

KIM JONG IL

SCENES AND MUSIC

WORKING PEOPLE OF THE WHOLE WORLD, UNITE!

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PREFACE

Kim Jong Il comprehensively elucidated theoretical and practical problems in developing cinema art in his work “On the Art of the Cinema” made public on April 11, 1973.

“On the Art of the Cinema” is comprised of “Life and Literature,” “Directing for the Cinema,” “Actor and Character,” “Camera and Image,” “Screen Art and Fine Art,” “Scenes and Music,” “Art and Creative Endeavour” and “Guiding the Creative Process.”

This book compiled full text of “Scenes and Music” from “On the Art of the Cinema.”

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“Films without music and song hardly deserve to be called films. A film without songs gives one a feeling of loneliness and is tantamount to a play with only dialogue. A truly fine film which will appeal to the people, must always have good songs.”

Kim Il Sung

A FILM WITHOUT MUSIC IS INCOMPLETE

If a film is to be enjoyed by the people, it should possess a profound subject, rich content, and good music and songs.

A film without music and songs is incomplete.

Both the requirement of life itself and the distinctive features of film make it quite natural to include music and songs in films.

Music is essentially the art which is closest to the people, since it has emerged from their work to transform nature and society, and has developed in the course of life. All arts emerge from life, but music, in particular, and also dance, are more closely linked to life than any other art because they have emerged directly from the work environment and have been practiced and enjoyed there.

Wherever there is life, there will always be music and songs. In our socialist society in particular, where the

people are masters of the country, work itself brings the joy of creation and life itself is a beautiful song. Wherever we go in our country today, militant and revolutionary songs echo loudly in the people's homes and work places. Our people have been extremely fond of songs and dance from ancient times. They provide a clear expression of their national character as they have been formed through the ages, and a reflection of their noble artistic aspirations.

If we are to make a film which conforms to our people's national sentiments and preferences, we should include in it many excellent songs which the masses can sing with joy. If a film has no music and songs, the life presented in it will become too sterile and stiff for people to appreciate, and they will not enjoy the film.

Good songs and music make an immense contribution to the ideological and artistic quality of a film.

Music is a noble art which clearly reveals a person's inner thoughts and experiences and evokes a warm, passionate response, instilling rich sentiments and a pulsating vigour into human life. Music in a film intensifies the emotional side of life and contributes to the ideological and artistic qualities of the production.

People can grasp a film's ideological content from its images, but if music is added, their emotional response is heightened and their aesthetic involvement is increased. The ideological content of a production will then make a deeper impression on them and their feelings will be thoroughly roused. Lacking this element, a film produces the impression of a dialogue play.

When the music in a film is good, the production

abounds in passion and sentiment and the clarity of its ideological content is enhanced.

Furthermore, music allows the thoughts and emotions of the characters to be portrayed more subtly and the development of their personalities to be depicted more vividly.

The feature film *The Sea of Blood* contains a scene in which the mother, who has been languishing in jail is on her way home. This particular scene has neither dialogue nor any conspicuous action, but the audience is made vividly aware of the mother's unbounded loyalty to the revolution by the song *I Will Remain True with a Single Heart*.

Music in films also plays a major part in expressing the essence of the period depicted and its social system and national features. The social and historical environment in a film is presented graphically and delicately by the artist, but his art cannot match music in the emotional expression of the essence of the period and its social system, and in deftly plucking at the heartstrings of the people.

In films it is also possible to present a clear image of the features of the period, its social system, and the living conditions of the characters by using music that is already well known to the public. When a scene depicting life in the period of the anti-Japanese armed struggle or life during the Fatherland Liberation War uses songs which people were fond of singing in those days, the audience vividly recall how they lived at the time and recall all manner of details.

Including good music in films is extremely effective in making the music widely known to the masses. The

excellent songs sung in films become extremely popular with our people, who feel that they live, work and fight together with the heroes and heroines of the films, as they sing these songs.

We should use music and songs as much as possible in our films. However, we should not randomly include poor songs or songs which are inappropriate to the content of the film and the requirements of the scenes, simply because a lot of music and songs is a good thing. Music which lacks any clear object or aim and is not in harmony with the environment depicted in the scene, cannot contribute to the enhancement of the film's ideological and artistic qualities.

Our films must contain militant and revolutionary music, the beautiful and noble music of the people, which is congenial to the tastes and the aspirations of the people of our times, which makes them aware of the real truth of life, vigorously encouraging them to strive to create a new life. We can only regard a film's music as genuine when the songs have rich and sweeping melodies which reflect the people's noble aspirations and beautiful sentiments, songs which everyone can easily understand and enjoy singing.

Films must not use songs which lull the ardour of a turbulent revolutionary life and the struggle for progress by arousing images of a tranquil life. Films must use plenty of music which is vibrant with the fighting spirit which sweeps away the obsolete and the reactionary, the revolutionary passion which moves people to strive to defend what is new and noble.

It hardly needs to be said that cinema music should

not emphasize the militant theme exclusively, abandoning every element of lyricism. But the lyrical elements in music should always resonate with the inner minds of our people, with their great revolutionary passion and noble sentiments. And the militant elements should not be reinforced by meaningless, empty shouts, but by the expression of noble ideas and emotions and beautiful sentiments. Only by doing this can the art of film music become a powerful force which guides people into a worthy life of struggle and endeavour.

If film music is to enhance the ideological and artistic qualities of a film as well as effectively rousing the masses to creative endeavour and innovative struggle, the composer must himself be a pioneer of the times, an ardent revolutionary. The truth and power of a musical representation of reality derives from a noble ideological consciousness, from burning passion and rich sentiments. A composer who fails to involve himself passionately in the times depicted and express his love of man and of life, who has only a conceptual grasp of the personality and life of the hero, will only be able to sketch a generalized musical image. Only a composer who is ablaze with noble sentiments and has a clear understanding of the nature of man is capable of creating profound and excellent music which can move millions of hearts and which the people will sing.

Film songs should be good enough to pluck at the heartstrings of the people, so that they can be sung by many people and serve to link the film closely with the masses. Fine songs allow the content of films to linger longer in the minds of people.

