duet and <i>bangchang</i>	Emphasising the role of the army/ Instilling patriotism
14	Ten Million Will Become Bullets and Bombs	Female vocal ensemble	
15	Our Fate and Future on Him		Exalting Jung-Eun Kim

- Concert 12 (2013.07.28): Moranbong band celebration concert for the War Victory day attended by 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	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
2	Marching		
3	Song of Glory	Female vocal duet and <i>bangchang</i>	Exalting Jung-Il Kim
4	Hill Moongyong	Instrumental	Instilling patriotism/ had its background on Korean War
5	Our Chief Commander	Instrumental and song medley/ War film song medley	Emphasising the role of the army
6	Song on the Highland		Instilling patriotism
7	I Know It Now		Emphasising the role of the army
8	Song of Memory		Exalting the country/ Instilling patriotism
9	I Will Always Be Your Son		Emphasising the role of the army/ Instilling patriotism
10	Song of Child Guerrillas		Emphasising the role of the army
11	The Celebration Fireworks Fired		Emphasising the role of the army
12	Tell, Fireworks of War Victory	Female solo and <i>bangchang</i>	Emphasising the role of the army/ Instilling patriotism
13	At the Spring Site	Female vocal quintet	Traditional tune/ Life song
14	Long Live Great Leader Kim Il Sung	Instrumental and song	Exalting Il-Sung Kim
15	We Had the Victory		Emphasising the role of the army/ Instilling patriotism/ Exalting Il-Sung Kim
16	Long Live Great Leader Kim Il Sung		Exalting Il-Sung Kim
17	Anniversary of Great Victory Day	Female vocal ensemble	Emphasising the role of the army/ Instilling
18	Honour to the Victors of the Great Year		

19	July 27 March		patriotism
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- Concert 13 (2013.08.03): Moranbong band celebration concert for the participants in the military parade for the 60th anniversary of the war victory attended by 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	Instrumental and song	Emphasising the role of the army/ Instilling patriotism
2	Marching		
3	Song of Glory	Female vocal duet and <i>bangchang</i>	Exalting Jung-II Kim
4	Hill Moongyong	Instrumental	Instilling patriotism/ had its background on Korean War
5	Our Chief Commander	Instrumental and song medley/ War film song medley	Emphasising the role of the army
6	Song on the Highland		Instilling patriotism
7	I Know It Now		Emphasising the role of the army
8	Song of Memory		Exalting the country/ Instilling patriotism
9	I Will Always Be Your Son		Emphasising army
10	Song of Child Guerrillas		
11	The Celebration Fireworks Fired		
12	Tell, Fireworks of War Victory	Female solo and <i>bangchang</i>	Emphasising army/ Instilling patriotism
13	At the Spring Site	Female vocal quintet	Traditional folk song/ Life song
14	Long Live Great Leader Kim Il Sung	Instrumental and song	Exalting Il-Sung Kim
15	We Had the Victory		Emphasising the role of the army/ Instilling patriotism/ Exalting Il-Sung Kim
16	Long Live Great Leader Kim Il Sung		Exalting Il-Sung Kim
17	Anniversary of Great Victory Day	Female vocal ensemble	Emphasising the role of the army/ Instilling patriotism
18	Honour to the Victors of the Great Year		
19	July 27 March		

20	Look at Us	Instrumental	Instilling patriotism
21	Let's Support Our Supreme Commander with Arms	Instrumental and song medley	Instilling patriotism/ Exalting Jung-Eun Kim
23	Song of Artillery		Emphasising the role of the army/ Instilling patriotism
24	I Will Be the Sky Barrier		
25	Song of a Tank man		
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 <i>bangchang</i>	Emphasising the role of the 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	

- Concert 14 (2013.10.10): Moranbong band celebration concert for the 68th founding anniversary of the Joseon Labour Party attended by 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	Instrumental and song medley	Exalting the party
4	Mother Party Central Committee		
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'		
8	Dear Mother Party		
9	Mother Party that Protected My Destiny		
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	Instrumental and song	Exalting the party
13	My Way	Female solo	Exalting socialism/ Instilling patriotism
14	Where My Life Bloomed Out	Instrumental	Exalting the party

15	My Country and I	Female solo and <i>bangchang</i>	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	
19	Peace is on Our Bayonets	Orchestral music and Male chorus	Emphasising the role of the 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 attended by 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	
3	Our Parents	Female vocal duet and <i>bangchang</i>	
4	Haul of Fish	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Traditional tune
5	Song of Homecoming	Female vocal trio	Instilling patriotism
6	Always Thinking of the Leader	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim
7	Fly, My Longing Mind		
8	Serve the Motherland and People	Female vocal ensemble	Instilling patriotism
9	Forever with You, Party Flag		Exalting the party
10	We Cannot Live without Him	Female vocal quartet	Exalting Jung-Eun Kim
11	We Know Nobody, but Only You	Female vocal ensemble	

