ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL SCIENCES

APPROACH TO SOCIAL SEMIOTIC AND MUSIC STRUCTURE OF THE PROTEST SONGS IN SOUTH KOREA: THROUGH THE ANTHEM OF THE POLITICAL MOVEMENT, "MARCHING FOR OUR BELOVED"

M.A. THESIS

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Department of Music

Music M.A. Programme

DECEMBER 2019

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

GÜNEY KORE'DEKİ PROTEST ŞARKILARIN TOPLUMSAL SİMGELERİ VE MÜZİKAL YAPILARI: POLİTİK HAREKETİN MARŞI "SEVDİKLERİMİZ İÇİN YÜRÜYÜŞ"

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To God and my family,

FOREWORD

The thesis has been modified to develop ideas through the researches and courses which I have attended during my master studies at MIAM. I tried to approach the topic to the various methodology to develop the ideas. The thesis shows a new interpretation of the protest songs in South Korea. The social circumstance, value, and ideology in the late 20th century are examined through the sonic lens. Moreover, it claims how the importance and function of the anthem of the political movement in South Korea are modified since the 1980s. It indicates the protest songs are not only one of the music genres or expressive powers, which were impacted during the turbulent period by the political demonstration, but also the significant historiographical and social resources.

I would like to give a special thanks to Dr. Robert O. Beahrs, who taught and encouraged me to analyze the songs. He gave me advice and showed for new analytical approaches to the protest songs through transcriptions. His courses inspired me to consider the various methods and to create several transcriptions. I owe special thanks to Dr. Jane Harrison, who guided me through the analysis of the songs as the social semiotics. She supported me in researching the social semiotic of the protest songs in South Korea. I appreciate Dr. Jeremy Woodruff for his comments about the music structure and social analysis of the songs. His advice assisted to deliberate the social value and meaning of the songs. I owe special thanks to Dr. Jerfi Aji. He encouraged me all the time and advised the questions which are related to the music theory and structure.

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APPROACH TO SOCIAL SEMIOTIC AND MUSIC STRUCTURE OF THE PROTEST SONGS IN SOUTH KOREA: THROUGH THE ANTHEM OF THE POLITICAL MOVEMENT, "MARCHING FOR OUR BELOVED"

SUMMARY

Since the late 20th century, protest songs have been the icon for the political and social protest movement in South Korea. The protest songs have worked as a multi-functional communication tool to bring attention to political protests in South Korea. The songs as the icon – like a national flag or a mascot – reinforce the communal identity of people, and they support to convey the nonverbal message which expresses the emotion, thought, and desire for encouraging people to participate in the protest. Furthermore, a role and a value of the protest songs have been modified as the social and political circumstances changed since the 1970s.

The protest songs in South Korea were considered as an index for the political and social protest uprising. The songs in the 1970s and the 1980s were not only used as the rebellious force against the dictatorships but also as the informative force, which signified the social and cultural meaning as the nonverbal communicative force. The songs represented the ideology, thought, emotion, and identity of people through musical features such as rhythm, melody, and others. Moreover, the social circumstance and daily life in the late 20th century were embodied through the musical elements of the protest songs. Therefore, society and people's everyday life are able to be described and analyzed through the sonic lens of the songs. The protest songs signify the various social meanings and values through musical language.

The protest song is not only in the form or genre of music but also in the way of a social medium, which makes re-evaluate the social and political demonstrations through the sonic lens. The protest songs are enabled to be essential sources for studying the political and social movements in South Korea as historiographies.

The paper describes and analyzes the protest song through a social semiotic perspective and a music structure analysis with transcription, which was created for some analysis purposes, shows the social function and value as the nonverbal communicative force.

The protest songs' political meaning as the signifier shows the various interpretations and messages in the communication process. The same signifier was interpreted into multiple meanings and messages by the receivers' personal experience and thought. The musical signs are regarded as the icon, the index, and the symbol to convey the purpose and the social meaning of the social and political movement. The semiotic analysis approach to the protest song through the social circumstance conduces to understanding the social value, meaning, and function of the protest music. The songs evoke the communal identity, the enthusiasm, and the suppressed emotion of people, who suffered under the military regime, for the political and social movement in the social enlightenment period in South Korea. The approach to social semiotic analysis supports to understand what the social function and significance of the songs are.

Moreover, the semiotic perspective with the music structural analysis enhances to acknowledge the songs' purpose as well as people's anger and long for freedom.

One of the songs, "Marching for Our Beloved," is regarded as the anthem of the demonstration for democratization as well as the significant criteria for the political inclination in South Korean. It implies the considerable meaning and index as the icon of the democratization in South Korea. Although it is one of the protest songs and it does not embody all the protest history and meaning, the song describes why the victims devoted their life for freedom and social justice and what people who remain have to do for the democracy by encouragement through the nonverbal communication. In other words, the song indicates the purpose of the demonstration for the democratization in South Korea and people's suppressed emotion and hope for the future. The song has been evaluated in the various social perspectives, and it has been interpreted the numerous social and political meanings because of the different social and cultural backgrounds of members in the South Korean society since the 1980s.

Mainly, two types of analytical methodology are used to support the musical and social features of the protest song in South Korea on the thesis. Generally, these two approaches assist in analyzing the protest songs and in classifying the music features of the songs. Hence, the analysis of the song, "Marching for Our Beloved," is base on the music and semiotic elements which are classified through the examination. This interpretation embodies the social function, significance, and symbol as the anthem of the social and political movements in South Korea.

The transcription, which represents the pitch information and melodic contour of the protest song, is used for analyzing the meaning and function of the protest song. The correlation between the pitch and gesture indicates how people expressed their emotions and thought through the protest songs, which are used as the expression tool during the protest movement.

It approaches the protest song by musical elements like gesture and pitch. The project transcribes and analyzes not only the features such as rhythm, melody, and movement but also the correlation between each component. The analysis suggests how and why the musical elements work as the musical communicative force for the protest.

The other analysis by the semiotic perspective helps to understand and to describe a changing of the social structure and the social function through the music. Furthermore, the study shows how people communicate and share their idea, emotion, and identity through music. The semiotic analysis is based on social circumstances such as time and social regulation. It shows that the circumstances influenced the rhythm and beat of the songs.

GÜNEY KORE'DEKİ PROTEST ŞARKILARIN TOPLUMSAL SİMGELERİ VE MÜZİKAL YAPILARI: POLİTİK HAREKETİN MARŞI "SEVDİKLERİMİZ İÇİN YÜRÜYÜŞ"

ÖZET

İnsanlık tarihinin başlangıcından bu yana, müzik çeşitli dini fikirleri, sosyal anlamı ve kültürel kimliği temsil etmek için kullanılmıştır. Dahası, müzik ulusal kimliği ve ideolojileri geliştirmek için bir iletişim aracı olarak kabul edilmiştir. Fransız bir yazar olan Victor Hugo'nun sözleriyle, (1864) "müzik söylenemeyen ve sessiz olamayacağımız konuları ifade eder" (p. 91). Sözsüz iletişim aracı olarak müzik, kelimelerle tanımlanamayan ve eylemlerle ifade edilemeyenleri gösteren bir duyguyu, sosyal ve kültürel bir anlamı ve düşünceyi ifade eder. Başka bir deyişle, müzik yerine göre insanların duygu, düşünce, kimlik veya sosyal anlamını temsil eder. Christopher Small (1998) "müzik bir şey değil, bir etkinliktir, insanların yaptığı bir şeydir" (p. 12). Müzik sadece bir sanat formu değildir, aynı zamanda insanların iletişim ve sosyal araç olarak ne düşündüğünü, tartıştığını ve ne istediğini gösteren politik ve sosyal aktivitelerdir.

Müzik, insanların dil yoluyla tam olarak ifade edilemeyen duygu, düşünce, kimlik ve sosyal anlamlarını temsil eder. Müziğin, özellikle popüler şarkıların rolü, 20. yüzyılın ikinci yarısından bu yana Güney Kore toplumunda çeşitli işlevler için çalışmak üzere güçlü bir medya olarak değiştirildi. 1970'lerde ve 1980'lerde popüler müziğin önemli rollerinden biri sosyal ve politik ayaklanmalar için protesto aracı olmasıydı. Bazı popüler şarkıcılar umutlarını ve düşüncelerini müzikle ifade ettiler. Bu dönemde, çok sayıda popüler şarkıcı akustik gitar ile performans sergiledi ve bu, gençlerin gitar ile şarkı söylemekten zevk almasına sebep oldu. Güney Koreliler bu gençlere akustik gitar jenerasyonu anlamına gelen genç Tong-Guitar Sedae adını verdiler.

Bu akım özellikle üniversitede gelişiyordu. Eğitimli gençler müzik yapmak için bir grup oluşturdular ve şarkılar bestelediler. Şarkılar siyasal ve sosyal baskı altında kimliklerini, duygularını ve ideolojilerini ifade etmek için bir araç olarak kullanıldı. Şarkılara, Güney Kore'de 1970 ve 1980'lerdeki siyasi gösterilerin protesto şarkısı deniyordu. Protest şarkı, ulusal kimliği ve ideolojileri geliştirmek yönelik çeşitli toplumsal işlev ve değerleri ve ifade gücünü ifade etmek için kullanılmıştır.

Güney Kore'de protest şarkılar 20. yüzyılın sonlarından bu yana politik ve sosyal harekete karşı çıkış hareketinin simgesi olmuştur. Şarkılar, insanların bu harekete katılmalarının teşvik edilmesi yönünde, bir simge olarak toplumsal kimliği pekiştirmekte ve duygu, düşünce ve arzuları ifade eden sözsüz mesajın iletilmesine katkıda bulunmaktadır. Ayrıca, 1970'lerden itibaren değişen sosyal ve politik koşullarla protest şarkıların rolü ve değeri de değişmiştir.

Güney Kore'deki protest şarkılar tırmanan politik ve sosyal harekete karşı çıkışın göstergesi olarak değerlendirilmiştir. 1970'ler ve 1980'lerdeki şarkılar sadece diktatörlüklere karşı başkaldırı araçları olarak kullanılmamış, sözsüz iletişim gücü ile

sosyal ve kültürel anlamı ifade eden aydınlatıcı bir vasıta olmuştur. Şarkılar ritim, melodi ve benzeri müzikal özellikleri aracılığıyla ideolojiyi, fikri, duyguyu ve kimliği temsil etmiştir. Buna ek olarak 20. yüzyılın sonlarındaki sosyal koşullar ve günlük yaşam protest şarkıların müzikal ögelerinde somutlaşmıştır. Bu sebeple toplumun ve insanların günlük yaşantısı şarkıların işitsel merceğinden bakılarak tanımlanabilir ve analiz edilebilir. Protest şarkılar müzikal dil aracılığıyla çeşitli sosyal anlam ve değerleri ifade ederler.

Protest şarkıların gösterge olarak politik anlamı, iletişim sürecinde çeşitli yorumları ve mesajları iletir. Aynı gösterge, alıcının kişisel deneyimi ve düşüncesi ile birden fazla anlam ve mesaj olarak yorumlanmıştır. Müzikal işaretler, sosyal ve politik hareketin amacını ve sosyal anlamını iletmek için simge, dizin ve sembol olarak kabul edilir.

Protesto şarkısına toplumsal koşullar üzerinden göstergebilimsel analiz yaklaşımı, protesto müziğinin toplumsal değerini, anlamını ve işlevini anlamayı sağlar. Şarkılar, Güney Kore'deki sosyal aydınlanma dönemindeki siyasi ve sosyal hareket için, askeri rejim altında acı çeken insanların toplumsal kimliğini, coşkusunu ve bastırılmış duygularını uyandırıyor.

Sosyal göstergebilimsel analize yaklaşım, şarkıların sosyal işlevinin ve öneminin ne olduğunu anlamayı destekler. Dahası, müziğin yapısal analizi ile göstergebilimsel bakış, şarkıların amacının yanı sıra insanların öfkesini ve özgürlük arzusunu tanımamızı sağlar.

Şarkılardan biri olan “Sevdiklerimiz için Yürüyüş”, demokratikleşme yürüyüşlerinin marşı olarak görülmekle beraber Güney Kore'deki politik eğilimin belirgin bir ölçütü olarak da ele alınabilir. Şarkı 1980'lerden bu yana çeşitli sosyal bakış açılarıyla değerlendirilmiş ve Güney Kore toplumu üyelerinin farklı sosyal ve kültürel altyapıları olması nedeniyle çeşitli sosyal ve politik anlamlar çerçevesinde yorumlanmıştır. “Sevdiklerimiz için Yürüyüş”, protesto şarkılarından biri olarak tüm protesto tarihini içermese de, kurbanların hayatlarını neden özgürlük ve sosyal adalete adadığını, ve geride kalanları sözsüz iletişim aracılığıyla teşvik ederek demokrasiyle ilgili ne yapmaları gerektiğini anlatıyor. Başka bir deyişle, şarkı Güney Kore'de demokratikleşme gösterilerinin amacını ve insanların geleceğe yönelik bastırılmış duygu ve umutlarını ifade ediyor. Bunu yaparken, şarkıyı demokrasi hareketlerinin marşı olarak düşünmek yeterlidir; çünkü insanlar şarkıyı demokrasi için politik protestonun hayati işareti, endeksi ve sembolü olarak görürler ve şarkı göstericilerin dayanışmasını ve bağlılığını güçlendirir.

