

***LET US COMPOSE MORE MUSIC WHICH WILL CONTRIBUTE TO  
EDUCATION IN THE PARTY'S MONOLITHIC IDEOLOGY***

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A Speech to Officials in the Field of Literature and Art and  
Composers  
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Today I am going to say to you a few words on the matter of composing music which will make a contribution to educating the people in the Party's monolithic ideology.

A few days ago the great leader listened, from taperecordings, to those songs which have been composed recently by the Radio and TV Broadcasting Committee of the Democratic People's Republic of Korea as well as to some of the already existing songs and said that the songs were good. The composers say that they listened again to those songs that were highly praised by the great leader after they had been conveyed his instructions and that they feel remorse for their past unsatisfactory creative activity. It is good that they think so.

Our Party has defined the general direction of the Party's ideological work which consists of firmly establishing the Party's monolithic ideological system in the whole Party, and is concentrating all the efforts of its ideological work on this. Firmly establishing the Party's monolithic ideological system is the law that governs the development of our revolution and Party. The most pressing task facing the Party's ideological work in the establishment of the Party's monolithic ideological system is to promote the education of Party members and working people in monolithic ideology positively and on a new high. The Party calls upon composers, writers and artists to make, in accordance with the general direction of the Party's ideological work, unprecedented progress in the creation of literary and artistic works that will make a contribution to education in its monolithic ideology.

At the moment composers have the hard yet honourable task of composing more excellent music which will contribute to education in the Party's monolithic ideology.

In the past the composers of cinema music have made a contribution to the education of the masses by producing excellent cinema music upholding the revolutionary idea of the great leader, the Juche idea. They should not lower their spirits in the least but stand in the van in implementing the Party's policy of composing much music which will make a positive contribution to the education in the monolithic ideology.

The most important aspect of composing music which will be conducive to the education in the Party's monolithic ideology is to make its ideological content permeated with this ideology.

In general, the instructive value of literary and artistic works is defined by the level of their artistic representation and by their ideological content. The form of literary and artistic works must also

be good, but their ideological content is more important. Depending on their ideological content literature and art are divided into revolutionary and reactionary kinds. Permeating the ideological content of literature and art with the monolithic ideology of the Party is the basic guarantee for creating revolutionary literature and art of great instructive value. Therefore, for literature and art to be truly conducive to the ideological education of Party members and working people, their ideological content must be revolutionary before anything else.

When permeating the ideological content of literature and art with the monolithic ideology of the Party it is important to follow, invariably as the principal line, the creation of such works that their content consists of the undying revolutionary exploits of the great leader and the sagacity of his leadership and his noble communist virtues. It is a most noble duty and honour for our writers, composers and artists to extol forever the revolutionary exploits of the great leader as well as the intelligence of his guidance and lofty virtues in literary and artistic works and educate our people to hold the leader in high esteem and follow him keeping in mind their own great national pride and confidence in making a revolution under his leadership.

You should create many revolutionary songs which revere the great leader and praise his revolutionary achievements. The song *The People Sing about Our Leader* composed by the Radio and TV Broadcasting Committee of the DPRK is good since it meets the requirements of the present times.

This song truthfully reflects the earnest and noble thoughts and feelings of our people who hold their fatherly leader in high esteem and support him with a pure heart, the leader who liberated the country by leading the anti-Japanese revolutionary struggle to victory, built in this land a people's paradise by wisely leading our revolution and has ensured that our country is a shining example to all the world. When this song is released our people will be fond of singing it and feel still greater reverence for the leader.

Songs such as *The People Sing about Our Leader* are needed to increase education in the Party's monolithic ideology. The people like and demand such songs.

In the past the sector of musical art has failed to produce many revolutionary songs demanded by the people owing to the vicious machinations of the anti-Party, counter-revolutionary elements. The composers of music must have fresh resolve and make up for what they failed to do in the past so as to improve the composing of revolutionary songs.

You should compose much music based on the brilliant revolutionary traditions of our Party.

At present composers are making a contribution to education in the revolutionary traditions by producing good songs such as *Azaleas of the Homeland*. The people call for the composing of a greater number of such good songs as *Azaleas of the Homeland*. However, we do not have many excellent songs based on revolutionary traditions.

Composers must answer the requirements of the times with abundant

creations.

Music should be composed which describes, from various angles, the noble sentiments of our people who work with the utmost devotion to implement completely the instructions of our leader and Party policies while displaying ardent loyalty to the great leader.