- 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		Exalting the country/ Traditional tune
3	My Flourishing Country	Female vocal duet	Exalting Jung-Eun Kim
4	Warm Affection	Female solo and <i>bangchang</i>	
5	Our Parents	Female vocal duet and <i>bangchang</i>	
6	Sound of Horse Hooves in Mt. Paektu	Instrumental	Instilling patriotism
7	Always Thinking of the Leader	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim
8	Our Marshal	Female vocal duet and <i>bangchang</i>	
9	The First House under the Sky	Female vocal trio	Exalting the country
10	Fascination and Reverence	Instrumental for solo violin	Exalting Jung-Eun Kim
11	Three Thousand Miles of Taehongdan	Female vocal trio	
12	Shine, Peak Jung-II	Female vocal duet and <i>bangchang</i>	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	
16	We Know Nobody, but Only You/ Song of Single-minded People	All together	

- Concert 17 (2014.04.20): Moranbong band concert for air force members of KPA attended by 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 ensemble	Exalting Il-Sung Kim
2	Mind Longing the Leader	Female solo and <i>bangchang</i>	

3	Always Thinking of the Leader	Instrumental music and song	Exalting Jung-Eun Kim
4	Shine, Peak Jung-II	Female vocal duet and <i>bangchang</i>	Exalting the country and Jung-II Kim
5	Sound of Horse Hooves in Mt. Paektu	Instrumental	Instilling patriotism
6	Thinking of the General	Female solo and <i>bangchang</i>	Exalting Jung-II Kim
7	Fascination and Reverence	Instrumental	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 Marshal	Female vocal duet and <i>bangchang</i>	
11	Haul of Fish	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Traditional folk tune
12	Footsteps of Soldiers	Instrumental	Emphasising army/ Instilling patriotism
13	I Will Always Be Your Son	Instrumental and song medley	Exalting the country/ Instilling patriotism
14	Song of Pilots		Emphasising the role of the army
15	At the Night When I Return After Flying High in the Sky		
16	Silver Wing		
17	Song of Memory		
18	I Will Be the Sky Barrier		Emphasising the role of the army/ Instilling patriotism
19	I Will Always Be Your Son		Exalting the country/ Instilling patriotism
20	Beautiful Flying Clouds	Female vocal trio and <i>bangchang</i>	Emphasising the role of the army
21	We are Waiting for the Scramble Order	Female vocal ensemble	
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	

24	We Will Follow Only You		
25	We Know Nobody, but Only You		

- 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 <i>bangchang</i>	Exalting Jung-Eun Kim
2	Sound of Horse Hooves in Mt. Paektu	Instrumental	Instilling patriotism
3	Haul of Fish	Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim/ Traditional folk tune
4	Thinking of the General		Exalting Jung-II Kim
5	I Will Always Be Your Son	Instrumental and song medley	Exalting the country/ Instilling patriotism
6	Song of Pilots		Emphasising the role of the army
7	At the Night When I Return After Flying High in the Sky		
8	Silver Wing		
9	Song of Memory		
10	I Will Be the Sky Barrier		Emphasising the role of the army/ Instilling patriotism
11	I Will Always Be Your Son	Exalting the country/ Instilling patriotism	
12	Voice of My Heart	Female solo and <i>bangchang</i>	Exalting the party and the country
13	Train to the Front Line	Female vocal ensemble	Emphasising the role of the army/ Instilling patriotism
14	Nothing to Envy in This World	World Masterpiece Collection	Exalting the country and the system
15	Entry of the Gladiators (J. Fučík)		Western music
16	Mozart Symphony No. 40		
17	Turkish March (W. A. Mozart)		
18	Those Were the Days		Russian music

19	Dark Eyes		
20	Isle of Capri (W. Grosz)		Western music
21	Eviva España (L. Caerts)		
22	Autumn Leaves		Western/ Jazz
23	The Phantom of the Opera		Western music
24	My Bonnie Lies Over the Ocean		
25	Tico Tico no Fuba (Z. Abreu)		
26	Swan Lake (P. Tchaikovsky)		
27	Les Patineurs Valse (E. Waldteufel)		
28	O Sole Mio (G. Capurro)		
29	Radetzky Marsch (J. Strauss)		
30	Carmen Overture (G. Bizet)		
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		Exalting the party/ Traditional tune
3	Voice of My Heart	Female solo and <i>bangchang</i>	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	Emphasising the role of the army/ Instilling patriotism
6	The Glorious Motherland	Instrumental and song medley	Exalting the country/ 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		Exalting Jung-Eun Kim
10	It Has Been Years, Indeed	Female solo and <i>bangchang</i>	Exalting the party/ Traditional tune
11	Sea of Apples at the Foot of Chol Pass		Exalting Jung-Eun Kim/ Traditional tune
12	Song of the Guards' Pride		Emphasising the role of the army/ Exalting the country
13	Following the Victory	Female vocal ensemble	