A SONG WITH UNFAILING APPEAL IS A TRUE MASTERPIECE

An excellent film always contains good songs, which help in their turn to make the film still more famous. Good songs not only enhance the ideological and artistic qualities of a film, they can also play an important educational role because they become so popular among the masses.

Everyone knows the song *I Will Remain True with a Single Heart* from *The Sea of Blood* and the song *The Red Flower of Revolution Comes to Full Bloom* from *The Flower Girl*. Many people began to sing these songs as soon as they appeared. The more one heard them, the more one wanted to hear them, and the more one sang them, the more one wanted to sing them. Films should contain musical masterpieces like these.

A song with unflinching appeal is a true masterpiece.

The fusion of noble ideas and burning passion is the distinguishing feature of excellent music and songs.

Revolutionary Song created amid the fierce flames of the anti-Japanese revolutionary struggle is a masterpiece which is still sung today: it is a powerful source of inspiration to our people in the revolutionary struggle and the work of construction. When singing this song, one feels cheered and invigorated by the passionate and vibrant expression of an important idea.

Music and songs should possess profound meaning and powerful emotional content so that they will grip the

hearts of people and imbue them with unflagging strength and courage. However beautiful and tender a musical composition may be, it cannot become a really popular tune that everyone sings unless it expresses a meaningful idea with a lyrical force that moves people's hearts.

The true value of a musical representation of reality lies in the idea it contains. However, if music is to pluck at the people's heartstrings a meaningful idea has to be blended with a burning passion which evokes a lyrical response. The unique appeal and eternal vitality of a masterpiece lies precisely in the fact that a noble idea is expressed with burning passion.

Music should also be composed with passion. The passion that lends force to music's ideological content and vital life to its portrayal of life, springs from the composer's own ardent heart. However, not all composers possess this passion. Unless he faces up to reality squarely, and adopts a positive attitude towards life, a composer cannot experience this all-consuming passion. Only if he possesses a passionate love of life and defends it resolutely can he experience the powerful urge to sing of life with all his heart and produce first-class music which can move the people's hearts.

Songs should have gentle and beautiful melodies which are pleasant to hear and easy to sing and endear them to the people.

Some people consider that the artistic value of songs lies in their complexity, but like all other arts, music is for the masses and the basic criterion for assessing the quality and value of songs and melodies is whether the masses like them.

Songs are written for the people. A song which is incomprehensible or difficult to sing will not earn the love

of the people, and it will not win enduring popularity. If the endeavour to produce a song with high artistic value results in melodies which are unnecessarily complicated or include extremely high or low notes, and are therefore hard for the masses to understand, then these songs have been written simply for their own sake and they will not win the appreciation of the people.

The innate preference of our people has always been for gentle and quiet songs, and not for music which is complicated and difficult or flamboyant and pretentious.

The artistic sentiments peculiar to our people have developed over a long historical period of time and they find their clearest expression in ballads, that is, popular music. Good ballads are short, simple, easy to understand and easy to sing. They contain no extraneous elements of ornament or style, no caprice or whimsy. The distinctive features which express the genuine artistic value of popular songs lie in the fact that on hearing them, one feels drawn to sing them and the more one sings them, the more profoundly and freshly one senses their meaning.

Many of the revolutionary songs which were created during the anti-Japanese revolutionary struggle are still sung today, and provide great inspiration to our people by celebrating their struggle for the victory of the revolution and construction. Composers should pay close attention to the distinctive features of the revolutionary songs produced by the communist fighters amid the flames of the revolutionary struggle and bend all their efforts and talents towards emulating them in creating excellent songs which are truly revolutionary and popular.

If film music is to become a real masterpiece and pluck at the heartstrings of the audience, then the song must be built on the fine structures of popular verse.

In the perspective of musical development, the present era could be called the age of the verse form or stanza. In a revolutionary age, an age of socialist and communist construction, priority must be given to the development of militant songs with simple verse forms which the broad masses can appreciate and enjoy singing.

The stanzaic song is the finest form of Korean popular song which, for many centuries, has given simple yet refined expression to the people's sentiments and aspirations. This stanzaic form must be employed in the composition of film music in order to produce good tunes that the people will love. Music which harmoniously blends beautiful and noble feelings and ideas into a popular form can be a true masterpiece.

It is also essential for music to combine content and form harmoniously and to achieve a balanced blend of ideological and artistic elements.

In a really good song, the content is in perfect agreement with the form and the words fit also the music perfectly, so that if one reads the words, the music comes naturally to one's mind and when one plays the music, the words emerge of their own accord.

A masterpiece always has words which express a rich content and a profound meaning but are themselves both simple and refined. If the words are not truly poetic and produce the impression of a speech delivered from the stage, then the music will seem like a dialogue song. In order to grasp and develop a fresh and excellent musical idea the

composer must explore life in depth, seeking a wealth of experience and responding genuinely to the poetic spirit of the spoken word.

The words of a song should be a beautiful and refined poem. Words which express complicated and fussy ideas have too many syllables and are difficult to set to music; even if they are provided with a melody, they are incapable of evoking any emotional response. But when every word is filled with profound meaning and a great idea which stirs people to action is expressed within the space of a couple of lines, they can easily be set to music which also expresses profound meaning and powerful emotion.

The words and music of a song should form a harmonious artistic unity. This is a fundamental requirement in the composition of stanzaic or popular verse songs, the most important factor contributing to the songs' tenderness and beauty.

True harmony of words and music can only be achieved by bringing the ideas expressed and the emotional tone into full accord with each other, by making the musical rhythm conform with the rhythm of the words, and the pitch of the music with the intonation of the words.

The songs and music for films should be enjoyable even when one is not watching the cinema screen. A piece of film music should be perfected as an independent work of art and yet still serve to support and enhance the film's portrayal of its theme. This applies even more so to songs. Songs in films are always related to the theme and derived from the dramatic content of the scene, and yet each is a complete work of art in itself, a genuine song that can be sung quite apart from

the screen action. The finer a song is, both ideologically and artistically, the greater its independence from the context of the film. A truly great song can be sung off the screen, and yet still serve to reinforce the message of a film.

Truly fine music which expresses an abundance of beautiful and noble ideas and emotions will naturally emerge from the warm feelings in the heart of a composer who lives among working men and women. This passion which burns in his heart could never be developed by sitting at a desk or at the keyboard of a piano.

