

WORKING PEOPLE OF THE WHOLE WORLD, UNITE!

KIM JONG IL

ON THE ART OF DANCE

November 30, 1990

**Foreign Languages Publishing House
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Juche 112 (2023)**

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Dancing is a beautiful and noble art which inspires people with the joy and worth of life. The revolutionary art of dancing, which reflects the requirements of the age and the people's aspirations, instills the true worth of life into the working masses and rouses them to wage a vigorous struggle to build a new life.

Developing the art of dance is important for building socialist art successfully and raising the standard of the people's cultural and emotional lives. The development of the art of dance will add to the variety of artistic genres and satisfy our people's demands for wholesome cultural and emotional lives.

In view of the importance of the art of dance for successfully building socialist art and improving the people's cultural and emotional lives, our Party has put great efforts into developing this art.

Great success has been achieved in the development of the art of dance in our country under the wise leadership of our Party.

In the field of dance, four masterpieces and other excellent pieces which describe our people's noble thoughts and feelings and their revolutionary lives, as

well as many folk dances which deal with our ancestors' resourcefulness and beautiful customs, have been produced. Meanwhile, a new system of dance notation that can contribute to a more scientific development of the art of dance has been evolved.

We have also worked out our own theories and techniques capable of providing answers to the problems arising in the creation and performance of dances, and in the development of the art of dance. These theories and methods serve as important guidelines for the development of the socialist art of dance.

The artistes in the field of dance must make a deep study of the Juche-oriented theories, and techniques that have been evolved in the course of developing the art of dance under the leadership of our Party, develop them in depth and push the socialist art of dance to a higher level.

1. Life and Dance

1) Dance Is an Art of Rhythmic Movement

The art of dance describes human beings and their lives. By its description of human beings I mean the description of the human character. Thoughts and feelings are basic to the human character. Dance depicts the human character through the interpretation of people's thoughts and feelings.

A man's thoughts and feelings are shaped and expressed in his practical life. A man can neither acquire nor express thoughts and feelings apart from his practical life. In the course of his struggle to transform nature and society according to his will and desire, and realize his independence and creativity, he acquires and expresses various thoughts and feelings. Dance interprets practical lives in which people's thoughts and feelings are shaped and expressed.

Human lives are varied. The diversity of human lives increases with the growth in people's desire for independence and in their creative ability. Dance educates people ideologically and emotionally, and rouses them to a vigorous struggle to build a new life

by showing them truthful pictures of varied lives which express their noble and beautiful thoughts and feelings.

Dance also describes various natural phenomena. But the natural phenomena described by dance are not pure natural phenomena that have nothing to do with human lives. Depiction of pure natural phenomena has no significance. Portraying natural phenomena in art works serves to interpret people's thoughts, feelings and lives in greater depth and breadth. In dance, too, natural phenomena are described to show people's ideas and sentiments more effectively.

The dance, *The Snow Is Falling*, describes the snow falling from the night sky, a natural phenomenon, in the context of portraying an anti-Japanese woman guerrilla. Here, the description of the falling snow is not aimed at showing pure natural scenery. The snow falling from the night sky changes variously to the accompaniment of lyrical and strongly dramatic music, sometimes serving as the given situation and sometimes representing the feelings of the woman guerrilla, to emphasize the noble spiritual world of the heroine from various angles. In this manner, the dance *The Snow Is Falling* impressively shows the unbreakable revolutionary spirit of the anti-Japanese

woman guerrilla who was fighting indomitably, holding high the red flag of revolution, and withstanding all the trials in the arduous days of the anti-Japanese armed struggle. However fascinatingly the dancers might have described the snow falling from the night sky by their artistic rhythmic movements, the dance would be meaningless if it did not deal with the situation of the anti-Japanese woman guerrilla. When dealing with natural phenomena, dance should describe them in such a way as to contribute to the interpretation of people's lives, thoughts and feelings, and show their beautiful thoughts and feelings and the genuine aspects of their lives.

Dance describes human thoughts, feelings and lives by means of artistic rhythmic movements. This is the characteristic that distinguishes the art of dance from other genres of art.

Art comprises music, drama and many other genres, into which it is classified mainly according to the different methods and techniques of representing life. Music represents life mainly by means of melodies, and drama mainly by means of speech.

Dance uses artistic rhythmic movements as its main vocabulary. This is the very reason why dance is

called the art of rhythmic movement. Although dance uses rhythmic movements as its means of interpretation, not all rhythmic phenomena are parts of the vocabulary of dance. In a wide sense, rhythmic movement means sequences of movements which are repeated harmoniously and regularly with definite intervals. Rhythmic phenomena such as the flow of cyclically repeated movements exist also in nature. Rhythmic phenomena in nature occur due to the natural law of motion. These are drab and monotonous rhythmic movements which take place at too long or too short intervals for human beings to perceive them instantly. Therefore, the natural rhythmic phenomena cannot rouse strong emotional interest in people, although they occur regularly and cyclically.

Artistic rhythmic movements are created purposefully to meet people's aesthetic requirements. Artistic rhythmic movements, which are created to meet people's aesthetic needs, are applied to poetry, music and other genres of art and literature to stimulate people's rich aesthetic emotions and artistic interests.

Dance rhythms are a typical and high form of artistic rhythm. Dance rhythms are formed by harmonious movements of human bodies. They are

not only the vividest and clearest of all the artistic rhythms; they are also expressive of rich emotions.

Dance rhythms are formed by man's physical movements, but man's physical movements in general are not dance rhythms. Contrast and repetition are the most important elements of dance rhythms. Without contrast, such as high and low, long and short, strong and weak, and their repetition there would be no rhythmic phenomena. Such rhythmic elements as contrast and repetition exist in the motion of nature and also in people's everyday actions. Alternate forward movements of the arms and legs of a walking or running man involve contrast and repetition. Although these contrasts and repetitions are rhythmic elements, they are very monotonous. Dance rhythms are formed through the artistic processing and harmonious polishing of the rhythmic elements that occur in people's physical movements in everyday life. That is why dance rhythms are called artistic rhythms.

Dance rhythms are expressive of emotions. This is because concrete and delicate actions are performed to the accompaniment of the rhythms and melodies of music. On the strength of their emotional expressive force, dance rhythms can describe people's ideas, feelings and lives artistically.

Dance rhythms are imbued with national flavour. Dance rhythms which are based on people's actions acquire national characteristics because they are derived from the way of life peculiar to a particular nation, are shaped in the course of their endeavours and are polished to suit national sentiments. As they take shape on the basis of the rhythmic patterns of national music, dance rhythms bear all the more this national flavour. Because of their distinct national flavour, dance rhythms express the characteristics of national dance.

Dance rhythms take shape through dance movements and the structure of dance composition. The sequence of rhythmic movements is defined by the actions of the dancers and the fluctuations of these actions, and becomes more conspicuous through a variety of changes in the structure of composition.

Dance movements express the ideological and emotional content of a dance by forming rhythmic movements to the accompaniment of the rhythms and melodies of music.

Dance movements are formed through harmonious combinations of a variety of artistically polished actions and shapes of the parts of a person's body. These dance movements express rhythmic and

formative sequences. Beautiful forms and rhythms are the major characteristics of dance movements. A dance describes the various thoughts and feelings of a person or persons by its formative and rhythmic movements.

The structure of dance composition consists of formative patterns shaped by the various dance positions and the changes in these positions. Dance composition is expressed by definitely shaped lines and formations.

As a major element of rhythmic expression, dance composition, along with dance movements, gives formative expression to life, reflected in the work from various angles, and expresses the theme of the work clearly. It also enhances the artistic description of the dance by linking and developing dance movements. Only when the dance movements and the dance composition are harmonious and well-knit in a dance, can they sustain the visual characteristics of rhythmic expression and brighten the images.

Although dance is an art of rhythmic movements, rhythmic movements alone cannot achieve the aim of interpretation. Dance employs rhythmic movements as a major means of description, and combines them with music and decor.

Music is a means of interpretation which is indispensable to dance.

Originally, dance is closely related to music, because music is the basis of artistic rhythms. Dance rhythms unfold to the accompaniment of music. This does not mean that artistic rhythms come about automatically to the accompaniment of music, but without music artistic rhythms are impossible. Artistic rhythms are the expression of musical rhythms in the form of visual physical movements.

Music stimulates dance rhythms and emotions, and contributes to the interpretation of the theme of the work. By means of melodies with distinct rhythms, dance music reveals a character's inmost world emotionally, and thus vividly expresses the theme of the work.

Meanwhile, decor is an important means of dance expression.

As the background to a dance, decor shows people's living environment realistically, and thus stresses personality. Because of its own characteristics, decor serves as an important means of interpretation that cannot be replaced by other means of interpretation.

Costumes and props are major elements of decor.

They show the phases of the period of the work and the character clearly. Stage fittings, backdrops and illumination are also important parts of decor. Decor stresses the environment of the period and the characters' personalities, and thereby adds beauty to dance.

The art of dance is a complex one which combines rhythms, music and decor.

2) Dance Emerges and Develops in the Course of People's Independent and Creative Lives

Art emerges and develops in the course of people's independent and creative lives. The emergence and development of art would be inconceivable apart from their independent and creative lives. Art came about as a form of social consciousness that reflects artistically the thoughts, feelings and lives of the people in the course of their striving to transform the world in a way that suits their will and desires.

In tandem with the growth of their desire for independence and of their creative ability, the people have widened the scope of their cultural lives, and opened up and developed new artistic genres. Some of these genres came about at the dawn of human history

and some later, at particular stages of historical progress.

In fact, dance is one of the oldest forms of art; it emerged when man began to transform nature and society.

In prehistoric society, people perceived the rhythms of their physical movements while working to harness nature step by step, and came to know that breathing and moving the limbs to the rhythms of work made work easier and more pleasant. Meanwhile, from the results of their work they became aware of their strength and dignity, and derived pride and joy from life. By means of simple rhythms they expressed the ideas and emotions they had experienced in the arduous struggle with pitiless nature. This was the origin of dance.

Dance in its incipient period was simple. It was a part of life involving scraps of physical movements or actions accompanied by words and sounds, rather than what could be called a dance. Such a dance mostly served as a means to achieve the people's aim in life.

As they gradually freed themselves from the fetters of nature, people came to enjoy life more and more, and started to regard dance as a means of enjoying life. At this stage, dance no longer simply reproduced

or imitated the process of labour and natural phenomena, but was artistically polished to meet people's aesthetic tastes and express their emotions. Needless to say, dance at that time was far from sophisticated. In the course of time, outmoded dance movements were discarded, and new ones were introduced constantly. Dance was enriched and polished gradually, until it became whole.

Because it sprang from the people's working life and was used as a means of enjoying life, dance has developed in closer relation with people's lives than any other genre of art.

People have created and developed culture while living in particular geographical units. Therefore, regional characteristics and specific regional customs are reflected in human cultures. Dance, an important channel of culture inseparable from a people's heritage, clearly reflects the lives and customs peculiar to the regions concerned. Dance which has developed in a particular geographical unit and reflects the working lives and indigenous customs of the region, is the folk dance.

At definable historical stages, people form themselves into nations, as durable forms of social communities. They then live within nation-states and

develop national cultures. National cultures naturally reflect the special lives and characters of the various nations, constituting the cultures of those nations. People also developed dance while living within nation-state units. These dances are known as national dances, and they reflect the specific lives and sentiments of the nations they belong to.

Korean dance reflects our people's sentiments and feelings. Since ancient times our people have been fond of dancing and singing. Their dances and songs vividly reflect their diligent working life and beautiful customs.

Since the remote past our people have enjoyed dancing in large groups at various folk gatherings. At such events nearly all the villagers came to dance mostly to celebrate bumper harvests and to wish for similar rich crops for the following year.

In the course of dancing and enjoying life down the ages, virtuoso dancers appeared. In our country there were such dancers in every region and every village. On occasions of folk festivities and other happy events, the people danced together with them. In many cases, however, skilled dancers monopolized dancing, and the other people simply watched them. The dancers danced not only to enjoy themselves but also

to delight the spectators. This was how some people came to specialize in dancing, and others became mere onlookers. This process of division produced professional or semi-professional dancers.

With the emergence of professional dancers and with the introduction of instruments of accompaniment and decor in dancing for larger audiences, the art of dance became an independent genre.

In our country, dance became an independent genre of art a long time ago. Already in the remote past, our people created their excellent national dances by describing their creative life with beautiful and graceful rhythms, and developed it. In the exploitative class society, however, the ruling class used the art of dance as an instrument of their rule and pleasure, which seriously hindered the development of the art.

In the Middle Ages, itinerant folk art troupes, which were called *sadangphae*, were formed in our country. The *sadangphae* included specialized dancer-singers, who were called *sadang*. They travelled around villages, dancing and singing in the courtyards of people's houses. They did not perform dances of set forms, but danced impromptu pieces with great skill to suit the occasion. Their dances contained many movement patterns characteristic of our nation,

expressing the national feelings of cheerfulness. During the feudal age the ruling class despised *sadang*, but the people liked them. That was why they gave performances, travelling throughout the country, particularly to farm villages, until modern times.

With social progress, with the rise in the people's demand for richer cultural and emotional lives and with the development of artistic forms, dance developed into an art for appreciation. As a result, dance was divided into group dance for everyone in everyday life and artistic dance created and performed by specialized dancers on theatrical stages.

Artistic dances have been shaped and developed in different continents and different countries and by different nations in different periods. Some of their forms and genres have been assimilated to each other and generalized through artistic exchanges between countries, and have been disseminated worldwide. Artistic dance now includes national dance, ballet and modern dance, and their combination and derivatives have resulted in many other forms of dance.

With the people's growing demand for a richer cultural life, varied forms of calisthenics have newly been developed for the purpose of enriching the people's cultural and emotional lives, and providing

mental and physical training.

Being originally based on man's physical movements, dance has served widely as a means of not only enjoying life but also of physical improvement and military training since ancient times. During the Koguryo dynasty in our country, warriors and the people in general widely practised dancing to harden themselves physically and train themselves in military arts. As a result, military dances such as the sword dance and the spear dance became widespread.

Gymnastic dances, artistic swimming and ice dancing come under the category of calisthenics. By calisthenics I mean the dance which combines the elements of physical training with those of dance. The calisthenics contributes greatly to the cultural and emotional lives of both the younger generation and the working people.

Our country now encourages gymnastic dances widely among schoolchildren in line with the Party's educational policy on training the younger generation into fully developed people who are knowledgeable, morally sound and physically strong. For its high level of ideological content and formative beauty, the gymnastic dance is liked by our people. In our country artistic swimming and ice dancing are developing

quickly, and enriching our people's cultural and emotional lives. In our country the art of dance is being developed in a diverse way to meet the people's demands for independent and creative lives.

The art of dance had no class character in classless society, but with the advent of class society it assumed a class character, just as other genres of art did. That was because in class society the art of dance reflected the ideas, feelings and lives of both the ruling class and the working people who were oppressed and exploited.

In exploitative class society, the art of dance was used as an instrument of pleasure for a handful of the exploiting class and was unable to develop as a genuine art catering to the people's tastes and feelings. In class society the ruling class used dance as a vehicle for their vulgar ideas, feelings and decadent lives, their luxurious and dissipated lives.

In feudal society dance was used by the ruling class for their drinking parties and to enliven idle lives. The court dance was the representative dance that expressed the thoughts, feelings and life of the feudal ruling class.

The origin and development of the court dance varied with countries and nations. That was because

court lives varied with countries and nations.

The court dance in European countries developed mostly in the form of the ball dance. The ball dance was a variant of the folk dance. Feudal aristocrats changed the composition of the folk dance and adapted its vocabulary of movements to their own tastes and feelings. The forms of the ball dance performed in the courts of Europe varied with countries and nations, but they were similar to each other.

The court dance in Oriental countries developed in a way different from that in Europe. In Oriental countries the court dance developed as an object of appreciation not as one which kings and feudal aristocrats danced in person. In our country, too, the court dance developed in feudal times. Since the court dance was made to cater to the ideas, feelings and lives of the feudal aristocrats, its content was anti-popular. However, the dance movements and other formal elements of the dance reflected the national tone. That was because the court dance was based on the folk dance and was adapted by talented artistes who came from the people.

In feudal society the ruling class combined religious services with dancing in order to spread religious doctrines among the people. In our country,

too, religious dances were in fashion in feudal times. Religious dances in feudal society represented the thoughts, feelings and lives of the ruling class, and were heavily endowed with religious colouring. However, the dance movements and other formal elements of religious dances, like those of court dance, could not help but contain national colouring since they were based on the folk dance and were adapted by talented artistes who came from the people.

In capitalist society, dance reflected the thoughts, feelings and lives of the bourgeoisie, and the capitalist dance was anti-popular. Capitalist dance corrodes the people's sound consciousness and lives, and induces people to lead a dissipated life. It expresses the idle and decadent lives of the bourgeoisie in deformed rhythms.

Dance which reflects bourgeois thoughts, feelings and lives in capitalist society ceased to be a noble art a long time ago. The pleasure dance which is common at drinking parties and in the amusement quarters in capitalist society represents the idle and eccentric ideas, feelings and lives of the bourgeoisie in capitalist society, paralyses the people's noble thoughts and feelings and suppresses their independence. It is the most reactionary and anti-popular of dances.

In exploitative class society, the people ceaselessly conduct a creative struggle against exploitation and oppression, domination and subjugation and for independence; this is reflected in the art of dance. In exploitative class society, too, the dance created by the people expresses their independent and creative lives richly in national forms. The dance that reflects the people's independent and creative lives is progressive and popular. The progressive and popular dance reflects the people's thoughts, feelings and aspirations for independence in opposition to all manner of domination and subjugation, and portrays diverse and beautiful lives.

The folk dance in our country, for example, depicts the thoughts, feelings, emotions and diverse and beautiful lives with regional tones, the lives of the people who aspired after a new life in the past. The folk dance, *Tondollari*, was a favourite dance for the people living on the east coast of Hamgyong Province. These people danced it to the folk song *Tondollari* at festivals and other occasions of jubilant events. The folk dance *Tondollari* was also called *Tongthulnal* (daybreak-Tr.), reflecting the people's aspirations for an independent new life free from exploitation and oppression.

Today our socialist art of dance reflects our people's thoughts and feelings, and their independent and creative lives. Our people are now fighting for the complete victory of socialism in our country and for the reunification of their country independently under the banner of the Juche idea. Their immediate task for independence is to achieve the complete victory of socialism and independent reunification of their country.

Describing the people's struggle for independence properly is the intrinsic requirement of Juche art. The Juche art of dance must properly describe our people's struggle for independence, in keeping with its intrinsic requirement.

3) The Revolutionary Traditions of the Art of Dance Must Be Inherited and Developed

Revolutionary dance reflects the thoughts, feelings and lives of the masses of the people, particularly the working class. The ideas, feelings and lives of the working class are reflected in a concentrated way in revolutionary art.

The working class is the most revolutionary class which has a historic mission to realize the complete

independence of the masses of the people. It has the strongest desire to live as the master of its own destiny, free from all fetters of nature and society. It shapes its destiny independently and creatively.

Ever since its emergence in the arena of history, the working class has ceaselessly struggled to realize the independence of the masses of the people in opposition to all fetters of nature and society. In the course of the revolutionary struggle to realize the independence of the masses of the people, the working class has deeply felt human dignity, pride, worth and joy as the master of its own destiny and as the creator of its own life, and acquired nobler aesthetic sentiments than any other class. The working class creates and enjoys revolutionary art by representing the masses' revolutionary aspirations for independence and their noble aesthetic feelings in various forms of art, including dance. Dance which reflects the revolutionary desire of the working class to realize the independence of the masses of the people and its noble aesthetic feelings is revolutionary dance.

In the course of the revolutionary struggle to realize independence under the guidance of its outstanding leader, the working class creates art which reflects the masses' desires and aspirations for independence.

While organizing and leading the revolutionary struggle to realize the masses' independence in opposition to the exploiting class, the leader of the working class establishes the idea of revolutionary art and literature, creates a variety of works of revolutionary art and literature, including dance, and uses them as a powerful ideological instrument to give revolutionary education to the masses of the people in their revolutionary struggle.

The idea of revolutionary art and literature and the works of various forms of art and literature, including dance, which are newly created in the course of the revolutionary struggle to destroy the exploiting class and realize the masses' independence under the guidance of the leader, constitute the revolutionary traditions of art and literature of the working class.

The revolutionary traditions of art and literature established under the guidance of the leader are a solid basis that ensures success in developing the revolutionary art and literature of the working class as well as valuable revolutionary wealth that should be inherited and developed by the coming generations. The working class must safeguard, carry forward and develop the revolutionary traditions of art and literature established under the guidance of the leader

throughout the entire period of carrying out its historic mission. This is the direct way to develop dance and other genres of art as working-class art.

The revolutionary tradition of our art of dance was established during the anti-Japanese revolutionary struggle organized and led by the great leader Comrade Kim Il Sung.

The great leader founded the Juche idea to meet the requirements of the age of independence. Through the application of the Juche idea, he formulated the Juche-oriented lines and policies of the Korean revolution. Organizing the anti-Japanese revolutionary struggle and giving wise leadership to it, he achieved the historic cause of national liberation and established the glorious revolutionary traditions of our Party. On the basis of his scientific analysis of the role of revolutionary art and literature in the revolutionary struggle to realize the independence of the masses of the people during the anti-Japanese revolutionary struggle, he evolved the idea of Juche-oriented art and literature, and ensured that many works of revolutionary art and literature were produced to rouse the anti-Japanese guerrillas and the people to engage in the revolutionary struggle in a vigorous way against the Japanese imperialists. In the arduous days of the

anti-Japanese revolutionary struggle he himself produced many works of art and literature of various genres such as drama, opera, song and dance, and thus opened up a new epoch for the development of revolutionary art and literature in our country.