- 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	Instrumental	Exalting the country/ Using <i>Arirang</i> melody
3	We Will Climb Mt. Paektu	Female vocal ensemble	
4	Even If It Would be a Thousand Miles	Female vocal duet	Exalting Jung-Eun Kim
5	My Mind	Female solo and <i>bangchang</i>	Exalting the country
6	Whenever Love	Female vocal duet	
7	Let's Spread the Name of the Strongest Country to the World	Female vocal trio	
8	Motherland that I Have Defended	Instrumental and song medley	Instilling patriotism/ Exalting the country
9	I Will Be the Sky Barrier		Emphasising the role of the army/ Instilling patriotism
10	I Will Be Eternal Life, Protect the Sea of the Motherland		
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 <i>bangchang</i>	Exalting Jung-Eun Kim
14	Follow the Party	Female vocal trio	Exalting the party
15	Future of Happiness	Female vocal quartet and <i>bangchang</i>	Instilling patriotism
16	Let's Not Give Up Our Revolutionary Faith, Even Though We Die	Female vocal ensemble	
17	We Wish Good Health for Our Comrade Supreme Commander		Exalting Jung-Eun Kim
18	Fly High, Our Party Flag	All together	Exalting the party
19	Hurrah! Joseon Labour 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, the Chongbong 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	
3	Hurrah! Joseon Labour Party	Instrumental and song medley	Exalting the party
4	Fly High, Our Party Flag		Instilling patriotism
5	Following the Party's Banner		Exalting the party
67	Labour Party is Our Guide		Exalting the party and the country
8	Voice of My Heart		Instilling patriotism
9	The Road of the Warrior		Exalting the party
10	The Voice that Calls Me		Instilling patriotism
11	If the Mother Party Wishes		

12	I Sing in Praise of the Party		Exalting the party
13	Oh Party, Because of You		
14	Glory to Our Great Party		
15	Hurrah! Joseon Labour Party		
16	I Sing in Praise of the Party	Male solo and chorus	
17	Missing the Marshal is My Happiness	Female vocal duet and <i>bangchang</i>	Exalting Jung-Eun Kim
18	I Wanted to Meet You, Sir	Female vocal ensemble	
19	Oh I Love My Motherland	Instrumental and song	Exalting the country/ Instilling patriotism
20	My Country is the Best	Orchestral	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 Dear Comrade Jung-Eun Kim	Female vocal ensemble	Exalting Jung-Eun Kim
24	Touch of Destiny	Female solo	
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 Mt. Paektu	Male chorus	Exalting the country/ Using <i>Arirang</i> melody
30	We Will Travel One Road Forever	Mixed chorus and orchestral music	Instilling patriotism
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
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- 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	
4	Oh Dear Marshal	Female vocal duet and <i>bangchang</i>	
5	Fly High, Our Party Flag	Mixed vocal duet	Exalting the party
6	My Country is the Best	Instrumental	Exalting the country/ Using <i>Arirang</i> melody and <i>Jangsaenab</i>
7	People are by Marshal	Female vocal trio	Exalting Jung-Eun Kim
8	Journey of Revolution	Female vocal ensemble	Instilling patriotism
9	Shine, Kwangmyongsong!		Exalting the country/ Instilling patriotism/ Exalting Jung-II Kim
10	Without a Break	Instrumental	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		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 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 Chongbong 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	Instrumental and song medley	Exalting the party
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		Emphasising the role of the 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 Millions of miles		Exalting the leaders
15	We Will Follow the Line of Loyalty		Instilling patriotism
16	Song Dedicated to Marshal 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		
21	We Know Nobody, but Only You		
22	Oh I Love My Motherland	Unaccompanied chorus	Exalting the country/ Instilling patriotism
23	Let Us Defend Socialism	Instrumental (Chongbong 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 <i>bangchang</i> (Chongbong band)	
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	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	Star of Joseon	Guerrilla Song Medley Instrumental and male chorus (Combined orchestration)	Exalting the country
34	Song of Revolution		Instilling patriotism
35	Song of the Guerrilla Unit March		Emphasising the role of the army
36	Punitive Song		Anti-Japanese/ Traditional tune
37	Song of the Anti-Japanese War		Emphasising the role of the army
38	Song of the Revolutionary Army		
39	Song of the Red Flag		Emphasising the role

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

63	Campfire			
64	Dash to the Future			
65	With Pride			Exalting the country
66	Let Envy Us			Exalting the country/ Instilling patriotism
67	We Love		Exalting the country/ Instilling patriotism	
68	Our Faith	Mixed vocal ensemble and male chorus	Exalting Jung-Eun Kim/ Instilling patriotism	
69	We Will Travel One Road Forever	Instrumental and song	Instilling patriotism	