The composer's creative passion will emerge in full force when he has a full mastery of the view of the world implicit in the Juche idea, and explores the life of the masses in depth, emulating the revolutionary spirit and indomitable will of the working class, loving life and fighting for the revolution just as they do. A piece of music can be regarded as great when the melody is replete with meaning and passion which have been born out of a revolutionary attitude towards life and an ardent love for the people.

The composer should centre his work on the composition of popular songs and spare no time and effort in emulating the creative wisdom of the people.

Popular music is the embodiment of the people's musical talent. The forms of popular music provide a magnificent portrayal of a person's profound and complex inner thoughts and can induce laughter or tears at will. Popular melodies are not only filled with cheerfulness, optimism, tenderness, elegance, delicacy and rich emotion, they also possess immense expressive power and vitality. All of these qualities give people strength and courage.

The composer should make creative use of these fine features of popular music in order to produce splendid revolutionary music suited to the new era and congenial to the tastes and sentiments of the Korean people.

A masterpiece is the fruit of talent and hard work. Good music is not created by chance.

The composer should be painstaking in his efforts to create even a small piece of music such as a popular song. It is by no means easy to compose a popular song, for popular songs are the basis of all musical art and express the essence of musical thought.

To develop the ability to define a beautiful and expressive melody, the composer should explore reality in depth and constantly inquire into the nature of life. To develop a mastery of vivid, expressive musical language, he requires not only a profound understanding of the requirements of the new situation of our times, but also the modesty to learn from the musical heritage of mankind. Then he will be able to create a new musical language which surpasses all that has been created before, and compose the unique melody demanded by a new situation.

The composer should take such a serious attitude to his creative work that of every hundred melodies he composes, he will perfect only one. If he studies his draft so carefully as to finally accept only one musical note from a hundred he has written and only a single stave out of a hundred, his creative talent will develop and he will generate novel and powerful melodies.

A composer who does not work hard to develop his talent can never create a masterpiece.

A MELODY SHOULD BE UNIQUE

The appeal of truly fine music lies in a beautiful melody which expresses positive feeling.

The composer must work hard on a melody in order to create good music which suits the film and is conducive to the people's ideological and emotional education. The creation of the melody is the composer's main artistic task, since it uses the form of music to express the concept he has developed from the requirements of the seed of the film and the requirements of the scenes and it contributes directly to the ideological and artistic quality of the production.

Melody is the basic means of expressing the ideological and emotional content of a musical composition, and it is the fundamental factor determining the ideological and artistic quality of the musical portrayal of reality. The value of a musical composition is determined by the beauty, positive emotional tone and unique form of the melody.

Melody is a crystallization of human ideas and emotions. In real life people often feel an urge to sing of their own ideas and emotions. Even those who have no knowledge of music sing softly to themselves when something pleasant happens and are moved to sing in a forlorn tone when grief overwhelms them. Melody is thus a manifestation of emotion which springs from human ideas and feelings. If a composer wishes to reflect the

inner spiritual world and the diverse lives of characters vividly in his film music, he must turn his attention first to the creation of a unique and expressive melody.

The ideological and emotional content of music is expressed in the melody and is unimaginable apart from it. The natural flow of powerful and expressive melodies gives the music of a film its intellectual and emotional content.

Of course, the words of a song are the direct expression of its ideological content, but without a tune they remain lifeless. The melody of a song provides the basic means of expressing the ideological content which is reflected in the words. A song arranged for an instrument creates as strong an impression as when it is actually sung, because the melody actually reinforces and sustains the ideological and emotional content of the words by musical means. In short, the vitality of a piece of music resides in the melody. Hence, the composer's work on the melody is always fundamental to the creation of music.

The composer should create beautiful, noble and positive melodies which the masses will love and enjoy singing.

Music of a high ideological and artistic standard always has melodies which are beautiful, noble, tender and fresh. The beauty and richness of a melody express the beauty and richness of the ideas and emotions possessed by a true human being. In order to create exquisite and rich melodies, the composer must explore life in depth, striving for genuine experience of the noble spiritual world of humanity so that he may discover the seed of his

melodies in life itself. When composing film music, the composer should study both real life and the ideas, emotions and life of the characters depicted in the work. It is particularly important for him to have a good knowledge of the personality and life of the hero. Developing a profound insight into the hero's noble ideas, emotions and aspirations and a true appreciation of his life will enable him to identify the seed of a melody that is suited to the content of the film.

Though the range of melodic images offered by life may be diverse, the composer must be guided by the requirements of the film in identifying the seed of a melody which can most clearly express the ideas and emotions of which he is to sing. This seed may not always immediately seem to be perfect. However, if the composer pursues his study of life and ponders the matter seriously the seed can be realized in a melodic form with quite distinct ideological and emotional tones, unique forms and structures. A melody will only be truthful, beautiful and unique if it springs from the heart of a composer with a genuine and warm love of life and a wide experience of its variety.

In order to be original a melody must have a clear emotional tone and its own distinctive features. The tones of music and songs vary according to their type and the moods they express, but, even when pieces of music are of the same type and mood, they each acquire their own unique emotional tones depending on the composer's attitude towards life and his artistic tastes. For instance, some people build their marches on powerful, militant melodies,

others build them on lively and optimistic ones, and still others imbue them with lofty emotional content.

While maintaining his creative individuality the composer should always take care to introduce into his melodies the emotional tones that are suitable to the scenes of the film so that the ideological content of the film may be distinctly expressed.

Let us suppose there is a scene in which a scout active behind enemy lines is parting with an underground operative at a crucial moment, before going to the enemy's lair in an effort to safeguard the advance of the People's Army. Through sharing danger and the threat of death, and carrying out their revolutionary duties together in the difficult situation behind enemy lines, they have become very close as revolutionary comrades. But they have to part in order to carry out their respective tasks. What are the implications for the emotional tone of the music?

