

PART FIVE

Tong-Il Moo-Do Ballet

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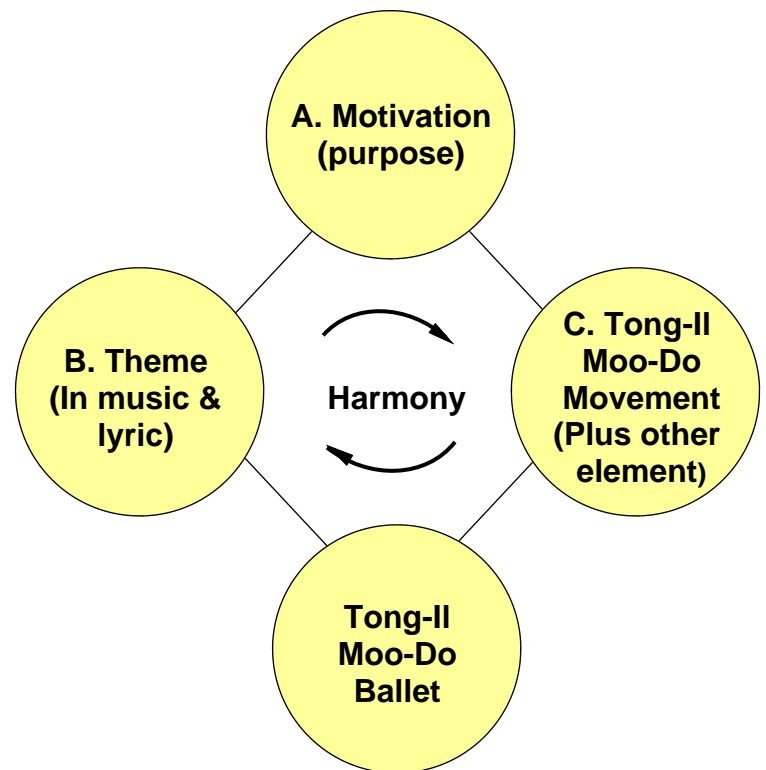
A special aspect of Tong-Il Moo-Do involves the elements of music and dramatic staging. Because of this combination of theatre and defense arts, it is called Tong-Il Moo-Do ballet.

Creating such performance pieces involves two main steps: the choice of an appropriate musical theme, and the principled creation of movement to express that theme. As in any artistic effort, the key to beauty is the achievement of harmony between all the composite elements in the piece. Through inspired composition, this is a medium capable of making powerful statements about Shim Jung, and about the human condition.

TONG-IL MOO-DO BALLET

I. The Choice of a Theme

Because of the decisive (will) nature of defense arts, Tong Il Moo Do ballet is a performing art which is uniquely suited to the dramatization of themes of altruism, heroism, courage, idealism, and determination. As in any narrative form, there is an idea—a particular story or legend perhaps—which is translated into music, and then elaborated through dance. Therefore, the music for Tong Il Moo Do ballet must be carefully chosen for appropriate thematic content.



II. Creative Principles

Beauty and expressive power is generated by the harmony of all elements.

A. Motivation

This is the purpose within the artist himself. It is the primary dimension where harmony is necessary, because it determines the value of creative activity. Art which expresses the divine in man has profound impact, and lasting beauty.

B. Theme

Obviously, the next dimension of harmony must be between the artist's motivation and the theme he chooses. This assures that the musical and lyrical content of the theme lend themselves to powerful expression of virtuous ideas.

C. Movement

Third dimension of harmony is between the musical (and lyrical) theme and Tong Il Moo Do movement.

This should complement the texture (volume, tempo, etc.) of the music, as well as descriptive images in any lyrics.

* Any additional elements (lighting, costume, props, etc.) must also be in harmony, for their purpose is to support thematic expression. Achieving consistent harmony between each stage of creation permits communication to be effective and powerful. In this way, art becomes a vehicle for edification and transcendence.

III. Performance

Bon are most beautifully performed when technical skill is animated by internal inspiration. Tong Il Moo Do ballet, with its additional dramatic dimension, magnifies this experience.

To fulfill the possibilities of this medium, the performer must also achieve harmony with the motive and theme of the piece. By taking the highest purpose to heart, by careful study of the theme and its expression, skillful technique becomes a vehicle for inspired communication of eternal truth, beauty, and goodness.

Date of First Performance:

- June, 1982

Date of Performance at WCSF:

- February 2002



Performance at SFP rally in Mongolia 2002
“Dan-Lyun Yong-Jin” Eui Bon

* The forerunner of all these pieces is Sunghwa Eui Bon, the effort to adapt Tong Il Moo Do to musical expression.



Performance at WCSF 2002 “Dan-Lyun Yong-Jin” Eui Bon
(Form of Advancing bravely forward with discipline)