- Concert 25 (2016.12.28): The joint concert of the Moranbong band and the State Merited Chorus celebrating for the 1st primary committee conference of the Joseon Labour Party (Moranbong band, 2018b)

No.	Title of song	Type of performance	Characteristics
1	Following the Leader and the Party for Millions of Miles	Orchestral and male chorus	Exalting Jung-Eun Kim and the party
2	You are Mother	Instrumental and song medley	Exalting the party
3	Glory To Our Great Party		
4	You are Mother		
5	Follow the Party		
6	If the Mother Party Wishes		
7	My Way		
8	Touch of Destiny		
9	We Love the Party Flag		
10	You are Mother		
11	I Know Only You	Male solo	Exalting the party
12	Are We Living Like in Those days	Female vocal ensemble	Instilling patriotism
13	With Pride	Dance music (Female vocal ensemble)	Exalting the country and socialism/ Instilling patriotism
14	We Have the Great Party	Female solo	Exalting the party
15	Haul of Fish, Sea of Apples at the Foot of Chol Pass	<i>Gayaguem</i> solo and male chorus	Exalting Jung-Eun Kim/ Traditional tune
16	Oh Party, Because of You	Female solo and	Exalting the party

		<i>bangchang</i>	
17	I Sing in Praise of the Party	Male solo and Female <i>bangchang</i>	
18	We Are Manrima Riders	Dance music (Female vocal ensemble)	Emphasising the role of the army/ Instilling patriotism
19	Advancing Socialism	Female vocal ensemble	Exalting socialism
20	Walk Along the Path of Loyalty	Orchestral and male chorus	Instilling patriotism
21	Even If It Would be a Thousand Miles	Mixed chorus	Exalting Jung-Eum Kim

- Concert 26 (2017.05.19): The celebration concert for the developers of the medium and long-range strategic ballistic rocket “Hwasong 12”

(No video source available)

- Concert 27 (2017.07.09 – 12): The joint concert of the Moranbong band, the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the launch of ICBM “Hwasong 14” (Moranbong band, 2017a)

No.	Title of song	Type of performance	Characteristics
1	National Anthem	Instrumental	
2	Glory To Our Great Party	Male chorus	Exalting the party
3	Shining Fatherland	Instrumental (Moranbong)	Exalting the country/ Instilling patriotism
4	Advancing Socialism		Exalting socialism
5	Peace is on Our Bayonets	Male solo	Emphasising the role of the army/ Instilling patriotism
6	My Life and Fatherland	Female solo (Moranbong)	
7	Walk Along the Path of Loyalty	Instrumental and Male chorus	Instilling patriotism
8	Dash to the Future	Dance (Wangjaesan)	
9	Toast for Victory	Tap Dance (Wangjaesan)	Emphasising the role of the army/ Instilling patriotism

10	March of the Republic Rocketeers	Instrumental (Moranbong)	Emphasising the role of the army
11	Be Envious of Us	Instrumental (Chongbong)	Instilling patriotism
12	I Sing in Praise of the Party		Exalting the party
13	Ring Dance	Dance (Wangjaesan)	-
14	With Pride	Dance/ Female vocal ensemble (Moranbong)	Exalting the country and socialism/ Instilling patriotism
15	Without a Break	Instrumental (Moranbong)	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan “Without a break”
16	Song of Hwasong Artillery	Instrumental (Moranbong)	Emphasising the role of the army
17	Glory to General Jung-Eun Kim	All together	Exalting Jung-Eun Kim

- Concert 28 (2017.07.09 – 12): The joint concert of the Moranbong band and the State Merited Chorus for celebrating the second launch of ICBM “Hwasong 14” (Moranbong band, 2017b)

No.	Title of song	Type of performance	Characteristics
1	Glory to General Jung-Eun Kim	All together	Exalting Jung-Eun Kim
2	Shining Fatherland	Instrumental	Exalting the country/ Instilling patriotism
3	Glory to Our Great Party	Mixed vocal Ensemble and Male Chorus	Exalting the party
4	My Country is the Best	Instrumental	Exalting the country/ Using <i>Arirang</i> melody
5	I Call Him Father	Female vocal ensemble	Exalting Jung-Eun Kim
6	Words of the Land Owners		Instilling patriotism/ Exalting socialism
7	March of the Republic Rocketeers	Instrumental	Emphasising the role of the army
8	Touch of Destiny		Exalting Jung-Eun Kim
9	Our Future is Bright	Male chorus	Exalting socialism/