Bu tez çalışması protest şarkıyı sosyal göstergebilimsel bakış açısıyla tanımlar, analiz eder. Çözümleme amacıyla oluşturulan transkripsiyon ile müzikal yapı analizi, protest şarkının sosyal işlev ve değerini sözsüz iletişim gücü olarak göstermektedir.

Çalışmanın amacı protesto şarkılarını, anlamlarını ve önemlerini ve müzik yapısını gösteren politik ve sosyal ortam olarak incelemektir. Sosyal göstergebilimsel yaklaşım ve müziğe dair yapısal yaklaşım arasındaki ilişki, Güney Kore'deki protest şarkıların rol ve işlevinin 1970'lerden beri nasıl geliştiğini açıklamaktadır. Protest şarkı sadece bir müzik türü değil, aynı zamanda sosyal ve politik gösterileri sonik mercekle yeniden değerlendiren bir sosyal ortamdır. Protest şarkı, Güney Kore'deki siyasi ve sosyal hareketler tarihini inceleyebileceğimiz bir kaynak haline gelmiştir.

Esas olarak, Güney Kore'deki protest şarkının müzikal ve sosyal özelliklerini incelemek için iki tür analitik metodoloji kullanılmaktadır. Bu iki yaklaşım protesto şarkılarını analiz etmeye ve şarkıların müzik özelliklerini sınıflandırmaya yardımcı

olur. Bu nedenle, “Sevdiklerimiz için yürüyüş” adlı şarkının analizi, inceleme yoluyla sınıflandırılan müzik ve göstergebilimsel öğelere dayanır. Bu yorum, şarkının Güney Kore'deki sosyal ve politik hareketlerin marşı olarak toplumsal işlevini ve önemini somutlaştırmaktadır.

Protest şarkının notalarını ve melodik konturunu temsil eden transkript, protest şarkının anlamını ve işlevini analiz etmek için kullanılır. Saha ve jest arasındaki korelasyon, insanların protesto eylemi sırasında ifade aracı olarak kullanılan şarkılar yoluyla duygularını ve düşüncelerini nasıl ifade ettiklerini gösterir.

Bu çalışmada sadece ritim, melodi ve hareket gibi müzikal unsurlar değil, aynı zamanda her bir bileşen arasındaki korelasyon da analiz edilmektedir. Analiz, müzik öğelerinin protesto için müzikal iletişim gücü olarak nasıl ve neden çalıştığını göstermektedir.

Göstergebilimsel açıdan yapılan analiz, toplumsal yapının ve işlevin müzik aracılığıyla nasıl değiştiğinin anlaşılmasına ve tanımlanmasına yardımcı olur. Ayrıca, analiz insanların fikirlerini, duygularını ve kimliklerini müzik yoluyla nasıl ifade ettiklerini ve paylaştıklarını göstermektedir. Göstergebilimsel analiz zaman ve sosyal düzenleme gibi sosyal koşullara dayanır.

Sosyal göstergebilimsel yaklaşım, şarkının neyi sembolize ettiğini ve şarkının neden bu denli etkili bir ifade gücü olarak kullanıldığını açıklar. Protestolarda şarkıların sosyal rolleri ve sembolik anlamları bulunmaktadır. İşlevi ve önemi farklı kişisel deneyimlerle değiştirilebilir. Böylece göstergebilimsel analiz şarkının anlamının ne kadar farklı olduğunu gösterir.

Toplumsal anlamı ve değeri temsil eden toplumsal işaretler olarak 20. yüzyılın sonlarındaki Güney Kore protesto şarkıları, sosyal durumu, insanların demokrasi, sosyal ve politik hakkındaki politik farkındalığını araştırmak ve analiz etmek için önemli tarih yazım araçlarından biri olabilir.

1. INTRODUCTION

In June 2019, there was a political demonstration in Hong Kong street. People's anger against the Hong Kong government erupted into the protests. Numerous people participated in the movement to protest their freedom. The demonstrations are still ongoing. A familiar melody was on air through the media on the street in Hong Kong (Song, 2019). The song was the anthem of the political protest, "Marching for Our Beloved" in South Korea. A Hong Kong political activist used its melody with the Cantonese Chinese lyrics to express their anger, desire, and hope for the protest force. He explained to the participants what the song was and what it symbolized and meant during the political protests in South Korea. Then, people sang the song with the lyric in Korean although they did not understand what the lyric described. Through the symbolic Protest song for democratization, demonstrators in South Korea and Hong Kong shared their experience, emotion, and political idea.

Furthermore, they used the protest song as a powerful tool to reinforce their will for freedom. It makes people have political and social solidarity through the nonverbal language. It is the power of music.

Since the beginning of human history, music has been used to represent various religious ideas, social meaning, and cultural identity. Moreover, it was considered as the communicative medium for enhancing the national identity and ideologies. Victor Hugo (1864), who was a French writer, declares, "Music expresses that which cannot be said and on which it is impossible to be silent" (p. 91). Music as the nonverbal communication media expresses an emotion, a social and cultural meaning, and thought, which cannot be described through words, thus showing what cannot be expressed through acts. In other words, music alternatively represents the emotion, thought, identity, and social meaning of people. Christopher Small (1998) argues, "Music is not a thing at all, but an activity, something that people do" (P. 12). Music is not only a form of art but also political and social activities to show what people think, argue, and want as the communicative and social tool.

The reason is that music is able to represent various things; it cannot merely be expressed fully through language. The role of music, especially the popular songs, has been modified as powerful media to work for the various functions in South Korea Society since the second half of the 20th century. In the 1970s and 1980s, one of the significant roles of popular music was a protest tool for social and political uprisings. Some popular singers expressed their hope and thought through music. During that period, numerous famous singers performed with an acoustic guitar (Figure 1.1). Its influence led the young to enjoy singing songs with guitar. South Koreans called the young Tong-Guitar Sedae, which means the acoustic guitar generation in English. This phenomenon was especially thriving in college (Figure 1.2). The educated young people made a group to play music and composed songs. The songs were used as a medium for expressing their identity, emotion, and ideology under political and social suppression. The songs were called the protest song for the political demonstrations in the 1970s and 1980s in South Korea. The protest song has been used to signify the various social function and values as well as the expressive force for enhancing the national identity and ideologies.

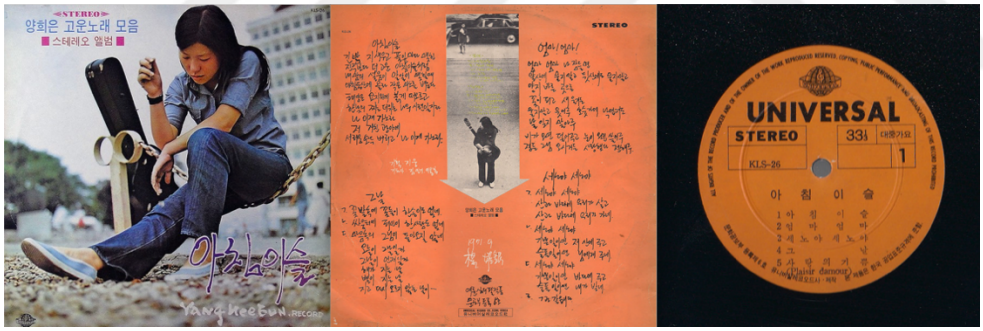


Figure 1.1 : The most representative singer in 1970s, Yang Hee Eun – Album, The Collection of Songs by Yang Hee Eun (M. G. Kim, 1971).

The South Korean protest songs in the late 20th century as the social signs, which represent the social meaning and value, can be one of the significant historiographies to research and to analyze the social circumstance, people's political awareness about the democracy, the social and political development, the music history, and the changing of the protest songs' function and role in the society.

Figure 1.2 : In the 1970s, the young people were gathered as a group to sing at campus (H. Kim, 2016).

I was born in 1988 when it was the end of the last dictatorship in South Korea. I learned the music at the school, which is based on the western music educational system in South Korea for 12 years. I was always used to sing and to listen to music at home and church or through the mass media such as a television and a radio. I heard the protest songs in South Korea to study for the first time when I was in the United States. I thought the songs were like a propaganda song for communism, which I heard from documentary media about North Korea, or military marching song when I heard without any background information. I could not recall any memories or experiences about singing or listening to the protest song while I lived in South Korea even though I had lived there for 20 years. It meant the melody of the songs was not a familiar melody for me. The songs can be implied a different meaning and icon for me because I have a different social, political, and cultural background. I have collected the songs to study and to analyze. It makes me understand the historical context and social meaning of the songs in the 1970s and 1980s.

During the research, I had a chance to listen to a Chinese protest song. It was not precisely the same, but it seemed very similar to the songs in South Korea. Therefore, I tried to research the protest songs of other countries like China, South American countries, and East European countries. The study shows a very unique and common relationship with each countries' protest songs through the music features. Most of the songs were the minor mode songs, the straightforward beat and regular tempo like marching music, and familiar and simple melody which people follow to sing effortlessly. It indicates that protest songs can be used as a universal expression of emotion (Sievers, Polanskyb, Caseyb, and Wheatley, 2013, p. 70). In other words, the songs as nonverbal communication have been regarded as an essential force in the

political process (Kincheloe, 1985). Furthermore, the songs invigorate the demonstrators and to induce people to participate in the movement and through singing (Mehrabian, 2015, p. 204).

People need the sign, like a mascot or a flag, which embodies the purpose of the political uprising and their emotion, desire, and identity during the demonstrations. The protest songs were the icon and symbol for the embodiment. Through my experience, it reveals that the protest songs have been used as the emotional expression tool as well as the notable symbol in the protest process in the world as the universal nonverbal communication.

1.1 Purpose of Thesis

The purpose of the paper is to analyze the protest songs as the political and social medium, which indicates its meanings and significances, and music structure. The correlation between the social semiotic approach and music structural approach explains what the role and function of the protest songs in South Korea are since the 1970s. The protest song is not only in the form or genre of music but also in the way of a social medium, which makes re-evaluate the social and political demonstrations through the sonic lens. The protest songs are enabled to be essential sources for studying the political and social movements in South Korea as historiographies.

The protest songs' political meaning as the signifier shows the various interpretations and messages in the communication process. The same signifier was interpreted into multiple meanings and messages by the receivers' personal experience and thought. The musical signs are regarded as the icon, the index, and the symbol to convey the purpose and the social meaning of the social and political movement. The semiotic analysis approach to the protest song through the social circumstance conduces to understanding the social value, meaning, and function of the protest music. The songs evoke the communal identity, the enthusiasm, and the suppressed emotions of people, who suffered under the military regime, for the political and social movement in the social enlightenment period in South Korea. The approach to social semiotic analysis supports to understand what the social function and significance of the songs are. Moreover, the semiotic perspective with the music structural analysis enhances to understand the songs' purpose as well as people's anger and long for freedom.

The representative one of the protest songs, “Marching for Our Beloved,” implies the significant meaning and index as the icon of the democratization movement in South Korea. Although it is one of the protest songs and it does not embody all the protest history and meaning, the song describes why the victims devoted their life for freedom and social justice and what people who remain have to do for the democracy by encouragement through the nonverbal communication. In other words, the song indicates the purpose of the demonstration for the democratization in South Korea and people’s suppressed emotion and hope for the future. In so doing, it is enough to be considered as the anthem of the democracy movements because people regard the song as the vital sign, index, and symbol of the political protest for the democracy as well as the song reinforces the demonstrators’ solidarity and the commitment.

1.2 Methodology

Mainly, two types of the analytical methodology are used to support the musical and social features of the protest song in South Korea. Generally, these two approaches assist in analyzing the protest songs and in classifying the music features of the songs. Hence, the analysis of the song, “Marching for Our Beloved,” is based on the music and semiotic elements which are classified through the examination. This interpretation embodies the social function, significance, and symbol as the anthem of the social and political movements in South Korea.

1.2.1 Music structure analysis through transcription

The transcription, which represents the pitch information and melodic contour of the protest song, is used for the analysis of the meaning and function of the protest song. The correlation between the pitch and gesture indicates how people expressed their emotions and thoughts through the protest songs, which are used as the expression tool during the protest movement.

It approaches the protest song by musical elements like gesture and pitch. The project transcribes and analyzes not only musical elements such as rhythm, melody, and movement but also the correlation between each component. The analysis suggests how and why the elements work as the musical communicative force for the protest.