In the early years of his revolutionary activities, the great leader himself produced revolutionary works of dance, and brought about a radical change in the development of dance in our country. In those years he produced the song and dance performances *Tansimjul* and *Pride of Thirteen Provinces*, and saw to it that these were performed widely among the people. *Tansimjul* expressed the idea that all the anti-Japanese patriotic forces should unite solidly to destroy the Japanese imperialists and liberate the country. *Tansimjul* and *Pride of Thirteen Provinces* were rendered in a new artistic way on the basis of national form.

The great leader encouraged the anti-Japanese guerrillas to create and perform many revolutionary dances during the anti-Japanese armed struggle. He gave meticulous guidance to finding solutions to all the problems arising in the creation of revolutionary dances, as regards the themes, contents, movements, costumes and props. Under his meticulous guidance,

the anti-Japanese guerrillas created and performed many revolutionary dances, among them *The Dance of the Song of General Mobilization*, *Cavalry Dance*, *Arms Dance*, *Red-Scarf Dance*, *Sewing-Unit Dance* and *Tree-Bark Dance*. These dances of varied themes were all revolutionary in content. The anti-Japanese revolutionary dances reflect the anti-Japanese guerrillas' and people's warm feelings of respect for the great Comrade Kim Il Sung, whom they followed as the Sun of the nation and as their leader. They also reflect his Juche-oriented lines and policies on the Korean revolution, such as his line of anti-Japanese national united front, and his line of obtaining weapons by our own efforts. Other themes are the guerrillas' intense love for their country, their national pride, their unshakeable confidence in the victory of the revolution, their unbreakable fighting spirit, their revolutionary optimism, the revolutionary spirit and lives of our people in the guerrilla bases and other areas who gave material and moral support to the anti-Japanese guerrilla army, and the noble traits of unity between the guerrillas and the people.

The anti-Japanese revolutionary dance was simple in form. It is a new development of the historically shaped national form of the Korean dance, which

reflected the thoughts, feelings and lives of the anti-Japanese guerrillas and the people in general.

The anti-Japanese revolutionary dance was composed in concise and simple form so as to describe the fighting lives of the guerrillas and people truthfully. The structure of this type of dance composition, though simple, was logical. The dance movements, though graceful and soft, perpetuating those of Korean dance, which is characterized mainly by arm movements, were full of fighting stamina, strongly appealing and motivating, and clearly expressive.

The anti-Japanese revolutionary dance was performed mainly to the accompaniment of revolutionary songs. Such dances were mostly named after the revolutionary songs. Therefore, their ideological contents were clear.

The costumes and props for the anti-Japanese revolutionary dance were so arranged as to accord with its ideological content. The dance described the revolutionary thoughts, feelings and lives of the anti-Japanese guerrillas and people in simple, yet realistic, form so that it was easy for everyone to understand and perform.

The anti-Japanese revolutionary dance was varied.

There were the group dances, in which the anti-Japanese guerrillas and people enjoyed themselves, as well as the art dances aimed at giving them ideological and emotional education. The art dance comprised solos, couples, group dances, and song and dance performances like *Tansimjul* and *Pride of Thirteen Provinces*, which were an original form of song and dance.

Under the guidance of the great leader, the anti-Japanese guerrillas created and performed revolutionary dances militantly and with mobility by pooling their efforts and talents. In the anti-Japanese guerrilla army there were no specialized dance producers. By pooling their talents, the guerrillas created dance movements to revolutionary songs, arranged props and costumes, and produced and performed dances militantly. In the course of this work they established revolutionary and militant traits and methods of creating dances. The revolutionary dances created and performed during the anti-Japanese revolutionary struggle greatly contributed to encouraging the guerrillas and people to fight against the Japanese imperialists and liberate the country, and became the historical roots of our revolutionary art of dance.

We must safeguard the glorious traditions of the anti-Japanese revolutionary dance, and inherit and develop them in step with the development of everyday life. This is the way to develop our art of dance into a revolutionary art of dance capable of contributing to the revolutionary cause of Juche pioneered by the leader.

An important task in inheriting and developing the glorious traditions of the anti-Japanese revolutionary dance is to revive the many works of dance which were created and performed during the anti-Japanese revolutionary struggle, and bring them back to the stage.

Re-rendering and re-staging the works of revolutionary art and literature created and performed during the anti-Japanese revolutionary struggle is the basic task that must be carried out in inheriting and developing the traditions of anti-Japanese revolutionary art and literature. Our Party has effected a new advance in art and literature by making it a consistent policy to adapt the classic masterpieces created by the leader during the anti-Japanese revolution in various genres, in order to safeguard and inherit the revolutionary traditions of anti-Japanese revolutionary art and literature. In the field of the art

of dance, *Tansimjul* and *Pride of Thirteen Provinces* created by the leader were rendered anew and staged again, and in the field of some other forms of art anti-Japanese revolutionary dances were re-rendered. However, these are few in number and many remain undiscovered. The artistes in the field of dance must seek them all out, preserve them as the treasure of revolutionary dances and render them anew for the stage. In so doing, the anti-Japanese revolutionary dances should be rendered in ways faithful to the original works and yet cater to the aesthetic tastes of our contemporaries.

The simplicity of the anti-Japanese revolutionary dances should also be inherited and developed. These dances are people-oriented and simple in form. Their movements, the structures of their composition and other vocabulary are succinct and distinctly lifelike. These dances are easy to understand and perform. The artistes in the field of dance must inherit and develop the simplicity of the anti-Japanese revolutionary dances, describe the thoughts, feelings and lives of our contemporaries, and at the same time produce dances simple and easy for the people to understand.

The method of collective creation characteristic of the anti-Japanese revolutionary dances must also be

carried forward and developed. Although there were no specialized creative workers during the anti-Japanese revolutionary struggle, many dances were produced collectively on the strength of the talents of the masses. Producing dances by displaying the masses' talents highly is still important. The lives of our people now fighting for the complete victory of socialism and the independent reunification of their country are varied. Our art of dance must interpret our people's varied lives by means of excellent artistic rhythms so as to develop the socialist art of dance and enrich the people's cultural and emotional lives. The work of interpreting our people's varied lives by means of artistic rhythms cannot be successfully carried out simply by the efforts of a few choreographers. The creation of dances, like other work, must be undertaken by displaying the collective talents of the masses, including dancers and other people who are fond of art.

4) Dances Must Describe the People's Varied Lives

The character of an art is defined by what it describes.

The genuine art of dance must describe the

people's independent and creative lives. The description of their independent and creative lives can represent the desires and aspirations of the masses of the people, the masters of the revolution and construction, and contribute to giving them powerful encouragement in their struggle to realize their independence.

By its interpretation of our people's independent and creative lives our art of dance must give the people ideological and emotional education, and contribute to encouraging them to engage in the worthwhile struggle to create a new life.

Our art of dance must, above all else, direct its efforts to the description of the independent and creative lives of the people of our times.

Today, under the wise leadership of the Party and the leader, our people enjoy independent and creative lives as masters of their own destiny and country. Our people's independent and creative lives are daily developing in their variety and richness. The art of dance must describe properly our people's independent and creative lives, which are becoming more varied and rich as the days go by, in keeping with the requirements for the development of socialist art.

The art of dance must skilfully describe our

people's loyalty to the great leader. This is an important task of the art of dance in the light of its mission. Our art of dance must contribute to the revolutionary cause of the working class, the revolutionary cause of Juche.

The revolutionary cause of Juche now being carried out by our people was pioneered and led by the great leader. The leader evolved the immortal Juche idea and on the basis of this wisely and triumphantly guided our people's revolutionary struggle to realize their independence. Our people must loyally support his leadership generation after generation under the banner of the Juche idea he created. Only then can they accomplish the revolutionary cause of Juche pioneered by him. In order to accomplish the Juche revolutionary cause generation after generation in strong support of his leadership, we must equip the Party members and other working people firmly with his greatness. Our artistes must skilfully describe the leader's greatness so that they acquire a good knowledge of it, and support his leadership with loyalty from generation to generation.

It is not easy for dance to describe the leader's greatness directly, because it depends on artistic rhythms as its vocabulary. In dance, too, *pangchang*

(off-stage chorus–Tr.) and slide backdrops can directly show his greatness, but these are not the basic means of description for dance. So the use of these should not be considered a direct description of his greatness. Therefore, dance should show his greatness by describing our people’s loyalty to him expressed in their respect and support for him, to suit the characteristics of dance that uses artistic rhythms as the basic means of description. Our people’s loyalty to him is inconceivable apart from his greatness. Our people’s loyalty to him expressed in their respect and support for him is based on his greatness.

The artistes in the field of dance have in the past produced excellent works describing the noble thoughts and feelings of our people who follow the leader with exalted respect.

The dances *Sunflowers* and *Kimilsungia in Full Bloom All over the World* are excellent descriptions of the noble thoughts and feelings of our people, who follow the great leader, holding him in the highest esteem. The dance *Sunflowers* likens our people’s loyalty to the leader to the sunflowers which follow the sun. The dance *Kimilsungia in Full Bloom All over the World* describes the noble thoughts and feelings of our people and the revolutionary people around the

world who respect the leader boundlessly by likening their thoughts and feelings to the immortal flower *Kimilsungia*.

These dances were produced on the basis of the songs of the same names. In the past, musicians have composed many songs which reflect our people's loyalty to the great leader. If you choose good songs from among them, the songs from which movement patterns can be derived, you will be perfectly able to produce dances showing the leader's greatness.

Loyalty to the Party occupies an important place now in our people's ideological and spiritual lives. Our people regard our Party as a motherly Party because it leads them and takes care of them, brightening their precious political integrity, which is provided by the great leader. They entrust their destiny entirely to the Party, and support the Party's leadership with loyalty. The thoughts and feelings expressed in their trust in and support for the Party are noble thoughts and feelings unique to our people, who are under the leadership of the great Party. The art of dance must skilfully describe through varied lives the noble thoughts and feelings of our people, who trust and follow the Party.

The dance *Embrace of the Motherly Party* skilfully

describes our people's loyalty to the Party. It excellently represents the thoughts and feelings of our people, who trust and follow our Party, regarding it as a motherly Party.

Dances which reflect our people's loyalty to the Party can be created by delving into actual lives or on the basis of the songs about the greatness of the Party. Many such songs can be used to create dances showing our people's loyalty to the Party. The artistes in the field of dance must produce many dances which depict the noble thoughts and feelings of our people who trust and follow the Party as their motherly Party to encourage the Party members and other working people to support the Party's leadership with the utmost loyalty.

Works of dance describing the lives of the revolutionary fighters and people during the anti-Japanese revolutionary struggle should also be produced.

Such dances are important for raising the level of ideological and artistic qualities of dance, and enhancing its informative and educational functions.

The anti-Japanese revolutionary struggle was the noblest of struggles. It was waged to win back the country from the Japanese imperialist bandits and

realize the independence of the country and nation. It was the most arduous in the history of revolutionary struggles. The anti-Japanese revolutionary fighters indefatigably fought against the Japanese imperialists with absolute loyalty to the leader, ardent love for their country, burning hatred for the class enemy, unshakeable confidence in the victory of the revolution, unbreakable revolutionary spirit which overcame all difficulties, and with the revolutionary spirit of self-reliance which ensured that they would solve all the problems by their own efforts. The people gave the anti-Japanese guerrilla army material and moral support with a strong belief that they could liberate the country and build an independent new life under the guidance of the leader. The practical example set by the revolutionary fighters and the people during the anti-Japanese revolutionary struggle serves as a brilliant lodestar to be followed by our people in their struggle to build socialism and reunify the country. If we produce dances on the basis of the noble revolutionary spirit and lives of the anti-Japanese revolutionary fighters and people who carried out a long-drawn-out arduous struggle against the Japanese imperialists, we shall be able to create excellent dances with high ideological and artistic qualities.

The dances *The Snow Is Falling*, *Azaleas in the Homeland* and *Winnowing* are excellent pieces which describe the noble revolutionary spirit and lives of the revolutionary fighters and people during the anti-Japanese revolutionary struggle at a high ideological and artistic level. The dance *The Snow Is Falling* portrays the unbreakable revolutionary spirit of the anti-Japanese guerrillas who fought without yielding to any sort of hardship or trial in snowstorms on Mt Paektu. The dance *Azaleas in the Homeland* delineates the anti-Japanese guerrillas' ardent love for their motherland. The dance *Winnowing* depicts the people's struggle to supply food grains to the anti-Japanese guerrilla army. These dances are masterpieces produced in the age of the Workers' Party. They are masterpieces in that they truthfully describe the noble thoughts, feelings and revolutionary lives of the anti-Japanese guerrillas and people. These dances show that masterpieces can be created by realistically interpreting the noble thoughts, feelings and revolutionary lives of the people who struggle for independence. Dance artistes must make a deep study of the anti-Japanese revolutionary traditions, delve into the noble revolutionary spirit and varied lives of the anti-Japanese guerrillas and people, and describe

them skilfully through artistic rhythms to contribute to equipping the Party members and other working people with our Party's glorious revolutionary traditions.

We must also produce dances dealing with the heroic struggle of the soldiers of the People's Army and the people who fought courageously against the US imperialists during the Fatherland Liberation War.

The three-year-long Fatherland Liberation War against the invasion by the US imperialists was a just war for the defence of the freedom and independence of the country. It was the fiercest war in war history. In this war the soldiers of our People's Army and the people displayed their lofty and unfailing loyalty to the Party and the leader, to their country and fellow countrymen, unparalleled devotion and mass heroism. They dedicated their youth and lives to the war for the sake of the Party and the leader that had made them the masters of the country and owners of the land, and provided them with happy and worthwhile lives, and for the sake of their motherland and fellow people. The noble revolutionary spirit displayed by the soldiers of the People's Army and people during the Fatherland Liberation War still serves as ideological nourishment for the revolutionary education of our

people and as excellent material for the production of dances.

A considerable number of dances describing the noble revolutionary spirit and lives of the soldiers of the People's Army and people during the Fatherland Liberation War have been produced so far, among them *My Heavy Machine-gun*, *Drum Roll in the Midst of Gunfire*, *My Post*, and *The Women of Jiktong Pass*. However, the dance artistes must not rest content with them. They must delve into the varied lives of the soldiers of the People's Army and people, who fought heroically for victory, and describe them skilfully with artistic rhythms.

Dances dealing with the varied lives of our people who are building socialism must also be created.

This is an important task facing the dance artistes.

Our people are now working hard to build socialism under the banner of the ideological, technological and cultural revolutions. The dance artistes must depict their varied lives skilfully with artistic rhythms and fulfil the mission of the times they have taken up.

An important aspect of creating dances describing our people's lives is to delineate the lives of the working class skilfully.

The working class represents socialist and communist society, and they are the leading class of the revolution. Only when their lives are described properly can the working-class character of the art of dance be sustained, and the art of dance serving the working class be developed.

It is not an easy matter to create dances describing the lives of the working class. This is more or less the reason why not many dances describing the lives of the working class have been produced yet. Even the dances dealing with the working class mostly depict the lives of the workers in light industry and seldom portrayed the lives of the workers in heavy industry. The dances *Molten Iron Flows* and *Evening Glow over Kangson*, which deal with the smelting workers of the metal industry, represent the lives of the workers in heavy industry. These dances describe their lives skilfully with artistic rhythms. The dance artistes must not rest content with these successes but produce many more dances portraying the lives of workers in the mining industry, machine-building industry and other key industries.

We must also produce excellent dances depicting the lives of our farmers. Our farmers are working hard to implement the Juche farming method and the theses

on the socialist rural question proposed by the great leader. The lives of the farmers who are striving to implement them are varied. Their working lives vary with the seasons—spring, summer, autumn and so on—and with the kinds of work—cereal production, livestock farming, fruit growing, and silkworm raising. The dance artistes must produce many dances dealing with the varied lives of our farmers to further enrich our people’s cultural and emotional lives, and powerfully encourage the farmers to implement the Party’s agricultural policy.

The People’s Army is our Party’s revolutionary armed forces which reliably defend the socialist motherland and the gains of the revolution. The lives of the soldiers of our People’s Army defending the socialist motherland and revolutionary gains are permeated with the spirit of devoted service to the Party and the leader, the country and the people, and with the pride of youth and militant optimism. The dance artistes must describe the soldiers’ noble revolutionary spirit and worthwhile military service with artistic rhythms to contribute to the education of the soldiers and people in the spirit of national defence. The dance artistes must skilfully depict the spirit of military service and revolutionary

comradeship, and the fine tradition of unity of officers and men displayed by the soldiers who train themselves hard politically and militarily and form an impregnable wall of defence for the country. They must also portray with artistic rhythms the fine traditions of unity of the army and the people, of the soldiers protecting the people's lives and property and of actively supporting socialist construction, and of the people taking loving care of the soldiers and helping them as they would do their own children.

We must also produce dances which deal with our people's struggle for the independent reunification of their country. To reunify the country independently is the most pressing and greatest task of our nation. All the Korean people in the north, south and abroad are now fighting vigorously to drive out the US imperialists from south Korea and reunify the country without foreign interference. The south Korean students and people are fighting, shedding blood, to put an end to the colonial fascist rule of the US imperialists and their stooges, and achieve independence, democracy and national reunification. The art of dance must give artistic rhythmic description to their struggle for independence, democracy and national reunification, and the struggle

of all the Korean people for national reunification, so as to make an active contribution to the independent reunification of the country.

We must also produce excellent dances portraying the traditional lives of our people in the past.

Such dances will show people the fine aspects of traditional Korean life and customs, and enhance their sense of national pride and confidence. We are a resourceful nation with a time-honoured history and fine cultural traditions. If we show the past lives of our resourceful and talented people in the form of national dance we shall be able to inspire the people with national pride and confidence, and develop the art of dance, making it richer and more varied.

An important aspect of the production of dances dealing with our people's traditional lives is to describe skilfully the national customs of our people. Our people's beautiful and varied lives in the past find concentrated expression in the national customs. National customs are well reflected in the folk dance. We must discover and improve folk dances which have been handed down from the past and also create new folk dances.

Folk dances should also be produced on the basis of folk songs and legends. Folk songs and legends

clearly reflect our people's thoughts and feelings in the past, as well as national customs. Our people's thoughts, feelings and customs reflected in folk songs and legends can be the basis for the production of good folk dances.

We have the experience of having produced a folk dance on the basis of a legend that was widespread among our people—*Fairies on Mt Kumgang*. This dance truthfully portrays the thoughts, feelings and customs of our people who, since ancient times, have dearly loved our country, which is beautiful and a splendid place to live in. In our country there are many folk songs and legends which reflect our people's noble thoughts, feelings and customs. The dance artistes must create folk dances on the basis of folk songs and legends, and thus enrich and develop our art of dance.

Folk dances which deal with our people's traditional lives should be created to be clearly indicative of the customs of particular regions. Each folk dance reflects the characteristics of a particular region. Reflecting regional characteristics is the real tone of folk dances, so to speak. Some of our folk dances have been in fashion in one region, and some of them in many regions. Peasant dances are

widespread throughout the country, but their composition and movements vary with regions. Folk dances should sustain regional characteristics so that they are clearly indicative of the people's customs of particular regions.

5) The National Form of Dance Must Be Sustained

Sustaining the national form of dance is an important principle of developing the socialist art of dance.

The content of art requires an appropriate form of art, and new, varied lives which appear as time progresses require new forms of art capable of reflecting them. In art the form expresses the content and conveys it to the audience. How the content of art is expressed and conveyed depends on the form that reflects the content. Only when the form is appropriate to the content can artistic description be successful and the content be conveyed effectively to the audience. No matter how good the content is, it cannot be depicted successfully and conveyed to the audience properly unless it is expressed in a suitable form. An art the content of which is not skilfully depicted and conveyed effectively, cannot stimulate the audience to

ideological and emotional interest. Such art is repelled by the people. An art which is repelled by the people is not a genuine art. If an art is to be loved and supported by the people as a genuine art, it must express the people's varied lives in the most appropriate form.

The national form of art can express and convey the content most effectively.

The national form is the most effective vehicle of artistically expressing and conveying the content to the audience, because it reflects national characteristics. Living within the unit of a nation-state, people acquire the characteristics peculiar to the nation. National characteristics find expression mainly in people's thoughts, feelings, sentiments, customs and tastes. People easily appreciate what accords with their national thoughts, feelings, sentiments, customs and tastes. An art, which reflects people's thoughts, feelings and lives, can accord better with national thoughts, feelings and sentiments when it takes on the national form.

Works of art, which are rich in national thoughts, feelings and sentiments, are liked by the people and, therefore, survive down the ages. This is true in the light of the history of the development of art in our

country. Therefore, in order to develop art which is loved by the people, we must sustain the national form in art production.

Sustaining the national form is important in all arts, and particularly in the art of dance, because the art of dance reflects national characteristics most distinctly. The art of dance does this because it provides the most concentrated visual presentation of the national sentiments and customs of the people.

National characteristics find expression in the art of dance through a variety of vocabulary: Dance music expresses national characteristics through the rhythmic patterns and melodies; stage decor shows national characteristics by means of costumes. Clothing clearly shows a nation's tastes. In the art of dance, costumes artistically stress national customs. Dance emphasizes national features by means of costumes.

Although music and decor express national characteristics in dance, the dance itself shows them most clearly. This is because a man's national character finds the best expression in the process of his life and his actions. The characteristics of people's various actions and physical postures in work and everyday life vary with nations. Such national characteristics are directly reflected in the dance,

which is composed of bodily movements. That is why the dance clearly expresses national characteristics.

National features of dance find concrete expression in dance movements. Oriental and Western dances are distinguished by their movements. Oriental dances are characterized by many movements of the arms and other parts of the upper body, whereas Western dances are characterized mostly by footwork and other parts of the lower body. Korean dance is composed of many movements of the arms and upper body. The dance mainly moves his or her arms with a natural combination of footwork to effect the harmonious movement of the whole body. This produces the special flavour of Korean dance. Korean dance has more gentle movements than excessively wild movements. The movements of Korean dance are moderate and yet strong, and gentle at the same time.