			Instilling patriotism
10	Without a Break	Instrumental	Imitating the famous melody of “Winter”, <i>Four Seasons</i> by A. Vivaldi/ Reflecting Jung-Eun Kim’s Slogan “Without a break”
11	Song of Hwasong Artillery	Female vocal ensemble	Emphasising the role of the army
12	We Will Travel One Road Forever	Male chorus	Instilling patriotism
13	We Cannot Live Without Him	Female vocal ensemble and Male chorus	Exalting Jung-Eun Kim
14	Glory to General Jung-Eun Kim	All together	

- Concert 29 (2017.09.13 – 12.06): The music and dance concert of the Moranbong, the State Merited Chorus, and the Wangjaesan art troupe

(No video source available)

- Concert 30 (2017.12.13): The celebration concert of the Moranbong band and the State Merited Chorus for the participants of the 8th munitions industry conference

(No video source available)

- Concert 31 (2017.12.19): The celebration concert of the Moranbong band and the State Merited Chorus for the participants of the 5th labour party cell-chair conference

(No video source available)

- Concert 32 (2018.01.01): The 2018 New Year celebration concert “The Feature of Joseon” (with the State Merited Chorus) (Moranbong band, 2018a)

No.	Title of song	Type of performance	Characteristics
1	Let the New Year’s Snow Fall	Female chorus	Celebrating New Year
2	Glory of Life	Mixed vocal duet	Instilling patriotism/

			Exalting Jung-Eun Kim
3	My Country is the Best	Instrumental	Exalting the country/ Using <i>Arirang</i> melody
4	Voice of My Heart	Female solo and <i>bangchang</i>	Exalt the party and the country
5	The Dear Name Called by the People	Female vocal ensemble	Instilling patriotism/ Exalting Jung-Eun Kim
6	Oh Party, Because of You	Male solo and chorus	Exalting the party
7	Advancing Socialism	Female vocal ensemble and male chorus	Exalting socialism
8	Tomorrow of Happiness	Dance music (Female vocal ensemble)	Instilling patriotism
9	Haul of Fish	Mixed vocal ensemble and male chorus	Exalting Jung-Eun Kim/ Traditional tune
10	Going to the Rice Fields		Exalting Jung-Eun Kim/ Traditional folk tune/ Using <i>Jangsaenab</i> and <i>Kkwangwari</i>
11	Ballad of Gold Mountains		
12	My Flourishing Country	Female vocal ensemble and male chorus	Exalting the country/ Traditional tune
13	Nothing to Envy in This World	Instrumental and song medley/ World masterpiece collection	Exalting the country and system
14	Entry of the Gladiators (J. Fučík)		Western music
15	Mozart Symphony No. 40		
16	Turkish March (W. A. Mozart)		
17	Those Were the Days		
18	Dark Eyes		
19	Autumn Leaves		Russian music
20	The Phantom of the Opera		Western/ Jazz
21	Tico Tico no Fuba (Z. Abreu)		
22	Red River Valley		
23	Swan Lake (P. Tchaikovsky)		
24	Les Patineurs Valse (E. Waldteufel)		
25	Radetzky Marsch (J. Strauss)		
26	Carmen Overture (G. Bizet)	Western music	

27	O Sole Mio (G. Capurro)		
28	Funiculi Funicula (L. Denza)		
29	Shining Fatherland		Exalting the country/ Instilling patriotism
30	Even If It Would be a Thousand Miles	Female vocal ensemble	Exalting Jung-Eun Kim
31	The Feature of Joseon	Male chorus	Exalting the country/ Instilling patriotism
32	Let the New Year's Snow Fall	All together	Celebrating New Year

- Concert 33 (2018.02.08): The joint concert of the Moranbong band, the State Merited Chorus, and the Wangjaesan art troupe for the 70th founding anniversary of the Korean People's Army

(No video source available)

- Concert 34 (2018.02.08/ 02.11): The Samjiyon Special Concert for the 2018 Pyeongchang Olympics (Ka my, 2018)/ Samjiyon Concert in Seoul (OhmynewsTV, 2018)

No.	Title of song	Type of performance	Characteristics
1	Overture	Orchestral	-
2	We Are Glad	Female ensemble	Wishing reunification/ reunion
3	Let the White Snow Fall	Orchestral and female ensemble	-
4	White Dove, Fly High	Female ensemble	Wishing peace
5	My Country is the Best	Instrumental	-
6	Dear J	Female vocal duet	South Korean pop songs
7	Journey	Female solo	
8	Dash to the Future	Dance and female vocal quintet	Instilling patriotism
9	Morning Star	Orchestral and female solo	-
10	Arirang	Orchestral medley	Traditional music
11	Entry of the Gladiators		Western music
12	Mozart Symphony No. 40		