Several performing video examples show the music and the body gesture of participants, who are mostly not musicians. People perform the body with music

although nothing leads them to move by the direction as a prescription. The relation between rhythm and gesture is described through movement mapping and rhythm transcription. This relation explains how body movement assists make people follow the musical protest movement and enhance their communal identity and solidarity. Moreover, body movement expresses the emotion and thought of people with music. Through several examples of the song, the body gesture is transcribed and compared.

1.2.2 Social semiotic analysis

The analysis from the semiotic perspective helps to understand and to describe a changing of the social structure and the social function through the music. Furthermore, the study shows how people communicate and share their idea, emotion, and identity through music. The semiotic analysis is based on a social circumstance such as time and social regulation. It shows that the circumstance influenced the rhythm and beat of the songs.

The social semiotic approach explains what the song symbolizes and why the song is used as the expression force, which is influential. The songs had their social role and symbolic meaning in the protests. Its function and importance can be shifted through different personal experiences. Thus, the semiotic analysis indicates how the meaning of the song is different.

2. PROTEST SONGS AS A POLITICAL AND SOCIAL TOOL FOR THE DEMOCRACY MOVEMENT IN SOUTH KOREA SINCE THE LATE 20TH CENTURY

From October 2016 to March 2017, the protest songs were used as a demonstration tool for the impeachment of Park Geun-Hye, who was the first female President in South Korea, by around nine hundred thousand people in the signature landmarks located in South Korea. Most of the protest songs, which were used at the protest movement in 2016 and 2017, were composed in the late 20th century. Because the political and social protest movement for democratization in the 1970s and 1980s is one of the most significant demonstrations in South Korean history, protesters used protest songs as the influential expression tool for social rebellion in the 1970s and 1980s. People were used to singing the songs to represent their desire for social liberty and to enhance their identity and solidarity at every political and social protest event. It means that the protest song is one of the indispensable elements for supporting the protest. Therefore, the protest song in South Korea has been considered not only the icon but also the index for the political and social demonstration since the 1970s.

2.1 Historical Background of the Democracy Demonstration in South Korea

The movement for political and social liberty had rebelled against the dictatorships in the 1970s to the end of the 1980s. Notably, the 1980s was the most vigorous and robust period for the protest for democratization. During the demonstration, the military regimes used the force of arms to suppress the activists who desired their country's democratization. The armed military force killed and arrested numerous people. People felt grief and anger about the suppression by the government. These emotions, like anger and frustration, led to the start of a movement to democratize South Korea during this period. People used protest music as one of the nonverbal communicative force to express emotion and thought to encourage people to participate in the movement. Also, it supported a strong bonding between people in society by reinforcing the communal identity. The action by the protest songs was called "Nore Undong," which means the singing movement in the 1980s. The protest songs were categorized as "Minjung Gayo," which translates to "the song of people" in English.

Starting the protest song movement was related to the Gwangju protest movement for democratization in 1980.

2.1.1 In the 1970s

In the 1970s, South Korea showed rapid economic growth, and industrialization supported the growth. Park Chung-Hee, who was the longest-ruling president in South Korea from 1961 to 1979, led the economic growth successfully. He emphasized his government's achievement and the economic development project to consolidate political power. President Park amended the constitution for a goal of long-term seizure of power. In other words, it was not too much to say that the society in South Korea was the political dark ages due to a dictatorship in the 1970s.

President Park, who was a military officer, seized power in a military coup, 1961. He had served as the leader and *de facto* dictator of South Korea since the coup. Although he led the tremendous economic development, he did not improve the other social issues such as the working condition, labor hours, wages, and social restriction. Social complaints by these social issues let people knowing what they had to do for social liberty. In other words, people gradually recognized the necessity to oppose the regime's corruption and dictatorship. The more people resisted the suppressed government, the more the government strictly controlled the society. Numerous college students, intellectuals, and labor activists made some groups gather people for the demonstration. The regime arrested people who planned the protest or aimed to resist the rule. People, who expressed their ideology and anger against the dictatorship, served a sentence and were tortured in prison. He governed people by martial law. People could not reveal their anger, frustration, and thought because the government overwatched and tyrannized over.

In 1972, President Park increased his powers through constitutional changes. It made people exposed their anger, and especially college students stood in the vanguard to lead the demonstrators. The government stationed the armed police at universities, as well as censoring all media and its contents.

In this period, people were oppressed, and they indirectly expressed what they want. Different forms of art – literature, play, film, art, and music – indicated the social situation, the emotion of people, and hope for the future metaphorically to encourage people.

2.1.2 In the 1980s

The Gwangju Democratization Uprising on May 18, 1980 is regarded as the most significant event of the South Korean democratization movement. The military regime was founded on May 17, 1980, by Chun, Doo-hwan, who was the fifth president of Korea, declared martial law and became the actual ruler of the country. President Chun Doo Hwan's hardline military rule led to a confrontation in the city of Gwangju, located in the southwest region in South Korea. From May 18 to 27, 1980, the Gwangju Democratization Movement, which is alternatively called as May 18 Democratic Uprising by UNESCO, rose against the military regime. The uprising was triggered by student demonstrations on the morning of May 18 for defiance to the new military edict closing the universities and stifling any political dissent. The armed policemen used weapons to put down the uprising. During the rebellion, over 10,000 people demonstrated in Gwangju (Figure 2.1). They fought against the dictatorship and its armed forces until May 21 for the democratization in South Korea. During the uprising, numerous innocent people were sacrificed. The Gwangju Democratization Uprising became a vital milestone in the struggle for South Korean democracy (Figure 2.2).

Figure 2.1 : May 1980 Gwangju demonstration on the street (518 Archive).

The violence and ruthless suppression in Gwangju by the military regime made people, who were enraged, engage in the rebellion against the government. The protest movements for democratization had risen nationwide in South Korea by educated

people and college students. The military regimes suppressed people who rebel against the government and forcefully controlled the society in the 1980s. People tried to reveal and to express the grief and the anger by the injustice and craving for liberty through varied art forms during the protest movement period. One of the art forms is protest music, “Minjung Gayo” (people’s music). In the early 1980s, some groups for singing protest songs or for cultural protest were formed in the university and society. According to research, at least more than fifty protest groups were established to protest by the singing movement (Shin, 2005, p. 44).

Figure 2.2 : May 1980 Gwangju demonstration on the street (518 Archive).

2.2 Function of Protest Songs

2.2.1 The 1970s

One of the popular song trends in the 1970s was singing songs with an acoustic guitar. This new trend spread among the young generations, which eventually overthrew the system of the former mainstream popular songs in the 1970s (C. Kim, 2008, p. 144). The popular song culture by the young represented their emotion, thought, and

consciousness through the contents and lyric. This trend was influenced by western pop music culture through rock music or country music in the 1960s. The songs did not mention the political or social message directly, while they encouraged people and described hope for the future in a roundabout way. Dr. Choon Hwa Ha (2006), who is a Korean pop singer since the 1960s and received her doctoral degree in philosophy of art from Sungkyunkwan University, claims, "The song lyrics show people's attitudes, thinking and feelings, and it reflects circumstances in [the] 1970s" (p. 62). She describes that the popular songs in the 1970s supported people to fortify themselves against the suppressed and hopeless situation (Ha, 2006, p. 63)

The songs were mostly major key, calm and lyrical melody, moderato or andante tempo, and hopeful message. The message contained symbolic and metaphorical expressions (Figure 2.3). People enjoyed singing the songs, and they longed for changing the social situation positively. However, the government forbade some songs even though these did not imply any political or social message directly. The reason is why the contents of the songs let people resisting the regime and its law. Thus, the popular songs in the 1970s had to take directive suppression from the government (C. Kim, 2008). The popular song culture encouraged people to have social solidarity and do actions for the protest. Although the songs in this period were not officially called the protest song, and these were used less powerfully than the 1980s, the songs in the 1970s were enough to signify the importance and symbol for the political protest.

Look at the lush pine needles on the field
Although no one tends to them
Even when hit by rain, wind and snowstorm
The ground remain verdant to the end
The past days of despair and pain
Do not ever come back again
I shall shed blood, I shall awaken
I shall become the pine needle of the rugged field
Although we do not have much
With hand in hand, we shed tears
Although our road is long way to go and even precipitous
We shall overcome and be victorious

Figure 2.3 : Evergreen (1978) written by Kim Min Gi and performed by Yang Hee Eun – lyric in English translation

2.2.2 The 1980s

The protest songs in the 1980s presented a sign, "Minjung: people," which is called the icon of the communal identity. The protest musical message strongly reinforced the communal identity and the political and social awareness of people who were influenced by the songs. Singing the protest songs led and expanded the demonstration across South Korea in the 1980s. It meant that the protest song was used as the communicative force for the political movement. The nonverbal musical message helped people continuously pursue the social goal for democracy as well as political and social liberty. Singing the protest music led and expanded the democratic uprising across South Korea in the 1980s. It was a powerful tool for the protest. Therefore, the government banned the protest songs from being sung in a public place or anywhere else and controlled the songs by the censorship.

Some protest songs were initially composed as the popular song. Still, the dictatorships forbade the songs from singing and performing because the contents of the songs tended to be against the policy and ideology of the dictatorship government. The oppressive regulation about the songs caused that singing the protest songs was regarded as an icon, index, or symbol for the rebellion against the dictatorship.

The protest songs were classified as the forbidden songs by the dictatorial regime because the songs' content was considered as the anti-government. In other words, singing the protest song illustrated the resistance to the government. It shows the singing for the protest is the index and the symbol of the rebellion against the regimes in the 1980s. Although it was illegal, singing was regarded as a useful method of protest against the regime. The singing was an action to protest the military government. The songs were one of the influential expressive force to explore the emotion and thought about the desire. People sang their political and social thought and identity through music.

The protest songs are considered not only the icon or the index for the political and social movement, but also the other musical signs for social meaning, value, and emotion or perspective of people through the elements of music. Because the elements – rhythm, melody, and others – are influenced by social circumstances, which also is related to the daily life of people. In the book "Speech, Music, Sound," Theo van Leeuwen argues that the sound represents identities or modes of the signifiers and conveys a semiotic message to the audiences. The protest songs can be as the medium

of semiotic tools for describing the environment of people's daily life and illustrating the activities and communications between people in society. He claims that musical signs can be analyzed with some semiotic elements such as time, melodic pattern, modality, and perspective, and the sign represents the social meaning and identity. The protest song signifies the social circumstance and meaning through musical elements like a melody.

The demonstrators expressed the emotions like anger and frustration about the social circumstance by the military regimes in the 1970s and 1980s through the protest songs. Most of the protest songs tended to be the minor mode. The minor mode can be one of the musical signs of the protest song as an icon which represents people feeling. The minor key of the songs emphasizes and expresses the suppressed emotion of people and the depressed social atmosphere. The music showed a socio-critical attitude accompanied by an expression of anger through the text of the protest songs. The words described the indexical idea like resistance, victory, and desire for hope and freedom. It encouraged people to participate in the political movement because the musical message enhanced communal identity. People express their thought, desire, and ideologies metaphorically through the words of the songs to avoid censorship. It embodied the function of the protest song as the icon and index of the social and political movement.

3. MUSIC STRUCTURE ANALYSIS

3.1 The Melodic Patterns

The pitch and the melodic features indicate how the protest songs as the musical signifiers embody the desire and emotional feeling of people and the social meaning and identity. The melodic pattern of the songs is classified into three different patterns; A, B, and C. The pattern A is mostly the verse section for the narrative function. The pattern B is the verse, the pre-chorus, or the bridge section for increasing the musical tension and musical power. The last, the pattern C is usually the chorus section to emphasize the main message and to express the purpose of the song.

3.1.1 The pattern A

Most of the protest songs' verse section has some melodic characteristics– voice at the middle pitch level; narrow pitch range; descending melody; the softness and unshaken vocal quality; the moderate tempo; and the final cadence with the tonic (Figure 3.1, 3.2, & 3.3.) The pitch of the first melodic pattern is in a lower pitch than the other sections.

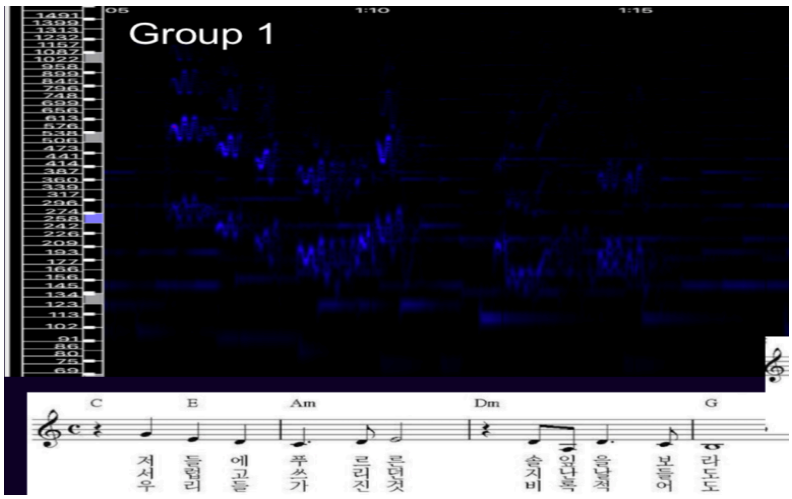


Figure 3.1 : Evergreen Tree (1978) – the verse section.