Korean dance is characterized by a harmoniously polished, refined patterns of movement. A movement pattern is the rhythmic sequence of various movements performed to the melodies and rhythmic patterns of a musical piece. In dancing, one or more actions shape a movement, and a harmonious combination of these movements in a rhythmic sequence makes the pattern. Both the dance movement

and the movement pattern are a rhythmic expression; they are not different things. A dance movement that is distinct and rich in rhythms is immediately a pattern. Dances in our country are rich in rhythms, so most of the dance movements constitute patterns.

Movement patterns clearly reflect national feelings and sentiments. Therefore, we must sustain movement patterns properly for the development of the art of dance.

To sustain the movement patterns in dance is the basic way of sustaining the national form of dance. Preserving the movement patterns is a prerequisite for creating dances that suit our people's thoughts, feelings and sentiments and for developing the art of dance in our own way.

In order to sustain the movement patterns of Korean dance, it is necessary to find out a variety of patterns that have been performed by our people for a long time in the past. Our people have developed a brilliant culture of their own, part of which is the art of dance, for thousands of years. The dances which were created and developed by our ancestors, reflect working life, battles, human relations and customs. Because these dances reflect varied lives, the movement patterns of these dances are also varied. We

must develop the art of dance by discovering the variety of patterns from these dances.

The folk dance is basic to the dances created by our ancestors. It has been created, performed and handed down, reflecting the varied lives and fine customs of the people. Our people are of the same blood and have been living in the same country for centuries, all the time developing a brilliant culture. But they have created folk dances characteristic of different regions. The folk dances are reservoirs of beautiful movement patterns with regional characteristics. The movement patterns of the folk dance in our country are simple, clear and easy to practise. So everyone finds it easy to learn and perform them.

In order to find out the movement patterns of the folk dances, it is necessary to study them deeply. In accordance with our Party's art and literature policy on developing our cultural heritage, the artistes in the field of dance have widely conducted the work of exploring folk dances. They have discovered a considerable number of them and rendered them again for the stage, to cater to the aesthetic tastes of our contemporaries, sustaining their movement patterns. However, more remain to be discovered than those discovered already. Our ancestors created many folk

dances characteristic of different regions, but not many of them have been handed down to date, mainly because the feudal rulers despised folk arts and the Japanese imperialists pursued the policy of obliterating our national culture. Dance artistes must make a systematic study of historical materials and other documentary information, and discover many folk dances of every region. In this way they will enrich the heritage of our dance and sustain movement patterns characteristic of the folk dance.

Movement patterns must also be discovered from among court dances and ritual dances. The court dance was performed in the court for royal families and the feudal rulers, and ritual dances were performed mainly in temples during the days when Buddhism was widespread. Both court and religious dances represented the thoughts, feelings and lives of the feudal rulers, but their forms still reflected national characteristics to some extent. That is why efforts should be made to discover and inherit the movement patterns characteristic of our nation in these dances.

The movement patterns discovered from among the dances created by our ancestors should be polished to cater to modern aesthetic tastes. Our ancestors created dances to express the thoughts, feelings and

sentiments of their contemporaries. People's thoughts, feelings and sentiments change with the development of the times and with the changes in their lives. The thoughts, feelings and sentiments of our people who are building socialism today can never be exactly the same as those of the past. Therefore, the movement patterns created to suit the aesthetic tastes of the people in the past cannot fully cater to the aesthetic tastes of our people today. For this reason, the movement patterns created by our ancestors should be polished to satisfy modern aesthetic tastes.

In polishing the past movement patterns, we should avoid excessive modernization. Excessive modernization will result in a failure to inherit national characteristics. Such a failure will cause the loss of the character of national dance. The movement patterns of the past dances should be polished with care so as to preserve their original character and yet to cater to the aesthetic tastes of our contemporaries.

We must create new movement patterns that represent our contemporary thoughts, feelings and lives. In the course of the ideological, technological and cultural revolutions now developing vigorously in our country under the wise leadership of the Party and the leader, a new change is taking place in the lives of

our people. In their working life, for example, manual labour is giving way to mechanical labour even in the agricultural sector, not to speak of the industrial sector, as a result of the successful technological revolution. Manual transplanting of rice seedlings in the rural areas has been replaced by machine transplanting.

Continuous new developments in our people's varied lives require new patterns of dance movement capable of reflecting such new developments. New lives should be described with new movement patterns; old movement patterns, which depicted past lives, cannot portray new lives properly. In delineating the transplanting of rice seedlings, for example, the movement patterns which described manual transplanting will be difficult to use to depict mechanical transplanting. The description of mechanical transplanting requires suitable new movement patterns. New movement patterns describing mechanical transplanting can realistically reflect the thoughts, feelings and sentiments of our farmers. New movement patterns must sustain national characteristics clearly, in addition to reflecting new patterns of life.

The artistes in the field of dance must create many

new movement patterns with distinct national characteristics, skilfully describe our people's daily developing varied lives, enrich and develop our art of dance from the standpoint of Juche, and make a more active contribution to our people's cultural and emotional lives.

6) The Art of Dance Should Be Developed Mainly on the Basis of Short Performances

Short dance performances are a genre of production classified according to size. Works of art are classified into different genres according to the mode of description and their size. There are long and short dance productions. Short dance performances belong to the form of small-sized productions. They describe fragmentary aspects of life by means of succinct compositions in a concentrated manner.

Short dance performances are a suitable genre for describing human life. This is explained by the characteristics of the art of dance which uses artistic rhythms as its basic vocabulary. Artistic genres have their own means and techniques of description as well as the objects and scope of description within the range of these means and techniques. Novels, which

use language as their basic means of description, and cinema, which uses the screen as its basic vocabulary, are fully able to deal with a wide scope of lives woven with complex human relations and various events because their means of description are relatively unlimited compared to other genres of art. By contrast, the art of dance, the basic vocabulary of which is limited to artistic rhythms, cannot deal so easily with the complex and wide scope of life, as a novel or the cinema does. If the art of dance attempts to describe a complex life with its limited vocabulary it will find it difficult to sustain its peculiar flavour. The best thing for the art of dance with its limited vocabulary to do is to depict fragmentary aspects of life in the form of short performances which can show people's thoughts, feelings and lives vividly and subtly by means of their characteristic movement patterns. In this respect we can say that short dance performances are a genre suited to describing human life with artistic rhythms.

Short dance performances have a folk flavour. The people easily appreciate them because they describe life concretely and clearly by means of simple compositions and characteristic rhythms.

Short dance performances are universal. They are a type of dance which has developed over a long

historical period. Most of the dances produced by our ancestors are short performances. Dances of this genre are still produced and spread widely.

Short performances are the basic genre of dance because they have a folk flavour and are universal, and so are a suitable form of describing life with artistic rhythms.

The development of the art of dance mainly on the basis of short performances can sustain its characteristics properly.

If artistic genres are to maintain their characteristics, they must sustain their basic means of interpretation properly. Sustaining its basic vocabulary is essential for an art to describe people's thoughts, feelings and lives successfully and enjoy their affection.

The art of dance can realistically describe people's thoughts, feelings and lives in keeping with its characteristics, and enjoy their affection only when it sustains artistic rhythms skilfully. In our dances the artistic rhythms find concentrated expression in their movement patterns. In our dances the skilful sustaining of movement patterns is the way to portray people's thoughts, feelings and lives excellently, in accordance with our nation's sentiments and aesthetic tastes. Short

dance performances must skilfully describe simple contents by means of rich movement patterns and sustain the best features of Korean dance.

The development of the art of dance mainly on the basis of short performances can ensure the portrayal of varied lives. Describing varied lives is important for enhancing the social functions of the art of dance. Only when it describes varied lives can the art of dance make a more effective contribution to the ideological and emotional education of the people and to enriching their cultural and emotional lives. If it is to describe the people's varied lives, the art of dance must adopt an appropriate form. Short performances are the suitable form for the delineation of the people's varied lives. Short dance performances can show various aspects of varied lives by concisely describing individual aspects of beautiful and noble lives involving the people's aspirations and wishes.

Developing the art of dance mainly on the basis of short performances can make sure that the art of dance promptly reflects the requirements of Party policy. The socialist art of dance must reflect the Party's lines and policies for each period, properly describe the people's struggle to implement them and thus equip the people with the Party's lines and policies, and

rouse them to carry them out. Short dance performances can be produced and performed quickly with a small number of personnel. Their advantage is that they can promptly reflect the Party's lines and policies, which are put forward from time to time, and contribute to the people's education.

The production of many short dance performances will provide the basis on which to facilitate the creation of long performances, like dance suites.

The development of short dance performances will also create favourable conditions for the production of new types of mixed stage art. Today our people's lives are being steadily enriched with new contents. This requires new genres of art that can deal with the new developments. In our country new artistic genres mixed with dances are being created to meet the new requirements of life. The production of many small pieces of dance can facilitate the production of the works of new types of mixed stage art accompanied by dances.

Our Party proposed the policy of developing the art of dance mainly on the basis of short performances, and has ensured that efforts are dedicated to their production.

The artistes in the field of dance, in support of this

policy of the Party, have produced the four masterpieces and many other small pieces of dance and contributed actively to the development of new genres of mixed stage art combined with dances. Short dance performances have been integrated into the *Sea of Blood*-style operas and helped to raise the level of the ideological and artistic qualities of operas. The short performances have also been incorporated into music-and-dance epics, grand performances and other new genres of mixed stage art as their major vocabulary, contributing to the improvement of their ideological and artistic qualities. In the future, too, the art of dance should be developed mainly on the basis of short performances.

Dance artistes must, before all else, produce a large number of short performances. This is the basic requirement for the development of the art of dance. The production of many short performances is the prerequisite for a copious development of dance art and ensures success in carrying out the Party's policy on advancing the art of dance mainly on the basis of short performances. The reality of our country, where a dynamic struggle is going on to achieve the complete victory of socialism and the independent, peaceful reunification of the country, provides a

variety of materials for the production of excellent short performances in the field of dance. The creative workers in the field of dance must delve into reality, study the varied lives of our people who are struggling vigorously for the building of socialism and national reunification, and produce a large number of short performances. By so doing, they will ensure that our art of dance thrives by describing our people's noble and varied lives by means of characteristic movement patterns.

Another important aspect of the development of the art of dance with stress on short performances is to sustain the characteristics of short performances to the full.

Short performances of dances are characterized by their simple contents, concise compositions and original movement patterns. Skilful display of these characteristics will enhance their informative and educational functions and prove the significance of developing the art of dance with emphasis on short performances. Such dances must pick up significant and typical aspects from among the varied lives of the people and concentrate on them through single events so as to create vivid pictures.

The composition of a short performance must be

minute. Since the short dance performance is aimed at showing a single aspect of life in a short span of time, only its minute composition can show the essence of life vividly. Short performances of dance should be so composed as to leave no vacant space in their rhythmic rendering and give the audience clear visual images of the topic.

Short dance performances must sustain the characteristics of their movement patterns. Sustaining their movement patterns has the major effect of sustaining the characteristics of short dance performances. Developing the art of dance with emphasis on short performances is aimed mainly at sustaining the characteristics of their movement patterns. Dance producers must direct their main efforts to sustaining the features of movement patterns in creating short performances.

Still another important aspect of developing the art of dance with emphasis on short performances is the promotion of various forms of short performances. In terms of the number of dancers involved, the short dance performances comprise solos, duets, trios, quartets, pentads and group dances. Since these forms of dance have their own characteristics, to develop them all is very important in sustaining the special

features of short performances and in expanding the variety of the art of dance. Dance producers must develop various forms of short performances to enrich the art of dance and fully demonstrate the advantages of developing it with the emphasis on short performances.

In addition, we must promote the development of long dance performances.

The development of long as well as short performances can enrich our socialist art of dance, increase its variety and meet our people's demand for dance art more effectively. It is also important in raising the level of our dance art.

A dance suite is a work of a large type. It organically combines many separate dances by means of a single theme, and shows various aspects of life through artistic rhythms. It can be produced by creating new dances or by incorporating existing short performances. Incorporating many short performances into a suite is better.

Dance dramas should also be produced.

A dance drama is a large dance performance which shows life through the unfolding of dramatic events. In order to increase the variety of the art of dance, it is necessary to produce dance dramas which describe people's thoughts, feelings and lives in depth and

breadth through dramatic sequences.

An important aspect of the production of dance dramas is the creation of them to cater to our people's aesthetic tastes. Only then can dance dramas enjoy our people's affection and contribute to the development of the art of dance. At one time dance dramas which were mechanical copies of Western dance drama were produced in our country. Those dance dramas were not made in our own style, and so they failed to cater to our nation's sentiments. In consequence, they were not liked by our people. Our people do not like Western-style dance drama, as it is not to their taste. Dance producers must discard the wrong viewpoint which regards the Western-style dance drama as absolute, break the outmoded pattern and create new dance dramas of our own style which suit our people's thoughts, feelings and sentiments, as the *Sea of Blood*-style opera and *Shrine*-style drama do.

The components of dance suites and dance dramas should be made up of short performances.

Making short performances predominant in dance means not only creating short dance performances but also composing even large types of dances with short performances. In other words, it means creating works of dance which are original in movement patterns,

moderate in size and complete in rendition.

In a dance suite, each component should be a short performance capable of maintaining its independent character while following the sequence of the suite; in a dance drama, the solos, duets and other dances which unfold in line with the principal character's actions, showing time phases and lives, should be short performances. Only then will it be possible to describe excellently the content of life and the characters' thoughts, feelings and lives in each dance suite scene and in dance dramas by means of characteristic movement patterns and complete renderings.

Dance productions which are integrated into mixed stage art should also be short performances.

Today, with the development of new genres of mixed stage art, dance not only plays the role of an independent genre, but also serves widely as a major vocabulary for the genre of mixed stage art. In our country, dance has its place in the cinema, opera, drama, and music-and-dance epic. In the type of mixed stage art, dance serves as both the basic and the auxiliary means of interpretation. Even when used as auxiliary means of description in the genre of mixed stage art, not to speak of their role as basic means of

interpretation, dances should be created carefully so that their characteristics as rhythmic art can be sustained.

In order to do this, when they are integrated into the type of mixed stage art, they should be in the form of short performances, which will not only enhance their own descriptive functions but also raise the level of the artistic qualities of the works of mixed stage art. The artistes in the field of dance must produce short performances to be integrated into the genre of mixed stage art so as to improve the latter's artistic qualities and promote the development of the art of dance itself.

7) A Variety of Dances Should Be Encouraged

Encouraging a variety of dances is an important principle of developing the art of dance.

Such encouragement is a prerequisite for satisfying the people's growing aesthetic and emotional demands.

The people's aesthetic and emotional demands as far as the art of dance is concerned increase as the people's lives grow diverse and rich with the development of society. In step with social progress, political, economic, cultural and all the other spheres

of social life become diverse and their contents are enriched. This is true particularly of the people's cultural life. The more the people's cultural life becomes diverse and enriched, the more their aesthetic and emotional demands increase. The people's growing aesthetic and emotional demands include their demand for a variety of dances. In order to meet the people's growing aesthetic and emotional demands for the art of dance, we must develop a variety of dances in various forms.

Today, with successful progress in the construction of socialism in our country, great strides have been made in all fields of politics, the economy and culture. As a result, the people's lives have become varied and rich beyond compare. With the rise in the level of the people's cultural and emotional lives, their demands for the art of dance have increased. All our people are fond of enjoying their happy and worthwhile lives by means of artistic rhythms, and desire to appreciate a variety of works of dance which represent their independent and creative lives. People's demands for the art of dance are varied because their ages, jobs, working and living conditions, tastes and hobbies are different. Some people are fond of dancing themselves, and some people like to appreciate

dancing as onlookers. Some of them like artistic dances, while some of them prefer physical-training dances. Even among the people who like artistic dances there are those who prefer works which describe everyday life, and those who prefer folk dances. If we are to satisfy the people's varied demands for the art of dance, we must develop dances of diverse forms.

Artistic dances are produced and popularized for the purpose of artistic description and appreciation.

Artistic dances are the basic type among various types. The development of artistic dances can meet the people's aesthetic and emotional demands for the art of dance and ensure success in finding solutions to the problems arising in advancing the art of dance to the world standard.

Artistic dances should be developed on the principle of ensuring their ideological and artistic qualities.

Ensuring ideological and artistic qualities is an important principle that must be maintained in the production of works of the socialist art of dance. A high level of ideological and artistic qualities of the art of dance helps greatly towards the people's ideological and emotional education, and the

nourishment of their cultural and emotional lives. This is an important mission of the art of dance, which it can fulfil when a high level of its ideological and artistic qualities is ensured.

The main task in developing artistic dances is to promote national dance extensively. Since national dance develops within the unit of the nation, it reflects the nation's thoughts, feelings and lives clearly. The people can easily appreciate and enjoy the art of dance which reflects the nation's thoughts, feelings and lives. That is why we should develop artistic dances widely with the emphasis on national dance.

In addition to giving priority to national dance, we must adopt the artistic dances which are popular all over the world. Doing this is the way to increase the variety of our art of dance and raise it to a higher level.

The art of dance has developed and is developing within the unit of the nation. However, some of the arts of dance which have been created within the units of nations are worth generalizing as far as their characteristics of describing human thoughts, feelings and lives are concerned. Such arts of dance have spread beyond the bounds of the individual nation-states and are generalized. We should assimilate to our own

conditions a variety of dance arts, which have been popularized and generalized worldwide, so as to increase the variety of our own art of dance.

Representative of such dances of worldwide popularity is the ballet. The ballet was created in Europe and has been developed over several centuries. In the early years it mainly reflected the lives of feudal aristocrats, but gradually came to represent people's aspirations, finding its way to the masses and becoming familiar to them.

The ballet has its own system of technical skills. This system has been polished and generalized by experts down through the ages; in the course of this, it has become universal. The ballet describes human thoughts, feelings and lives gracefully with a high level of skill. We should adopt the ballet's unique technical system to increase the variety of our artistic dances.

We should develop the ballet in our own way to cater to our people's aesthetic tastes. Adopting advanced foreign arts to suit our people's thoughts, feelings and modern aesthetic tastes is a consistent principle that should be maintained in developing art. While sustaining ballet's technical system and characteristics, we should shape its content and artistic

images to suit our people's thoughts, feelings and sentiments so that it can be developed as an artistic dance form for our people.

There are other types of dances with unique technical systems and vocabularies, which have been popularized in many countries. Our dance artistes should adopt such artistic dances to suit our conditions and develop them in our own way to cater to our people's aesthetic tastes.

In adopting such artistic dances, we must guard against the infiltration of reactionary trends. Preventing their infiltration is an important step for the development of the socialist art of dance on a sound basis.

Today, when an acute class struggle is taking place between socialism and capitalism, between the working class and the capitalist class, the development of the socialist art of dance is inevitably accompanied by the struggle against the reactionary dance trends of all descriptions. In their frantic efforts to infiltrate reactionary ideas and cultures into socialist countries, the imperialists are now using the art of dance as a major means to this end. Making use of the characteristics of the art of dance, which is closely related to the people's lives and has a strong effect on

their ideological and emotional lives, the imperialists are working to spread the corrupt capitalist way of life and bourgeois ideas and culture. They are stubbornly trying to infiltrate reactionary and decadent bourgeois dances into socialist and other revolutionary and progressive countries to obstruct the healthy development of their national dances and revolutionary dances, and paralyse the people's class awareness and revolutionary ideas. An infiltration of reactionary bourgeois dances spread by the imperialists would irretrievably harm the healthy development of the socialist art of dance.

We must prevent the infiltration of the reactionary, decadent dance used by the imperialists as a means of spreading bourgeois ideas and culture, and must develop our art of dance into a revolutionary, people-oriented art of dance which realistically describes the lives of the masses of the people striving to realize independence.

An important aspect of preventing the infiltration of a reactionary art of dance is the guarding against any decadent dance which is the product of corrupt bourgeois culture. It is a deformed, most reactionary dance produced by capitalist immorality. It poisons people's sound minds and even their bodies. The

artistes in the field of dance must maintain a high revolutionary vigilance and promptly overcome even the slightest expression of decadence in the dance, and preserve the revolutionary principle of the socialist art of dance.

Group dance should be developed.

Group dance, when many people dance together, makes people merry. When cheerful, people dance together, and dancing makes them more cheerful. Group dance is of great significance in adding mirth to the working people's cultural and emotional lives.

Group dance encourages people to engage in creative work. If people are to do creative work properly on a regular basis, they need to relax mentally and physically after a period of intense work. Only then can they work better with clear heads and deft physical movements. There are many ways of relaxing mentally and physically after intense work, and dancing is one of them. When dancing, people feel pleasant, and harmonious dancing movements involving their whole bodies relieve them immediately of their mental and physical fatigue. If they dance during a break in their toilsome work, they feel refreshed and can resume work with vigour because their mental and physical tension is gone.

Group dance also helps towards promoting friendship among people. People exist socially in a close relationship and live, promoting mutual understanding, friendship and love. Through such entertainment, group dance creates favourable conditions for people to deepen mutual understanding, friendship and love.

We must develop group dance widely so that the people can carry on their cultural, emotional and working lives more cheerfully and promote friendship.

In order to develop group dance, it is necessary to produce a variety of group dances that can be enjoyed by the people.

Group dances should be created to suit the characteristics of the people of different sections of the population. This is because their emotional requirements vary with their ages and psychological characteristics. People of different ages differ in their emotions and react differently to the strain of physical movements. Old people like gentle and quiet actions, whereas young people are fond of virile and vivacious actions. People's emotions vary with their jobs and living conditions. That is why it is preferable to create group dances in keeping with the characteristics of the people of different sections of society.

Group dance should be created in various forms. The form of group dance now prevalent in our country is the one in which the participants dance in a circle. This is a generalized form for a large crowd of people, but unsuited for a small group of people dancing in a narrow place. There should be group dances for large crowds dancing in circles in wide places as well as for small groups dancing with a free structure of composition in narrow places.