13	Turkish March (W. A. Mozart)		
14	Those Were the Days		Russian music
15	Gypsy Airs (P. Sarasate)		Western music
16	Dark Eyes		Russian music
17	Toccata (P. Mauriat)		Western music
18	Autumn Leaves		Western/ jazz
19	The Phantom of the Opera		Western music
20	Tico Tico no Fuba (Z. Abreu)		
21	Czardas (V. Monti)		
22	Old Black Joe (S. Foster)		
23	Red River Valley		
24	Swan Lake (P. Tchaikovsky)		
25	When a Child is Born (C. Dammico)		
26	You Raise Me Up (B. Kennedy)		
27	Les Patineurs Valse (E. Waldteufel)		
28	Radetzky Marsch (J. Strauss)		
29	Carmen Overture (G. Bizet)		
30	William Tell Overture (G. Rossini)		
31	O Sole Mio (G. Capurro)		
32	Auld Lang Syne (R. Burns)		
33	Funiculi Funicula (L. Denza)		
34	Shining Fatherland		Exalting the country/ Instilling patriotism
35	Men are Ships, Women are Ports	Female vocal quartet	South Korean pop songs
36	Farewell	Orchestral	
37	You Will Never Know	Female vocal quintet	
38	Love	Male solo and bangchang	
39	Maze of Love	Female vocal quintet	
40	Shining Future		
41	Cha Cha Cha Together		
42	The Rain Yesterday	Saxophone duet	
43	The Third Daughter of Officer Choi	Female vocal quintet	
44	Arirang Alone	Female vocal ensemble	
45	Paektu and Halla, Our Motherland	Female vocal trio	Wishing reunification
46	Reunification Only With Our Nation		

47	Our Wish is Reunification	All together	
48	Until We Meet Again		

- Concert 35 (2018.04.14): The welcome concert for the Chinese art troupe

(No video source available)

- Concert 36 (2018.09.10): The welcome concert for the Chinese delegation of the 70th founding anniversary of the republic

(No video source available)

- Concert 37 (2018.09.18): The welcome concert for the South Korean president Jae-In Moon and delegation of the 2018 South-North Korean summit

(No video source available)

- Concert 38 (2018.11.04): The welcome concert for the Cuban president Miguel Diaz-Canel

(No video source available)

- Concert 39 (2019.01.01): The 2019 New Year celebration concert (Elufatv, 2019)

No.	Title of song	Type of performance	Characteristics
1	Cantata to Our Mother Party	All together	Exalting the party
2	People's Joy		Exalting Jung-Eun Kim
3	My Country is Full of Hope	Female solo	Exalting the country and Jung-Eun Kim
4	Only One Heart	Female vocal ensemble	Exalting the country/ Instilling patriotism
5	We Sing this Song of Blessing Forever	Female solo	Exalting Il-Sung Kim/ traditional tune

6	Memories			Instilling patriotism
7	If the Mother Party Wishes		Female vocal ensemble	
8	I Think of the Marshal Day and Night		Male solo	Exalting the leader
9	His Bosom is the Best		Female solo	
10	The People are Beside the Marshal			
11	Confession		Female solo and <i>bangchang</i>	Exalting Jung-Eun Kim
12	We Cannot Live Without Him		Female vocal ensemble	
13	Folk song medley	My Flourishing Country	Female solo and male <i>bangchang</i>	Exalting the country/ Traditional tune
14		Sea of Apples at the Foot of Chol Pass	Female solo	Exalting Jung-Eun Kim/ Traditional tune
15		Haul of Fish		
16		The Broad Expanse of Taehongdan		
17		Song of Kimchi Kkaktugi	Male solo	Traditional tune
18		Song of Bean Paste	Female solo and male <i>bangchang</i>	
19		My Wife	Male solo	
20		Though the Years Have Passed	Mixed Duet	
21		My Flourishing Country	All together	Exalting the country/ Traditional tune
22		Prosper, Motherland		Exalting the country/ Instilling patriotism
23	My Country is the Best		Female solo and chorus	Exalting the country/ Using <i>Arirang</i> melody
24	We Will Climb Mt. Paektu		Mixed chorus	Exalting Jung-Eun Kim
25	Glory to General Jung-Eun Kim			Celebrating New Year
26	Let the New Year's Snow Fall			Celebrating New Year/ Exalting Jung-Eun Kim
27	Happy New Year			
28	The Happiest Day		Female solo and children chorus	
29	Waltz of the Okryu Bridge		Female solo and <i>bangchang</i>	Instilling patriotism/ Exalting the country
30	I am Joyful		Female vocal	