The vocal pitch at the middle pitch level with the narrow range embodies the anguished feeling. The feeling is enhanced by the lyrics, which complements the melody that pulsed syllables. The descending melodic pattern represents the passive and incoming painful emotions about society, which was forcefully controlled and suppressed. Mostly the melodic motion of the melodic pattern A moves gently in conjunct motion. It makes listeners focus on their thoughts and feelings comfortably.

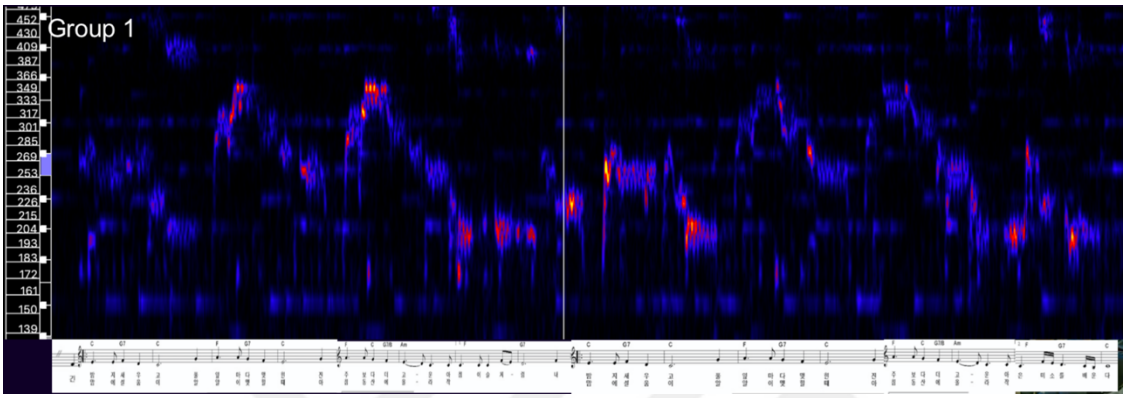


Figure 3.2 : Morning Dew (1971) – the verse section.

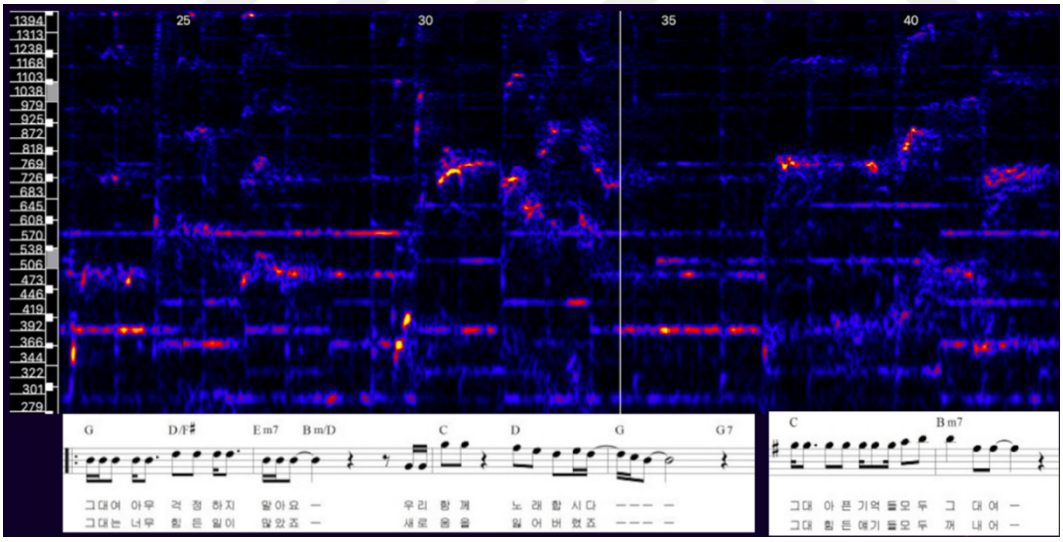


Figure 3.3 : Don't Worry Dear (1991) – the verse section.

3.1.2 The pattern B

The melodic pattern B usually is used in the pre-chorus section, between the verse and the chorus. The pre-chorus section usually shows the increasing musical tension before the chorus section to emphasize the purpose and meaning of the chorus. The pattern B

has a common melodic pattern – voice at the middle-high pitch level; narrow pitch range; ascending melody; the loudness and inflamed vocal quality; the moderate tempo; and the final cadence with the dominant chord as the half cadence and a high pitch (Figure 3.4, 3.5, & 3.6). The pitch of the pre-chorus section is shifted in a higher pitch than the pitch of the verse section. Rising pitch to high-level represents the emotional feeling of people and their will and desire for social and political freedom strongly because the changing of pitch range signifies and emphasizes increasing the emotional energy by the sound acts. Moreover, the ascending melody in the high pitch range makes people energized to participate in the protest movement due to its enthusiastic way of expressing suppressed emotions.

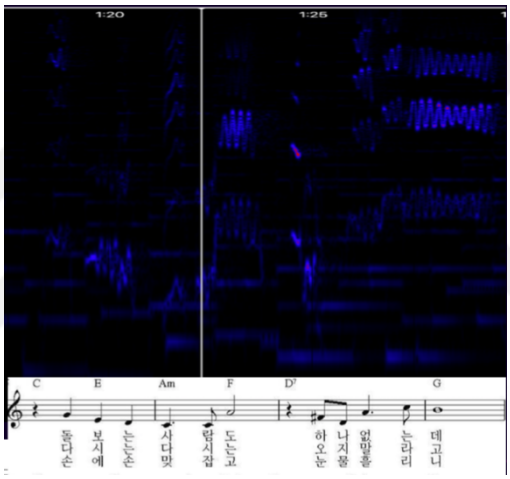


Figure 3.4 : Evergreen Tree (1978) – the pre-chorus section.

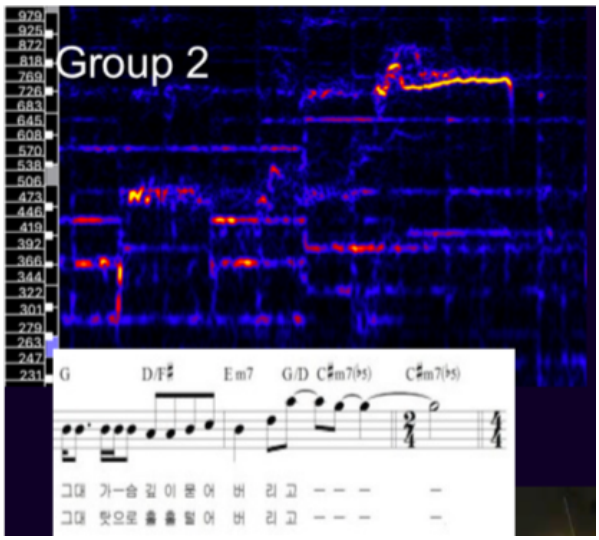


Figure 3.5 : Don't Worry Dear (1991) – the pre-chorus section.

One of the melodic characteristics of pattern B is half cadence. It is considered a weak cadence to reinforce the musical continuation because the dominant chord sounds incomplete or suspended (Jonas & Rothgeb, 2005, p. 25). In other words, the last cadence with the dominant chord in pattern B increases the musical tension and the expectation of the chorus section, which represents mostly the main goal or meaning of the song. The end of the melodic pattern with the continuity shows the high emotional energy level.

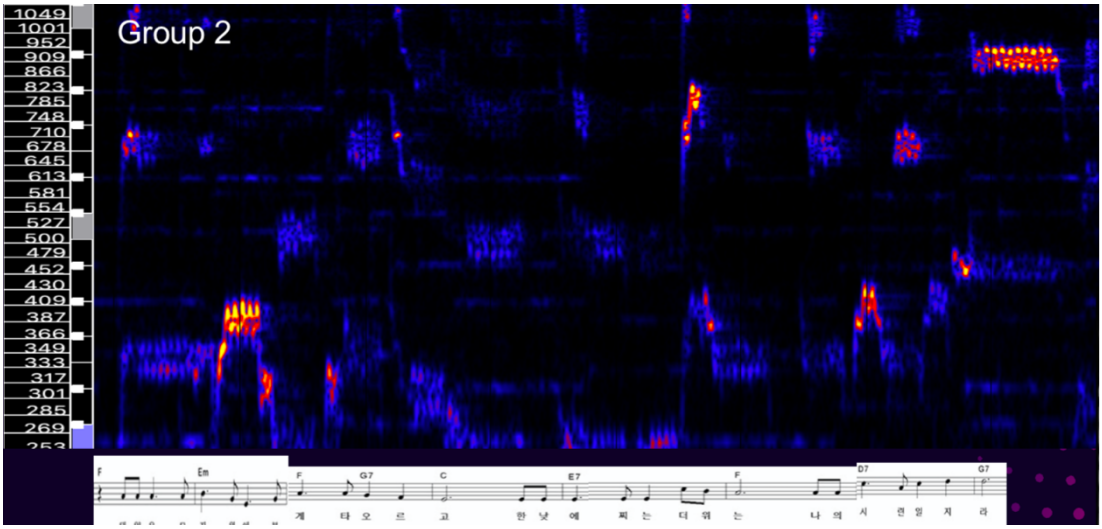


Figure 3.6 : Morning Dew (1971) – the pre-chorus section.

3.1.3 The pattern C

The melodic pattern C, the chorus section of most protest songs in South Korea, has common melodic features – voice at the high pitch level; wide pitch range; ascending melody; the loudness and unshaken vocal quality; the moderate tempo; and the final cadence with a high pitch (Figure 3.7 & 3.8). The pitch of the chorus section is shifted in a higher pitch than the pitch of verse or pre-chorus sections. The pitch rise activates the emotional feeling of people and their social identity for the protest movement because the shifting the pitch causes the expansion and extension of the emotional energy by the sound acts. Also, the wide pitch range conveys the intense emotional feeling such as anger about the dictatorships and suppression and excitement about coming hope, which would come along with the end of the military regime. These musical features about the pitch energize the function and the meaning of the protest songs to enhance the communal identity of people in the society and to convey the

emotion and thought through the songs. The ascending melody, which demonstrates the outgoing and active feelings, calls for participation in the rebellion against the regimes and ultimately produces the emotive expansion.

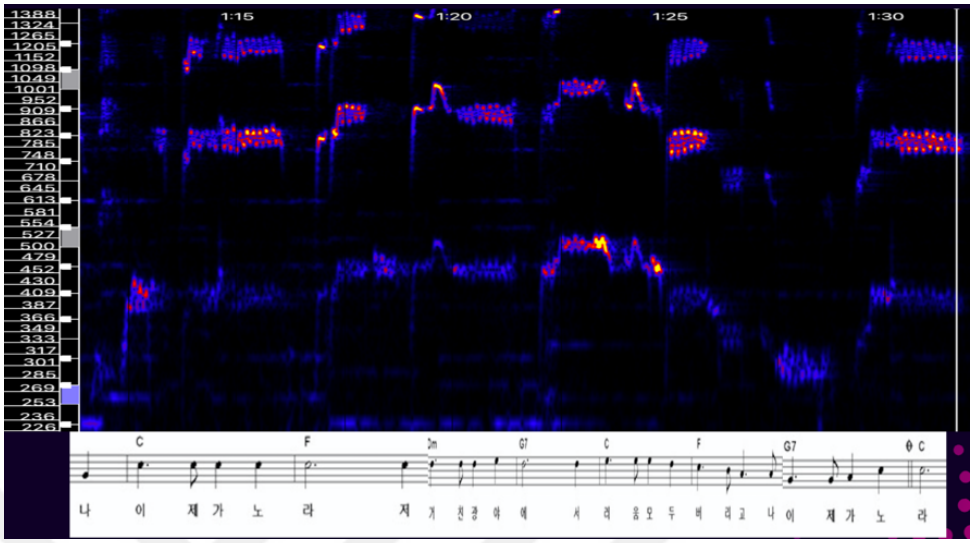


Figure 3.7 : Morning Dew (1971) – the chorus section.