If the composer does not take into account the central ideas, emotions and aspirations of the two characters but merely emphasizes the grievous feelings of parting, the message of the music will become vague. The two characters share the noble aspiration to dedicate their all to the sacred battle to crush the enemy and hasten our victory in the war. Therefore, as one departs for the enemy's lair, ready to die in the performance of his combat mission, and the other sees him off without a word their emotions can by no means be sentimental. The underground operative must experience the most profound sympathy for the heroic action of his comrade-in-arms as he departs on his mission regarding his

self-sacrificing effort for the revolution as the highest honour. He clearly feels an ardent comradeship, and the earnest desire for his friend's success. The composer should imbue the melody with the sublime revolutionary spirit and ardent sentiments of the heroes and emphasize this emotional tone. Then he will be able to give faithful expression to their ideas and emotions and match the emotional tone of the music to the requirements of the scene.

Film music should provide a clear emotional characterization of the ideological content of the production and the ideas and emotions of the characters. Music which does this will be quite distinctive, and its emotional tone will be unequivocal. If film music which sings of the working class only employs militant melodies, it will not be totally distinctive and will fail to add a fresh and distinctive emotional tone to the film. According to the personalities of the characters and the logical development of the plot there should be melodies which are militant, lyrical, noble or merry. The content of the film and the emotional tones of the melodies will then be fused into one, and the music will be attractive and pleasing to listen to.

In musical composition it is important to employ new and varied means and techniques of expression.

The composer's musical conception arises from his individual experience of life, but it can only be made into a musical representation of reality by his skilful use of definite means and techniques of expression. Even if he has grasped a unique musical conception, the melody will not bear the imprint of novelty unless the conception is

presented through new means and techniques.

The true emotional tone of a melody cannot be concealed. If the composer does not strive unstintingly to discover new melodies and instead mixes elements of melodies copied from other works, no matter how skilfully he does it, they will not be original melodies. When one hears a piece of music that is not truly original, one gets the impression that one has heard it somewhere before. The composer should continually seek to discover new musical means and techniques and use them in an original way, in order to ensure that each melody expresses something fresh and new.

However, he must not follow the policy of absolute priority for technique on the grounds that the melody should be unique.

Music for music's sake, music which overemphasizes form rather than content, is not loved by the people. Likewise, film music which is written for its own sake, which is inconsistent with the content of the production, is pointless. The skill of the film music composer lies in creating beautiful and positive melodies which conform to the content of the film and are also flawless musical compositions.

The music for every film scene should be exquisite, gentle and positive in tone. The composer should respect the national character of our people. Songs which are too high in pitch or dragged out for too long for no reason, lack tenderness and gentleness, they are not only difficult to sing, but also difficult to appreciate, and our people do not like them.

Songs should be beautiful, tender and gentle and they should flow smoothly, so that they are easy to appreciate and easy to sing. If a composer is to write songs which the people will love and enjoy singing, he must compose them in our own Korean manner. Our songs are songs which accord with our people's sentiments and preferences, songs which the masses are fond of singing.

The composer can only write our kind of songs if he creates new melodies which are based on traditional national melodies and yet are congenial to contemporary aesthetic taste. Our traditional national melodies clearly embody the noble ideas and emotions and sentiments of our people. The composer should devote close study to the characteristic features of the traditional national melodies created and refined by our people over our long history, and use them as a basis for creating new melodies to meet the requirements of our times.

A new and distinctive melody can only be produced out of the composer's own individual experience of life. If he is unable to harmonize his own individual view of life with the spirit of the times, a composer can neither maintain his creative individuality nor compose a unique and impressive melody.

Good music makes a film unique. The composer should work with a genuine and positive appreciation of life, devoting all his energies to creating unique melodies which are congenial to the sentiments of our people and consistent with the spirit of the times.

GOOD LYRICS MAKE GOOD MUSIC

The song is the smallest of musical genres, but it has greater power to move people than any other musical genre. Orchestral music produces a different impression on each listener and is interpreted in different ways by different people. But a song expresses ideas and emotions directly and concretely through the words supported by the melody. It can therefore easily be understood by people and has a more direct and powerful effect on them.

In life a song is never far from us; it may be sung anywhere, at any time and it is never forgotten. A song has such a great ideological and emotional influence on people that it stirs people's hearts and inspires them in the struggle to create a new life. It is therefore very important to create good songs for film music.

In order to produce good songs, good lyrics should be written first.

Lyrics are the ideological and artistic basis of music. Good lyrics make good music. Masterpieces are always based on good lyrics.

The lyrics should be poetic and, at the same time, rich in ideological content. In blending together noble artistic qualities and exalted ideological content in the lyrics of a song it is absolutely essential to present a rich ideological content in a beautiful and refined poetic form.

The vitality of lyrics derives from the exposition of significant ideological content in a refined poetic form. The quality of the lyrics and the ideological and artistic value of the music of a song are determined by the ideological content and its poetic presentation.

The lyrics in film music should have a revolutionary content which accords both with the nature of our films and the ideas and emotions of the people of our times, the builders of socialism and communism. The words may either reflect the noble and happy life of the people or sing of the joy of nature, according to the content of the scenes.

However, if only joy and happiness are stressed in singing of the happy life of the people, the lyrics may be tainted with hedonism. While they sing of this life, the lyrics should ensure that people do not forget their former miserable plight, and so inspire them with the burning desire and the enthusiastic commitment to hasten towards a brighter future.

When singing of the joy of nature, too, lyrics should reflect the advantages of the socialist system and the noble life of our people, emphasizing their revolutionary spirit. Good lyrics about a beautiful landscape may please people, but there is more of value in lyrics which reflect the people's proud life and struggle and portray their pure and sublime spiritual world in a meaningful manner.

No matter which scene of the film the song may be included in, the lyrics should mainly reflect what is new, beautiful and revolutionary in the life of the people. Lyrics which accurately reflect the essential nature of life and people's beautiful inner thoughts and feelings have true ideological depth and emotional content so that the more

one hears them, the more deeply one is affected.

The fact that lyrics should address new and significant problems raised by life itself does not mean that one should restrict one's interest entirely to the present age. If only the present is emphasized in writing the lyrics for songs, they will not be able to express a broad generalization of the developments and changes of life. A song that is written to be sung only today has no great value as art. A song which people can sing today and tomorrow, which is passed on throughout the trials of history, may be called truly valuable art. The creation of such a valuable song requires not only good music but also the expression in the lyrics of a particularly significant problem of human life and its expression in general poetic terms of a high standard.