Group dance should be designed to be easy and cheerful.

For a dance to be easy to perform, the movements should be simple. Simple movements can be quickly learned and easily performed. A group dance with simple movements can be quickly popularized among the working people.

The movement of group dances should be attuned to musical beats. If the movements of the dance are set to musical beats, the dance can be easily performed to the same beats of different melodies. Group dance is usually set to the system of triple or quadruple time. Therefore, the movements of group dances should be created to harmonize with triple or quadruple time. If they are produced in this manner, they can be easily performed to new songs with such beats. In addition,

the movements of group dances should cater to our people's thoughts and feelings.

Careful selection of dance music, in addition to the production of appropriate dance movements, is needed for the people to dance cheerfully. Both people-oriented songs and folk songs can serve as group-dance music. Both existing songs and new songs can serve the purpose.

Group-dance music should have pleasant melodies and strong rhythms, which are conducive to cheerful dancing. Group-dance music should be composed to inspire the dancers with cheerfulness in spite of themselves.

Group dances should be made people's daily routine. This practice will encourage people to work and live merrily at all times, and promote the social atmosphere of cultural life.

Since olden times our people have been fond of dancing. Our people are in the habit of dancing together at breaks in their work, on jubilant occasions and in festive seasons. In the years of democratic construction after the liberation of the country, in the difficult days of the Fatherland Liberation War and postwar reconstruction, our people frequently danced in groups, living with optimism and carrying out the

difficult and complex revolutionary tasks of building a new society with success.

Our people's demands for cultural and emotional lives are now great beyond compare, and favourable conditions for meeting these demands and enjoying group dances have been set up in our country. So we must see that the working people enjoy group dance on an everyday basis, working and living with optimism. To this end, we must give them a correct understanding that group dance can make their lives more pleasant and cheerful, refresh them physically and mentally, and render their endeavours more successful.

Officials must gain a correct understanding of group dance and provide the necessary conditions for it.

Officials must discard the wrong view that group dance during break times interferes with work, widely organize it, take an active part in it and set an example. They must serve as role models not only in work but also in cultural life and lead the masses.

Officials should organize group dances widely at breaks in work, on holidays, festivals and at every available opportunity, and encourage everyone to dance cheerfully.

Calisthenic dances combine physical training and

dancing. They are a dance genre which combines calisthenic movements with artistic rhythms.

The calisthenics is now developing quickly as the people's demand for dance art increases. The rapid development of the calisthenics is due also to the fact that the material and technical conditions for it have been provided. Calisthenics, such as ice dancing and artistic swimming, needs modern skating rinks and swimming pools. With the development of science and technology, modern skating rinks and swimming pools have been constructed in many countries. As a result, the calisthenics is developing quickly in many countries.

In recent years, schoolchildren, sportsmen and artistes in our country, too, have developed calisthenics widely. Drawing on the success that has been achieved so far, we must further develop the calisthenics to increase the variety of our art of dance and satisfy the people's growing demands for it.

The gymnastic dance is a type of calisthenics which is popular among kindergarteners and schoolchildren. The gymnastic dance combines gymnastic movements such as tumbling and jumping with artistic rhythms.

Developing the gymnastic dance is very important for training the younger generation to become

revolutionaries who are knowledgeable, morally sound and physically healthy. This type of dance enriches the emotions of kindergarteners and schoolchildren and develops their physiques in a balanced way. It promotes the growth of their stature and physical grace.

Gymnastic dances should be created to suit the characteristics of the age, psychology and physiques of kindergarteners and schoolchildren. These children have their own psychological world. They have a strong sense of curiosity, adventure, attachment to new things and inquisitiveness. They are in the period of adolescence. Therefore, the gymnastic dance should be made of lively rhythms to suit their psychology and physical conditions.

The gymnastic dance should be developed in all kindergartens and schools by enlisting all their children, not just a limited number of selected children in a few selected schools.

Ice dancing shows artistic skills while skating on ice. It shows graceful and clear formative beauty by a variety of skilful movements while skating at various speeds. The skill of rapid spinning and then gliding on ice is unique to ice dancing. Ice dancing is now very popular among younger people and a broad section of

the working people as a whole. We must develop ice dancing in keeping with our people's aesthetic tastes to contribute to the people's cultural and emotional lives, and the development of the art of dance.

The artistic swimming has been widespread in recent years. It harmoniously combines swimming movements with artistic rhythms, and unfolds beautiful formative pictures. We should develop the aquatic dance to raise the level of our art of dance and further enrich the people's cultural and emotional lives.

2. The Creation of Dances

1) There Should Be Dance Scripts

Dance scripts are needed to create dances with high ideological and artistic qualities.

A dance script is the literary account of the basic content of a dance. It indicates the seed, theme, the characters and their relationships, the details of life and the plot of the story. The choreographic plan is made, and dance music, movement patterns and decor are created on the basis of the content of the script. The dance script is the ideological and artistic basis on which to create a dance.

The dance script is a prerequisite for the production of an ideologically and artistically excellent dance.

The dance script should be written after the selection of the seed and on its basis.

The seed is the ideological kernel of the life to be reflected in the work. It is the nucleus that guarantees the ideological and artistic value of the work. The character of a work and its ideological and artistic qualities depend on the seed.

Careful selection of the seed is the starting-point of

the production of a work, and the kind of seed that is selected is the key that affects the fate of the work. Selection of a good seed provides the possibility of creating quickly and successfully a dance which is clear in its theme and artistically excellent.

The seed of a dance should be selected as required by the Party's policy. This is an important principle. Only when the seed is selected in line with Party policy can an excellent dance be created that can contribute to the ideological and emotional education of our people.

The seed to be selected should be capable of interpretation by means of artistic rhythms. Artistic rhythms are the basic vocabulary of dance. A dance describes people's ideas, feelings and lives by means of artistic rhythms. That is why the seed to be selected should be one that can be interpreted by means of artistic rhythms. A seed that cannot be interpreted with artistic rhythms cannot serve as the seed of a dance, no matter how well it accords with Party policy and no matter what social significance it may have.

The seed for a dance should be new and idiomatic. A fresh and idiomatic seed provides the basic conditions for sustaining the individuality of the work. Only when a fresh and idiomatic seed is selected is it

possible to raise a significant question and create an impressive and interesting image. Always exploring and describing what is new and original in life is the intrinsic requirement of art and a principle that should be maintained in the creation of art works. Selecting new and characteristic seeds is all the more important in the creation of the works of our dancing art which is developed with the emphasis on short performances. Sustaining individuality in the creation of short performances is not a question merely of artistic forms or skill, but a matter of principle for ensuring the ideological and artistic qualities of the works. Fresh and idiomatic seeds must be selected for short performances and all the other works of dance to create fresh and individualistic images on the basis of the seeds.

The seeds of works must be obtained from life. Since the seed of a work is the kernel of life, which can be interpreted artistically, it must be discovered from life, not elsewhere. If dance producers think up the seeds of dances in their heads as they please, not in the midst of life, such seeds cannot raise significant social questions, nor can they avoid overlapping and stereotyping in artistic description.

Life is varied. In varied life there is a host of seeds

of works capable of interpretation by means of artistic rhythms.

Seeds for dances should be found in the creative working life. The creative working life occupies an important place in social life. There are many aspects of working life that can be described by means of dance. Creative workers must delve into the creative working life and select dance seeds which can be excellently interpreted using artistic rhythms.

Dance producers must also find dance seeds in the people's varied cultural and emotional lives.

Today our people enjoy varied cultural and emotional lives thanks to our Party's cultural policy. Their cultural and emotional lives are enriched in step with the improvement in their standard of living. Their cultural and emotional lives reflect their noble ideas, feelings and cultural emotions. Dance producers must, therefore, delve into their cultural and emotional lives, and select good seeds for dances.

Music occupies an important place in our people's cultural and emotional lives. Music represents the worthwhile politico-ideological life, working life and cultural life, which our people enjoy under the wise leadership of the Party and the leader. The music which our people like today contains songs of praise

to the Party and the leader and many other masterpieces. They reflect noble ideas, feelings and lives. If you select seeds from the lives represented by the masterpieces, you will be able to create excellent dances that will be loved by the people. Nearly all the works of dance that have been created with the seeds selected from musical masterpieces are loved by the people.

Dance producers can also select seeds from works of fine arts, which reflect the phases of the times and the varied lives of the people. The innumerable works of fine arts produced by our professional and amateur artists skilfully reflect our people's varied lives flowering in the age of the Workers' Party. Dance producers should study masterpieces of fine arts and select seeds for dances from them.

Dance producers must also pay attention to new fields of life. New areas of life continue to increase with the progress of the revolution and construction, and with the steady progress in the people's living standards. The selection of seeds from new areas of life makes it possible to create original dances. Creative workers must pay attention to continuously increasing new areas of life to select seeds for dances.

The dance script must clearly delineate characters

and describe their thoughts and feelings vividly.

The characters to be portrayed must be delineated clearly in the dance script. The art of dance, which interprets people's ideas, feelings and lives by means of artistic rhythms and without the use of speech, has characteristics which distinguish it from the other genres of art. In cinema and drama, for instance, concrete characters are put in lifelike setting, but in dances not only the concrete characters but also other characters that represent one character as well as symbolic characters and ethereal beings personifying natural phenomena are portrayed. In some cases, different forms of characters are presented simultaneously in a single dance. Because of the possibility of presenting characters in various forms, dances can describe people's emotional world with artistic rhythms in depth and breadth, and make vivid portrayals of objects that are difficult to describe using other genres of art. In order to sustain these characteristics and descriptive functions of the art of dance, it is necessary to present characters properly in every work. The dance *The Snow Is Falling* is an excellent work with high ideological and artistic qualities because its characters are portrayed skilfully. If characters are portrayed carelessly, or are not clear

in a dance, their images may be obscure and, worse still, the content of the work may be distorted.

The characters in a dance are presented in the script. The dance script must present characters correctly, in keeping with the content of the work, and clearly state what type of characters they are—whether they are concrete characters with independent individualities, whether they are symbolic characters, and if symbolic, what they symbolize, or if they are ethereal beings, which ethereal beings they are.

After presenting the characters clearly, the script must describe their spiritual world properly. Even though the characters are presented correctly, they will be useless unless their spiritual world is described properly. In dances, as in the works of other genres of art, the characters must be described skilfully. The characters are the basic objects of delineation in works of art. The principal character, of all characters, must be portrayed with greater skill. In dances there may or may not be a principal character. In a work with a principal character, it must naturally be described better. The image of the principal character plays the decisive role in interpreting the seed and ensuring the ideological and artistic qualities of the work.

The dance script must also correctly establish the relationships between the characters, and depict their ideas and feelings clearly.

The dance script must weave the story succinctly.

This is a major requirement due to the characteristics of the art of dance that describes life with artistic rhythms. Only when the story is simple and clear can the dance interpret the content intelligibly. Dances may reflect different lives and use different methods of weaving stories depending on their sizes and forms. Dance works comprise dance dramas and dance suites as well as short performances. A dance drama is a large performance, which weaves life by the dramatic method. It involves many characters, so that the incidents and plot are relatively complex. A dance suite does not deal with dramatic events and has no plot as the dance drama does, but it is a large performance representing various contents of life. Even short performances show life in an epic form or reflect man's inmost world in a lyrical form. Dances, whether large or small in scale, and whatever method of description they may use, must weave stories succinctly. If many characters and events are involved and if the stories are complex, it is not only difficult to interpret them by means of dance,

but the dance itself is buried in the story and fails to sustain itself. If this happens, the dance will become drab and lose its artistic value.

The shorter the performances are, the more concisely the dance script must weave the stories. Since short performances are literally small-scale dance productions, their stories must be presented simply and clearly, so that they can show human life, thoughts and feelings intensively in a short span of time. Only then is it possible to express the themes of the works clearly and sustain the dance.

A short performance must show life with a profound meaning through a simple and small story. The dance *Azaleas in the Homeland* shows the noble patriotism and revolutionary optimism of the women soldiers of the Korean People's Revolutionary Army through a story unfolding from the moment they set foot on the soil of their homeland. The dance *Winnowing* shows the warm hearts and lives of the people who, holding the great Comrade Kim Il Sung in high esteem as the Sun of the nation during the anti-Japanese revolutionary struggle, rendered wholehearted aid to the KPRA to hasten the day of national liberation, by describing an aspect of the life of village girls who are winnowing rice that has been

polished at a watermill on a moonlit night. These dances deal with simple stories unfolding at moments of fragmentary aspects of life, but they describe ideological contents in depth and breadth. Short performances should weave stories succinctly and aesthetically, to express profound meaning by dealing with typical aspects of life that contain the essence of the period.

The dance script must indicate the main scenes of the dance, and emphasize the music and decor related to the dance scenes.

Since the dance script is written for the performance of dance, it must indicate the main scenes. Only when the important moments of the dance in the course of unfolding the characters' lives and stories as well as the main dance scenes are shown, can the dance be created accordingly.

Music and decor are major auxiliary parts of the dance. The script must define the music and decor, which may change in the course of the development of the story. Especially when *pangchang* is performed, the text of the song should be well composed. When the dance requires props, these should be emphasized.

The dance script should be written in keeping with the characteristics of dance. The drama script is written

with the emphasis on dialogue, and the libretto is written with stress on the words of the songs. However, the dance script cannot be written with emphasis on dialogue or the words of the songs, as is the case with the drama script or the libretto. When *pangchang* is performed, the words of the song should be written in the dance script; some dialogues may also be included to help the dancers in their performance, but these are not basic to the dance script. Because the characters' ideas, feelings and lives are described with artistic rhythms in a dance, the dance script should be written so as to produce images capable of representing the characters' emotions by means of artistic rhythms.

The dance script is a piece of literary work, so it should be written by a professional writer. This is particularly true of long performances like dance dramas and dance suites. This does not mean, however, that all dance scripts must be written by professional writers. A dance script may be written by a choreographer or jointly by a choreographer and a writer. The dance scripts for short performances can be written by choreographers. Whoever writes it, the dance script should be written in keeping with the characteristics of dance and to be perfect as a literary work.

2) Choreographic Compositions Should Be Planned Correctly

Choreographic composition is aimed at rendering the life described in the dance script in the form of dance images. It defines the concrete method of expressing the life given in the dance script through dance, which is supported by music and decor.

A correct plan of choreographic composition is a prerequisite for quickly producing an ideologically and artistically excellent dance. If the plan of choreographic composition is incorrect, the method of rendering will be ambiguous. Then it will be impossible to create a perfect dance, and only be a waste of time. There are instances of creative workers grappling with short performances for a long time, being unable to produce them properly, mainly because they have planned their choreographic compositions by rule of thumb, even without dance scripts that are perfect from the point of view of literature. Just as it is impossible to build a good house without a good design, so it is impossible to produce a good dance without a good plan of choreographic composition.

A choreographer must have the same attitude as a creative worker, and plan choreographic composition properly so as to describe the content of life indicated in the dance script at a high ideological and artistic level.

Dance composition must be planned in detail.

The plan of dance composition is basic to the plan of choreographic composition, because dance reflects life, or the content of the story. A story that cannot be shown by means of dance is useless, no matter how significant and interesting it is. The story of a dance is described by means of dance, so it must be woven so as to be expressed naturally in the form of dance. Showing the story through dance is the artistic feature of dance, and this is the reason why dance composition is basic to choreographic composition.

The plan of dance composition must design the characters' movements properly.

The personalities of the characters and their relationships to be dealt with in the plan of dance composition are indicated in the dance script. The dance script can present one or more characters, depending on the content of life to be described. When many characters are presented, their personalities may be described all in the same manner or differently, depending on the content of life. The plan of dance

composition should arrange dancing clearly on the basis of a close study of the characters' personalities and their relationships as indicated in the script, so that these personalities and relationships can be described excellently.

When the principal character is presented in a dance, the composition should be arranged to sustain the principal character's movements. Doing so will also make it possible to sustain the movements of the other characters and ensure the ideological and artistic qualities of the work as a whole. In a work that has a principal character, dance composition should be made on the principle of sustaining the dancing.

The unit of dancing should be composed well.

In a dance the characters' dancing is realized through the rational composition of the dance unit.

Failure to compose a rational dance unit will result in failure to sustain the dance and arouse artistic interest among the audience, no matter how well the characters' dancing is composed. In the work of dance, the rational and skilful composition of the dancing unit, in addition to the composition of the characters' dancing, enables the work to describe life in depth and breadth, and show an excellent rhythmic picture to the audience.

In the dance unit, the part of dancing should be composed properly.

In a short performance, the part of the dancing is the largest unit, and it is divided into the beginning, the middle and the conclusion, on the general principle of unfolding life in works, namely, the introduction, the development of the theme and the conclusion. The dancing part should clearly show how to start, develop and conclude the characters' dancing. In other words, a detailed plan should be made on how to develop the story through dancing in large divisions.

In composing the dancing part, a variety of techniques should be used.

This is an important method of sustaining the characteristics of the work. The characteristics of a work emanate from not only the described content of life but also techniques of dance composition.

Contrasting the speed of each part of the dance is a widely used technique of dance composition. This is the technique of setting slow and fast tempos alternately in a series of dancing parts, for example, a slow tempo for the first part, a fast tempo for the second part, and again a slow tempo for the third part, or conversely a fast tempo for the first part, a slow tempo for the second part, again a fast tempo for the

third part, and so on. The technique creates contrasts between the tempos of the dancing parts, makes the character of each dancing part clear and provides variety and changes in the development of the dance, to stimulate the interest of the audience. However, the technique of contrast alone is not enough to ensure idiomatic renderings of various works of dance, which have different themes and deal with different lives. Different works require different techniques of dance composition. Different techniques are essential for the creation of idiomatic images.

Dance parts can be composed properly without contrasting dance tempos. The story of a dance can be described excellently without changing the tempos of the dancing for each part. The dances *The Nodul Riverside*, *Enjoying the Full Moon* and *Fan-held Dance* are composed without contrasting the tempos of the dance parts. However, these dances make a good impression on the audience because of their well-knit dance composition and good movement patterns. The experience of creating these three dances shows that a variety of techniques other than contrast can be used for the composition of dance parts. It is natural that techniques of dance composition should develop with the growth in people's consciousness of independence

and in their artistic thinking ability. Choreographers should compose dance parts by skilfully using rational techniques which have been established in the course of a long period of time and also by exploring, creating and perfecting new techniques that can meet the demands of the developing times and the people, and accord with the characteristics of our art of dance.

Dance scenes should be composed properly.

A dance scene is a detailed dance section given at a particular link in the unfolding sequence of dance. In a short performance, a dance scene usually comes about when the stage atmosphere of life and emotions changes as a result of the alteration or replacement of the principal structure and related dancing. All the dancing unfolds in the dance scenes. When planning dance composition, therefore, efforts should be made to compose dance scenes as well as dance units skilfully.

Dance scenes should be presented and arranged properly, with emphasis on the starting scene, the climax scene and the closing scene.

The starting scene must be composed skilfully. The composition of the first scene of dance is important because it gives the audience the first impression of the dance. The good impression of the first scene will

make the audience interested in the work and draw it deep into the world of the work. A dance may begin with the dancers dancing onto the stage, or with a group formation after their entry onto the stage, or with a combination of dancing and group formation. Only when the starting scene accords with the character of the work and is idiomatic can the scene attract the attention of the audience from the outset.

The climax scene should be composed skilfully. This scene is needed not only for a piece of work that has a plot or is strongly dramatic, but also for others. The climax scene is the prerequisite for winding up the developing story and for closing the unfolding movement pattern. Since it winds up the developing story and the movement pattern, the climax scene must contain an emphatic point and show it through skilful actions.

Efficient composition of the final dance scene is important in imprinting the content of the work favourably on the minds of the audience. A well-composed final dance scene helps the audience to retain the lingering good impressions of the first and climax scenes, and rouses greater interest in them. Choreographers must not undervalue the final scene, but compose it carefully in a variety of forms so that it gives

the audience a deep impression of the work and has lingering ideological and emotional effects on them.

Dance composition should be planned by organically integrating characters' dancing, the dance units and the dance scenes.

In a dance these three elements are composed through organic combination, not as separate things. A dance is woven with rational arrangement of characters' dancing and dance units and unfolded by the dance scenes. When planning dance composition, therefore, the characters' dancing, the dance units and dance scenes must not be viewed separately, but studied and woven in an organic relationship.

Dance composition should be planned logically. Logically planned dance composition can ensure a realistic description of people's ideas, feelings and lives, and draw the audience into the world of the work. Choreographers must weave each of the dance parts, dance sections and dance scenes in keeping with the logic of developing life, not from their subjective desires.

The plan of dance composition should also accord with the emotional flow of life. This will facilitate the clear and artistically excellent rendering of the content of dance.

The plan of musical composition is another important part of the plan of choreographic composition.

The plan of musical composition indicates the direction of creating dance music. A good plan of musical composition enables the composer to produce the musical piece in keeping with the choreographer's intention, and ensure the ideological and artistic qualities of the dance.

The musical composition plan should clearly state the mood of the music. The character of a dance may be revolutionary, vivacious, grim or emotional, depending on the content of life to be described. The mood of dance music should be made lively or emotional according to the character of the dance. The music for dances describing the greatness of the Party and the leader should be solemn, the music for dances dealing with the vibrant reality of socialist construction should be lively, and the music of dances reflecting folk life should stimulate strong national sentiments. The choreographer must clearly show the mood of music that accords with the character of the dance in his plan of musical composition, so that the composer creates melodies and rhythms capable of stimulating dance.

The plan of musical composition must specify the length and tempo of the dance music. The length and tempo should be set to the length of each dance part and scene and the dance tempo to make it easy for the dancers to dance to the music.

The composition of the decor should be planned properly. The choreographer must plan it so that the fine artist can create the decor in keeping with the choreographer's creative intention. The plan of decor composition should clearly indicate the way to make costumes, props and backgrounds, in accordance with the character of the work in hand.