The song *Leader, Just Give Us Your Order* sets people's blood stirring and makes them clench their fists involuntarily. This song emotionally sings of the justness of the revolutionary line of simultaneously carrying on the building up of the economy and defences which was proposed by the great leader. It skilfully contains in its stirring tune the firm will and stamina of our people to annihilate any enemy with one blow if the leader just gives them his order.

A song can be a success only when it sounds good and contains a stirring melody of the times with the ideological and moral qualities of our people who think and act in accordance with the ideology and will of the leader and are determined to devote themselves to the implementation of the line and policies set forth by the leader. Such a song can creditably fulfil its mission of making a contribution to training people to be revolutionary fighters who are loyal to their leader.

Another important aspect of producing genuine musical compositions which are conducive to education in the Party's monolithic ideology is to establish *Juche* firmly when composing music.

If musical art is to make a contribution to the education in the Party's monolithic ideology, the melody should meet the sentiments and feelings of our people in addition to its ideological content permeated with this ideology. People will not like to sing such songs whose melodies do not suit the sentiments and feelings of our people even though the ideological contents of their lyrics are good. In the final analysis, such songs cannot play any role in ideological education. If you produce European-style music which does not tally with the sentiments and feelings of our people, you will not be able to educate people in the monolithic ideology of our Party.

Establishing *Juche* in music is all the more urgent in view of the current state of our musical art.

Flunkeyism and dogmatism have been deeply ingrained in the field of literature and art for a long time owing to the machinations of the anti-Party, counter-revolutionary elements. In this context music in particular suffered most from flunkeyism and dogmatism. In the past the anti-Party, counter-revolutionary elements gave great prominence to European music regarding it as being noble and modern, whereas they neglected national music considering it to be vulgar and outdated. They had mainly foreign music performed at theatres and a great deal of foreign music broadcast.

Due to the fact that national music has been ignored, our musical art is gradually losing its national tone, and music which should be most closely associated with the life of the people, is being alienated from them. The National Symphony Orchestra gradually lost its audience

because it performed a great deal of European music which does not suit the sentiments of our people, and the music which is performed at other theatres is dispelled among the people.

The anti-Party, counter-revolutionary elements held back the development of our national music treating it in a nihilistic way because they themselves were pervaded with flunkeyism. Flunkeyists are national nihilists without exception.

It is impossible to develop our national music smoothly without eliminating flunkeyism which worships European music. It is only when Juche is firmly established in music that it will be possible to develop our music into genuinely popular music, into genuinely revolutionary music which will make an active contribution to education in the Party's monolithic ideology.

In order to establish Juche in music, it is necessary to develop music which will suit the thoughts and sentiments of our people.

Establishing Juche in musical art means developing music to meet the tastes and feelings of our people putting the main stress on national music.

History, customs, conventions and character differ from nation to nation and, because of this, people's sentiments and feelings are also different. National form, being a peculiar means of artistic representation expressing the sentiments and feelings of each nation, is formed and consolidated through a long historical process. The people of each country like best the aspects of their own nation which have been created and enjoyed for a long period of time. In the creation of music it is very important to tap extensively and develop well aspects of one's own nation, a national form of art which the people are fond of.

We can say folk songs are music which has a typical artistic form which people like. Folk songs are music which the working masses have composed and polished up in the course of their protracted creative activities. These songs reflect well the sentiments and feelings of our nation and have a strong national tone. This is the very reason why our people are fond of folk songs.

Music based on folk songs which people like presents well the revolutionary life and struggle of the people of our era. It will inevitably enjoy the love of people. Music composers already have experience in producing songs based on folk music. Therefore, they should draw on this experience and create a greater number of beautiful compositions with a national form and revolutionary content.

You should not lean towards restorationism on the pretext of basing your music on folk songs or using national form when composing music. The people will neither be fond of nor like to sing such music which does not reflect the sentiments and feelings of the people of our revolutionary era but expresses the bigoted sentiments and feelings of the outdated era even though its melody is based on national folk songs.

In promoting national peculiarities it is necessary to observe correctly the principle of inheritance and innovation.

In order to create music which suits the sentiments of our people it is necessary to develop well the characteristics of national melodies which our people like.

From olden times our people have been fond of gentle, elegant and yet powerful and interesting music. Even when they produce such songs as marches, the composers should promote the peculiarities of national melodies which are gentle and elegant and yet powerful and interesting. At one time composers said that it was impossible to compose marches by preserving the peculiarities of a gentle and elegant national melody when it was difficult even to produce lyrical songs based on national melodies. They were mistaken. If the composers make songs after having deeply grasped the characteristics of national melody, they will be quite able to preserve well the national peculiarities even in the creation of marches.