In addition to excellent ideological content lyrics must possess a high artistic quality. Even the finest ideological content will fail to move people deeply if it is not supported by a high artistic quality of expression.

The lyrics of a song should constitute a fine poem. Poetry is the life of a song and a song without poetry cannot give rise to a beautiful melody. From ancient times, fine poems have been loved by the people and transformed into songs.

Words that possess poetic quality are lyrical. In poetry, the ideas should flow as they express the emotion, for the strength of poetical depiction is its ability to elicit an emotional response.

To make poetry means to create a refined poetical form that is replete with genuinely warm feeling. A mere arrangement of the rhythms and lines in keeping with the rules of poetic form will not imbue each word with

passionate emotion and a dry ideological appeal will not contribute to the emotional impact of the poem.

However, it is not acceptable to avoid political expressions on the grounds that one is using words poetically. The attempt to enhance poetical depiction by avoiding political expressions is based on ignorance of the essence of poetry. Even political expressions may have strong emotional appeal and persuasive power and pluck at the people's heartstrings, when they express the poet's genuine passion in a truly poetical fashion. If some words are clearly inappropriate because they bluntly expose a political bias, this is because the ideological content has not been emotionally digested.

The more concise the lyrics, the better. The ideas and emotions they express should be clear and their expressions succinct, while the meaning should be profound.

The song is a musical art form which, despite its formal limitations, is capable of expressing people's ideas and emotions in a natural poetic flow. The verbal structure must therefore be extremely compressed and succinct if it is to be readily set to music and sung with ease. If the words are not properly structured in verses, the poetic content cannot be adequately expressed while remaining consonant with the features of the musical structure, and the ideological depth and emotional content of the song will be impaired.

To render the words concise, one requires to take a firm grasp of the kernel of the idea which is to be conveyed and to hold fast to it. If the ideological nucleus cannot be maintained and a variety of different ideas are unfolded, no one idea can be adequately sustained and the content of the words loses its impact. Of all the emotions they have

experienced poets should only include the essential ones in the lyrics and present them in concise poetical terms.

Even when the words do express an essential ideological and emotional content it cannot be expressed concisely if it is described in the style of prose. An extended description in words can never express the idea with adequate force; it destroys the poetic effect. Furthermore this roundabout route which cannot provide a clear, emotional expression of the ideological essence significantly reduces the expressive power of the words themselves.

In order to write succinctly one needs to polish one's poetical words carefully. In real life it is possible to express an idea or an emotion in several different ways. But this is not the case with written words. If the words of poetry are ambiguous and their emotional tone is not clear and distinct, they cannot be regarded as truly poetical words. Whatever the idea or emotion expressed, the emotional tone only becomes distinct when the expression is sensitive, delicate and sharp.

When working on the words of a song, it is important to compose poetical sentences that are consistent with the flow of the music, while carefully selecting one's poetic words. Even poetic vocabulary will not reveal the true meaning intended if the words are not positioned properly. The sentence construction should be simple, plain, gentle and rhythmical, and it should provide expressive support for the kernel of the idea and emotion which is to be depicted. Descriptive sentences should not be included in the words of a song. In poetry descriptive sentences are taboo.

Our beautiful and rich language is an inexhaustible

source of genuine poetic words. The Korean language possesses a vast wealth of expressions and is capable of subtly expressing any idea or emotion, however complex and diverse. Lyricists should master the Korean language and should continue to learn the new, beautiful and cultured words that have been refined in use by the people. The words used by people are genuinely poetic words. Relying firmly on the words used by the people is the best way for the poet to render their verbal expressions subtle, rich and refined.

In writing words that are to be sung it is essential not only to select good poetic words but also to arrange the rhythms and rhymes well. A poem without rhythm and rhyme lacks emotional force. Whereas a lyrical poem is a poem to recite, the lyrics of a song are a poem to sing. The rhythms and rhymes should therefore be arranged in a smooth and natural manner so that the song can be sung while allowing the melody to flow along. The flow of the words should not be too fast or too slow, it should not be broken or intermittent. Even easy words make awkward poetic sentences if they fail to flow along with the rhythm.

When the rhythm of the words flows too hastily, it does not allow time for meditation, it cannot engender a feeling of tenderness and this produces a frivolous song. On the other hand, if the rhythm is too slow, it cannot articulate the flow of emotion, and this makes the song seem stale.

In writing lyrics for songs we must guard against alien or restorationist rhythms which are over-complex or whimsical, or which produce a feeble, droning effect inconsistent with the spirit of the times. By their nature, our people do not like breathless pitch or slack and weak rhythms. The poet must

continually create new rhythms which are powerful, noble and vibrant, rhythms which suit our revolutionary age.

The words of a song should be easy to understand and to sing in tune with the music. Only then will the song become a masterpiece and be loved by the people.

However good the ideological content of a song may be, if it cannot be understood and sung with ease by the people, it cannot exert educational influence. For a song to be acceptable to the people, the music should be good, but, above all, the words should be easy to understand and to sing. If the words become complicated, the music will also inevitably become complicated.

The important thing in writing popular words is to express the profound ideological content in plain terms. All the revolutionary songs created during the anti-Japanese revolutionary struggle have a significant ideological content which is social and political in nature, but anybody can understand their meaning with ease.

The words in songs should be selected from amongst those that are loved by the people, in order to express the meaning accurately. Then anybody will be able to understand the song easily and sing it without difficulty.

It is important to select easy words and arrange the poetic phrases in a natural fashion. The words of revolutionary songs are drawn from a popular vocabulary that is familiar to the people, and are arranged in accordance with their everyday usage so that they are easy to understand. The poetic phrases produced are similar to the words of a conversation and yet they make natural use of rhythms that are peculiar to poetry. Thus they share the magnetism of everyday language and

people want to recite them constantly.

In films the words of a song should be in accord with the content of the screen image and the action of the scene. Since the song should always define the emotional tone of the film's ideological content, the words should be written so as to suit the visual and dramatic content of the screen and scene, so that the music will also naturally conform to them. But if the words are confined to mere repetition of the content of the visual image or the action or to direct explanation, they will not contribute to clarifying the depth and scope of the content and, as a result, they will not enhance the ideological quality of the film.

