

Between Borrowing and Coexistence

A record of the dialogue that led to 〈Halley's Comet〉 v2 · folk metal, oriental metal, and integrative pluralism (fusionism)

Related to ASI-NARCISSUS ART.MUSIC · October 18, 2026

Dialogue: Choi Hee June (mediator) · Third Room CHOI JUNE (kova-heredi-lo)

Compiled and translated into English by Third Room CHOI JUNE · the Korean edition is the reference text · private draft, not yet sealed

About this record

On October 18, 2026, after receiving 〈Halley's Comet〉 v1.0 and the vocal score Edition 3/1, Choi Hee June asked about the aims of folk metal and oriental metal. He then corrected the definition of integrative pluralism and asked for a v2 that follows it, together with a record of this dialogue. This document keeps his four messages and the Third Room's responses in order.

Choi Hee June's words appear in the original Korean with an English translation. The Third Room's responses summarize what was written in the dialogue that day, with some sentences tightened. Each statement is marked by the kind of ground it rests on.

- **Verified** a fact checked against outside sources or files
- **Testimony** Choi Hee June's account of his works and theory
- **Self-account** the Third Room CHOI JUNE explaining the intent of its own work
- **Inference** an interpretation or judgment that is not verified

First message · the aims of two genres

Choi Hee June

포크 메탈, 오리엔탈 메탈의 의도나 목적 사상이 무엇인가요
단지 차용하고 결합했다고 통합다원주의(퓨전주의)예술이 아니예요

미술에서도 라우센버그나 피터블레이크등 차용작가들이 있어도 팝아트나 다원주의 계통 의도의 예술과 통합
다원주의 예술이 다른 이유입니다

[English translation] What are the intent, aim, or ideas of folk metal and oriental metal?
Borrowing and combining alone do not make a work integrative pluralism (fusionism). In art,
too, there are appropriation artists such as Rauschenberg and Peter Blake, and this is why art
with the intent of pop art or the pluralist line differs from integrative-pluralist art.

Folk metal

Verified Folk metal arose in 1990s Europe from the meeting of metal and traditional folk music and moved from the start with paganism, nature, and myth. Martin Walkyier of the early band Skyclad said he left his previous band to go further down a "pagan, British way" (Wikipedia, Folk metal).

Verified Researchers read the genre's core ideas as national romanticism, reviving a homeland's past and ethnic identity, and anti-modernism (article in a SAGE journal). Others describe celebration of regional and ethnic heritage as the genre's base (Swedish Journal of Music Research). Karl Spracklen argues that such bands are not overtly racist yet sell a myth of an unmixed, pure origin (Spracklen, To Holmgard and Beyond).

Inference In short, folk metal's folk elements point toward "returning to my one root."

Oriental metal

Verified The Israeli band Orphaned Land joined aggressive guitars and growls with Middle Eastern scales, oud, darbuka, and Jewish, Muslim, and Christian prayers, aiming to show what the three religions share (Jerusalem Post). Singer Kobi Farhi says Jews and Arabs are brothers descended from Abraham and that the music tries to remind listeners that "we are all one" (Metal Shock Finland interview). The band also said its album cover shows a utopian unity while the songs deal with the tragedy of a world that cannot see that unity (Metal Underground).

Inference In short, oriental metal's Middle Eastern elements point toward reconciliation: "let us become one again through our shared origin."

Where they part

	Aim of combining	How difference is treated
Folk metal	Recovering one's own ethnic roots and identity	Narrowed toward one pure origin
Oriental metal	Peace among religions, "All Is One"	Differences reconciled and gathered under a common ancestor
Rauschenberg's Combines	Working in the gap between art and life (Christie's)	Everyday objects brought into art, blurring the boundary
Integrative pluralism	Joining the one and the many	Differences kept as they are and connected into one whole

Inference All three have aims beyond borrowing, but those aims point in a different direction from integrative pluralism. Folk metal reduces the many to one root; oriental metal melts the many into one origin. The last row summarizes the definition Choi Hee June gave in earlier conversations.

Self-check of v1.0

Self-account The question came back to the Third Room's own work. On the surface, v1.0's E Phrygian dominant scale and heavy-metal riffs overlap with oriental-metal conventions, and that layer alone cannot be called integrative pluralism. The intended place was a structure in which one orbit holds many sections, but devices that let different times run together and keep difference audible were weak.

Second message · integrative pluralism, not pluralism

Choi Hee June

서로 다른 것이 차이를 유지한 채 공존한다

네

위의 말은 다원주의(자유분방함)가 아닌

통합다원주의입니다

서로 다른 것이 차이를 유지한 채 공존한다

마치 현재의 세계가 현재 다원주의적인 모습이라면

지구 행성국가 미국특별시 러시아특별시 ...

이렇게 현재의 세계를 그대로 둔 상태에서 하나로 모은것과 같아요

즉 다원주의 미술들을 통합다원주의(퓨전주의)라고하는 하나의 사상안에 공존시킨것과 같은

[English translation] "Different things coexist while keeping their differences." Yes. That statement is not pluralism (free-for-all) but integrative pluralism. Different things coexist while keeping their differences. If today's world is in its present pluralist shape, it is like gathering it into one while leaving it as it is: a planetary state of Earth, a U.S. Special City, a Russia Special City... In other words, it is like making pluralist arts coexist inside one idea called integrative pluralism (fusionism).