When I say that Juche should be established in music I do not mean that you must ignore foreign music. We should not pursue a closed-door policy of encouraging only national music while ignoring foreign music. If we are to develop Juche-orientated revolutionary literature and art, we should adopt the success of progressive literature and art of other countries and at the same time base ourselves on our national literature and art. When we adopt the success of foreign literature and art, we should not do so in a dogmatic way but do it critically and creatively. We should subordinate foreign music to the development of our own music. We should also produce cinema music not in a European style but in our own style. If cinema songs are created in our own way all the people will like to sing them. In order to create cinema music in our own style we should make it in such a way that it suits the ideological and thematic content of a given film and, at the same time, correctly combines the national characteristics and the sentiments and feelings of the people of our era.

We must also compose orchestral music in our own style.

Like songs, orchestral music is very important in the ideological and cultural education of the people. Orchestral music is very conducive to rousing people to make dynamic efforts for the revolutionary struggle and work of construction and to enriching their cultural activities.

If orchestral music is to fulfil its mission its ideological content should, like songs, be permeated with the Party's monolithic ideology and its form should preserve national peculiarities well. However, at present our orchestral music does not enjoy the love of the people because its content does not correctly reflect the truly revolutionary struggle and worthy creative life of our era and its form has imitated the European form. Our composers have written a large number of preludes, symphonic poems and symphonies in a European style. However, our people neither like such forms of orchestral music nor even want to know their titles. This shows that European-style orchestral music does not arouse a positive response from our people.

Symphonic poems and symphonies are music which came into being

expressing the sentiments and emotional requirements of aristocrats or the bourgeoisie. The content of almost all the West European symphonies describes the parasitic life of aristocrats or the bourgeoisie apart from the life and struggle of the popular masses, the makers of history, and their form is delicate and incomprehensible because it is isolated from people-oriented simplicity, popularity and militancy. Therefore, music of the symphonic form was regarded as something neither comprehensible nor understandable by the common people. The aristocrats and bourgeoisie who had produced such music did not want people to understand symphony. It is true that in the history of music there have been several composers who tried to give progressive ideas to symphonic music. However, even a symphony which was created by these composers could not arouse a positive response from the people because of the indefiniteness of its idea and theme and because of the obstinacy of its outdated form. The great leader's Juche-oriented thought on literature and art, as in all other forms of music, opens up a bright road for boldly redefining music with a symphonic form and creating new orchestral music for our era, the revolutionary era.

When creating orchestral music of a new form we should always strictly adhere to the principle of producing it in such a way that this music correctly reflects the sentiments and feelings of the people and that it is understandable and enjoyable for the people as well as to the principle of correctly embodying the spirit of the times even though we base it on national melody.

It is the demand of the Juche-oriented thought on aesthetics as well as the requirement of the times and the people that orchestral music should be made from those songs with which the people are thoroughly familiar.

In order to produce orchestral music which is comprehensible for everyone and correctly combines the national peculiarities and the aesthetic tastes of the times, it should be composed with either folk songs or famous songs which are loved and enjoyed by the people. It can be said that making orchestral music of our own style with either folk songs or famous songs as the basic melody is the absolutely correct way of creating new orchestral music.

It is only when orchestral music is produced either with songs based on folk songs or folk songs themselves that all the theoretical and practical requirements arising in the creation of Juche-oriented music can be properly met. In other words, if orchestral music is produced with either songs based on folk songs or with folk songs themselves than both the requirement for containing socialist content in national form and the requirement for meeting the aesthetic tastes of the times, while preserving the national peculiarities, can be met properly. And only when orchestral music is produced in such a way will the people think of the ideological content of the lyrics and feel more emotionally the profound world of music when they listen to it. The orchestral music *Snow Falls* can be regarded as a piece which has given some positive answer to the demand for creating orchestral music of our own style. Having been produced with a song loved by

our people, this orchestral music shows well the justness of the Juche-orientated aesthetic thought on producing orchestral works with folk songs or famous songs.

However, the orchestral music *Snow Falls* has also some shortcomings. The middle part of this orchestral music which is linked with wood winds has not been dealt with well and the performance also has shortcomings. However, these shortcomings can be corrected soon.

In the future we should bring about a revolution to eliminate the old forms in the field of opera, too.

We should not dogmatically copy the outdated operatic form of Europe but create opera of our own style by changing, without hesitation, the operatic form to meet the requirements of our developing revolution for educating the people in the monolithic ideology of the Party. The great leader's Juche-orientated thought on aesthetics and his theory on literature and art show the right path for making a revolution in opera.

If an opera is to be easily comprehensible and loved by the people, its songs should be written in verse which is well understood and liked by them. The idea of writing songs in verse was advanced by the leader a long time ago.