The words of a song should not directly express the ideological content portrayed on the screen, but give it greater depth. When the words add an artistic flavour to the content they can complement the content of the screen in many respects, thus adding depth to the theme of the film and also creating a song which will be sung and loved by the masses.

The words should express an essential idea, while depicting content in a way which supports the screen image and the action of the scene. One scene may raise different ideas, but they cannot all be expressed in the words. If they are, the words will be reduced to an explanation of the scene. If the words repeat the characters' lines and are restricted to explaining their actions, the song will add nothing to the presentation of the scene's main idea. Only when the words add to the depth and scope of the main idea of the scene will they enhance the overall ideological quality of the film.

Good words make good music and a good song improves a film.

MUSIC SHOULD BE APPROPRIATE TO THE SCENES

The music in a film must be suited to the content of the scenes and the circumstances of life depicted. Even good music will not be successful if it is not in harmony with the content of the scenes. Fine cinema music is music that matches the scenes and is flawless in itself.

The use of music which suits the scenes is extremely important in producing a good film in which ideological and artistic qualities are properly combined.

Every situation requires its own particular musical expression. One requires a labour song when one is at work, and a militant song when one is fighting the enemy. This is why from ancient times there have always been labour songs and war songs. Only when film music both conforms with the spirit of the times and suits the specific situation depicted can it pluck at the people's heartstrings.

No piece of music can be appropriate for every scene in a film, because the precise ideological content of each scene varies and a different aspect of life is represented. However good the music may be, it cannot enhance the ideological and artistic qualities of a film unless it is appropriate for the particular scenes and the context of life in which it is used.

Music which expresses a character's ideology and emotions and flows naturally out of life adds a great deal to a film and moves the spectators profoundly. Music that

is consonant with the scenes elevates the ideological and artistic level of the film and makes a powerful artistic impression on people, so that they sing it all the time.

Above all else, the music in a film must accord with the content of the script.

In films a variety of songs are used in different scenes. This is quite natural, because characters with different personalities appear in turn and each scene presents different incidents and circumstances.

In order to write music that accord with the content of a film one must, first of all, compose good themes. The theme song is central to cinema music. Therefore, the manner in which the theme song is written and used is essential in determining the general level of a film music and its emotional tone.

Theme music that suits the content of a film must vividly convey the central theme of the work and the spiritual world of the hero. A film contains various shades of ideology and emotion, but the fundamental elements among them emanate from the life of the hero. The theme music must therefore be composed to match the tone of the hero's emotions and ideology if it is to contribute to a clear expression of the central theme of the work.

However, the individuality of the hero should not be exclusively stressed simply in order to give prominence to his emotions and ideology. Theme music can also add profundity to the central theme of the film by reflecting the essential nature of the period depicted and the social system in which the hero lives, and by clearly expressing the sentiments and aspirations of the class to which he belongs.

A composer should take into account the characters' ideology and feelings while focusing his portrayal on the elucidation of the social environment which gives rise to this ideology and these feelings. If he places too much emphasis on the ideology and feelings of an individual, he will not be able to give a broad-based depiction of essential character, or to portray the period and its people accurately. If music embodies the central theme of a film and portrays the thoughts and feelings of the hero in depth, then it is excellent theme music which conforms with the content of the work.

If the theme music is to enhance the content of the film it must be well composed and effectively used in the scenes where it is required.

The dramatic line requires the support of theme music when the emotions of the hero, who plays the central role in the exposition of the film's central theme, surge to a climax at some time in the course of his life. Theme music should be used at important points in the film, when the central theme of the work is expressed particularly clearly, but it cannot be used where there is no definite emotional event in the hero's ideological and spiritual development. In order to use the theme music effectively, therefore, the director and the composer should decide beforehand on the scenes in which it is to be used; at the same time they should structure the dramatic composition and the expression of sentiments so that the theme music can be played to match them.

The repeated use of fine piece of theme music in various forms is one way of maximizing the role of music in a film. Using the theme music repeatedly is a method of accentuating the effect of a film by adding clarity to the central theme,

and effectively probing the inner thoughts and feelings of the hero.

There may be several stages in the drama's development at which the hero's ideological awareness and emotions are heightened. If we understand these emotional highlights of the film correctly and make effective use of the theme music, we can represent them in a subtle and effective manner.

In the film *The Sea of Blood*, the theme song *Song of the Sea of Blood* is repeatedly used in an original way so that it continually emphasizes the concept and theme of the work in a way which matches the development of the drama and enriches its ideological and emotional content, so that people are profoundly moved.

All the music in a film, not just the theme music, must be played in a way which suits the scenes.

If the music is naturally derived from the plot of a story, it will be adequate to the requirements of the content of the film and the individual scenes. Therefore the music should be initiated and developed so as to match the development of the plot, and the music and the plot should be mutually supportive. If the music does not flow with the development of the character, or it does not match the change of scenes, the incongruity of the music and the action will be obvious.

If the music is not built up towards the climax in step with the dramatic development, through a series of important events, but is only suddenly heard when a dramatic collision occurs, the audience will find it hard to accept. And if the music is made to play for a long time or stopped awkwardly, regardless of the flow of the plot, it will impede the emotional response of the audience and mar their impressions of the

film. If the music in a film is not closely linked with the plot, it will have an adverse effect on the portrayal of the theme.

We must not try to adapt music to the content of the scenes in a straightforward and mechanical fashion, simply for the sake of having music in the scenes. Music has its own particular part to play in a scene's portrayal of the theme. Music plays its part in the general representation through its own peculiar language, and if it is used to explain the content of scenes in a straightforward manner or simply repeats it mechanically, then it is failing completely to meet the specific requirements of film as a collective art form. The music should always be in line with the ideological and emotional content of the scenes, and it should serve to deepen and heighten the dramatic content.

There is no rule which states that when the hero is in a difficult position and is having a hard time the music should be matched to the scene by being melancholy and pathetic. To emphasize the fact that he is capable of overcoming the ordeal although he is now hard pressed and that he is impelled to rise up despite the terrible hardship he is suffering, the music must be pathetic yet militant and passionate. The content of the scenes and the music must always tally.

The music in a film should also correspond to the flow of the plot. The general harmony of the film requires that the flow of the plot and the flow of the music both start from the same point and combine to express the same pattern of life. If the music does not flow along with the plot, but remains independent of it, not only will the harmony of the work be destroyed, but its content will be obscured.