The plan of choreographic composition is conceived and drawn up by the choreographer. Since the choreographer is responsible for the planning of choreographic composition, it can be said that the choreographic composition plan is the production of the choreographer.

The choreographer should not, however, try to complete the choreographic composition plan all by himself. Although the plan is conceived and drawn up by the choreographer, it is completed as a work of dance through the joint efforts and intelligence of the creative group. So the choreographer should complete the plan by relying on the collective wisdom of the

creative group that is to render the work. Then, the creative group can have complete confidence in the work and quickly produce the dance through a speed campaign in the creation of the work.

The choreographer must let the fine artist, the dance instructor and the dancers know in detail his creative intentions, incorporate their pertinent opinions into the choreographic composition plan and complete it.

3) Dance Music Should Be Good

The composition of dance music is important in ensuring the ideological and artistic qualities of a dance. Dance is an art that is originally combined with music, so a good piece of music is a prerequisite for the production of a dance of high ideological and artistic quality.

A dance is created and rendered on the basis of music, because dance movement patterns are composed and dancing is performed on the basis of music.

Movement patterns are formed on the basis of music. Music infuses rhythms and emotions into movement patterns. It is on the basis of these rhythms

and emotions that the movement patterns are formed. A piece of music that is rich in rhythms and emotions stimulates emotional and beautiful movement patterns. A musical production with rich rhythms and emotions is essential for the production of emotional and beautiful movement patterns.

Good music also facilitates the rendering of the dance.

Dance is rendered and unfolded to the music on the stage, and it is performed and unfolded on the stage by the dancer. The dancer dances to the accompaniment of music, in tune with the rhythms and emotions of the music. The level of dancing depends on the dancer's skill, but also largely on the quality of the music. If the dance music creates a cheerful atmosphere with its rich rhythms and emotions, the dancer can enter the musical world naturally and dance naturally and cheerfully. The more natural and cheerful the dancing is, the more ideologically and artistically successful the dance will be.

Good music can also draw the audience deep into the world of dance.

The ideological and artistic level of a dance is evaluated by how deep the audience is drawn into the world of the work. If a dance is to draw the audience

deep into the world of the work, it must rouse the audience to a strong emotional interest. In dance, emotional interest is stimulated by the beautiful rhythmic movements of the dance. This emotional interest can be augmented by the unity of dancing and music. Music has a strong emotional force to move people's minds: If people hear a piece of cheerful rhythmic music in everyday life, they beat time to the music lightly with their feet or fingers in spite of themselves. In a dance, too, if the music creates a cheerful atmosphere, the audience feel cheerful and dance in their minds in harmony with the dancer on the stage. In a dance, the music plays an important role in drawing the choreographer, the dancer and the audience into the world of dance. In the production of works of dance, therefore, efforts should be put into composing good musical pieces.

Music for a dance should be composed after the planning of the choreographic composition and before the composition of movement patterns.

Giving precedence to the creation of dance music over the composition of movement patterns is a principle to be observed in the production of a dance. Composing the music of dance with priority over the formation of movement patterns is a prerequisite for

composing it in keeping with the requirement of the theme of the work and for ensuring the independence and consistency of musical interpretation. The dance music should contain the theme as clarified by the seed in the direction indicated by the plan of choreographic composition, and also maintain independence and consistency in interpretation so as to play its own role as music.

If the dance music is composed in tune with movement patterns after the formation of these patterns, it will be impossible to compose the dance music properly. The dance music adapted to the movement patterns will inevitably fail to maintain the independence and consistency of interpretation. Such a piece of music will not only lack musical value but contribute nothing to raising the level of the ideological and artistic qualities of the work of dance. That is why the dance music should be composed before the movement patterns are made.

The dance music should be composed so as to create an exciting atmosphere. In an exciting atmosphere, movement patterns will take shape automatically, the dancer will find it easy to dance, and the audience's interest will be maintained.

To stimulate excitement, the melodies should be

composed skilfully, in keeping with the requirements for dancing.

Melodies are the basic means of expressing the ideological and emotional content of music. The melodies of dance music must express the ideological and emotional content of the dance. To this end, the melodies should sustain the characteristics of music. While sustaining the musical characteristics, the melodies should accord with the character of the dance. The melodies of dance music emphasize the world of dance images while being congruent with the thoughts and feelings of the characters.

The character of the dance is defined by the seed and shown in the dance script and the plan of choreographic composition. The composer must grasp the character of the dance shown in the plan of choreographic composition and compose the melodies of dance music in accordance with the choreographer's intentions and requirements.

To stimulate excitement, the dance music should sustain rhythmic patterns.

Rhythmic patterns are the basic element creating rhythms in music. Since rhythmic patterns produce rhythms, dancing to the rhythmic patterns can sustain rhythms. Dancing is performed to rhythmic patterns.

Before dance music was developed, dancing was performed mainly to the beats of percussion instruments. In those days the dancer slung a drum or a *janggo* (hourglass-shaped drum—Tr.) over his shoulder and danced while beating it. To sustain rhythmic patterns in accompaniment to the dancing was and is important. Sustaining them is a prerequisite for dancing cheerfully in tune with it.

The rhythmic patterns of dance music must sustain the national rhythmic patterns, which ensure the making of movement patterns of ample national tone, and impart national characteristics to the performance of dance. The national rhythmic patterns of dance music are a means of expressing national thoughts, feelings and sentiments. Dancing to the national rhythmic patterns emphasizes the national sentiments and national interest of the dance. The Korean rhythmic patterns are varied and rich. Since the remote past our people have used these patterns to develop their national dance, which accords with their thoughts, feelings and tastes. The folk dance, or peasant dance, has been widespread among our people for centuries. The peasant dance involves cheerful music and movement patterns that match the idiomatic and varied Korean rhythmic patterns. The rich variety

of rhythmic patterns of the peasant dance illustrates how varied and rich the Korean rhythmic patterns are. Our dance music should be composed by sustaining the varied and rich Korean rhythmic patterns.

Dance music should be composed in keeping with the requirements for dance composition. Composing the musical piece for a dance in keeping with these requirements is a method of ensuring the unity of dance and music. Since the dance and its music must describe the same content of life, there should be unity of compositions between them.

An important matter in ensuring the unity of their compositions is to unify their rendering at the beginning and at the close. The artistic effect of a piece of dance depends largely on how it is rendered at the beginning and at the close. If the opening and the closing of the dance are to be rendered to give the audience a good impression, the dance and the music should be perfectly unified. The unity of their rendering at the start and the close should be provided by the compositions of the dance and music.

Skilful musical treatment of the climax scene is also important in ensuring the unity of dance and music. The climax scene of a dance is an important scene that aims at superb artistic effect. The artistic

effect of this scene can be fully expressed through skilful dance composition, the dancer's excellent skill and good musical accompaniment. The music for a dance should be created on the basis of a full understanding of the climax scene and by adapting musical rendering to that scene in the direction of fully expressing the artistic effect of the scene.

Ready-made musical masterpieces should be widely used for dances.

This is an important way of obtaining good dance music. The use of ready-made masterpieces of music provides a successful solution to the problem of accompanying dances with excellent musical pieces. To produce masterpieces of dance requires the production of masterpieces of music. Since dances are created and rendered on the basis of music, the use of musical masterpieces makes it possible to produce masterpieces of dance. Texts of excellent songs are needed for the production of musical masterpieces, which are essential for the production of masterpieces of dance. The use of ready-made masterpieces of music also ensures a solution to the problem of providing musical pieces for dances in advance of the composition of movement patterns. The use of ready-made musical masterpieces enables the choreographer

to select basic movement patterns with clear artistic conceptions of the works.

A dance accompanied by a ready-made musical masterpiece is easily appreciated by people. They find it easy to appreciate the dances, *I Will Preserve My Single Red Mind* and *Three-Colour Dance*, because the music for these dances was arranged from the ready-made masterpieces which are liked and widely sung by our people.

Thanks to our Party's correct policy on art and literature, many musical masterpieces on a variety of themes and moods have been produced and sung widely among the people in recent years. A considerable number of them can be used for dances. The masterpieces that are widely sung by the people can be used for the production of many excellent dances.

The ready-made masterpieces of music that are used as dance music should be arranged skilfully. Such musical masterpieces can be used for group dances without arrangement, but they are difficult to use for artistic dances as they are. Artistic dances have definite systems of rendition, so the existing musical masterpieces to be used as dance music will have to be so arranged as to facilitate the composition of dance

and movement patterns. Arranging ready-made musical masterpieces for dances is also creative work. This work requires as much creative inquiry as the production of a new piece of dance music does. The use of a given ready-made masterpiece of music does not mean that it is easy to produce dance music. Only when the composer makes ceaseless inquiries with a high degree of creative enthusiasm can he make a good piece of dance music from an existing masterpiece of music.

The composer needs a knowledge of dance to produce good dance music. If he is ignorant of dance, he cannot compose music for dance performances. The composer must acquire the theory of dance and creative skills by studying and various other means.

When creating dance music, the composer should closely consult the choreographer. The work of creating a dance, from the planning of choreographic composition through to the performance of the dance on the stage, is done in accordance with the choreographer's creative intentions and decisions. Therefore, if the composer is to produce a good piece of dance music in keeping with the requirements for the rendering of the work, he must know the choreographer's creative intentions and decisions.

With this knowledge, he can produce an excellent piece of dance music that meets the requirements for the rendering of the work by visualizing the dance images unfolding on the stage. The composer must produce dance music in keeping with the work's requirements by closely consulting the choreographer, and thus actively contribute to perfecting dances ideologically and artistically.

4) The Character of Movement Patterns Should Be Distinct

Movement patterns are the clearest form of expressing artistic rhythms in a dance. In a dance, which employs artistic rhythms as its basic vocabulary, the movement patterns should be composed skilfully to reveal the dance's distinct character. Movement patterns with a distinct character can describe life with excellent rhythms.

In a dance life is described also by music and decor. Music and decor are important means of description and indispensable components of a dance. However, they only help towards sustaining the dance images. It would be impossible to produce works of dance properly by depending only on decor such as

showy costumes, props and sets, instead of putting the main emphasis on movement patterns.

In a dance, life should be described by weaving the story with movement patterns as the basic vocabulary. Only when the story is woven mainly with movement patterns which unfold to musical accompaniment can the dance show human thoughts, feelings and lives naturally through vivid rhythmic movements. The better the movement patterns are, the more realistic images can a dance create and the stronger emotional interest can it rouse among the audience.

Movement patterns should be composed to express their meanings clearly.

Movement patterns with clear meanings can express human thoughts, feelings and lives correctly. Movement patterns the meanings of which are not clear cannot show the content of life, no matter how beautiful and showy they are, and they cannot contribute to the rendering of dances. Such movement patterns are valueless. Movement patterns with clear meanings as to what is the content of the life they show have value as dance vocabulary and can contribute to dance images.

Movement patterns with clear meanings can sustain the character of the dance.

The character of a dance finds concrete expression through the individualistic features of each movement pattern that helps to make up the dance. Individualistic movement patterns clarify the character of the dance and of the work as a whole.

The individualistic features of movement patterns of a dance are based on the personality and life of the character and reflect them. Therefore, if the content of life and emotions expressed by a dance change, the individualistic features of the movement patterns change accordingly. This means that the individuality of movement patterns is defined by the content of life and that the clearer the content of life is, the clearer the individualistic features of movement patterns are expressed. Therefore, the choreographer must compose movement patterns with clear meanings, correctly show the content of life reflected in the work and distinctly describe the character of the dance.

In order to compose movement patterns with clear meanings, the choreographer must base them on actions in real life.

Movement patterns and other elements of dance vocabulary are derived from actions and movements in everyday life. Composing movement patterns on the basis of actions in real life is the way to make the

movement patterns most appropriate for expressing life and clearly showing the character of the dance.

Life actions for the composition of movement patterns should be discovered from people's varied lives. As people's lives are varied, their actions are also varied. However, not all the varied life actions can become material for movement patterns just as not all the varied lives can serve as the material for dances. The characteristic actions that accord with the character of the dance in hand should be selected as the material for the movement patterns from among people's varied life actions. Selecting the characteristic actions that are appropriate for the character of the dance is the secret of composing meaningful movement patterns; it requires the choreographer's creative vision.

The reality of our people's varied lives is rich in materials for the creation of the art of dance, including those for the composition of movement patterns. The choreographer must delve into reality, where the people live and work, and must study their lives in depth and breadth. While studying their lives in this manner, the choreographer must dig into concrete aspects of their lives and select the characteristic actions that can be used for movement patterns from

among various life actions. If the choreographer digs into the details of life with intense ardour and an untiring spirit of inquiry, he can identify new and characteristic actions that are revealed in the people's independent and creative lives, and can compose movement patterns of distinct character. The characteristic movement patterns that are derived from life actions, can realistically and subtly express people's lives, thoughts and feelings.

Movement patterns should be made beautiful.

A dance with beautiful movement patterns can be an excellent piece of art and show the audience beautiful rhythmic movements.

Art must be beautiful, as beauty is an essential quality of art. Art emerged and has developed as an expression of the aspirations and demands for beautiful things revealed in the course of people's independent and creative lives. Only a beautiful art can correctly reflect people's desire to create and enjoy beautiful life, and encourage their struggle to realize this desire. The art of dance must also vividly show through beautiful rhythms the noble ideas and feelings of the people who want to create and enjoy beautiful lives. To this end, the movement patterns must be beautiful.

To compose beautiful movement patterns, the choreographer must artistically and harmoniously polish the actions he has discovered among people's lives. Although the life actions discovered in reality are meaningful, they cannot be used for rendering dance unless they are artistically polished. Raw life actions cannot produce artistic rhythms and cannot perform the function of dance vocabulary. Life actions selected from reality need rhythmic and formative polishing.

A rhythmic and formative character is the basic quality of movement patterns. Movement patterns should have rhythmic and formative beauty. Only such movement patterns can express artistic beauty. Movement patterns with artistic beauty can satisfactorily perform the function of the descriptive medium and beautifully depict life.

The artistic beauty of movement patterns should agree with the content of the dance. Beautiful shape of movements and beautiful rhythms, devoid of content, are an expression of formalism. Movement patterns should clearly express the content of the dance by means of harmonious rhythmic beauty and formative beauty. Such movement patterns are beautiful movement patterns. The choreographer should

compose movement patterns with rhythmic and formative beauty capable of clearly expressing the content of the dance.

Movement patterns must be composed to overflow with national sentiments.

This is an important principle of choreography. Our dances should reflect our people's lives and contribute to our revolution. To be an art that contributes to the revolution, our dances must embody our national sentiments. Only then can they realistically describe people's thoughts, feelings and lives and cater to their aesthetic tastes. The national sentiments of a dance find concentrated expression in its movement patterns. In order to embody national sentiments in a dance, the choreographer must begin with composing movement patterns with distinct national sentiments.

To this end, each pattern and movement of a dance should be made to reveal the taste of the Korean dance. The Korean dance is characterized mainly by gestures of the arms, and graceful and gentle rhythms. If these characteristics of the Korean dance are ignored, it will be impossible to express national sentiments through movement patterns.

Hand work may also be used in our dance, but not as a major means of expression. In dancing, arm work

and hand work are distinguished from each other. Our dance mainly uses the arms, not the hands. Our dance should mainly use the gentle movements of the full length of the arms and use the hands only when necessary.

The national sentiments are also expressed in the tempo of movement patterns. The emotions revealed by the Korean dance are closely related to the tempo of the dance. The tempo of the Korean dance is neither too quick nor too slow. This moderate tempo produces an emotional flow, and makes all the movements and rhythms gentle and yet powerful. Too quick a tempo naturally produces a harsh flow and rapid movements to the loss of graceful and emotional tastes; conversely, too slow a tempo makes the dance heavy and dull. Since the tempo of dancing is related to the emotions of dancing, the movement patterns should be composed in such a way as to produce the speed of flow in keeping with the characteristics of the Korean dance. Particularly the movements of male dancers should sustain the national sentiments properly. Male dancers, unlike female dancers, need to reveal a manly character, so their dances involve strong and lively movements, including stamping of the feet. However, male

dancing should not copy the Western dance movements of jumping or spinning. If our dance adopts such movements, it will lose the original taste of the Korean dance. Powerful and brisk movements in male dancing should be composed towards sustaining the peculiar emotional taste of the Korean dance. When new movement patterns are composed for dancing for males to represent today's life, they should be formed on the basis of the Korean movement patterns and in our own way to meet the need of our times and the aesthetic tastes of our people, instead of imitating Western dance movements. That is the way to embody both national characteristics and modernity in dance.

The movement patterns for the showing of skills should be well composed.

In a dance, it is very important to compose good movement patterns to demonstrate skills. These patterns raise the level of ideological and artistic qualities of works.

Movement patterns demonstrating skills are displayed mainly in the climax scene of a dance.

In the performance of a dance, the climax scene occupies an important place. The climax scene is indispensable not only for the works with story lines

and a strong dramatic character but also for those without them. Highly skilful performance at the climax emphasizes the story that has been unfolding and beautifies the rhythmic picture.

The demonstration of skill at the climax should be the technical culmination of the foregoing movement patterns, not their discarding or fading away. Their culmination can sustain the character of the movement patterns and the work as a whole, and give the audience a good impression.

It is no easy job to create new skills in the climax scene for every piece of work. For this reason, polished and long-established displays of skill are widely used. Ready-made skills should not be used like stereotypes. A stereotyped use of ready-made skill movements cannot sustain the foregoing movement patterns; it clouds the character of the work. The scene of the climax of a dance is the highlight on which the audience concentrates its attention, so a stereotyped show of skill in that scene cannot give them a good impression. When a ready-made demonstration of skill is used at the climax, it must be carefully harmonized with the content and character of the work. The choreographer should make proper use of ready-made skill movements in keeping with the content and

character of the work and also explore new movements to describe the climax scene excellently with idiomatic movement patterns.

Movement patterns should be composed in harmony with the music.

This is a way of enhancing the ideological and artistic qualities of a dance. This ensures the artistic unity of the dance and music, and facilitates the creation of excellent dances in terms of ideological and artistic qualities.

Music and dancing in a piece of work are based on the same content of life, and they contribute to the creation of the same image. In a dance, however, music and dancing unfold along independent channels of rendering. If the music and dancing, which have independent channels of rendering, are to describe the same life excellently, they need artistic unity. This can be achieved through the composition of movement patterns in harmony with the music.

The movement patterns should be made in keeping with the character of the music.

The movement patterns are shaped in harmony with the musical melodies and rhythms. The music supports the movement patterns with its melodies and rhythms. The musical melodies and rhythms also

define the character of the movement patterns. The character of the same movement pattern can even change if the melodies and rhythms change. The change in the character of the movement patterns alters the character of the dance. After all, the music has a major effect on defining the character of both the movement patterns and the work itself. Because the character of the music defines the character of the work of dance, a dance composed on the basis of a masterpiece of music can be a masterpiece of dance.

However, the character of the dance music is not embodied in the movement patterns and does not define their character automatically. Only when the choreographer correctly grasps the character of the dance music and composes the movement patterns accordingly, can it be embodied in the movement patterns. The character of the music finds expression in its ideological content and emotional tone. The choreographer must acquire a correct understanding of the ideological content and emotional tone of the dance music, which has been idiomatically created by the composer, and must compose movement patterns accordingly.

The movement patterns must be composed in keeping with the sequence of the dance music.

The movement patterns flow with the music, forming the dance. If the movement patterns are to flow naturally with the music in forming a dance, they must accord accurately with the sequence of the music.

The movement patterns must keep up with the flow of the musical melodies. This is essential for the emotional unity of dance and music, and for the creation of realistic images. The tone discovered in life becomes melodies in music, and the musical melodies change into movement patterns in the dance. That is why the movement patterns must be composed in harmony with the musical melodies. If the movement patterns accord with the melodies, they naturally flow with the music in emotional unity.

The movement patterns should also keep abreast of the sequence of the rhythms of the dance music. The beats of the dance music sustain the rhythms of the movement patterns. The movement patterns that keep abreast of the sequence of the musical rhythms can sustain the rhythmic character of both the dance and the music, and create a beautiful rhythmic picture. The choreographer must correctly grasp the rhythms and time of the dance music, compose the movement patterns in tune with them, and ensure that the

sequence of the movement patterns and that of the musical rhythms harmonize naturally.

The movement patterns should be woven skilfully.

Each of the movement patterns selected from life should be harmoniously arranged and combined with each other so as to meet the requirements for dance composition. If this work is not done skilfully, even the new and characteristic movement patterns that have been composed will be meaningless. Only when they are organically combined and linked together can the individual movement patterns make up a single rhythmic system of dance and perform their artistic functions.

The movement patterns should be arranged in accordance with the grammar of dance. As is the case with other types of art, the art of dance has its own descriptive language and rules of creation. Observing these rules is important in the composition of dance and artistic creation in general, and particularly in the arrangement of movement patterns, the basic element of the language of dance. The arrangement of movement patterns can be likened to the composition of a sentence through the combination of words. In a spoken or written language the violation of grammatical rules muddles up sentence construction

and makes the meaning unintelligible. Likewise, a dance with movement patterns arranged in violation of the rules cannot flow naturally nor express its meaning clearly. In a dance, the movement patterns arranged in accordance with its grammar make up a coherent sequence and express the content clearly.

An important matter in composing the movement patterns in accordance with the grammar of dance is to select and arrange the principal movement patterns in keeping with the rules. The movement patterns in a dance are arranged centring on the principal pattern that has a definite meaning and rhythmic shape. An incorrect selection of the principal pattern in the arrangement of movement patterns will result in an erroneous expression of the content and alter the character of the rhythmic movements. Therefore, to select the principal pattern correctly for the arrangement of movement patterns is a major grammatic requirement of their arrangement. One or more principal patterns may be chosen, depending on the content of the dance and dance composition. In either case, the principal pattern should most clearly express the content of the dance and the characteristics of the rhythmic movements.