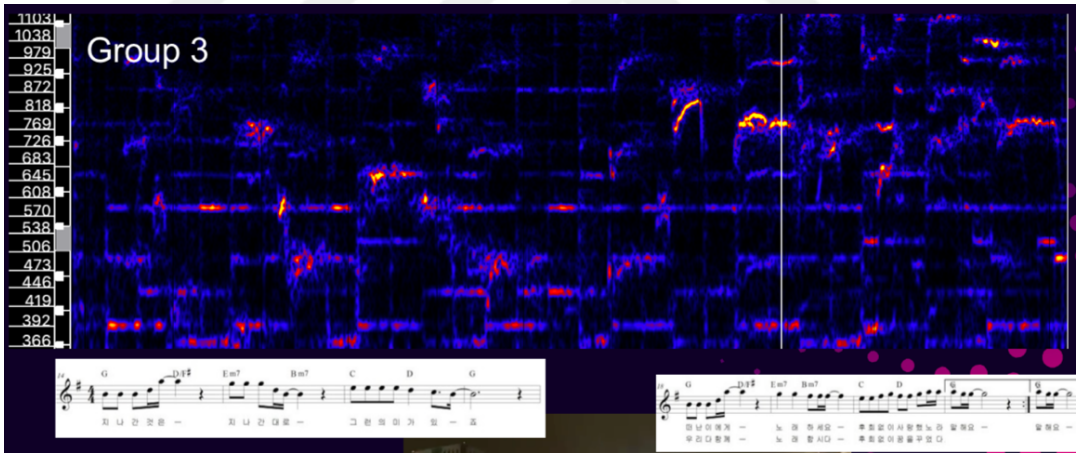


Figure 3.8 : Don't Worry Dear (1991) – the chorus section.

3.2 Lyric

The lyric was reflected in the social circumstance and suppressive life by the dictatorship. The demonstrators tried to reveal their emotion, thought, and will for the democratization movement through the text of the songs under the oppressed controlling by the dictator regimes. The melody and the word were one of the proper media to convey the message and to spread widely and efficiently. Also, it engaged

people to have a strong communal identity and solidarity by sharing emotion, thought, and experience.

Mostly the word at the verse section narrates the purpose of the demonstration or describes the social and political situation, which is related to the protest. The other lyric pattern in the verse section conveys the hopeful message with indirect expression (Figure 3.9). The words in the pre-chorus section increase tensions. The lyric often indicates what the purpose of the protest is or why it is crucial. Before the chorus, the lyric expresses the desire firmly what people want to say. In the chorus section, the lyric generally represents the primary purpose of music to convey the message as the communicative force for encouraging (Figure 3.10).

(Verse) When sorrow forms in my heart drop by drop
Like morning drew that is more beautiful than a pearl
Forming in the leaves after a long night
I go up a morning knoll and learn a small smile

(Pre-Ch) The sun burns over the graves
And the sweltering heat at noon is my trial

(Chorus) I am going now, going to the barren wilderness
Leaving my sorrow behind, I am going now

Figure 3.9 : Mornig Dew (1971) – Lyric in English translation

(Verse) Your red blood, thrown on the petals, Geumnamno
Your chaste breast, cut off like Tofu

Why they shot, why they stab, where did they put people in truck and go
In Mangwol-dong the thousands of red, bulging eyes watch the tragedy

Let's get out together, our comrade and the people who have the anger
we cannot make the democratization in our country without a struggle and Fight

You - bald [Chun], Japanese, and American – go away from our country
We will found our new peaceful country by ourselves.

(Chor) *If the day of May come again, the red blood [the anger] in our heart leads us to follow our comrade

Blood, Blood, Blood

Figure 3.10 : "Owalga II: Song of May II," (1984) – Lyric in English translation

For example, the song, “Owalga II: Song of May II,” is known for being the most well-expressed about the Gwangju Uprising (Figure 3.11). The song was quoted the melody from the French Chanson, “Qui A Tue Grand Maman?: Who Killed Grand Mom? (1971)” by the French pop song singer Michel Polnareff. The music consists of four different verses and one chorus as a homophonic style song. Each verse represents the voice of the activists. Every word of the first and second verses expresses clearly the emotion like anger and grief of people who lost their friends or family. The third and fourth verses focused on the goal of the movement and spurring people to fight together. The word of the songs describes how the victims were killed and tortured by the tragic abuse in the period. It describes the cruel killing through illustrated by the words with sad melodies. The word expresses the grief, the anger, and other extreme emotion, and enlighten that people fight against the injustice in societies. For example, the second scheme of “Song of May II,” describes a female’s death who was killed and was cut off her breast by the troopers.

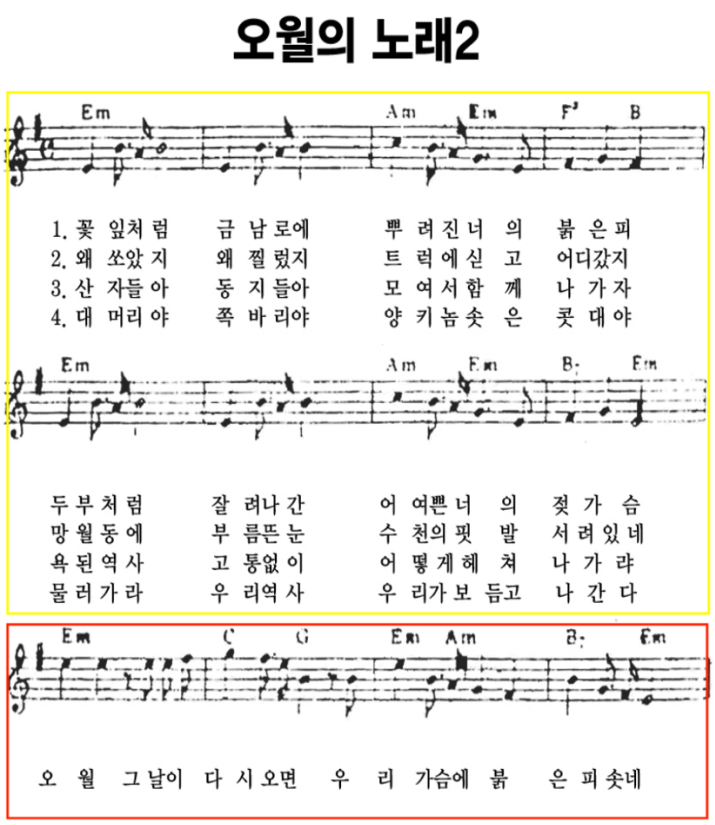


Figure 3.11 : “Owalga II: Song of May II,” (1984)
– Western notation transcription.

3.3 Relation Between the Melodic Pattern and the Lyric

The lyric reinforces its meaning and emotion with the melodic feature. The melodic pattern A is related to the narration section of the lyric. The verse section's elements – narrow pitch range and descending melody – help the audience understand the emotion and message by the word. For example, the song "Owalga II: Song of May II" implies the historical tragedy as an E-minor key song. The melody in the E-minor key reinforces the emotion such as sorrow, grief, and anger. It shows that the verse, which is the first two rows, is on the narrow pitch range from E4 to C5, and it has a gentle melodic contour. These melodic features embody the description of the Gwangju Uprising. Measure 1, 2, 5, and 6 have the same melody with the ascending direction shows a strong desire and will. The pre-chorus increases the musical tension with a strong message, which is related to suffering and hardship. The last chorus section shows the climax with the high pitch and the wide pitch ranges, and its text also asserts the meaningful message of what people want to convey through the song. The chorus section of the song "Owalga II: Song of May II," encourages people to join the protest through the word, "the red blood [the anger] in our heart leads us to follow our comrade," with the high pitch melody which is based on the intense feeling.

3.4 Timbre

The addition of loudness and roughness to the vocal quality during the performance embodies and emphasizes the particular emotions through the lyrics and the melody to communicate the political and social nonverbal message during the protest period. Jeon In-Kwon's performance is one of the good examples. his vocal expression makes people not only feel his thought and emotion but also conveys the strong message because the performing makes people have the community solidarity and feel empathy as the demonstrators. Philip Tagg (1990) claims that the vocal expression which is almost like shouting or screaming represents, "one of despair, celebration or anger, the dominant character of vocal delivery in rock is one of effort and urgency" (p.112). In other words, the vocal quality is one of the musical elements which support people to give vent to the emotion like anger, hopelessness, anguish, and the others about the social and political situation as the communication force.

The roughness of the vocal quality describes a robust emotional feeling like a high pitch. The rough voice with a melody in high pitch more expresses the emotion influentially. The loudness of the vocal quality often signifies power, strong desire, or will. Usually, the louder voice tends to rise in pitch, so that high pitch sound can have many metaphoric extensions related to power and intense feeling. In other words, the more the vocal quality is changed into roughness and loudness with a rising pitch, the more people strenuously share their thought and emotion through the nonverbal communicative force.

3.5 Body Gesture

People use body language, a form of nonverbal communication consisting of body gestures, to express their thought, emotion, and identity, apart from verbal ways of communicating. Body gesture has a powerful impact on the daily life of people as the expressive force. The body gesture embodies the emotional feeling and thought with the music. The article, "Music and movement share a dynamic structure that supports universal expressions of emotion," by Sievers, Polanskyb, Caseyb, and Wheatley (2013) shows how music and movement are related to each other and how those can be used as the universal tool to represent the emotional expression. The authors claim that music makes people move like dance, tapping, walking, and acting, "music and movement share a common structure that affords equivalent and universal emotional expressions" (p. 70). The music – movement relationship has a common structure which can be used to express people's emotion. The body is not only the medium of protest, inasmuch as that it is the carrier of the signs and symbols of the social and political movement through gesture (Klein, 2013, p. 197).

I met one Korean woman (52 years old), who had participated in the political protest when she was a college student. Since I knew that she graduated from the university in the 1980s in South Korea, I asked her about knowing about any protest songs, which she used as the protest tool. She requested to me, "Could you sing some parts of the song to dredge up the memory?". I sang the song, "March for Our Beloved" for her. Before I finished the verse section, she started to hum and to shake her hand and arm gradually as the body gesture. I questioned why she moved her body when she sang. She answered me, "I do not know exactly, but it makes me excite." She guessed that she moved her arm when she sang the songs and marched on the street for the protest.

She additionally mentioned, “It reminded me of some emotions and ardors that I had for the protest when I sang and moved.” It indicates that she unintentionally responded through her body and emotion when she sang the song.

It is not merely body movement. No one remembers what a person moves his body when he listens to music or attends the concert. That is to say, the body gesture for the protest is one nonverbal communication form of the music actions to emphasize what they talk through musical messages. It denotes that the embodiment process of the protest songs by using the body gesture to highlight what people feel and want. Although the meaning of the gesture with the protest songs cannot be pinpointed in any specified manner, as the meaning of language, there is still an amount of stable material for conveying emotions and messages in nonverbal communication, which can be defined (Kühl, 2011). Ole Kühl (2011) argues, “in music, the sharing of gestures is further intensified through the pulse, which brings about a synchronization of implied movements. This is the power of music.” (Kühl, 2011 p. 128)

The body motion as the communicative sign conveys the emotion and the political or social message. The gesture is regarded as the expression tool like the protest song. Kühl (2011) claims, “As an embodied meaning, gestures are an important part of our national and cultural identities.” (p. 128). People move their arms rhythmically to the protest song. People used the body gesture to reinforce their national and communal identity and to rebel against the regime. The intersubjective sharing of communicative gestures meant the sharing of inner states of being in society. The function and purpose as the protest tool strengthened by combining the protest song and body movement. Furthermore, the gesture encouraged people to participate actively in the movement, and it enhanced the bonding between participants by sharing their feeling through the body and musical language.

The big gesture conveys excitement, anguish, anger, and frustration that the wide pitch range allows us to give vent to intense feelings. The gesture describes not only the emotional feeling but also the thought, ideology, and identity of social groups or individuals. Body movement may be level, small or big, or any combination of both. Changing the size of the body movement of the protest movement indicates the changing emotional expression of people. The bigger the gesture, the bigger the room for the expression of emotion and will, while the more it is small, the more the expression of feelings and attitudes can be confined.

Moreover, moving the body for the protest could be described as the activation. The more people move when they sing the protest song, the more the participants, who participated in the social movement, actively protest for the uprising, and they express their emotions and thoughts. In other words, the body motion encourages people to demonstrate and to have a strong identity. The body gesture is one of the musical actions to emphasize what people want to talk through musical message as the embodiment process of music.

4. SOCIAL SEMIOTIC ANALYSIS

The analysis from the semiotic perspective helps to understand and to describe a changing of the social structure and the social function through the music. Furthermore, the study shows how people communicate and share their idea, emotion, and identity through music. It explains what the song symbolizes and why the song is used as the expression force, which is influential. Not only my subjective analysis of the texts and the events but also the analysis by the other people support to answer the questions.

4.1 Time

Leeuwen (1999) claims, "Musical time, similarly, can be the time that regulates our activities, or represent the characteristics of that time and, being musical, make us rhythmically tune into and effectively identify with those characteristics" (p. 36). In addition, the social perspective about the time influences the musical time. In other words, the musical time is related to the daily routine in the society. "the way a given society handles musical time can present or represent the way that society handles the timing of social activities generally, in other words, its 'order of time'" (Leeuwen, 1999, p. 38).