Although music possesses its own inner consistency it must also conform to the development of the plot and provide subtle emotional shading.

Appropriate music in a film may complete the perfect artistic expression of great passion, breathtaking tension, and sweet joy. People can accept these emotions more readily with the assistance of the music.

Different characters have different thoughts and emotions and ways of life, and are portrayed in different ways in the scenes of a film. The musical score must therefore use various forms and methods in order to conform to the film.

Composers should carefully consider the forms and methods they will use in the music for a film. Some of them are frequently unsuccessful because they are unable to discover the forms and methods required to make the best use of music which has been well composed.

The problem of how to use music and in what form should be solved in accordance with the requirements of the scenes involved. If one merely tries to make the music successful, without thinking of the requirements of the scenes, and adopts forms that are incongruous with these requirements, neither the film nor the music will turn out well. When the forms of the music are correctly selected and used as required by the action of the scenes, the music will fit the film and provide a clear and emotionally powerful interpretation of its theme.

The composer should therefore decide on the form of music to be used—solo, chorus or orchestra—according to the scene's ideological content, action, and flow of emotions. Deciding on a musical form which accords with the flow

of the plot and the action of the scene so as to enhance its artistic portrayal of life is a creative undertaking which requires precise and delicate skill.

Just as the director edits scenes, so should the composer be able to edit the music which is used. Musical editing by the composer involves deciding how to use songs and music that match the flow of the story and the action of the scenes and how to link and present the various melodies and songs. The composer has to see to it that the music and songs are presented in forms which blend well with the various scenes, so that they help to breathe life into the ideological and emotional content of the film.

The music in a film should not conflict with the acting and must allow the actors to give a natural portrayal of the characters' lives and personalities. Film is an animated art, so the characters' actions should stand at the focus of attention of the various scenes. The composer must always take these features of the film into consideration and should not make actors sing for no particular reason or use a large musical form such as a choir or orchestra, which will dominate the actions of the characters, on the pretext of making diverse use of music.

In our Korean films it is a good idea to make extensive use of the *pangchang*, rather than making the actors themselves sing or pretend to do so, with a professional singer dubbing their words. If the *pangchang* is used properly, in accordance with the situation, to suit the actions of the characters, it can provide a subtle psychological description and reinforce their emotions in line with the logic of the action.

However, the actors in films can be made to sing

themselves in certain circumstances, and a song sung by a character in response to specific circumstances produces a special impression on the audience. But forcing an actor to sing may hamper his acting. Our style is to create a natural portrayal of a character's general psychology, his ideas and feelings, by means of the *pangchang*, thus enriching the ideological and artistic content of the film.

The music in a film should be used as necessary and show flow harmoniously. When the satisfactory use of music has not been planned in the script or in the director's plan, the composer should offer his own views on the inclusion of a good piece of music in the film. However, he must not attempt to create events merely for the sake of the music. If there is no music where it is needed, the composer should call attention to this fact, but he should not insist on rehashing the composition of the whole work in order to lay emphasis on the music. When music is introduced into the film in a forced manner contrary to the flow of the drama, neither the drama nor the music will achieve the desired results.

The musical score of a film can only be successful through the collective efforts of conductor, singers, and musicians, as well as the composer. It is particularly important for the composer and conductor to cooperate in producing a good interpretation of the score. They must work together to create good music that meets the requirement of the film.

Good music is essential to a film's success; when the film as a whole is a success, the music's quality is still further enhanced. The composer's creative fulfilment and joy are derived from the harmony of the scenes and the music.

MUSICAL ARRANGEMENT IS CREATIVE WORK

There are many cases in which the same music is used repeatedly in different scenes of the film. The theme music may be repeated in the form of a solo, a chorus or an orchestral piece. When one and the same piece of music and song is repeated in various forms and styles according to the requirements of the various scenes, the quality of their contribution to the theme's representation depends on how they are arranged.

It is impossible to achieve a really fine standard in film music if musical arrangement is neglected. Some composers write good pieces of music, but they fail to make effective use of them, largely as a result of careless musical arrangement.

Musical arrangement is creative work which is extremely important in enriching the ideological and artistic qualities of the music and in providing a profound and delicate interpretation of the songs. The expressive content of the same piece of music differs according to its arrangement. A good arrangement renders the flavour and colour of the original music subtler and avoids damaging its ideological and artistic qualities.

Only good musical arrangement is capable of lending clarity to the thoughts and emotions expressed in the music and adding diverse and distinctive emotional tones to the score. It may therefore be said that the expressive

content of music and songs depends directly on the musical arrangement.

In order to arrange a song well, one requires, above all else, a complete grasp of all the features of the original. Whether arranging a song written by others or by oneself, one must always adopt the correct attitude for dealing with a new song, and analyse the features of the melody and its emotional tone in detail before starting to arrange it. If one does not have a correct understanding of the ideological and artistic features of the original song, one cannot arrange it properly, however talented one may be.

The key to the arrangement of a song is to follow the original musical conception and to expand and enrich it. When the original conception is maintained, its ideological and emotional colours can be expressed still more fully and the general quality of the music improved. If the original conception is not maintained, the musical arrangement will neither properly express the thoughts and emotions of the original, nor give it a new flavour, and will be reduced to the level of imitation.

When he understands the original conception correctly and makes an effort to create a more subtle and precise interpretation, the composer can throw the essential elements of the original music into bold relief by expressing them in a quite distinctive fashion. To create an original musical arrangement requires profound creative meditation. Some composers may arrange two or three songs in a single night, but this is not the way to create a unique and original interpretation of a piece of music.

The art of musical arrangement is certainly neither

straightforward nor easy. Cinema music in particular ought to be arranged on the basis of the general requirements of musical arrangement, the distinctive ideological and artistic features of the film, and the specific requirements of the scenes in which music is used. When the music is arranged, therefore, it is important to draw up a correct overall plan for its interpretation and ensure that the musical arrangement always maintains the basic melodies and enhances the ideological and artistic qualities of the film. The more adequate the scope and depth of the composer's plan is to the complex problems of the simultaneous interpretation of the music and the film, the better the arrangement will be.