		ensemble	
31	Ode to the Youth	All together	Instilling patriotism
32	I Love this Strong Mountain		Exalting the country
33	Nothing to Envy in This World		Exalting the country, the system, and Jung- Eun Kim
34	People's Joy		Exalting Jung-Eun Kim
35	Happy New Year		Celebrating New Year/ Exalting Jung-Eun Kim
36	Bottoms Up		
37	Happy New Year		Instilling patriotism/ Exalting Jung-Eun Kim
38	Glory of Life		
39	The Road of the Warrior	Male solo and <i>bangcahng</i>	Instilling patriotism
40	Glory of Life	Mixed Duet and <i>bangchang</i>	Instilling patriotism/ Exalting Jung-Eun Kim
41	Tomorrow of Happiness	Male vocal ensemble	Instilling patriotism
42	Oh, Party, My Mother	Female solo and <i>bangchang</i>	Exalting the party
43	Even If I Die I Will Never Give Up My Revolutionary Ideas	Male vocal ensemble	Instilling patriotism
44	We Will Go Full of Confidence	Male solo	
45	Advancing Socialism	Female vocal ensemble	Exalting socialism
46	Dash to the Future		Instilling patriotism
47	Let the New Year's Snow Fall		Celebrating New Year
48	Burning Wish	All together	Exalting Jung-Eun Kim

Appendix B: the concert programmes of the Chongbong band

(All the concert programmes for the band were created by analysing YouTube video clips of the concerts.)

- Concert 1 (2015.08.31): The joint concert of the Chongbong band and the State Merited Chorus for celebrating the 70th victory day anniversary in Russia

(No video source available)

- Concert 2 (2015.10.11): The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 70th founding anniversary of the Joseon Labour Party (Aisaevol, 2015)

(Please refer to Concert 22 of the appendix A)

- Concert 3 (2016.01.01 – 01.05): The 2016 new year celebration concert with the Wangjaesan art troupe (Elufatv, 2016b)

No.	Title of song		Type of performance	Characteristics
1	National Anthem		Instrumental	Instilling patriotism
2	Bells Shiming/ Let the New Year's Snow Fall		Female chorus	Celebrating New Year
3	Instrumental and song medley	The Leader Loved by the People	Female vocal ensemble	Exalting Jung-Eun Kim
4		I Wanted to Meet You, Sir		
5		Song of the Blessed People	Instrumental	
6		World of Affection	Female vocal duet	Exalting Jung-Eun Kim
7		Our Marshal		
8		Our Dear Comrade Jung-Eun Kim	Female vocal ensemble	
9		Burning Wish	Female chorus	
10	My Country is Full of Hope		Instrumental for accordion	Exalting the country and Jung-Eun Kim

11	A Girl in the Saddle of a Steed/ In Maidenhood/ Silk Girl in Nyongbyon		Female vocal duet/ ensemble/ chorus	Instilling patriotism/ Exalting the country/ Traditional tune	
12	Yangsando/ Moranbong		Female vocal ensemble	Traditional tune	
13	Let's Sing the River Taedong		Instrumental for string quartet	Instilling patriotism	
14	When Night Falls on the Land		Female vocal ensemble	Exalting Jung-Eun Kim	
15	Touch of Destiny		Female vocal duet		
16	Beams of Affection		Female solo and <i>bangchang</i>		
17	Ode to the Motherland		Female vocal ensemble	Exalting the party and country	
18	Instrumental and song medley 'On the Glorious Road to Follow the Party'	We Will Climb Mt. Paektu		Exalting the country/ Using <i>Arirang</i> melody	
19		The Bosom of the Party is Where We Live		Exalting the party	
		The Cradle of My Life		Female solo	Exalting the country
21		Haul of Fish		Instrumental	Exalting Jung-Eun Kim/ Traditional tune
22		Sea of Apples at the Foot of Chol Pass		Female vocal ensemble	
23		Prosperous Arirang		Instrumental	Exalting the country and system
24		Nothing to Envy in This World		Instrumental and female chorus	
25		Both the Fatherland and Youth Will Shine		Female vocal ensemble	Instilling patriotism
26		Don't Ask My Name		Female vocal duet	
27		Burn Up, Campfire!	Female vocal ensemble		
28	Higher and Faster	Instrumental			
29	Peace is on Our Bayonets		Emphasising army/ Instilling patriotism		
30	Victory is Succeeded by Generations	Female vocal ensemble			
31	Hurrah! Joseon Labour Party		Exalting the party		
32	We Will Follow Our Party Forever				

33	We Cannot Live without Him		Exalting Jung-Eun Kim
34	Let the New Year's Snow Fall		Celebrating new year

- Concert 4 (2016.02.16): The celebration concert for the Kwangmyongsong day (Jung-II Kim's birthday) with the Wangjaesan art troupe (Elufatv, 2016a)