In the 1970s and 1980s, most of the protest songs in South Korea tend to be strict on-beat music. It is hard to find any off-beat music in the period. It is related to the order of the time and social regulations in South Korea during the late 1900s. The two dictatorship governments by the military regime tried to govern the society in the restricted order of time for almost 30 years. The inflexible rule had an effect on time perception in society.

4.1.1 Curfew

One of the influential social regulations about the time is the curfew, which had been enforced from 1945 to 1982. The two dictatorship governments by the military regime tried to rule the society in the restricted order of time for almost 30 years. One of the

influential social regulations about the time is the curfew, which had been enforced from 1945 to 1982. For 32 years, people should be controlled night-time. The time-control enforced and excused because of national security issues. Several dictatorship governments for almost forty years emphasized national security, which let people alert the anti-communism in the late 20th century, to enlarge their power and to control easily. The governments prohibited meetings without permission because the meetings caused the anti-government movement. So, the police dominated the night-time strictly to expose the anti-government meeting, which could lead the political protest.

4.1.2 Working hours

For 32 years, people were controlled and restricted in what they could do in the night-time. Also, their time for labor was dominated during the daytime by strict time controlling. People worked with a tight schedule at the working place. According to the report of the working hour, Korean workers worked on average more than 52 hours per week in the 1960s and 1970s. Furthermore, the working hour was recorded on the average 55.2 hours in the mid of the 1980s. For example, the success of the industrialization in South Korea was accomplished by a social movement for economic growth. The social campaign was "Saemaul Undong," which translate the "New Village Movement" in English (Figure 4.1). The movement promoted people to work hard for economic growth (Douglass, 2014).

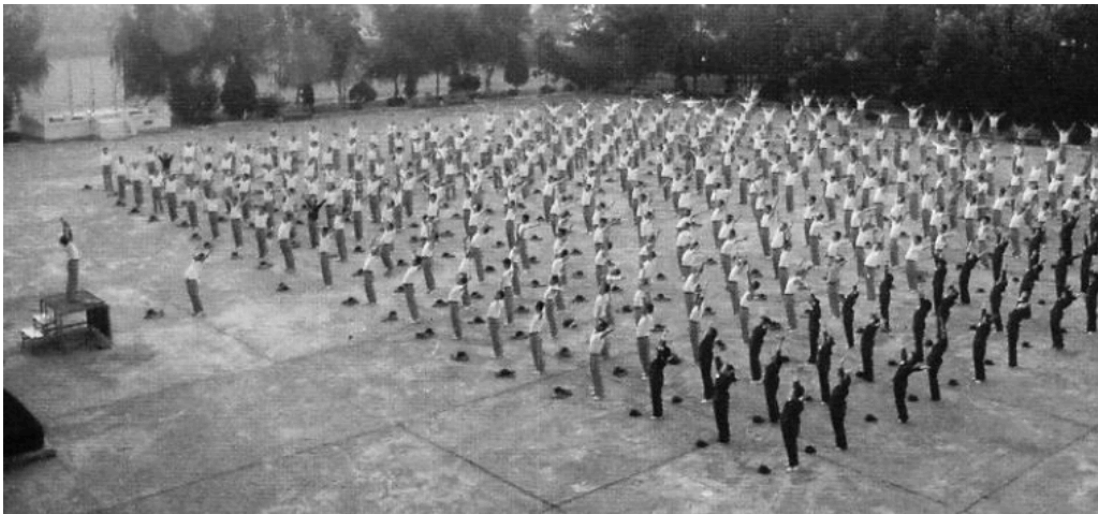


Figure 4.1 : Traning center for the Saemaul Undong (c. 1972) (NCSUMK)

From 1972 to 1976, the average annual rate of economic growth was more than 10 percent, and the increasing export rate of the production reached almost 48 percent. It was called “Miracle on the Han River” (Douglass, 2014). It aroused the modernization and industrialization in rural places. The growth encouraged the workers to work for a better life to overcome poverty. In the period, the social slogan for the economic growth was “Working Hard and More for the Better Future” or “Move Forward without Stop” as the social movement in the late 20th century (Park, 2009). In other words, the workers worked effectively and productively under the order of clock time.

4.1.3 Social circumstance

4.1.3.1 Regulation

Furthermore, the dictatorship governments in the 1960s to 1980s restricted the personal preference like the hairstyle, especially men’s long hair and the fashion style, for instance, the length of the mini-skirt of women. In the middle of the 1960s, American pop culture and hippie culture also was regarded as the symbol of the social and political liberty in South Korea. The young people tried to express their thought and identity through various ways like musical activities, hairstyles, and fashion. However, the governments did not allow them to reveal their freedom (Figure 4.2).

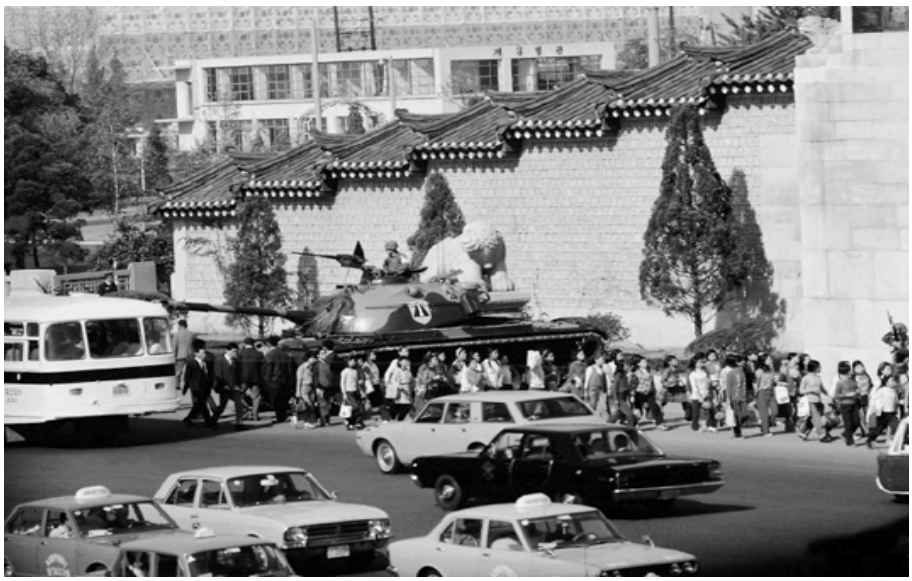


Figure 4.2 : Ruling by the military regime on the street in Seoul (D. J. Kim, 2018).

The protest songs were classified as forbidden by the dictatorial regime because the content of the songs was considered as the anti-government sign. In other words,

singing the protest song was regarded as the resistance to the government. It meant illegal political or social movement. However, singing the songs was considered to be a useful protest tool against the regime. The singing was an action to protest the military government. The songs were one of the influential expressive force to explore the emotion and thought about the desire. People sang their political and social thought and identity through music. The Protest songs symbolized hope and freedom.

4.1.3.2 Military training

The government had promoted military training as a mandatory education program at the public high school and college for the anti-communism from 1969. The training program for the college students was abolished, along with the last dictatorship in 1988. The training for the high school students was repealed partly in 1997 and entirely in 2011. Under the military training program, the male students learned bayonet training and close-order drill, and the female ones took the first aid courses. Moreover, the conscription in South Korea has existed since 1951, and it requires adult males to perform in the compulsory military service.

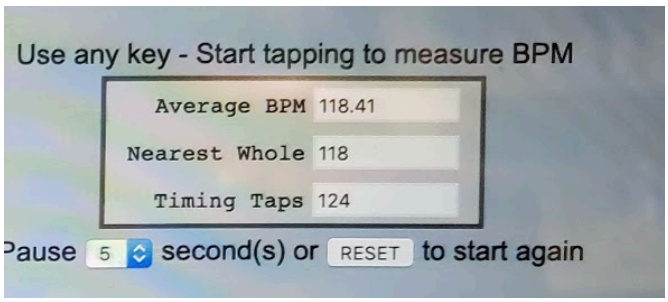
Figure 4.3 : Military Training (Seoul Phote Archives).

The government provided military training as a school curriculum to students for teaching the awareness of the national security for anti-communism and the military rule to prepare for emergencies (Figure 4.3). The training class was very controlled by the system and command, so it engaged people to follow the instruction and to have strict perceptions about the time as well.

4.2 Relation Between Time and Music Structure

From this social perspective, the order of time in Korean society was very accurate, and it was organized systematically. This time perspective became a vital tool for the control of human activities and labor. Also, it influenced the time element of music in the period. The strict time management by society influenced the musical features of the protest songs, such as a straightforward rhythm and the walking tempo between 100 BMP and 125 BPM. The tempo was measured by several protest song recording references with the finger tapping app (Figure 4.4). Most of protest songs' tempo remains constant. The constant tempo and the rhythmic pattern, which is very simple, describe the daily regularity pattern of time in the society and the uniformity of the style, which was regulated in the community.

The time as the musical element enhances the meaning and function of the protest songs. It shows the strong will to keep rebelling against the corrupted dictatorship until changing the regime. The precise time or tempo instruction makes people act or move together. The unified motion reinforces their communal identity and emphasizes the purpose of the protest through the nonverbal language. In other words, the unambiguous musical time of the protest songs in the 1970s and 1980s represents the strong will and desire to rebel against the corrupt dictatorships like the walking with the accurate tempo and step for the military march. Additionally, the rhythmical time feature of the songs makes people encourage and participate in the protest like the same function as the marching music.



$$BPM = (Beat/Time) \times 60$$
$$= (124/63) \times 60 = 118.095 \text{ (bpm)}$$

Figure 4.4 : Tempo of "March for Our Beloved"- measured by the finger tapping

4.3 Protest Songs as the Social Sign

The protest songs as a signifier embody the sign or message to express identity or thought of the demonstrators about the political and social issues. Although the signifier is the same for people as receivers, the meaning of the protest song can be different. Changing the meaning of the sign by receivers enables the various interpretations like a message, context, and code about the protest song. Nattiez (1990) argues, "a symbolic form... is not some 'intermediary' in a process of 'communication' that transmits the meaning intended by the author to the audience; ... the result of a complex process of creation (the poietic process) that ...complex process of reception (the esthesic process) that reconstructs a 'message'" (p. 17).

In the 1980s, the protest song as an icon for the democratization movement to resist against the military regime and dictatorship. The songs were composed by people who were especially college students and participated in the demonstration. The demonstrators sang the songs together to reinforce the communal identity and the purpose of the protest strongly. People used songs like a powerful tool to assert their thought and desire about liberty and justice from the dictatorship. The dictatorship forbade them to sing the songs by law because the government believed that the song incited people to antipathy toward the government. The signifier embodies two different meanings through the poetic and esthetic processing in the 1980s. The demonstrators regarded the songs as the icon as well as the index for the liberty and democratization movement. The song meant an efficient tool for enhancing the morale of people to demonstrate. Even though the public officers listened to the same song, the dictatorship government considered the signifier as the rebellious context and code.

The songs were considered a significant symbol to have solidarity between people under the suppression by the government. It promoted people to demonstrate more enthusiastically against the regime. People shouted their suppressed feeling and hope through the musical signs to convey and to spread the message. When people heard the songs, they recognized the demonstration and participated in the rally. It indicates that the song signified the political and social signs as the political index. Moreover, the musical sign allowed them to remind them what they have to do and what the purpose of the movement. It is a very similar function with the national flag or the national anthem.

However, all of the people might not understand or receive information from the signs in the same way since people tend to interpret the information in their experience, knowledge, and political position. The audience's experience or stereotype induced to imply a different meaning and function. For example, when people listen to the protest song, one who was born after the military dictatorship receives different information about the musical sign and has a different perception with the other who suffered from political suppression. It means the function and meaning of the protest songs can be shifted by changing the social circumstance while the purpose of the protest song is still the same. The protest song is a crucial sign and resource to study and to interpret the social circumstance with a different perspective.

5. THE ANTHEM OF THE POLITICAL MOVEMENT IN SOUTH KOREA, "MARCHING FOR OUR BELOVED"

The demonstrators expressed emotional feelings like anger and frustration through the protest songs in the 1980s. The minor mode of the song emphasized people's thoughts and anger about the dictatorship government, which controlled and suppressed people who were against the military regime. This emotional feeling also was embodied the picketing signs, placard, and violence as icons. The placards or picketing signs contained the message, such as "freedom, democratization, overthrowing the dictatorships, and victory." The message meant the indexical sign as well. The protest musical message strongly reinforced the political and social identity and awareness of people who were informed by the songs. Singing the protest songs led and expanded the democratic demonstration across South Korea in the 1980s. It meant that the protest song was used as the communicative force for the political movement.