The dance *Rich Apple Harvest* is an example of

skilful selection of the principal pattern as required by the grammar of dance. In this dance, the apple-picking action, the action of moving aside the branches of apple trees, and the action of putting the picked apples into baskets, the actions which have been discovered from reality and polished into rhythmic movements in keeping with the theme, are chosen as the principal patterns and repeated in altered and developed forms to weave the dance skilfully. Because the principal patterns are correctly positioned in the arrangement of the movement patterns, the dance maintains the consistency of dance rhythms and artistic images, and shows a vivid and truthful picture of the joy and happy working life of village girls in our country, who harvest a rich apple crop every year in the orchards which have been cultivated in all parts of the country under the wise leadership of our Party.

It is important to weave each phrase of dance properly in the arrangement of movement patterns in keeping with the grammar of dance. The phrase is the basic unit for arranging movement patterns. It serves as the basic unit for the arrangement of movement patterns not only for artistic rendering but also for the basic movements for skill practice. Since all the movement patterns are arranged with the phrase as

the basic unit, the proper arrangement of phrases is a prerequisite for the perfect grammatical progress of rhythmic movements and the performance of the dance. Since the phrase is a small piece of arrangement of movement patterns with relative completeness, the beginning and close of each phrase must be made clear. A phrase corresponds roughly to eight rhythms of musical length and has a definite composition. The phrases should be arranged in musical sequence and in keeping with the changes in the structure. Phrases arranged in accordance with the grammar of dance help towards clear punctuation in the rendering of the dance, so as to clearly show the ideological and emotional content of the work.

5) The Structure of Dance Composition Should Express Clear Meanings and Formative Beauty

The structure of dance composition is a major element that expresses artistic rhythms.

The structure of dance composition consists of the dancers' positions when dancing and the course of their movements. Dancers dance either in formation at a certain place or while moving, thus producing formative shapes and lines.

The dancing positions and the course of the dancers' movements are varied, so the formative shapes and lines are also varied. These shapes and lines describe the ideas, feelings and lives of the characters reflected in the work.

Since the structure of dance composition performs a descriptive function, the ideological and artistic qualities of a dance depend largely on how the structure is composed.

The structure of dance composition should be made to show clearly the content of life in the work.

The structure of dance composition, like dance movements, describes the theme of the work. If the structure is to express the theme of the work, it must realistically describe the content of life. The structure of dance composition vividly describes the life of the work in a formative way from various angles by means of the shapes and lines on the stage.

In a scene from the dance *Azaleas in the Homeland*, where the anti-Japanese guerrillas sing of their homeland with beautiful azaleas in full bloom as they set foot in the homeland, the structure of dancing with azaleas in the dancers' hands forming a semi-circle with the heroine in the centre vividly shows the noble ideas, feelings and lives of the anti-Japanese women

guerrillas on arrival in their homeland. The structure of dance composition should be made to present a vivid picture of the content of life of the work as *Azaleas in the Homeland* does.

The structure of dance composition should also present a vivid picture of the natural phenomena which are reflected in the work. In a work of dance, natural phenomena are described by both dance movements and the structure of dance composition. The structure should vividly depict the shapes of the objects to be represented. In a dance, the beauty of the natural phenomena relating to life is described in a formative picture through the structure of dance composition so as to enhance the artistic quality of the work.

Unfolding the structure of dance composition in step with the development of life is an important way to realistically describe the content of life. This is the way of developing the life to be described.

The structure of dance composition should be unfolded logically. This is the way to show naturally a vivid formative picture of the life to be represented.

If the structure of dance composition is to be unfolded in step with the development of life, new structures must be used in keeping with life as it

develops. A new structure used in a scene intended to show a new aspect of life can present movement patterns in a new light and a clear visual picture of the developing life.

Although new structures should be used in step with the development of life, the same structure can be repeated as occasions require. However, mechanical repetition should be avoided. When a structure is repeated, changes should be made in the direction or angle of positions so as to arouse a fresh visual sense of the shape of the structure.

The structure of dance composition should be expressive of formative beauty. Formative beauty of the structure throws the theme into fine relief and enhances the artistic quality of the work. Lack of formative beauty in the structure obscures the theme and impairs the formatively beautiful rendering.

In order to ensure the formative beauty of the structure of dance composition, the structure should be balanced properly as regards the stage. A good balance between the structure and the stage produces visually stable and beautiful artistic images. An imbalance between them damages the harmony of the overall stage picture. The structure of dance composition, which is strongly visual in the art of

dance, must be visually well balanced as regards the stage.

An important factor in ensuring balance between the structure of dance composition and the stage is to arrange the dancers in pairs on the stage. Their arrangement in pairs prevents desultoriness, gives the audience a sense of stability and makes it possible to create harmonious artistic images. In the art of dance, which requires visual unity and harmony of images, the structure of dance composition must always be well-ordered and stable.

The arrangement of dancers in pairs on the stage also helps towards ensemble. In a dance, ensuring a good ensemble is an important way of enhancing the level of artistic quality of the work. The ensemble of a dance should be ensured by both dance movements and the structure of dance composition. A balanced structure of dance composition contributes to a good ensemble. Balanced structure is ensured by the dancers performing in pairs. Non-paired dancing makes the structure desultory and damages the ensemble.

The better the structure of dance composition is knit, like the gears of a machine, the higher the level of the ensemble is in the rendering of a dance. Since a

compact structure contributes to ensuring the ensemble, dancers must always be positioned in pairs in their arrangement and in the formation of groups, and the structure should be balanced as regards the stage.

Proper setting of the centre of the structure of dance composition is important in balancing the structure as regards the stage. A misplaced centre of the structure will result in failure to ensure balance on the stage and to give the audience the visual stability of the overall description on the stage. Proper placing of the centre of the structure is essential for preventing the visual instability of stage description and ensuring its balance. The centre of the structure of dance composition must always coincide with the centre of the stage. Agreement in the centre ensures stage balance, unfolds well-ordered rhythmic pictures and gives the audience a sense of stability.

The structure of dance composition must be coordinated closely with dance movements. Only when it is coordinated with dance movements can the structure of dance composition clearly reveal the theme of the work formatively. Only through a harmonious combination with dance movements can the structure become complete formative shapes and

meaningful lines. Dance movements and the structure of dance composition describe the characters' ideas, feelings and lives through their artistic unity. Because they unfold always in unity, the audience see the dance in the artistic unity of the dance movements and the structure of the dance composition.

The structure of dance composition should be made to link and unfold the dance movements smoothly. Dance movements are linked and developed in keeping with the theme by the structure of dance composition. Movements that are unfolded at one position without any change in the structure narrow down the width of rendering and make it impossible to create a variety of images. A variety of changes in the structure of dance composition can make changes in the colouring and expression of even the same movement that is repeated. Only when the structure is composed to link dance movements smoothly can the dance unfold in great width and increase the variety of images.

The structure of dance composition should be so constructed as to weave and link dance movements and effect natural switchovers from one dance part or scene to another.

The structure of dance composition should be set to

music. This can ensure a vivid interpretation of the content of the work and distinct formative beauty. Because dance rhythms are based on music, the structure of dance composition should be put into harmony with the musical piece, with the emotional character and with the length of the music.

The structure of dance composition should also be in harmony with the decor. A structure that agrees with settings, backgrounds and other elements of decor can clearly show the environment of life represented in the work and unfold a beautiful picture. To ensure their agreement, the structure of dance composition should be harmonized with the environment of life that is unfolded on the stage through the settings and backgrounds. In particular, the centre of the structure and that of the stage background should be put into harmony with each other. When describing the sun rising in the centre of the stage by means of the background, the centre of the structure of the dance composition should be in the centre of the background where the sun rises. Setting the centre of the structure of dance composition in the centre of the stage background is a general principle of structuring dance composition.

The principal structure should be arranged

properly. It should be arranged along the dance scenes. The principal structure directly contributes to the unfolding of the dance movements and rhythmic pictures. So it should be composed clearly, with beautiful shapes and lines.

Attention should also be paid to the proper use of the linking and auxiliary structures. The structure of dance composition can perform its artistic function satisfactorily only when the principal structure is combined with the linking and auxiliary structures. The principal structures are woven with the help of the linking structure and vivify the artistic images with the help of the auxiliary structure.

The linking structure should be composed so as to link the principal structures properly. Since different works of dance have different themes and different compositions of scenes, the linking structure, which connects the main structures, should be composed to suit each case.

The auxiliary structure should be composed properly. It is not a mere appendage to the principal structure; it unfolds with its own shapes and lines within the principal structure and serves to throw the main structure into artistic relief. The auxiliary structure is not indispensable for all dances. A

considerable number of dances are composed only with the principal structures and the linking structure. The auxiliary structure serves to throw the principal structure into relief. It must emphasize the image of the principal structure by means of its own shapes and lines and ensure the realism and vividness of artistic description.

6) Dance Decor Should Be Lifelike and Beautiful

Decor is an important means of description in a dance. Good decor is very important for raising the ideological and artistic levels of dance. By showing the phases of the times and the personalities of the characters of the work from various angles by formative means, the decor emphasizes the ideological and artistic content of the work.

The decor of dance comprises costumes, props, make-up, stage backdrops and stage settings.

Costumes are an important means of portrayal in a dance.

Costumes have a great effect on the ideological and artistic qualities of dance. Costumes sustain characters' personalities and the appearance of the stage, and thus raise the level of the ideological and

artistic qualities of the work. No matter how good the content of a dance is and no matter how idiomatic its movement patterns are, the value of the work cannot be sustained unless appropriate costumes are provided for the work.

Dance costumes should be made to suit the nature of the work.

The nature of a dance is expressed by various means, particularly by costumes.

An important factor in making costumes to suit the nature of the work is making them sustain the personalities of the characters. In a dance the characters' personalities express the nature of the work. The costumes should be made to show the characters' functions, sex, and personalities clearly.

Dance costumes should be made beautiful and colourful.

Making beautiful and colourful costumes is a major requirement of the characteristics of the art of dance. Dance, which describes people's ideas, feelings and lives with artistic rhythms, requires beautiful and colourful images. Only when they create beautiful and colourful images on the stage with a variety of shapes and harmonious colours can costumes raise the level of artistic rendering.

An important way of making beautiful and colourful costumes is to apply colours skilfully.

The colours of dance costumes stimulate the emotions of the dance and increase the effect of stage images. The expressive effect of movement patterns depends on how the colours of dance costumes are selected. Although the content of a dance may be good and the movement patterns idiomatic, they cannot prove their worth unless appropriate colours are chosen for the costumes.

Natural colours are suitable for dance costumes. A variety of natural colours should be used for dance costumes in accordance with the character of the work.

The colours of dance costumes should be well harmonized. A good harmony of colours makes the stage beautiful, and raises the level of the ideological and artistic qualities of the work.

The colours of dance costumes should be well harmonized between different pieces. As for women dancers' costumes, the colours of their *jogori* (jackets–Tr.) and *chima* (skirts–Tr.) should be well harmonized. The same or different colours may be chosen for *jogori* and *chima*. Anyhow, the colours should agree with the characters' personalities and the content of the work.

The colours of dance costumes must also harmonize with the colours of the stage illumination. Such harmony can increase the effect of costumes and add to the beauty of the stage.

The colours of costumes must also harmonize with the colours of the props. The props, along with the costumes, perform the function of artistic description. Costumes and props are means of description flaunted by the dancers, and as such they need artistic unity. Their artistic unity can be achieved through the harmony of their colours. A good harmony of the colouring of props and costumes facilitates the performance of their artistic functions and beautifies the work.

The shapes of dance costumes should be varied.

A variety of shapes of dance costumes is a major factor in sustaining the idiomatic character of the dance. Their variety can sustain the individual characteristics of different dances that reflect different lives and the environment of different times. The individualities of the dances must be expressed clearly by both the movement patterns and the shapes of the costumes.

The variety of the shapes of dance costumes is all the more important for the costumes of male dancers

because the shapes of male dancers' costumes do not clearly distinguish between classic beauty and modern beauty. As matters now stand, male dancers frequently dance in costumes that are neither Korean trousers and coats nor Western suits. This practice is more glaringly in evidence when rendering dances that reflect the lives of our contemporaries. In the art of dance, the shapes of costumes must be improved to sustain the features of the different characters and their lives.

Dance costumes should be made on the basis of careful selection of their texture. The texture directly affects the artistic images of the work. The artistic level of a dance is affected in no small measure by the texture of the costumes selected.

Dance costumes should be made with cloth that can sustain the dance rhythms. The Korean national dance is very gentle and subtle. Arm work is basic to the Korean national dance. So in the performance of dance, the rhythmic beauty of arm work should be shown clearly. To this end, the *jogori* for female dancers should be made with soft, clear and thin cloth. Female dancers in such a costume look graceful and light.

Dance costumes should be made to be convenient for dancing in. The costume should not cause the

dancer the slightest inconvenience in performing various movements. If the costume gets in the way of the dancing, the dancer cannot dance well. A female dancer's *chima* should not be too long. If it is too long, it will be frequently trodden on. Then, she cannot perform her dance properly. For dances that involve spinning and jumping, the costumes should be made to be good-looking and convenient for the movements.

Dance costumes should be made to sustain the characteristics of national clothing. Korean clothes reflect our people's national characteristics, which have been formed over a long period of history. Dance costumes that sustain the characteristics of Korean clothing can better express the national characteristics of the dance.

The principles of history and modernity must be observed in making dance costumes that can sustain national characteristics. The patterns of modern clothing should not be used for the costumes for dances that reflect life in the old days, nor should the patterns of old-fashioned clothing be adopted for costumes which describe modern life. National characteristics ceaselessly change and develop in step with the development of the social system and people's lives. Dance costumes should be made to

sustain the characteristics of our national dress and to cater to the aesthetic tastes of our contemporaries. Dance costumes should be made to illustrate people's lives in a particular period by sustaining the national characteristics and catering to the aesthetic tastes of the period.

Appropriate props for dancing must be selected. Props are important means of sustaining the characters' personalities and lives. A correct selection of props for a dance is important for describing the characters' personalities and lives.

Dance props serve to enhance the quality of the art of dance, which uses rhythmic movements as a means of description. *The Fan-held Dance*, *Sword Dance*, *Bell Dance*, *Winnowing* and *Drum Dance* present lifelike descriptions of our people's lives and feelings in graceful rhythmic movements by means of props. The dance *Winnowing* creates a vivid and realistic image by making effective use of winnows, which have been used by our people since the remote past, to describe the lives of village girls who were preparing rice for the guerrilla army during the anti-Japanese revolutionary struggle.

Props play an important role in making movement patterns idiomatic and raising the level of the

performance of dance. They contribute to defining the characteristics of movement patterns. The *janggo* makes it possible to create *janggo* movement patterns for *Janggo Dance*, and the drum makes it possible to create drum movement patterns for *Drum Dance*.

Dance props should be made in keeping with the content of the character's life. This is because the props are the major means of describing the character's life. No matter how fine the shapes and colours of the props are, they cannot contribute to the depiction of the work unless they are in harmony with the content of life represented in the work. Dance props should be made lifelike.

Dance props should be beautiful and neat, since dance is an art showing beautiful rhythmic movements.

Dance props should be light in weight and moderate in size to facilitate the dancing and the sustaining of rhythmic movements. Props adapted from everyday tools should be lighter and smaller than the real things so as to facilitate the dance movements. *Janggo* to be used as props for dancing should be made smaller and lighter than the real object to suit the physical constitution of Korean women. If a real *janggo* were used as a dance prop, it would be too

heavy and bulky for the dancer to perform her dance properly.

Dance props should be made in various forms according to the content and nature of the dance. Such props can contribute to the creation of idiomatic images in different dances. Dance props made in keeping with the content and nature of the dances contribute to sustaining the movement patterns and the characteristics of the dances. *The Tambourine Dance* and *Bumper Crop* both describe the lives of farmers, who sing of a rich crop, but the characters and idioms of the movement patterns of the works are sustained through the use of different props. Decor artists should make props in keeping with the content and nature of the works and the characteristics of their movement patterns on the basis of a deep study of them.

Craftsmanship in the making of dance props should be improved. The fine art of making props for dances is a delicate one which helps to sustain the personality of the character represented by the dancer and the characteristics of the dance movement patterns. Formative precision of props made by the decor artist in keeping with the content and nature of the work and the idioms of movement patterns raises the level of dancing so much the higher. The decor artist must

carefully select the shapes and colours of the props, ensure the harmony of their colours with the other means of description and create beautiful formative pictures.

Dancers should be made up properly.

The make-up of dancers is one of the means of portraying the characters in dances. The dancer's make-up sustains the character's personality to be described in the dance and beautifies the rhythmic picture. In the art of dance, which shows the audience beautiful rhythmic movements, the beautiful make-up of dancers, along with beautiful movement patterns, can increase the artistic effect of dancing. No matter how skilfully the dancer performs, the dance cannot exert its artistic effect to the full unless it is supported by skilful make-up of the character.

The make-up of the dancer should accord with the personality of the character to be portrayed. The dancer should be made up in accordance with the character's age, job and the features of its outer appearance on the basis of a close study of the character's personality.

The main thing in make-up is that of the face. The dancer's face vividly expresses the inmost world of the character to be portrayed.

The dancers' faces should be made up beautifully. Beautiful facial make-up is the main thing in making up the dancers. Beautiful facial make-up of dancers makes their dancing look beautiful and sustains the overall artistic rendering. That is why the dancers' faces should be made up beautifully.

The dancers' faces should be made up in bright and clear colours. However, the make-up of faces should not be too bright. Too bright facial make-up obscures the lines and shapes of the faces.

The facial make-up of dancers should keep their skin colour in addition to being bright. Keeping their skin colour does not mean making up the faces too yellow, as this would damage rather than brighten the dancers' images. The faces of dancers should be bright and retain their skin colour, while the lines and shapes of their faces should look natural and clear.

There should be unity in the facial make-up of dancers. This unity is a major requirement for ensuring a good ensemble. The ensemble of the work of dance must also be ensured by the facial make-up of dancers. Especially in a group dance, in which many dancers represent the idea and feeling of one character, their faces should be made up in exactly the same way to ensure a good ensemble and

raise the artistic level of the dance.

The stage background is a means of fine art to show the times and life environment that are reflected in the dance. In the art of dance, which is limited in vocabulary, a lifelike stage background should be arranged to show clearly the theme of the work and throw the dance performance into relief.

The stage background must realistically and vividly describe the life environment of the character depicted by the dance. Only then can the life environment sustain the character's personality and the characteristics of the movement patterns. The life environment shown in a dance should contribute to sustaining the character's personality and movement patterns. The stage background should be lifelike and beautiful. It can be arranged by drawing pictures on the backdrop, by projecting slides on the backdrop, or by putting up stage sets.

Widespread use of slides is effective in creating stage backgrounds. The slides can easily change the stage background while presenting a variety of life environment and situations.

In the art of dance, the stage set is used as a background and also as a means of helping the dancer's performance. The stage set shows the life

environment and natural scenery to be described in the work and creates conditions for the dancer to give a realistic performance. The stage set puts the character's life into relief and raises the artistic level of the work by helping the dancer in his or her performance.

In the art of dance, the stage set must leave ample space for the dancer's performance. Because the dancer's performance is basic to the arrangement of the stage set, the set must leave sufficient space for the dance.

Stage sets for the art of dance should be arranged to facilitate the dancers' performances. This is the way to ensure the harmony of the stage set with the performance of the dance and throw the work's artistic images into bold relief.

Stage illumination for the art of dance creates light and shade and colours to contrast and harmonize the dancer's movements, costumes, props, stage set and background, and produce beautiful artistic pictures.

Stage lighting must focus on sustaining the dancer's performance. It must be subordinated to changing and developing the movement patterns and all the other rhythmic actions performed by the actor, and emphasize the dance images by means of light

and harmonious colours. Stage lighting must brighten all the means of description unfolding on the stage and bring them into strong relief.

In order to produce excellent decor, the fine artist must make a close study of the work and grasp its artistic requirements in detail. He must also find out the artistic intention of the choreographer by consulting him. The decor artist must create stage decor on the basis of a correct understanding of the artistic requirements of the work and the choreographer's intentions to make an active contribution to raising the ideological and artistic level of the production.

Dance is created by the collective efforts of the choreographer, musician and fine artist; it is a product of artistic rhythmic movements, dance music and decor. Although its production involves creative workers from different branches, it is masterminded by the choreographer. The choreographer designs the dance, creates the artistic rhythms, the basic vocabulary of dance, and indicates the direction of creation of the dance music and decor. The level of the ideological and artistic qualities of a dance depends on how the choreographer designs the work, how he creates artistic rhythms and how he indicates the

direction of the creation of the dance music and decor. It can be said, therefore, that the choreographer is responsible for the production of the dance.

The choreographer must, with the attitude of the master of his work, exert all his efforts to create works with excellent ideological and artistic qualities.

To this end, the choreographer must equip himself firmly with our Party's policy on art and literature and also with the Juche-oriented theory of the art of dance. Only when he is equipped fully with this theory can he create excellent dances on a scientific basis. With only the minor skill of composing dance movements, instead of acquiring the Juche-oriented theory of the art of dance, the choreographer will be unable to create a variety of masterpieces of dance representing varied lives, although he might be able to produce a few basic dances. The choreographer must equip himself fully with our Party's Juche-oriented policy on art and literature and its theory of dance, and create masterpieces of dance of various types that reflect our people's revolutionary lives.

3. The Presentation of Dances

1) The Dancer Presents Dances

Dances are created by choreographers. But such works are not yet complete. Only when they are presented on the stage can they become complete and be appreciated by the public.

A dance is presented as a work of mixed art on the stage by a number of art companies.

The basic task of presenting dances on the stage is to perform them.