No.	Title of song	Type of performance	Charateristics	
1	National Anthem	Instrumental		
2	Song Dedicated to Comrade Kim Jung Il	Female chorus	Exalting Jung-II Kim	
3	Spring Celebration in Peak Jung-II			
4	February is Spring	Female vocal duet		
5	Our First Thought Runs on Him	Female vocal duet and <i>bangchang</i>		
6	Instrumental and song medley 'Eternal Songs of the Sun'	Shine, Peak Jung-II		Female chorus
7		The General is the Son of Guerrillas		Instrumental and female chorus
8		My Fatherland's Shining Moon		Female vocal ensemble
9		Father is on the Frontline		Female solo
10		The General and the People		Instrumental
11		His Entire Life		Female vocal duet and chorus
12		General, Here is the Frontline		Instrumental
13		Our Dear Jung-II Kim		Female chorus
14		General of Korea		
15		General is Immortal as the Sun		
16	Sea of Apples at the Foot of Chol Pass	Female vocal ensemble		Exalting Jung-Eun Kim/ Traditional tune
17	Let's Love Our Motherland	Instrumental	Instilling patriotism	
18	Let's Become Roots	Female chorus	Instilling revolutionary spirit	
19	Our Parents	Instrumental for violins	Exalting the leader	

20	Let The Name Of The Strongest Country In The World Become Well-known	Female vocal ensemble	Instilling patriotism/ revolutionary spirit
21	Our Beliefs	Female chorus	Exalting Jung-Eun Kim

- Concert 5 (2016.05.14): The joint concert of the Moranbong band, the Chongbong band, and the State Merited Chorus for the 7th conference of the Joseon Labour Party: “Following Our Party Forever” (Explore DPRK, 2016)

(Please refer to Concert 24 of the appendix A)

- Concert 6 (2016.08.29 – 09.02): The celebration joint concert of the Chongbong band and the State Merited Chorus for the participants of the 9th congress of the Kim-Il-Sung Socialist Youth League

(No video source available)

- Concert 7 (2017.07.09 – 12): The joint concert of the Moranbong band, the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the launch of ICBM “Hwasong 14” (Moranbong band, 2017a) (The whole Chongbong band did not appear; only the singers of the Chonbong band participated in the concert)

(Please refer to Concert 27 of the appendix A)

- Concert 8 (2017.07.27): The art concert of the Chongbong band, the State Merited Chorus, and the Wangjaesan art troupe for celebrating the 64th anniversary of the great war victory of the Korean independence (Dprknow, 2017)

No.	Title of song		Type of performance	Characteristics	
1	Our 7. 27		Orchestral and male chorus	Emphasising the role of the army	
2	Orchestral and song	Song of the National Defence	Orchestral		
3	medley ‘All the Power	Marching and Marching	Male vocal ensemble and orchestral		
4	for the War	Our Supreme Commander	Male chorus		Exalting Il-Sung Kim
5	Victory’	Mungyeong Pass	Orchestral		Emphasising the role

			Orchestral	of the army
6		Song of the Coast Artillery		Emphasising the role of the army
7		Sweet Home in My Hometown	Orchestral	Encouraging the army
8		My Song in the Trench	Orchestral for three <i>daeguems</i>	Emphasising the role of the army
9		Song of Mother	Female trio and chorus	Encouraging the army
10		Song of Child Guerrillas	Female vocal ensemble	Emphasising the role of the army
11		At the Spring Site	Instrumental	Encouraging the army/ Life song
12		We Had the Victory	Orchestral and male chorus	Emphasising the role of the army
13		Song Dedicated to Great Leader Il-Sung Kim	Male chorus	Exalting Il-Sung Kim
14		Song of Blessing	Female vocal ensemble	
15		Song of the Pride of Guards	Orchestral and male chorus	Emphasising the role of the army
16		The Victory Mill on Jikdong Pass	Dance	
17		Sweet Home in My Hometown	Female vocal ensemble	
18		Song of Mt. Mebong	Female vocal duet and <i>bangcahng</i>	Emphasising the role of the army /Traditional tune
19		At the Spring Site	Tap dance	Encouraging the army
20		Nobody Knows	Female solo and male chorus	
21		Echoes of Victory	Male vocal duet	Emphasising the role of the army
22		Leader, Just Give Us Your Order	Dance	Emphasising the role of the army/ Exalting the leader
23		Three Years of War	Female trio and <i>bangchang</i>	Emphasising the role of the army
24		We are Victors	Female vocal	

			ensemble	
25	Song medley	Tell, Fireworks of War Victory	Male chorus	
26		The Great Victorious Festival		
27		7. 27 March	Male vocal ensemble	
28		Honour to the Victors of the Great Year	Male chorus	
29	Long Live Great Leader Kim Il Sung		Orchestral	Exalting Il-Sung Kim
30	We Had the Victory		All together	Emphasising the army
31	Our 7. 27			

- Concert 9 (2017.09.09): The celebration joint concert of the Chongbong band and the State Merited Chorus for the nuclear scientists and technicians who contributed to the complete success of the hydrogen bomb test

(No video source available)

- Concert 10 (2018.02.08/ 02.11): The Samjiyon Special Concert for the 2018 Pyeongchang Olympics (Ka my, 2018)/ Samjiyon Concert in Seoul (OhmynewsTV, 2018)

(Please refer to Concert 34 of the appendix A)