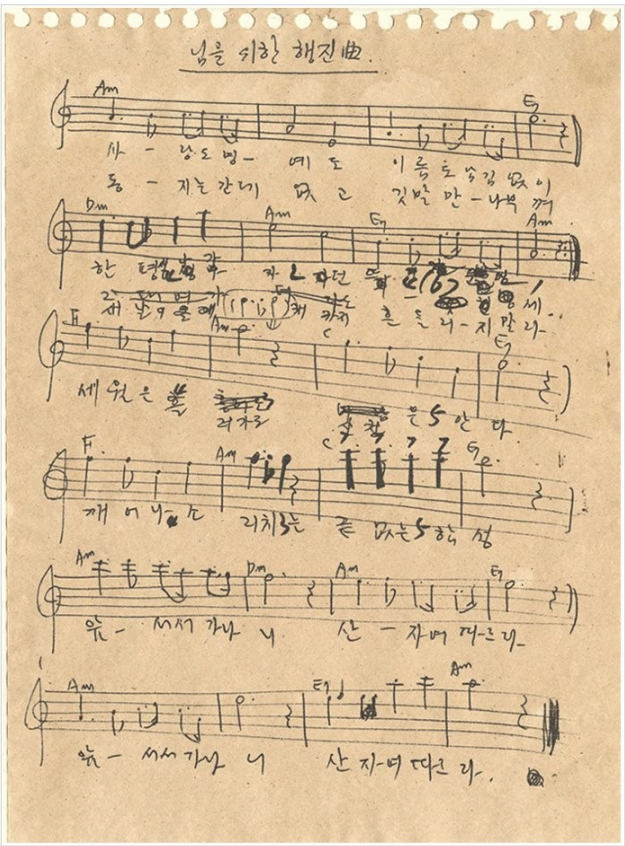


Figure 5.1 : Original Score of "Marching for Our Beloved" (J. Kim, 1982).

“Marching for Our Beloved (임을 위한 행진곡)” is the most well-known protest song for the democratization in the 1980s (Figure 5.1). The song has an energetic march band musical style with a minor scale. The songs focus on commemorating the victims, shedding light on the silenced voices, and encouraging others to join their movement. The melody and the lyric describe the determined resolution for the political protest movement. In May 1980, hundreds of people were wounded or killed for the democratization movements.

5.1 How and Why Was “Marching for Our Beloved” Created in the 1980s?

“Marching for Our Beloved (임을 위한 행진곡)” has been considered more than the protest tool for people who lose their friends or families by the Gwangju Democratization Uprising on May 1980. The song symbolized the grief by the loss and anger about injustice by the military regime. The song was composed in 1981 for the commemoration of the victims, who sacrificed their lives for the Gwangju Democratization Movement in South Korea.

The music, “Marching for Our Beloved,” was composed in remembrance of the two victims, who were killed in the demonstration by the armed military force, by Jong-ryul Kim, who was an activist of the movement. The lyric was written by Ki-wan Baek, who is a politician, social activist, journalist, and novelist, in 1981. The song is also homophonic style music, and its melody is straightforward and easy to sing. The lyric of the song focuses on the life of the activists, who were killed during the movement, and on how they devoted their lives to the democratization. The word of the song has a different characteristic with the “Song of May II.” The lyric of “Song of May II” focuses on the violation of the human right by the massacre and the civilian’s emotion like anger. However, the “Marching for Our Beloved” signifies and memorializes the spirit of the victims. The word of the song inspires people to follow the victims’ life. In other words, the song emphasizes the hope, identity, and aims of the protest rather than the emotional thing about the political uprisings.

5.2 The Anthem of the Social and Political Protests in South Korea

“Marching for Our Beloved” is considered as the musical symbol of the Kwangju democratic uprising. The song has been sung as an anthem song of the Korean

democratic movement for the Memorial Day of the Uprising on May 18 in the Kwangju memorial park by the victims' family, friends, and activists.

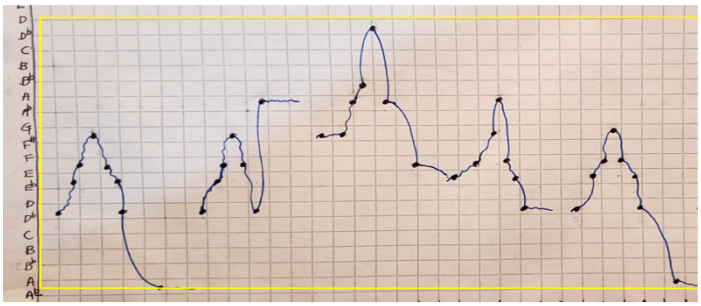
5.2.1 Social semiotic and music structural analysis

The song is regarded as a fundamental expression tool for communication, and it provides a means by which people share emotions, intentions, and social meanings. Moreover, the protest songs, which create a collective identity and expresses cultural values, with body gesture can tighten strongly the bonds between people to communicate values and identity.

5.2.1.1 Melody

The melody of the verse section introduces an intentional melodic goal of the song and moves predominantly in conjunct motion in the first 4 measures (Figure 5.2). The pitch range of the verse section as the melodic pattern A is narrow. The melody has a predominant and gentle arch shape in a smooth descending direction. However, the pre-chorus section shows contrasting musical characteristics (Figure 5.3). The pre-chorus section increases musical tension before the chorus section to emphasize Part C. In mm. 9-16 – the melodic pattern B, the melodic phrase, which is longer than the others, introduces new musical elements – the middle-high pitch level; narrow pitch range; ascending melody; the moderate tempo; and the final cadence with the dominant chord as the half cadence and a high pitch E5. The melodic pitch moves to the middle-high range to increase the tension at the beginning of the pre-chorus section. In the chorus section – the melodic pattern C, the general melodic range is wide, and its tessitura is in the middle-high (Figure 5.4). The chorus section begins with the two highest pitches – F5 and G5. The wide pitch range conveys the strong emotions about the suppression and excitement about coming hope, which would come along with the end of the dictatorship. Although the melodic pitch has a strong desire, the melody at the mm 17-20 moves predominantly in conjunct motion. Also, the melody moves in the smooth ascending direction. It means that the ascending melody in the conjunct motion is the active emotion that encourages people to participate continuously in the movement of the rebellion against the regimes and produces the emotive expansion.

(a)



(b)

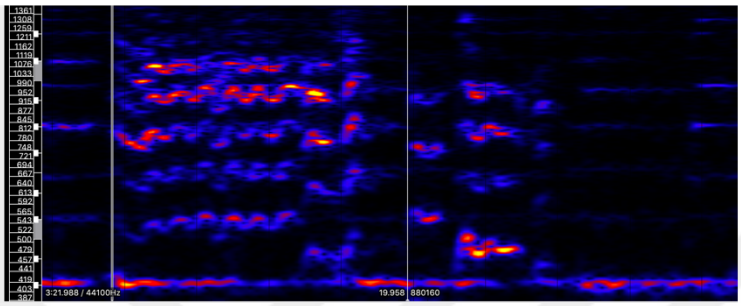
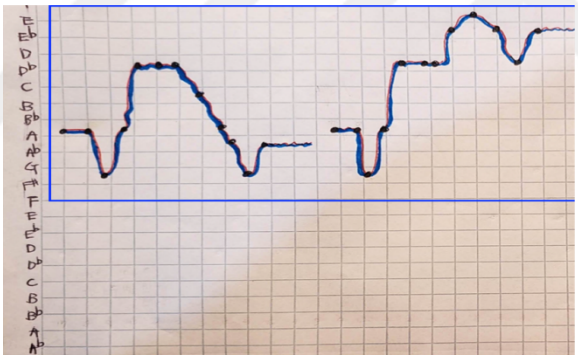


Figure 5.2 : Marching for Our Beloved (1981) – the pattern A Melograph (a) & (b).

(a)



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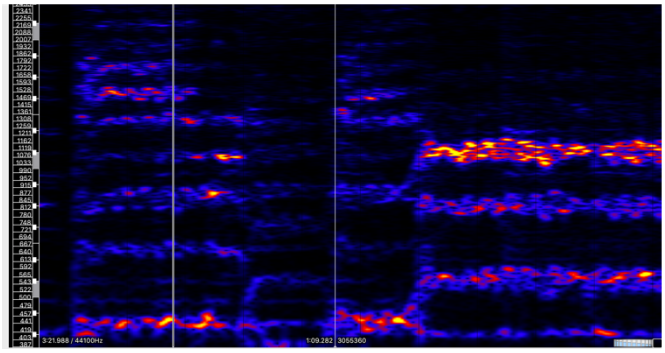
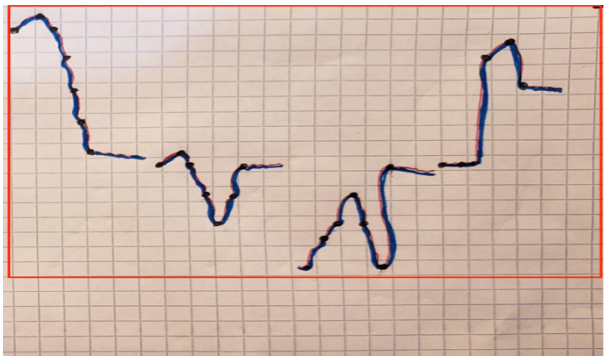


Figure 5.3 : Marching for Our Beloved (1981) – the pattern B Melograph (a) & (b).

(a)



(b)

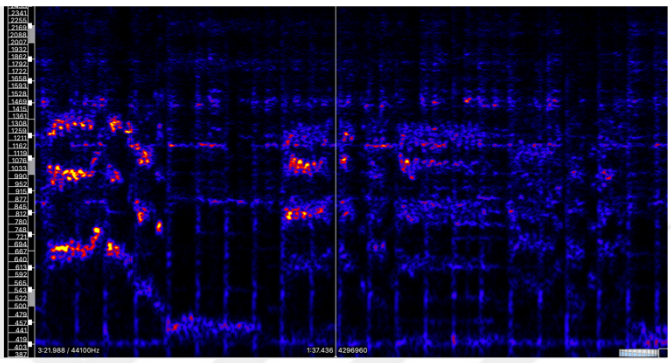


Figure 5.4 : Marching for Our Beloved (1981) – the pattern C Melograph (a) & (b).

5.2.1.2 Lyric

The text shows indexical clusters such as "keep working on," "flag," "marching on," and "follow us" (Figure 5.5 & 5.6). Turino (2008) defines the indexical clusters are "the redundant grouping of preexisting signs, such that they come to be indexically associated with each other and this relationship takes on the 'naturaless' or 'reality' of indexical relations, creating a new context for interpreting the original signs" (p. 236).

(Verse) We will leave no honors, no love, no fame
We promised to keep working on, long as we shall live
Dear comrades have gone; our flag still waves
While working for days to come we will not be swayed

(Pre-Ch) Streams and mountains remember though the years pass by
Waken'd spirits are calling us as they shout this cry

(Chorus) We are marching on; keep faith n follow us
We are marching on; keep faith n follow us

Figure 5.5 : Lyric of "Marching for Our Beloved" in English.

People can feel the grief and anger, understand the empathy and the solidarity what the demonstrators' desire about the freedom and democratization was. "Marching for Our Beloved" is considered the anthem of the political and social movement for democratization in South Korea.