The fundamental principle of musical arrangement is to express the basic melody more effectively. The manners in which the basic melody is modified is decisive to the general musical arrangement.

Making it hard to appreciate the melody by twisting it or complicating it, or senselessly pitching it too high or too low is not our style of musical arrangement. Senselessly changing the tunes to make the song complicated is a bad habit which obstructs the smooth flow of the song and obscures its ideological and emotional tonality.

The arrangement of a song should render its flow concise and easy to understand. Only in this way can the listeners be drawn naturally into the world of the music and recall the original song.

Musical arrangement should retain the basic features of the original song while giving it a new flavour. Just as every element in a score must be fresh, so must the musical arrangement. This will ensure its effectiveness as a musical

interpretation of the film's theme. The music in a film should be subordinated to the profound elucidation of the work's theme and its ideological content. It is necessary, therefore, to develop the original music so as to evoke new shades of feeling.

In order to arrange music in an original manner the composer has to rely on his own opinions and create something new. A new interpretation cannot be achieved by simply making a tune complicated without any creative input, or by retouching only some parts of it.

The selection of new means and methods of musical portrayal and their original use is an important way of adding freshness to the initial theme. Nothing new can be created by simply borrowing the means and methods which are often used by others. Although the musical content may be new, if the form used in interpreting it is not, the music will not actually give the impression of originality. The musical arranger must therefore endeavour to create a new form that is suited to the content, while maintaining the basic melody. The most important skill here is to suit the arrangement to the character and mood of the music, and to make it varied and interesting.

It is important for the accompaniments to film songs to be well arranged. Since each film requires several songs, the proper arrangement of the music to accompany them is a major factor in ensuring the general quality of the film music.

In arranging the accompaniments to songs it is important to maintain the basic melody while also embellishing it to render the songs more gentle. Musical accompaniment

only acquires meaning by adding life to the basic melody. It must avoid hindering the listeners' understanding of the words and enhance the overall impact of the songs. If an accompaniment fails to project songs smoothly, support them and enrich their ideological and emotional content, it will contribute nothing to the score, and will rather tend to disrupt it.

An accompaniment should be arranged in such a way as to enrich and improve the general texture of the music by adding a new flavour to the basic melody.

Music should be arranged with an eye to achieving a good performance. The quality of the performance depends largely on the musical arrangement.

The musical instruments which are selected and used in a musical arrangement and the roles they are made to play is not simply a technical matter. Each musical instrument has a unique quality of tone that can be exploited in a piece of music. What is more, musical instruments in many respects reflect the features of national culture so they can be quite effective in expressing national sentiments.

The unique timbres and distinctive national characteristics of our own woodwind and string instruments suit the tastes and sentiments of our people. The arrangement of music should therefore be based on the selection of instruments which suit the features of the melody, mainly of our own national woodwind and string instruments. Woodwind instruments, which can serve to enhance the music's national characteristics, should be accorded an important role.

The problem of selecting instruments to form a Western-style orchestra should be solved in the same way as it is in the case of a Korean orchestra. But it is imperative to maintain the distinctive features of Western music while allowing the Korean tune to predominate throughout. For these purposes it is a good idea to use mainly soft string instruments in arranging Western orchestral music and to refrain, as much as possible, from using the brass and woodwind instruments which sound too harsh or dull.

It is not our style to give a piano a lot of melodies to carry in a musical arrangement. The dogmatic approach of using only a piano for solo accompaniment should be eliminated. The use of the electronic organ should be restricted from its present level of overuse, and it should always be used instead for the effective enhancement of the national flavour of our music.

The correct combination of national instruments with Western ones is extremely important in the formation of an orchestra. Some experts argue that if national instruments are combined with Western ones, the unique tone of our national music is blurred, but this is a one-sided view. Of course, it is difficult to produce a distinctive national tone by combining entirely different musical instruments.

However, the dances *The Snow Is Falling* and *Azaleas of the Homeland* put an end to the old practice of using only Western instruments to accompany songs. The dances were performed to the accompaniment of the Korean national instrument the *haegum*, violins and Korean woodwind instruments. As a result, the national tonality of the music

was actually brightened and unique sounds suited to the tastes and emotions of our people were created. This may serve as a good example of the fact that sounds are not debased when national musical instruments are combined with Western instruments. The problem is the principles according to which the Korean musical instruments are combined with the Western ones.

When we speak of combining Korean and Western musical instruments we have in mind laying the main accent on the former, subordinating the latter to the Korean music, emphasizing the specific features of our woodwind instruments so as to make the unique tonality of our national instruments clearly audible and properly combining the different kinds of musical instruments. If the principle of Juche is not observed in forming an orchestra, and various kinds of instruments are mixed together on an egalitarian footing, the sound will become confused and make it impossible to preserve the unique national tonality of our music. If Korean and Western musical instruments are to be properly combined, the main stress must be placed on the preservation of the Korean timbre and the rational formation of an orchestra in accordance with the features of the music and the functions and sounds of the different instruments.

When musical instruments are chosen for an accompaniment, the quality of the vocal sound and the mood of the song should be taken into consideration. The principle guiding the use of instruments in the arrangement of an accompaniment is to use every possible means to make the songs as distinctive as possible. In general,

therefore, it is good for an orchestra that plays the accompaniment for film songs to be small in scale, since a small ensemble will allow the songs themselves to predominate.

In arranging film music a composer should always carefully consider the specific stills and scenes which require music. He can produce a varied musical portrayal of the action to meet the requirements of each still and each scene, but in order to perform its proper function the arrangement must adequately express the intent of the original music in a manner which accords with each scene. Even when the intentions of the original music have been satisfied, an arrangement is meaningless if it is not in harmony with the scene. In arranging film music a composer must distinguish the various voices and form the orchestra so that they conform effectively with the ideas, feelings and forms of the different scenes. He must give serious consideration to the various musical forms and methods of musical interpretation before deciding which to use.

Musical arrangement is the creative work of developing music and songs afresh and thereby adding subtle emotional shading to the human life described in the scenes on the screen. A composer who regards the original music as an end in itself and neglects the art of musical arrangement is an artist who does not know much about music. The key to the success of a musical score lies in the arrangement. Only a composer who is good at both writing and arranging music can truly be called an excellent composer.