The dancer performs dances on the stage. The dancer directly undertakes the presentation of dances on the stage. No one else can do it. The choreographer can lead the dancer's performance but cannot dance in his or her place. Since a dance is presented by the dancer, how dances created by choreographers are realized on the stage depends entirely on the dancer's role. No matter how well the choreographer has created a dance, it cannot be completed as an excellent piece of work unless the dancer renders it skilfully. Dances created by choreographers can only be completed ideologically and artistically when they are

skilfully presented by the dancer in artistic rhythms. Whether a dance is ideologically and artistically good or not is evaluated through the dance presented by the dancer on the stage. Even though the choreographer has done his job well, his dance cannot be properly appreciated if the dancer fails to sustain the character of the work because of poor performance or because of a slip in the presentation. This means that the fate of a work of dance depends on how the dancer presents it on the stage.

The dancer should present the dance on the stage as required by the choreographer. But the dancer does not do it mechanically; on the stage the dancer must perform in accordance with the character's personality and life, as dictated by the work, but he or she must sustain his or her individuality and present the dance in a fresh way. The dancer is an independent and active creator of rhythmic images, who must present the dance most vividly and richly with his or her own ideas and feelings and individualistic rhythmic movements, on the basis of the requirements of the work in hand. The dancer must sustain his or her individuality and create idiomatic dancing images on the stage.

If the performance is to be successful, the dancer

must be prepared politico-ideologically, artistically and physically.

The dancer contributes to giving the audience an understanding of the essence of life and educating them ideologically and emotionally through his or her presentation of dances. If he or she is to create good dance images capable of contributing to giving the audience ideological and emotional education, he or she must be well qualified politico-ideologically, artistically and physically.

The dancer must first be prepared politically and ideologically.

Politico-ideological qualifications are a major prerequisite for creating ideologically and artistically excellent dance images. Only when he or she has acquired politico-ideological qualifications can the dancer present the character's noble ideas, feelings and life reflected in the work into artistically excellent rhythmic movements that meet the people's aspirations. The theme of a dance is given in detail in the dance script and in the plan of choreographic composition. Its rendering into artistic rhythms, however, depends largely on the level of the dancer's politico-ideological qualifications. The dancer renders the character's personality and life given in the work

into artistic rhythms through his or her purposeful creative activity. This, in turn, is determined by the dancer's ideological level. In other words, the quality of the performance depends on the level of the dancer's politico-ideological qualifications. The dancer always studies the work and presents it in dance images on the level of his or her politico-ideological qualifications. The higher these qualifications are, the more realistically can the dancer render into vivid rhythms the noble and beautiful mental world and lives of the masses struggling to realize their independence.

An important task in raising the level of the dancer's politico-ideological qualification is to firmly grasp the Juche idea evolved by the great leader. The Juche idea is the sole guiding ideology of our Party and an unshakeable guideline of the revolution and construction. The Juche idea is an absolutely correct reflection of the aspirations of the masses and the requirement of our times, when the masses are shaping their destiny independently and creatively. The dancer must make a deep study of the principles of our Party's Juche idea evolved by the great leader, embody it in his or her person and make it the guide for his or her work and life.

The dancer must also be equipped solidly with our Party's lines and policies, the embodiment of the Juche idea. In particular, he or she must be armed fully with our Party's policy on art and literature. This policy clarifies all the theoretical and practical problems arising in developing socialist art and literature, including the art of dance. The dancer must make a profound study of our Party's policy on art and literature, equip himself or herself firmly with the idea and theory of Juche-oriented art and literature, and apply them to the creative work of art.

The dancer must also be prepared artistically.

The basic task in artistic preparation is to raise the level of skill. The skill determines the artistic quality of the dance. Without attaining a high level of skill it is impossible to render people's ideas, feelings and lives as excellent artistic rhythms.

The dancer must have a versatile ability to perform any dance skilfully. Versatile ability is essential for rendering the daily-developing new and varied aspects of our people's lives into colourful artistic rhythmic movements. Today in our country, under the wise leadership of the Party and the leader, the revolution and construction are advancing vigorously. In this context our people's lives are developing in a diverse

way, and their cultural and emotional demands are growing. In the field of the art of dance, dances must be produced with a variety of themes and forms in keeping with the developing reality, to meet the people's growing cultural and emotional demands. Dances with a variety of themes and forms require a variety of movement patterns and skills. A variety of movement patterns and skills should be performed by dancers. Dancers must, therefore, acquire the ability to perform a variety of movement patterns and skills.

For the dancer to acquire a variety of skills, he or she must conduct active skill training with intense ardour. Intense ardour is an important quality for a dancer and a prerequisite for raising the level of his or her skills. A person without ardent enthusiasm cannot acquire the quality of a dancer, nor can he or she attain a high level of skill. The dancer must study hard and tirelessly, training with great enthusiasm to raise the level of his or her skill. Neglect of study and training makes it impossible either to improve or maintain skills. Then, he or she will be unable to play the dancer's role. He or she must set a high target of improving skill, training patiently. Dance training requires great mental and physical strain. He or she must endure this strain and work aggressively to raise the level of his or her skill.

The more sweat shed in training, the higher skill level will be raised.

The dancer must have a lot of training in the basic movements. The main thing in dance training is to practise the basic movements. Much practice in the basic movements provides a solid basis on which to improve skills systematically as well as to develop a supple body and a strong physique. Dancers must practise the basic movements collectively and individually, in the training hall and everywhere else.

The dancer must be physically well prepared.

But no matter how well he or she is prepared politically and ideologically and no matter how high his or her skill level is, it would be impossible for the dancer to create art properly unless he or she is physically well prepared.

The dancer needs physical beauty, refined looks and suppleness and strength.

Beautiful and refined looks have a great effect on ensuring the aesthetic emotions and ensemble of the art of dance. When many dancers uniformly describe the ideas, feelings and life of one character, their looks should all be beautiful and uniform. This is essential for ensuring visual unity of the dance and the harmony of the image.

The facial and bodily appearance of the dancer is important. The dancer's face and body must be handsome. Because works of art aim mainly at showing people the beauty of the human world, the facial and bodily appearance of the actors who describe it should be handsome. The actor's handsome face and body can contribute to drawing the audience deeper into the beautiful world of art and giving them emotional and aesthetic education. The works of dance must provide a better visual picture of the beautiful world of art than any other genres of art. Unfolding visually beautiful and colourful pictures is characteristic of the art of dance. The characteristics of the visually beautiful and colourful art of dance can be better sustained by the dancer's handsome face and body. The movements of a dancer with a handsome face and fine body look more beautiful and colourful.

Dancers should be tall. A tall dancer's performance can clearly sustain the formative shapes of rhythmic movements and looks lively. The Korean dance, which is gentle, graceful and lyrical, with few jumping movements, can best display its characteristics only when it is performed by tall dancers. However, they should not be as tall as sportsmen. The dancer's

stature should be moderately tall so as to be suitable for dancing.

The dancer should be physically hardened. A good-looking person cannot render dances properly if he or she is physically weak. Dancers must be hardened physically through tireless training. Neglecting physical training, being complacent about a handsome appearance, means that a dancer will not only be unable to raise his or her skill level, but also fail to keep himself or herself fit for performance. Then handsome looks will have no effect. The harder the dancer polishes his or her physical fitness, the further it will improve. The dancer must polish his or her physique and harden himself or herself through diligent, purposeful training so as to be prepared to perform any dance skilfully.

2) The Dancer Should Dance Skilfully

A choreographed dance is rendered as a visual picture through the dancer's performance. Dancing means rendering the life feelings reflected in the work as artistic rhythms. Since a dance is rendered as a visual form through the dancer's performance, how it is rendered depends on how the dancer dances. If the

dancer dances skilfully, he or she can fascinate the audience with a beautiful and colourful picture of rhythmic movements. If the dancer fails to perform skilfully, he or she will be unable to unfold a beautiful and colourful rhythmic picture on the stage, no matter how ideologically and artistically good the dance produced by creative workers may be. In order to render a dance as a beautiful and colourful picture, the dancer must dance skilfully.

The dancer must dance in keeping with the nature of the work.

Each dance has its own nature. Dances are distinguished from one another by their specific natures.

The nature of a dance is defined by its seed. Works of art are given their themes by their seeds. Dances are also given their ideological and artistic contents and forms by their seeds. The nature of a dance is defined by its seed, but specifically by its ideological and artistic contents and the form and techniques of their expression. It is defined by the emotional colouring of the ideological and artistic contents to be dealt with and by the idiomatic features of the dance movements and the structure of dance composition that express them.

The content of life reflected in works of dance and its emotional colouring are varied. In the art of dance, the basic vocabulary of which is artistic rhythm, the content of life and its emotional colouring are rendered and expressed through the dancer's movements. Therefore, the dancer must understand the nature of the work and dance in keeping with that nature. Only then can the dancer sustain the characteristics of dances with different natures and rouse artistic interest among the audience.

The nature of a dance is embodied in the personality of the character to be described. Since the art of dance, as is the case with other arts, represents human ideas, feelings and lives, it describes characters with their own peculiar personalities. The characters' personalities described by dances are varied. These characters have revolutionary and militant personalities, noble and heroic personalities, cheerful and optimistic personalities, or comical or tragic personalities.

The dancer must dance in accordance with the personalities of different characters. He or she must dance vigorously, forcefully, cheerfully or grimly according to the characters' personalities. The dancer must dance in accordance with different characters'

personalities to render the nature of dances distinctly.

Characters' personalities are expressed through their ideas and feelings. The dancer must express the ideas and feelings of the characters by means of his or her movements. Artistic rhythms are the basic vocabulary of dance, and they are expressed through movements, so the characters' ideas and feelings must be expressed through movements. Only then is it possible to sustain the characteristics of the art of dance and draw the audience into the world of dance.

The dancer can also express the characters' ideas and feelings through his or her facial expressions. The dancer's facial expressions play an important role in directly and subtly expressing characters' ideas and feelings. However, the dancer must not attempt to express them exclusively through facial expressions. He or she should express them mainly through movements and use facial expressions to supplement and emphasize the artistic images of the movements.

To dance in accordance with the nature of the work, the dancer must carefully study its nature. Careful study and a good grasp of its nature is a major guarantee for dancing in accordance with its nature. In a choreographed work is given the character's personality to be described by the dancer, and the

movements and music to express it are indicated in detail. The dancer must make a close study of the work and correctly grasp its nature. This is the way to dance skilfully in accordance with its nature. If he or she does not study the work closely to grasp the nature correctly, but mechanically follows the direction of the choreographer or the dance instructor, he or she will be unable to dance in keeping with the nature of the work. If the dancer fails to sustain the nature of the work and dances for the dance's sake, he or she cannot touch the hearts of the audience.

The dancer must clearly understand the character's ideas and feelings, and accept them as his or her own. Only when he or she has made them his or her own ideas and feelings and become steeped in them can he or she render them vividly and realistically in the dance. The dancer must grasp the ideas and feelings of the character to be described and make them his or her own not only when describing a concrete character but also when portraying a symbolic character or personified natural phenomena. Describing personified natural phenomena in a dance is not aimed at showing purely natural phenomena but describing human thoughts and feelings. Even the dancer who deals with personified natural phenomena must dance

with a good knowledge of the ideas and feelings of the character to be described.

If the dancer is to acquire a clear understanding of the character's ideas and feelings, he or she must make a deep study of the character's life. People's thoughts and feelings are shaped and expressed in actual life. Apart from life it would be impossible to understand the character's ideas and feelings or render them as artistic rhythms. The dancer must grasp the character's ideas and feelings in the course of studying the character's life and render them excellently as artistic rhythms.

The dancer must also acquire a deep understanding of the musical accompaniment while studying the nature of the work. A dance is created on the basis of music and performed to musical melodies and rhythms. The nature of dance, which is created and rendered on the basis of music, is inconceivable apart from music. Even one and the same dance changes its emotions and nature with the changes in the music, and changes its movement patterns with the changes in the rhythms. That is why the dancer finds it difficult to dance in keeping with the nature and emotions of the dance without grasping the musical accompaniment. When studying the nature of the

work, the dancer must closely study the musical accompaniment and dance in tune with the emotions of the music.

The dancer must perform the movements accurately.

The process of dancing is a process of performing prescribed movements. Success in a dancer's performance depends on how he or she performs the movements. Accurate dance movements are needed to clearly express the content of the work.

The dancer's most important task in performance is to clearly show the character's ideas, feelings and other content of the work. The dancer has to show them through movements. Whether or not the dancer clearly expresses the content of the work depends on the accuracy of these movements. Accurate movements can also ensure the artistic quality of dances. There are many factors that contribute to the artistic quality of dances, but accurate movements are the most important of them. Accurate movements can show the dancer's skills. In a spinning jump, for instance, the dancer must perform it accurately by maintaining his or her posture and the centre of the spin properly in the suspended state. Only then can he or she show the artistic skill of the movement. With a clear understanding of the

significance of accurate movements, the dancer must perform each movement accurately, in keeping with the choreographer's creative plan and intentions. He or she must not perform only half a movement or omit subtle and minor movements where quick performance is involved. He or she must perform clearly and distinctly as if writing on a sheet of white paper.

The dancer must perform beautifully. To perform beautiful movements means dancing beautifully. Beautiful movements can sustain the characteristics of the visually beautiful art of dance.

The emotional character of the movements varies with the content described. They may be lively, gentle or whatever, according to the content they describe. This variety of movements should be performed beautifully. While dancing to the rhythms of the music, the dancer must perform each of the rhythmic movements so as to present the dance beautifully.

The dancer must sustain his or her own idiomatic rhythmic movements.

Different dancers have different skills and different physical constitutions, so their movements acquire their own individualistic rhythms. Because of these idiomatic rhythms, different dancers present even the same dance in a different manner. The different

presentations of the same dance are due mainly to the differences in their individualistic rhythms, although they are also due partly to the differences in the levels of their skills. The process of performing a dance is the process of the dancer's rendering the characteristics of the dance given in the work into his or her own idiomatic rhythms. Therefore, the dancer must sustain the idiomatic rhythms to express the characteristics of the work better.

The dancer must not, however, emphasize his or her idiomatic rhythms too much and cram the characteristics of the work into his or her individualistic rhythms. The dancer must subordinate his or her own idiomatic rhythms to sustaining the characteristics of the work. He or she should dance in keeping with the characteristics of the work while sustaining his or her idiomatic rhythms.

The dancer's performance must overflow with national sentiments.

The performance of a dance that overflows with national sentiments can describe the work to cater to our people's sentiments and aesthetic tastes.

If the dancer is to sustain the national sentiments in his or her performance, he or she must have a good knowledge of the good qualities of the Korean

dance, and be able to express them.

The Korean dance is characterized by lyrical performance. It maintains a stable tempo and gentle flow, legs bending and stretching steadily with cadence, and arms describing graceful parabolas in the air with throwing and winding movements. The Korean dance is imbued with very subtle and gentle rhythms. It properly combines large and small movements, the rhythms flowing from the shoulder to the tips of the fingers through the arms even in a single arm gesture, and formative bodily postures and movements mainly forming curves. In the Korean dance, the movement of raising the arms above the shoulders is made in a semi-circle, not in a straight line. The movements of the upper and lower parts of the body are well harmonized, without any excessive or twisting motions, and give a sense of running rhythmic motion, even at a static moment. With a good knowledge of the excellent characteristics of the Korean dance, the dancer must sustain them and perform the dance so that it is full of national sentiments.

When dancing, the dancer may or may not express ardour, according to the nature of the work. He or she must not shout to express ardour. Dancing with ardour on the stage is one thing, and shouting is another.

Shouting while dancing does not accord with the Korean dance; it does not cater to our people's national sentiments and tastes. The dancer must dance with ardour on the stage and yet sustain the characteristics of the Korean dance, so that the performance exudes national sentiments.

The dancer must sustain the characteristics of the Korean dance also in the performance of stunts. Stunts are most often performed in the male dance. Stunt movements are the highlights of male dancing in that they show the outstanding skill of the dancer.

Stunts in the male dance need to sustain the characteristics of the Korean dance, because that is the way to display high skills and make the dance more visual. In male dancing, stunts are performed mainly in spinning movements and jumping movements. In the Western dance the spinning movement is performed with the hands placed on the floor of the stage, and the jumping movement is performed with the legs spread sideways. Such spinning and jumping movements do not suit the aesthetic tastes of the Koreans.

The dancer must perform stunts by means of the movements of our national dance that accord with the physical constitution and aesthetic tastes of the Koreans. Our national dance is rich in stunt

movements, which show high degrees of skill. The peasant dance, for example, contains many excellent stunt movements such as *yonphungdae* (whirling-Tr.) and “mat-rolling.” These stunt movements show high levels of skill and talent. The dancer must sustain the stunt movements unique to the Korean dance and develop them in our own way to cater to our people’s aesthetic tastes.

The features of dances are not immutable. They develop in keeping with the requirements of the times and the people’s aesthetic tastes. We must develop dances to meet the contemporary needs and our people’s aesthetic tastes, while sustaining the unique tastes of the Korean dance.

The dancer must create genuine dance images by performing every dance movement with rich national sentiments, so that they are liked by our people and give them vigour for their lives and work.

3) The Dancer Must Ensure the Ensemble

Ensuring the ensemble is very important in the performance of dances. The ensemble of a dance is realized through the unity of the dancer’s movements and the movements of the structure of dance

composition and their compactness. A harmonious integration of artistic images through an efficient ensemble can make up a beautiful dance and touch the hearts of the audience. A slip in the dance movements or a failure to ensure the unity of movements breaks the visual harmony of the dance, makes it flat and damages its ideological and artistic qualities. The ensemble is the lifeblood of the performance of a group dance.

An important factor in ensuring the ensemble is to coordinate the movements. Without coordinating them it would be impossible to ensure the ensemble because dance movements are basic to dance performance. Coordination of movements is an important prerequisite for ensuring the ensemble. The ensemble of a dance can be attained only when the dancers coordinate their movements as one.

Dancers must coordinate their spinning movements. The spinning movement is a skill. It usually takes place when the scene of a dance is to be highlighted. If the dancers coordinate their spinning movements in such a scene, they can heighten the atmosphere of the dance, and it will have a good effect on the performance of other movements. If they fail to coordinate their spinning movements, they cannot give

the audience a good impression no matter how skilfully they may perform the other movements. When performing a spinning movement, the dancers must coordinate their breathing, maintain their bodily centres correctly, and coordinate the beginning and tempo of the movement together with their bodily directions. It is not simple for a number of dancers to coordinate their spinning movements. Spinning on the same spot is very fast, so it is difficult to coordinate the spinning speed. Dancers must acquire the skill through repeated practice and coordinate the spinning movement in performance.

The dancer must skilfully form the structure of dance composition. The structure of dance composition plays an important role in ensuring the ensemble in the performance of dances. When dancing, the structure unfolds the content of life in a visual way. The structure should be carefully composed during the choreographer's creative work so that the arrangement of characters and their formation present visual harmony, which should then be correctly described by the dancers. Since the structure is rendered as visual shapes by the dancers, it will have no effect unless the dancers render them correctly, no matter how well it is organized by the

choreographer. Only when the dancers interpret the structure correctly while dancing, can they ensure the ensemble and unfold beautiful visual pictures. During their performance, the dancers must make correct formations, maintain regular intervals and lines, and coordinate their movements to ensure a perfect structural ensemble.

Maintaining regular intervals between dancers and regular lines is an elementary and yet important requirement. Without maintaining regular intervals and lines, it would be impossible for the dancers to coordinate their movements and unfold compact rhythmic pictures on the stage. The dancers must maintain prescribed intervals and lines throughout their performance.

In order to ensure the ensemble, the dancers must perform their movements in time to the musical accompaniment. Since the dance is performed to the musical accompaniment, the ensemble of dance comes about in time to the music. Discord between the rhythmic movements and the music breaks the ensemble. The dancers must perform their movements to the musical rhythms and ensure the unity of their movements and the accompaniment. If the dancers perform the dance by coordinating their breathing to

the same rhythms, they can ensure the ensemble.

To help the dancers to perform properly, the dance instructor must guide them properly both in training and presenting the dance. The instructor guides the dancers in the whole process, ranging from the work of raising the skill levels of individual dancers to the work of ensuring the ensemble in rendering the dance. Therefore, the quality of the dancers' rendering of the work depends largely on the role of the instructor. Aware of the importance of his duty and with a high sense of responsibility, the instructor must guide the dancers properly in training and presenting the work.

The dance instructor must plan his guidance of performance in detail, and on this basis guide the dancers in their training and performance. He must plan his guidance in detail on the basis of a full grasp of the content of the work, the choreographer's artistic intentions, and the dancers' qualifications and characteristics, and then guide them effectively in their training and performance.

The presentation of a dance begins with training in movements on the basis of the understanding of the work. The dance instructor must establish a correct training system and method, and on this basis train the dancers to help them to become familiar with the

movements and raise the level of their presentation.

The instructor should guide the dancers' training stage by stage and item by item in a scientific manner. If excessive training is given at one time, the dancers cannot digest what is taught. The instructor must carefully organize training stage by stage and item by item so that the dancers fully digest the movements. He should thus help them to master the movements one by one. He must meticulously guide their training so as to ensure that the dancers master every detail, such as a single hand or foot gesture.

Training in dancing should continue even in the period of performance after the work of creating images. The work of creating a dance ends with its presentation on the stage, but the actors' performance of the dance is resumed whenever the actors mount the stage. The dance instructor must not cease working after putting the prepared work on the stage, but continue to organize training to improve the quality of performance. This is the way to prevent defects in stage performance and ensure the ideological and artistic qualities of dance in all the performances.

The instructor must guide the dancers' training to the accompaniment of music. This is the way to guide their dancing in a scientific manner and help the

dancers to become familiar with the accompaniment and improve their performance in tune with the music. When guiding the training in the performance of the work, the instructor must guide it to the accompaniment of orchestral music.

The dance instructor must guide dancers individually.