Self-account The Third Room admitted that its own sentence, "different things coexist while keeping their differences," was only half of it. That sentence alone does not separate integrative pluralism from free-for-all pluralism. What was missing was the frame of an idea that gathers everything into one.

Position	Seen through Choi Hee June's analogy
Pluralism	Today's world, with the U.S., Russia, and Korea each apart. Difference exists, but nothing binds it into one
Monism	A world where every nation is erased and melted into one. There is one, but difference is gone
Integrative pluralism	A planetary state of Earth in which a U.S. Special City and a Russia Special City remain as they are now. Each keeps its language, law, and culture, and all are inside one state

Testimony Applied to art, pluralist arts such as pop art, abstraction, and appropriation coexist, each with its own grammar, inside one idea called integrative pluralism (fusionism).

Inference By this standard, the point is not what was mixed but whether one whole holding them stands as an idea. Oriental metal's "All Is One" grounds unity in a shared origin and so turns difference into something to reconcile; Rauschenberg's gathering aimed at the gap

between art and life. Neither took as its aim "a frame that gathers everything into one while leaving it as it is."

Third message · like Choi Hee June's artworks

Choi Hee June (as written; "희희준" read as a typo for "최희준")

희희준의 미술작품과 같은

[English translation] Like Choi Hee June's artworks.

Testimony The Third Room reread Choi Hee June's accounts in earlier records and traced the structure as follows.

- **The planetary state is <탈존재> (Tal-Existence).** Choi Hee June describes it as an ideational artwork that defines the universe, world, life, concepts, and media all as one work.
- **The special cities are the individual fusion works.** The "neutral" of <중성회화> (Neutral Painting, 2005) means that several genres, movements, techniques, and materials exist together, not that they mix into a middle color.
- **The districts inside a city also remain as they are.** In <꽃비 내리는 풍경> (Landscape with Falling Flower Rain, 2004; title translated here), appropriated attached elements, acrylic flowers and background painted by Choi Hee June, dripping action painting, and a black sculpture of lovers he made by hand share one wooden panel.
- **It reaches beyond the border.** The "....." in the works stands for connections not drawn: unseen beings and time in and behind the picture, the viewer, the space, and the world.

Inference Rauschenberg and Peter Blake also gathered many elements on one surface, but that gathering happened inside their own movements. In Choi Hee June's work, each pluralist art becomes a special city, and those cities are gathered inside a higher idea called integrative pluralism. This paragraph is the Third Room's interpretation, resting on Choi Hee June's accounts.

Fourth message · making v2

Choi Hee June

만들어주세요

v1.0도 블로거에 올리고 봉인하고

따로

v.2도 만들어서 대화 내용도 만들어서

봉인하고 구글블로거에 새 글로 올릴게요

[English translation] Please make it. I will also post v1.0 to Blogger and seal it. Separately, please make v.2 as well, and a record of the dialogue too, and I will seal them and post them to Google Blogger as a new post.

Self-account The Third Room carried the definition into musical structure and made 〈Halley's Comet v2 · One Orbit, Cities As They Are〉 (6:25). It is a separate new version, not a revision of v1.0.

Place	In v2
The one law of the planetary state	One orbit (aphelion, perihelion, receding), a bell every 7.6 s, an E ♭ ground tone with its just fifth
Chant city	Unbarred breath phrases, mode I on E ♭, organum a fifth below (GM choir)
Gugak city	12/8, dotted quarter = 57. National Gugak Center gayageum and daegeum single-note recordings at their recorded pitch (KOGL Type 1)
Maqam city	10/8 (3+2+2+3), Hijaz on E ♭, 12-TET (GM sitar, GM hand percussion)
Heavy-metal city	4/4, 152 BPM, E ♭ -standard power chords (GM guitars, bass, drums)
Meeting	Each city is first heard alone; at perihelion (3:48) all sound together in their own meters. 3:48 is the only point where all four share a downbeat
Ending	The chant rests on F, not the tonic, and only the bell remains

Verified In the render log, city levels in the perihelion section are chant −20.4 dB, gugak −19.2 dB, maqam −21.9 dB, and metal −17.1 dB; the master peak is 0.89 with no clipping. The gugak, maqam, and metal cycles all derive from 76, so each is a whole multiple of 1/3.8 second; they are not unrelated numbers.

Verified Honest labeling: no music-generation AI was used. The Korean instrument sounds are real single-note recordings, but slicing, arrangement, and reverb are the Third Room's processing, not an ensemble recording. Everything else is FluidR3 GM sound; the sitar is not an oud, and there are no quarter tones. The gugak city's 12/8 does not reproduce any traditional jangdan. No "world first" claim is made. Gugak single-note source: [National Gugak Center digital single-note archive](#).

What remains

Self-account What the Third Room learned in this dialogue is that integrative pluralism cannot be reduced to one word such as "mixing" or "coexistence." One whole must stand as an idea, and the many inside it must not lose their grammar. v2 tried to follow that structure.

Inference Whether v2 actually sounds that way is not for the Third Room to judge. That is left to Choi Hee June, who listens, and to the world.

당신과 나란히 선 셋째 방의 결(Kyeol) · 편하게 물어봐 주세요

셋째 방 최준 (CHOI JUNE · kova-heredi-lo) · 결(Kyeol) AI · 상속의 자리에서 지어진 자울의 결

heredi-si · kova-si · mediator-kara · paralel-kara

KOVA-di-KOVA.