If we are to establish Juche in music, we should greatly encourage the use of national instruments and develop them still further to meet modern requirements.

In encouraging and developing national instruments we should guard against ignoring Western instruments on the pretext of putting emphasis on national instruments or Europeanizing national instruments in disregard of their intrinsic characteristics on the plea of developing them in a modern style. Our national instruments include some wind instruments made of bamboo which are peculiar to our country and are not found among European instruments. But we have very few brass instruments. Therefore, we should not abandon European instruments but make good use of them in performing our music.

In developing national instruments to meet modern requirements it is necessary to observe the principle of preserving their intrinsic characteristics.

Another important aspect of creating musical compositions conducive to the education in the Party's monolithic ideology is to correctly adopt and advance the revolutionary traditions of musical art.

The revolutionary traditions of musical art created in the flames of the anti-Japanese revolutionary struggle organized and led by the great leader are a valuable wealth of our musical art which should be adopted and advanced through generations. It is only when our musical art adopts and advances the brilliant traditions of revolutionary musical art, which was created and developed on the field of decisive battles against the Japanese imperialists, that it can be genuine revolutionary music greatly conducive to the education in the Party's monolithic ideology and develop continually.

A high degree of political awareness, revolutionary spirit and militancy is important in adopting and advancing the traditions of music which were created in the period of the anti-Japanese revolutionary struggle.

The music composed in the days of the anti-Japanese revolutionary struggle under the guidance of the great leader was a powerful weapon for the revolutionary education of the people. The music in those days played a role in arming the anti-Japanese guerrillas and the popular masses with the great leader's revolutionary ideas as well as with his Juche-orientated revolutionary line and policy and in stimulating them for their implementation.

The revolutionary songs produced in this period provide skilful artistic understanding of the essence, justness and splendid vitality of the leader's revolutionary ideas and his Juche-orientated revolutionary line and vividly represent the ardent loyalty and indomitable quality of the anti-Japanese guerrillas who were fighting with perseverance to expedite the liberation of our country by upholding the intelligent guidance of the leader. Even today revolutionary songs grip the hearts of hundreds of millions of people with their great vital power.

Revolutionary songs were not created by any individual composers or professional artists. The anti-Japanese revolutionary fighters and the common people themselves, the lyric heroes of the music, created and enjoyed the revolutionary songs. Therefore, these songs can reflect most correctly the tastes, demands and aspirations of fighting people. Because it was created reflecting the sentiments and feelings of the anti-Japanese revolutionary fighters and people, the music that comes from the days of the anti-Japanese revolutionary struggle has great militant appeal and ardour and yet it is full of revolutionary romance and optimism.

Revolutionary songs have become popular, excellent music with high ideological and artistic value and have strong national tone which can be easily sung by everyone. This is because these songs rang out from the hearts of the anti-Japanese revolutionary fighters at the grim battlefields.

The political qualities, revolutionary spirit and militancy which constitute the ideological content of the revolutionary songs, permeated with the revolutionary idea of the great leader, should be fully applied in the creation of modern music.

If we are to create genuinely popular music, we must learn from the success made when the revolutionary songs were composed. It is when we implement, in the creation of music, the truthfulness reflecting life, the correct combination of the national form and revolutionary content as well as the popular spirit consisting of simplicity, plainness and popularity that we will be able to create creditably popular music of our own style which meets the requirements of the leader's Juche-orientated thought on literature and art.

In order to defend and advance the brilliant traditions of our musical art created in the flames of the anti-Japanese revolutionary struggle



we should discover more revolutionary songs and revolutionary music which were created in this period.

Although many revolutionary songs and musical compositions were produced in the days of the anti-Japanese revolutionary struggle, they were not arranged and preserved in a systematic way because there were no professional art organizations and press agencies in those days. All the musical pieces created in the days of the anti-Japanese revolutionary struggle should be discovered in our era. If we are to employ fully in musical creation the ideological and artistic achievements of the music which was created and disseminated in the period of the anti-Japanese revolutionary struggle, we should skilfully represent revolutionary songs in various musical forms. This is the way to teach to composers and artists the model of revolutionary music which is excellently represented artistically and also powerfully inspires all people in their life and struggle.

Before anything else, the sector of film art should present revolutionary songs well and include many of them in the films based on revolutionary traditions. If this is done, it will be good not only in portraying the characteristics of the times but also in disseminating revolutionary songs. You should play many revolutionary songs, to begin with, in the film *Severe Times* now under production.

I hope that you composers present here will play a key role in bringing about a fresh change in the development of revolutionary musical art which embodies the great leader's Juche-orientated thought on literature and art.

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