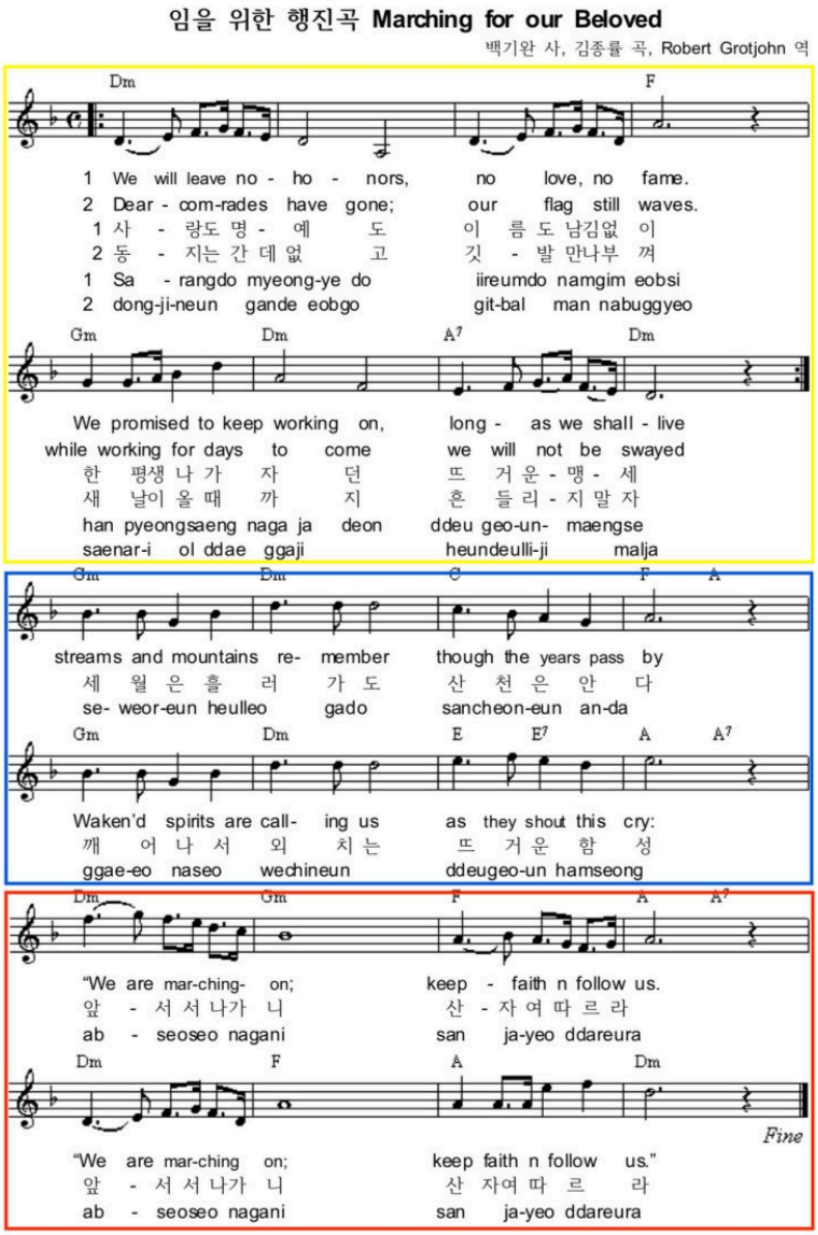


Figure 5.6 : Marching for Our Beloved (1981) – the Western notation transcription.

5.2.1.3 Timbre

In 2016 and 2017, Jeon In-Kwon's harsh and tense voice quality indicates the outburst angry for the impeachment protest movement. Moreover, the rough vocal expression,

which is in the high pitch range, represent the important message through the lyrics such as “follow me” or “shout the cry,” to support the emotional embodiment process like the angry phrase (Figure 5.7). Jeon’s performance makes people feel more emotion through his vocal style than the other performers. His vocal sound, which reinforces the emotional feeling, causes tension. The musical tension by the vocal quality as a feature of sound acts shows emotions such as fright, anguish, scorn, and sarcasm. In addition, the musical tension is possible to relate to increased alertness, self-control, stress to represent the strong will and resolution for a democratic country. It means that protest songs can induce people to assert their desire and thought and to raise their voice against the corrupted government.

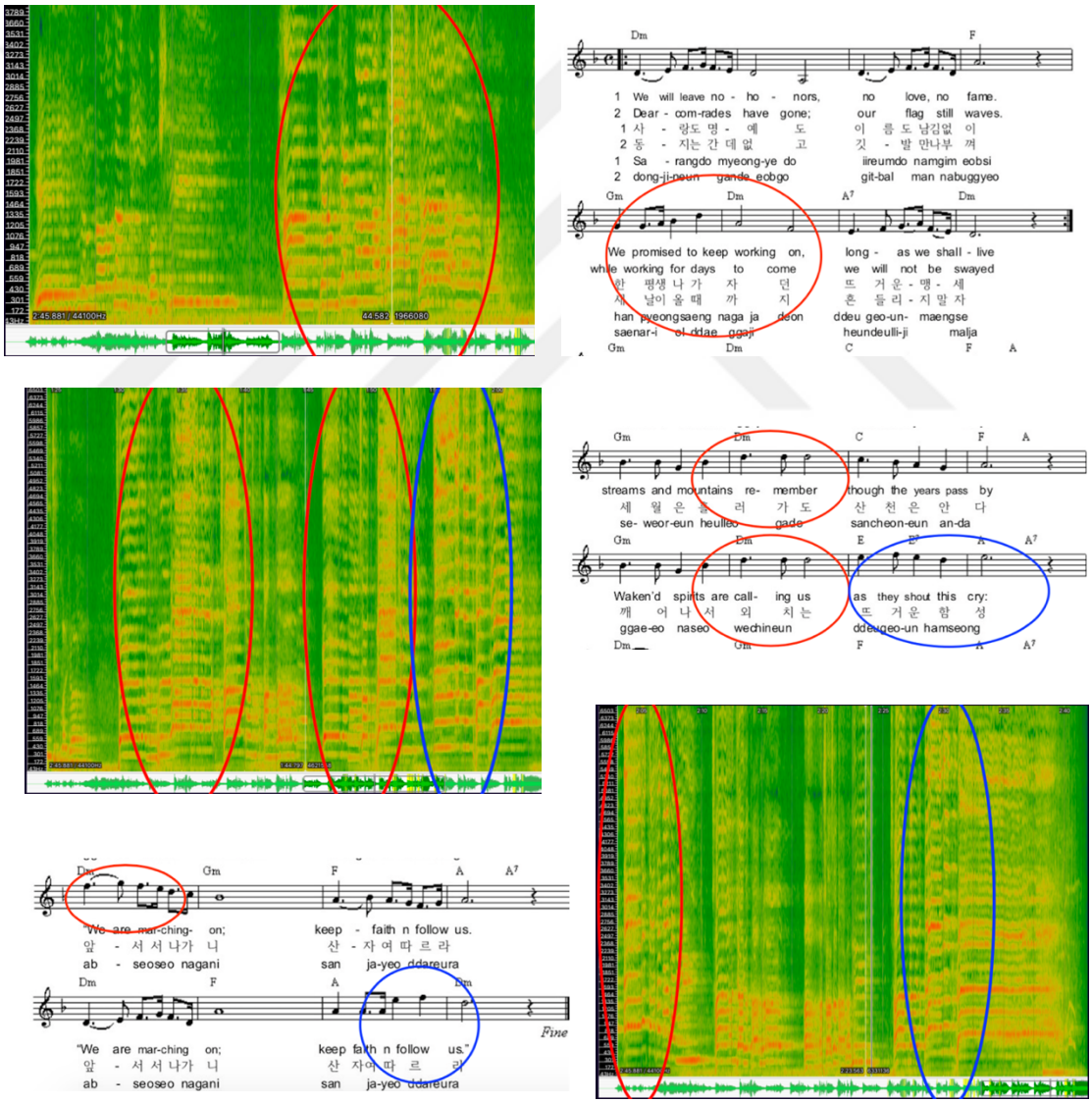


Figure 5.7 : Marching for Our Beloved (1981) – Spectogram analysis of Jeon’s performance (dm → f#m transposed) in 2016.

In this perspective, Jeon In-Kwon represented the more powerfully strong feeling and thought to convey the message and encouraged the protesters more actively than the others because his voice is rougher and louder. Additionally, he always transposed the original key to a higher key. He tended to sing harsher and higher at the ending part to encourage the participants and to enhance their communal identity through the communication by the protest song.

5.2.1.4 Body gesture

The song, "March for Our Beloved" with the body movement embodied the intense emotions and sensation (Figure 5.8). The gesture as the physical expression exemplifies the emotions like anger and grief, the political determination, and the purpose of the protest. The body movement reinforces their solidarity and communal identity through people share their experiences. People band together through an intersubjective sharing of physical expressions and communicative gestures; it enlightens, "a sharing of inner states of being" to deliver the informative message about people's emotional state and intention (Kühl, 2011, p. 128).

Figure 5.8 : The protest for the impeachment on the street in Seoul (MediaVOP, 2016).

People tend to use a bigger gesture to describe the more intense emotions and ardor. It is very comparable with that people loudly talk about what they want to emphasize.

The city, Gwangju, is the most important place in South Korean history of the Political movement. In May 1980, people who lived in Gwangju resolutely demonstrated against the military dictatorship to keep their political rights and freedom. Through the uprising, numerous people lost their loved ones. Therefore, people who have a painful experience express more intense emotions through the song and the body gesture than the others who do not have the experience before. The picture as Figure 5.9 shows the old females who wore white Korean traditional clothes with a black scarf moved their bodies widely. The white clothes and black one means the traditional mourning clothes in South Korea (Figure 5.9). In other words, the females who lost their loved ones sang and moved their bodies intensely to expose their anger and grief through the nonverbal communicative force (Figure 5.10).

Figure 5.9 : May 18 Memorial event on the street in Gwangju (San/Dul/Baram, 2016).

♩=118	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓

31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓

91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116
↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑	↓

117	118	119	120	121	122	123	124
↑	↓	↑	↓	↑	↓	↑	↓

Figure 5.10 : Transcription for the body gesture “March for Our Beloved”

The body gesture with the song evokes people to share the social and communal identity. It consolidates the voice of people about the uprising and their emotion as the powerful communicative force. Kühl (2011) declares, “We can share a musical experience, we can identify with specific musical styles and, most importantly, we

seem − in all cultures and at all times − to use music as an indispensable part of our most meaningful moments, as a device for sharing and bonding" (p. 124). The gesture as a signifier embodied the emotional and social state and intention as a signified for the protest.

5.2.1.5 Political index

For almost fifty years, the protest song, "Marching for Our Beloved (임을 위한 행진곡)" has been sung on the essential political and social protests as well as at the memorial events, which are related to the uprisings in the 1970s and 1980s. The song as the anthem for the demonstrations symbolizes the various meaning in South Korean society. The song has been considered more than the protest tool for people who lost their loved ones by the Gwangju Democratization Uprising in May 1980. The song signified the grief of the loss and the anger about injustice by the military regime. The song was composed in 1981 for the commemoration of the victims, who sacrificed their lives for the Gwangju Democratization Movement in South Korea. The signifier was influenced by the experiences of those who lost their lives in the protests.

The song used the index to represent the political leaning of the government. In 1997, May 18th was officially established a day to memorialize the Gwangju Democratization Uprising. From 1997 to 2008, two presidents were selected from the progressive party in South Korea. In the period, the song was sung as the anthem to memorize the Gwangju Uprising and the victims on May 18th at the Gwangju memorial park by all participants. Singing the song at the official event was a significant meaning for people who advocated the political progressivism, who participated in the protests in the late 20th century, and who lost families and friends during the uprising. The reason is why the participants and advocates for the protest in the 1980s were regarded and treated as the rebel group or advocate of communism in South Korean society until the mid of the 1990s. In other words, the officially singing the song meant the protestors got credit for the democratization movement in South Korea.

However, the next two governments by the conservative party changed the policy about singing the anthem by all participants, but only allowing its performance as the unofficial event on May 18th from 2009 to 2016. This modification of the policy caused various political analysis and interpretation by the press and media. The

governments were denounced by the political progressivists, the protestors in the 1980s, and people who lost their family and friends by the protest. Some publishing presses which support political progressivism argued the treatment about the song showed the conservative government's attitude and thought about the victims of the protest movement in the 1980s. It meant the government did not have a will to investigate the truth and to improve political justice in society (W. Kim, 2016). In South Korean society, singing the song is still a problematic issue because of the different meanings of people's different political opinions and experiences.

6. CONCLUSIONS

The protest song in South Korea implies the social meanings and values by the social semiotic and the music elements. People sing the songs to insist on their political thought and to strengthen the communal identity by conveying the emotions and political ideas through the nonverbal communication in the rally for the demonstration. Christopher Small (1998) claims, "The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies" (p. 13). People shared their experiences and emotions through the songs. The songs indicate the historical context and other indescribable emotions and ideas with language. The music features are used to show what people wanted to express and describe. Furthermore, the songs imply social circumstances such as time perception. In other words, the social circumstances in the late 20th century are discovered and interpreted through the sonic lens.

In addition, the political meaning of the protest songs as the signifier shows the various interpretations and messages in the communication process. The same signifier was interpreted in the various meanings and messages by the receivers' personal experience and thought. The protest song as the musical signs is regarded as the icon, the index, and the symbol of the social and political movement to communicate and to represent the purpose and the social meaning. The semiotic analysis approach to the protest song through the social circumstance conduces to understanding the social value, meaning, and function of the protest music. The songs evoke the suppressed emotion of people who suffered from the suppression under the military regime, the communal identity, the enthusiasm for the political and social movement in the late 20th century. The protest song means not only the genre or art form as the protest tool but also the social medium to study its meaning and value.

The protest song is not merely one of the genres or forms of music. It is the communicative force to convey the social and emotional message. The songs denote the social meanings and indexes as the icon of the uprising in South Korea. Although the protest songs do not embody all historical context and implication of the protest, the musical signifier describes why people devoted their lives to protect the social

rights and freedom as well as how people led the movement with the strong communal identity through the nonverbal communication. Moreover, the musical historiographic resources illustrate the social circumstances and the daily life of people. That is to say that the song as the signifiers for the political and social process might be interpreted in the various intense feelings and messages, which describe what cannot be expressed in the language. It is the power of music as the social-communicative tool.

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