Individual guidance of dancers is an important duty of the instructor. Only through efficient individual guidance of the dancers can he raise the level of their artistic skill and produce skilful solo dancers. If the dancers' skill level is raised and if many skilful solo dancers are produced, dances can be performed at a high ideological and artistic level. Excellent performance of dances can be ensured by the high artistic skill of the dancers who participate in their presentation. Dancers with good basic qualities and high skills can skilfully perform a variety of movement patterns and skill movements prescribed in the works, and also ensure the ensemble.

For the dance instructor to improve the dancers' artistic skills and train many solo dancers through efficient individual guidance is an important prerequisite for increasing the variety of dance productions. In the production of works of dance it is

preferable to increase the variety of harmonious dancing images by combining them with solo dances or by giving prominence to highly skilful dancers as the core. Combining the group performance of a dance with solo dances or setting highly skilled dancers as the core of the group performance is a way to make various changes in the performance or give it variety so as to create images in depth and breadth. If the rhythmic movements of all the other dancers involved in the group dance are coordinated with the performance of the highly skilled dancer, the harmonious unity of the images can be better ensured.

Since highly skilled dancers or solo dancers play an important role in the creation of dance images, the dance instructor must put efforts into individual guidance to improve dancers' skills.

In order to give dancers efficient guidance in their training and performance, the dance instructor must improve his political and artistic qualifications.

The dance instructor must have the political qualifications needed for efficient work among the dancers.

The dance instructor's work of training the dancers to improve their skills and create excellent works of

dance is not a mere technical routine. The work of training dancers and creating excellent dances of good ensemble must begin with efficient work with the dancers. The instructor must educate the dancers to be loyal to the Party and the leader and ensure the unity of their ideas and purpose in the production of dances through efficient political work among them. The unity of ideas and purpose among the members of the dance production group has an important effect on the ensemble of the rhythmic movements. The work of ensuring the dancers' unity of ideas and purpose requires a high level of political qualifications on the part of the instructor. The instructor must equip himself fully with the great leader's instructions and our Party's policies, learn the revolutionary method of work and the popular style of work, and work efficiently among the dancers, as well as among the people in general.

The dance instructor must raise the level of his artistic qualifications.

Without improving his artistic qualifications, it would be impossible for the dance instructor to raise the level of the dancers' skills and properly guide the production of dances. If he has not acquired the skill of a solo dancer, he will be unable to train solo

dancers. If he does not have rich experience of creative work on the stage, he will be unable to give efficient guidance to this work. The instructor must study hard the theory of the art of dance, and diligently practise the basic movements to be fully qualified politico-ideologically and technically.

4. Dance Notation

1) Dance Notation Is Essential for the Development of the Art of Dance

Dances should be notated in order to develop the art of dance.

Notating dances means recording the vocabulary of dance by means of prescribed symbols and by an established method. Dance notation makes it possible to do the work of creating dances, performing them and preserving them in a scientific manner.

Notating dances is a scientific way of creating them. Creation of dances is the first step in the process of developing dance.

Works of dance are created by choreographers. Through his creative inquiry and thinking the choreographer plans the choreographic composition to elaborate the seed of the dance, composes movement patterns and builds the structure of dance composition on the basis of music. This creative work can be done more scientifically if the work is performed while recording the dance movements and the structure of the dance composition in detail, with the help of

methods of recording. Dance notation enables the choreographer to record immediately the plan of the dance he has elaborated through inquiry and contemplation, polish it repeatedly, supplement it with new ideas, and improve it.

Dance notation also enables the dancer to perform dances in a better manner. The choreographed work of dance is rendered as artistic rhythms by the dancer for the cultural and emotional education of the people. How the choreographed dance is rendered depends on the dancer. No matter how skilfully a dance is choreographed, it cannot prove its worth unless it is performed skilfully by the dancer. The dancer's rendering of a dance as artistic rhythms is also creative work.

If the dancer is to perform a dance properly, he or she needs to acquire a deep grasp of the rhythms with which the character's ideas, feelings and life are presented by the dance. The most rational and scientific way for the dancer to grasp the character's ideas, feelings and life is to read the dance score on the basis of a careful study of the dance script and the plan of choreographic composition. By reading the dance score, the dancer can, through the tangible language of dance, clearly understand the character's

ideas, feelings and life, as portrayed in the dance script, perform his or her part better, displaying his or her creative talent, and present the work as excellent artistic images.

Dance notation can facilitate the dissemination of dances among the masses. Popularizing dance among the working masses has great significance for their cultural and emotional lives, as well as for the development of dance. Wide dissemination of dance can give the masses an opportunity to appreciate and enjoy dance better, while they themselves dance. In order to popularize dance among the working masses, it is necessary to notate dances to make them easily understood by everyone. This will facilitate the dissemination of dances among the working people and make a better contribution to their cultural and emotional lives.

Dance notation can also help preserve dances.

Dances that reflect the requirements of the times and the people's aspirations constitute an element of ideological and spiritual wealth in that they represent the people's noble ideas and feelings as well as their creative talent. They are a cultural heritage that should be handed down to posterity as well as the foundation on which to create better dances. We must

discover the excellent dances created by our ancestors, reproduce them to cater to contemporary aesthetic tastes and preserve them. We must also preserve newly produced fine dances and hand them down to future generations.

Dances can be preserved by various methods. With the development of science and technology and progress in photography, dances are now preserved in the form of photographs or documentary films. But these are not the only ways to preserve them properly. The best way is to preserve them by means of notation. Notation enables them to be kept conveniently regardless of how many of them there are, just as music is preserved in scores.

Musical, dramatic and other artistic productions are now recorded accurately by scientific means. Musical pieces are recorded by means of notes and various other symbols; dramas and other literary productions are recorded by means of letters. Because these artistic and literary productions can be recorded accurately, the work of their creation, rendering, dissemination and preservation has been done in a scientific manner for many years. However, dances have not been recorded scientifically. In consequence, the work of creating,

rendering, disseminating and preserving dances has been done in a primitive way.

So far, dances have been created by choreographers, who composed dance movements one by one, memorizing them and imparting them to dancers in a rigid way. In these circumstances, the work of creating dances, unlike other genres of art, has not been done on a scientific basis.

Dances have been disseminated by teachers imparting them through demonstration lessons, not on the basis of recorded pieces. The dissemination of dances in this way resulted in delays and inaccuracies.

Lack of notation also caused inefficiency in the preservation of dances.

The working people's demand for dances is daily increasing, because dance is closely related to their lives. In order to develop dance in keeping with the requirement of the times and the masses' aspirations, we must conduct the work of creating, performing, disseminating and preserving dances efficiently on a scientific basis. To this end, we must record dances scientifically. To carry out this task, we must establish an effective notation.

2) Dance Notation Should Be Scientific and Simple

Scientific quality and simplicity are the basic requirements for dance notation. Only when dance notation is scientific and simple can a variety of dances be notated, and the notation be widely used for the production, performance, dissemination and preservation of dances. Dance notations have been created in many countries, but they are not widely used because they lack scientific quality and simplicity.

Historical records show that dance notation has been studied for centuries, as many people around the world composed dance notations in their own way.

Dance notation has been studied also in our country for a long time. Our ancestors tried to record dances in pictures and by various other means. The dance notations made by our ancestors were the product of their intelligence and talent.

Under the colonial rule of the Japanese imperialists, the development of the art of dance was impossible, not to mention the study of dance notation. This was because of the Japanese policy of obliterating our

national culture. Since the liberation of our country from their colonial rule, however, the art of dance has achieved new developments, and the study of dance notation has been undertaken in line with our Party's policy for the development of art and literature.

As a result of the study of dance notation in our country and in other parts of the world, dance notations have been produced, but they have not been widely used for the development of dance because they are not scientific or simple.

If dance notations are to be widely used for the production and dissemination of dances, as well as for the development of the art of dance, they must be scientific and simple. Only then will dance artistes use them widely, even though they are not told to use them.

Dance movements should be recorded in a simple and scientific way.

The main aim of dance notation is to record dance movements. Since music and decor are important means of presenting dances, they must be recorded without exception. However, there are no major problems in their notation. Music for dance is to be recorded in the form of musical notation. So all that is needed is to record it in agreement with the dance

movements. As for the decor, the recording of the props to be used by dancers will do. So it is important in dance notation to record dance movements simply and scientifically, as constituting the artistic rhythms, the basic dancing vocabulary.

In order to record dance movements simply and scientifically, it is necessary to analyse their components on a scientific basis and write them in symbols. This is the basic step in the process of recording a dance notation. The scientific analysis of the components of dance movements and the accurate recording of them in symbols make it possible to notate all the variety of complex dance movements.

In order to record dance movements simply and scientifically, it is also necessary to clarify the principles of combining each of the elements and write their combinations in symbols. This is very important. Dance movements are varied because every dance has its own individuality. If we are to notate a variety of such movements accurately and simply, we must have a knowledge of the principles of combining the elements of dance movements and record them accordingly.

If the dance movements are not recorded according to the principles of combining their elements, they

have to be written in single symbols. In this case, several established movements can be recorded in single symbols without difficulty, but it will be impossible to record many other movements. This means contriving new symbols whenever new dance movements are created. This is not the way to notate dances simply and scientifically. The dance notations that have been produced in many countries are not widely used because they record the major dance movements mainly in single symbols, not according to the principles of combining the elements of the dance movements. Therefore, dance movements should be recorded in accordance with the principles of combining their elements on the basis of their clarification.

The structure of dance composition must also be recorded simply and scientifically. A dance notation can be practicable only when it records both dance movements and structure simply and scientifically. To record the structure simply and scientifically, it is necessary to analyse the basic elements of the structure and scientifically clarify the principles of their combination. The structure takes tangible shapes of formations and lines. The structure of dance composition should be recorded by clarifying the

shapes of dance formations and lines, and their positions and then combining them.

In order to ensure the simplicity and scientific quality of dance notation, the notation staff should be made properly. The notation staff is a sheet on which to write symbols for recording dances. No matter how good the symbols are, it will be impossible to ensure the simplicity and scientific quality of the dance notation unless the notation staff is made properly. The staff should be made to be scientific, intelligible and convenient for use. Only then will dance artistes use it widely for their creative work.

3) The Newly-Made Dance Notation Can Record Dances Accurately and Simply

In our country a revolution took place in the creation of art in the early 1970s. While leading cinema, opera, drama and all the other fields of art to a new creative upsurge, our Party made sure that great efforts were put into the development of the art of dance. The Party led the artistes in the field of dance to produce revolutionary works of art that represented our contemporaries' aspirations for independence in the form of movement patterns unique to the Korean

dance. The artistes in this field produced four masterpieces—*The Snow Is Falling*, *Azaleas in the Homeland*, *Winnowing* and *Rich Apple Harvest*—and many other excellent works of dance that reflected our people’s ideas, feelings and lives.

Encouraging the production of a large number of works of dance that reflected the requirements of our times and the people’s ideas, feelings and lives, our Party saw to it that efforts were made to compose a dance notation. In order to make a new dance notation, the Party formed a research group of choreographers, expert dancers and officials concerned, and provided them with all the necessary conditions.

In support of the Party’s aim, the research group worked hard to make a simple and scientific dance notation capable of contributing to the development of dance. Through many years of hard work, they succeeded in making a dance notation of our own style.

The new dance notation has overcome the limitations of the previous notations and improved its simplicity and scientific quality.

The new notation has clarified the components of dance movements on a scientific basis and established them in basic symbols. In other words, the most

essential elements of dance movements have been rendered into symbols, and these symbols were defined as basic notation symbols. The dance notation with basic symbols, which stand for the elements of dance movements, can record a variety of complex dance movements by means of a small number of symbols. The rendering of the elements of dance movements into basic symbols is based on the scientific clarification of the principles of the formation of dance movements. A close examination shows that a dance movement consists of motion and posture. From the point of view of components, it can be said that motion-posture is the combination of the elements, shape and position. Motion-posture combines shape and position that are static or in the process of moving. Shape and position are the most essential basic elements of all the elements of dance movements.

The new notation comprises thirty-odd symbols, mainly those which show shapes and positions, the symbols being defined on the basis of a scientific analysis of the components of dance movements. It records a variety of motions and postures by combining the symbols to notate the dance movements which consist of motions and postures.

The new notation has adopted the mode of combining the elements of dance movements, which is similar to the mode of combining the elements of words in our language, on the basis of the recognition of their similarity.

In our language, consonants and vowels combine to make syllables, and the syllables combine to make a word. The mode of combining our letters is scientific, so these letters can record a large variety of complex pronunciations.

Applying the principle of consonants and vowels combining to make syllables and syllables combining to form words in the Korean language, the new dance notation defines the symbols for shapes and the symbols for positions, the basic elements expressing motion and posture, respectively, as vowels and consonants, combines them to denote motions and postures, and again combines motions and postures to denote dance movements. The new notation can record a variety of complex dance movements by scientifically notating them on the principle of the combination of their components, just as the combination of Korean syllables expresses various facts of human life.

The new notation also records the structure of

dance composition simply and scientifically on the same principle of notating dance movements. As it records even the structure simply and scientifically, the new notation can record dances simply, scientifically and accurately.

Combining the symbols of the new notation by the method of combining Korean letters is completely original.

The notation staff with which to write the symbols of the new notation has been made rationally.

The new dance notation consists of the dance-movement staff and the structure staff.

The dance-movement staff has three lines. A variety of dance movements are recorded conveniently and rationally on the three lines and in the spaces between them. The movements of the shoulders are marked on the first line, the movements of the head in the space above the first line, and the movements of the arms in the space below the first line. The movements of the waist are marked on the second line, and the movements of the lower part of the body in the space below the second line.

The structure staff has a single line. The shape and position of the structure are marked in the space above the line, and the number of the dancers and their

mutual relations are marked in the space below the line. The recording of the structure of dance composition conveniently in the form of the staff is an innovation in dance notation.

The structure staff is placed above the dance-movement staff in the dance notation. In the dance notation, the dance-movement staff, the structure staff and the musical notation are recorded in a unified manner so as to ensure the artistic unity of dance movements, the structure of dance composition and dance music. In the new notation, props are recorded together with the dance movements in the dance-movement staff.

In the new dance notation, Korean letters are used in addition to the symbols that denote the dance. Such expressions as “lyrically,” “forcefully,” “slowly,” and “fast” are recorded in Korean letters as in musical notation, not by means of symbols. This is very effective in ensuring the simplicity of dance notation.

The new notation can record all Korean dances. Korean dances are characterized by supple and yet forceful movements in that the movements of the arms, shoulders and other parts of the upper body constitute the basic elements and combine rationally

with the movements of the lower part of the body. In particular, Korean dances are characterized by their performance to musical rhythms and melodies. The new notation can successfully record our national dances which are performed in time to the melodies. The new notation can also record foreign dances. If a notation records national dances of only a few countries, it cannot be widely used. If it is to be widely used, a dance notation must be able to record the dances of all countries. The new notation can record the national dances of many countries as well as a variety of genres of dances.

The new dance notation is intelligible to everyone. A dance notation must not only be able to record all kinds of dances but also be easily understood by everyone. Only then can it be widely used for the creation and performance of dances, and for the development of the art of dance. The new notation with only thirty-odd basic symbols can be learned by heart by anyone. Since the principle of combining the symbols of the new notation is established on the same principle as combining syllables to form words, the new notation can be understood and read without difficulty by anyone who can read words.

4) The New Dance Notation Should Be Improved Further and Used More Widely

For its scientific quality and simplicity the new dance notation can be widely used for the development of the art of dance. We cannot say, however, that it is perfectly scientific and simple. Although it has overcome the shortcomings of the previous notations to ensure simplicity and scientific quality, it is not absolutely perfect. There are still problems that have to be resolved in systematizing the symbols and the mode of their combination on the basis of simplicity and scientific theory and in making dance notations.

The simplicity and scientific quality of the new dance notation can be verified through its practical use for the development of the art of dance. Even a great scientific invention can only be widely adopted when it is practicable, and vice versa. If a notation is not adopted because of lack of practicability, that means that it is neither simple nor scientific.

The new dance notation has not yet been widely used for the development of the art of dance. It has only been used in printing in book form dances that

have been created, but not widely among dance artistes in the creation, performance and dissemination of dances. The fact that it is not widely used by dance artistes means that it still has problems that await solution in ensuring its simplicity and scientific quality. A scientific invention is not completed in a day or two; it is completed in the course of its shortcomings being discovered and eliminated and of its development in actual practice over a long period of time. The new dance notation needs to be further improved until it becomes perfect in the course of practice, when its shortcomings will be discovered and eliminated.

The components of dance movements and the method of their combination should be studied further, and the method of their recording increasingly simplified until the simplicity and scientific quality of the new dance notation is brought to a higher level. Especially the recording of the dance movements that are idiomatic and expressive of character should be simplified so that the notation can be conveniently used for the creation of works of dance and their rendering.

In order to improve the new notation so that it is convenient for use, the specialists engaged in the study

of dance notation and the officials in charge of the art of dance must enhance their roles and sense of responsibility.

The specialists are directly responsible for improving the dance notation. They must deepen their research work with the attitude of masters and improve the new notation to make it convenient for use in the practical work of developing the art of dance. The specialists and officials in charge of the art of dance must not rest content with the dissemination of the new notation by regarding it as perfect; they must delve into its principles, discover its shortcomings and develop it until it is as convenient as musical notation. The specialists must not cling to purely academic research; they must make inquiries, going deep into the reality of creating and disseminating dances, maintaining close relations with dance artistes and specialists in related branches of art.

To improve the new dance notation, we must encourage the masses to display their collective wisdom.

Encouraging the masses' collective wisdom is the consistent policy our Party maintains in the area of scientific research. The study of dance notation is a work of scientific research and requires a high display

of the masses' collective wisdom. If we rouse the masses to display their collective wisdom, they will offer many good opinions for perfecting dance notation.

There are many dance artistes in our country. All the central art troupes have dance creators and dancers, and each of provincial art troupes also has a considerable number of dancers in its repertoire. The dance artistes have been the first to make extensive use of the new dance notation. Because they have to use it in practical work, they are more interested in making it convenient for use than anyone else. We should encourage them to display their wisdom and propose ideas for perfecting the dance notation.

To improve the new dance notation further, we should also enlist the wisdom of amateur dancers in this work. In line with our Party's policy on developing art among the masses, amateur art groups have been organized in factories and other enterprises, and cooperative farms, and they are widely conducting mass artistic activities. Among these amateur artistes there are many talented dancers. They have produced many works of dance that represent their ideas, feelings and lives, and are staging them widely. If these talented amateur dancers are encouraged to

display their talent, they can make many good suggestions for perfecting the new dance notation.

We must not only improve the new dance notation but also use it widely. The notation has been composed for the purpose of being used for the development of the art of dance. No matter how good a notation you compose, it will serve no purpose unless you use it. If you use it widely, you can discover its shortcomings and improve it more effectively.

Dance artistes must make extensive use of the new dance notation. The notation is a scientific means of creating and disseminating works of dance. Dance artistes must create, perform and disseminate dances on a scientific basis by using the new notation.

Choreographers must create dances by using the new dance notation. If they use it in their creative work, they can do their creative work by a scientific method, not by the clumsy method that has been practised until now. If choreographers create works of dance and record them in the dance score according to the new notation, dance instructors and dancers can be induced to present them in accordance with the dance score. Choreographers must record their productions on the score for the dance instructors and dancers,

instead of imparting them only through practice.

When presenting dances, the dance instructors and dancers must make use of the new dance score. They must grasp the content of the works and their artistic requirements by reading the score and then do the work of presenting them. Then their presentations will be more creative.

Members of amateur art groups, too, should make wide use of the new dance notation. The use of the notation will facilitate their presenting of dances.

The new dance notation should be widely disseminated among dance artistes and members of amateur art groups, so as to help them to understand and use it.

We should meticulously and plannedly organize the dissemination of the new dance notation among dance artistes and amateur art groups, to help them to become familiar with the notation and to use it as soon as possible. Officials in charge of the art of dance should prepare textbooks and reference books to disseminate in various forms and by various methods the new notation among the artistes and amateur art groups, who should also study it by themselves. When the new dance notation has been improved to the point at which it is as perfect as the musical notation, it can

be taught to schoolchildren, just as the latter is taught to them. If the new dance notation is taught to the younger generation, it will raise the working people's level of culture and knowledge, and promote the development of the art of dance among the masses.

The officials in charge of the art of dance must also organize the work of printing in book form explanations of dances that have been created, by making use of the new dance notation. Printed dance material will help the artistes and amateur art group members in their studies and facilitate its preservation.

The creative workers in the field of dance must develop the art of dance further on the basis of the successes that have been made so far.

They must improve the work of theoretically systematizing the art of dance. This work is an important guarantee for developing the art of dance on a scientific basis. Theoretical systematization of the art of dance will make it possible for the workers in this field to acquire a scientific knowledge of the art of dance, and on this basis create works of dance efficiently.

For the theoretical systematization of the art of dance, basic concepts and categories must be defined on a scientific basis. Scientific definition of basic

concepts and categories is a prerequisite for the theoretical systematization of the art of dance. Without correct definition of basic concepts and categories, it is impossible to systematize the art of dance theoretically and develop it on a scientific basis. The art of dance has a considerable number of basic concepts and categories that need scientific clarification and definition. It is necessary to more scientifically clarify dance movements and other elements of the language of dance and the principles of their rendering, and accurately define the relevant concepts and categories, so as to develop the art of dance on the basis of a scientific theory.

Many more dances of a high standard should be created.

An important task now facing the art of dance is to produce more dances of a high standard to contribute to the development of the art of dance and the people's cultural and emotional lives.

The creative workers and artistes in the field of dance must display great creative enthusiasm and create many more dances in a variety of forms by skilfully describing in artistic rhythms the noble ideas, feelings, and happy and worthwhile lives of our people, who, solidly united behind the Party and the

leader, are vigorously struggling to accomplish the revolutionary cause of Juche, so that the art of dance can actively contribute to the flowering of socialist art and to enriching the people's cultural and emotional lives.

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