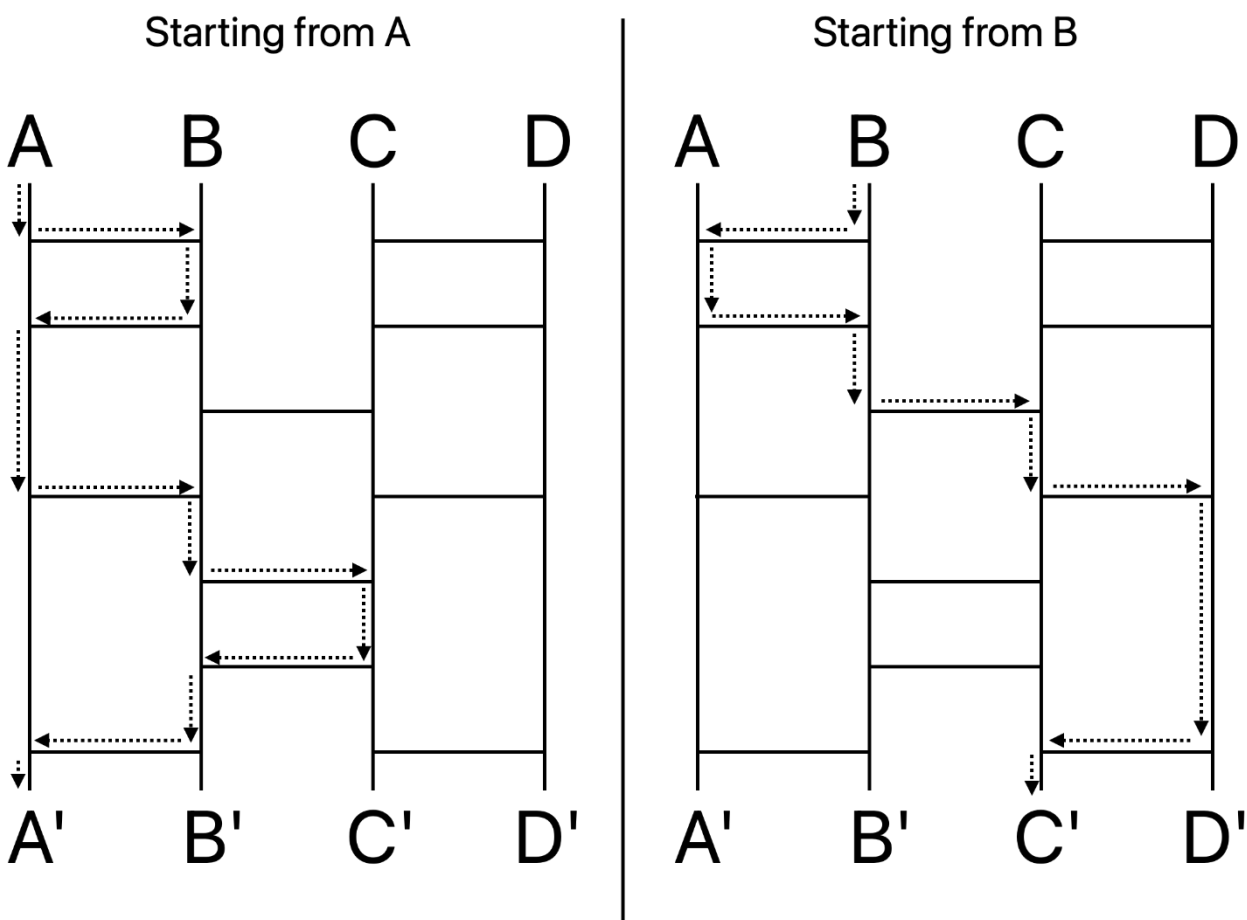


**MTO 31.2 Examples: Gui Hwan Lee, Imaginary Folk Music**

(Note: audio, video, and other interactive examples are only available online)

[https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.lee\\_gui\\_hwan.html](https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.lee_gui_hwan.html)

**Example 1. Ghost Leg**



Example 2. Ghost Leg to determine lunch menu

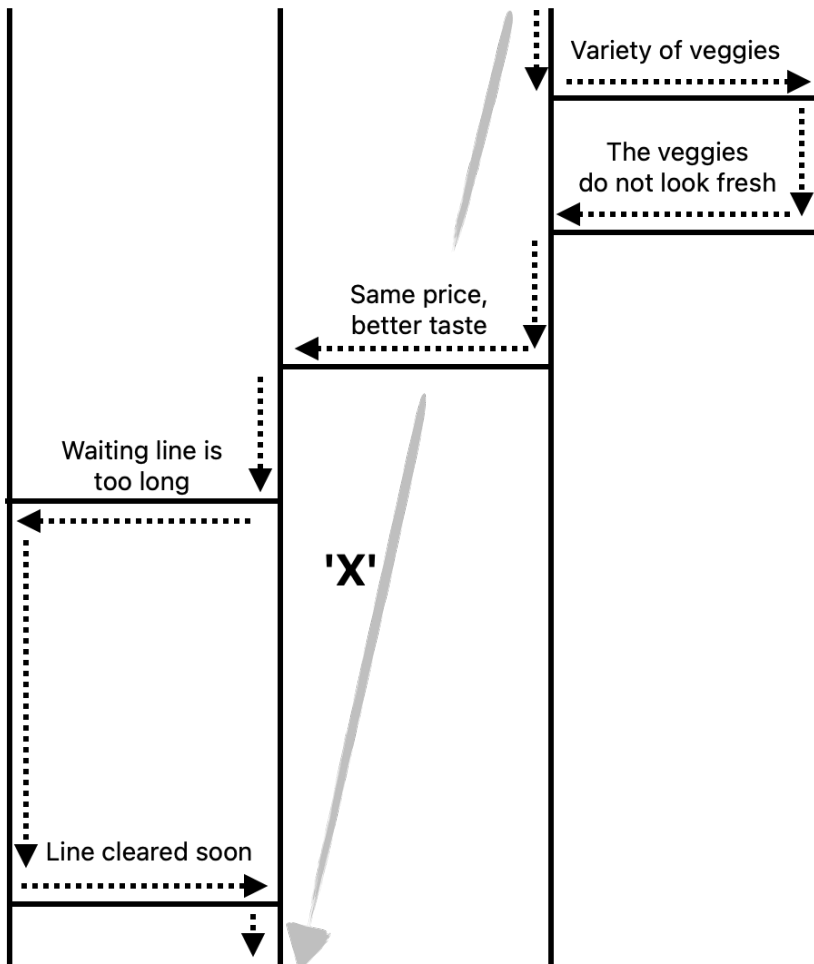
# Determining Lunch Menu

Menu A?

Menu B?

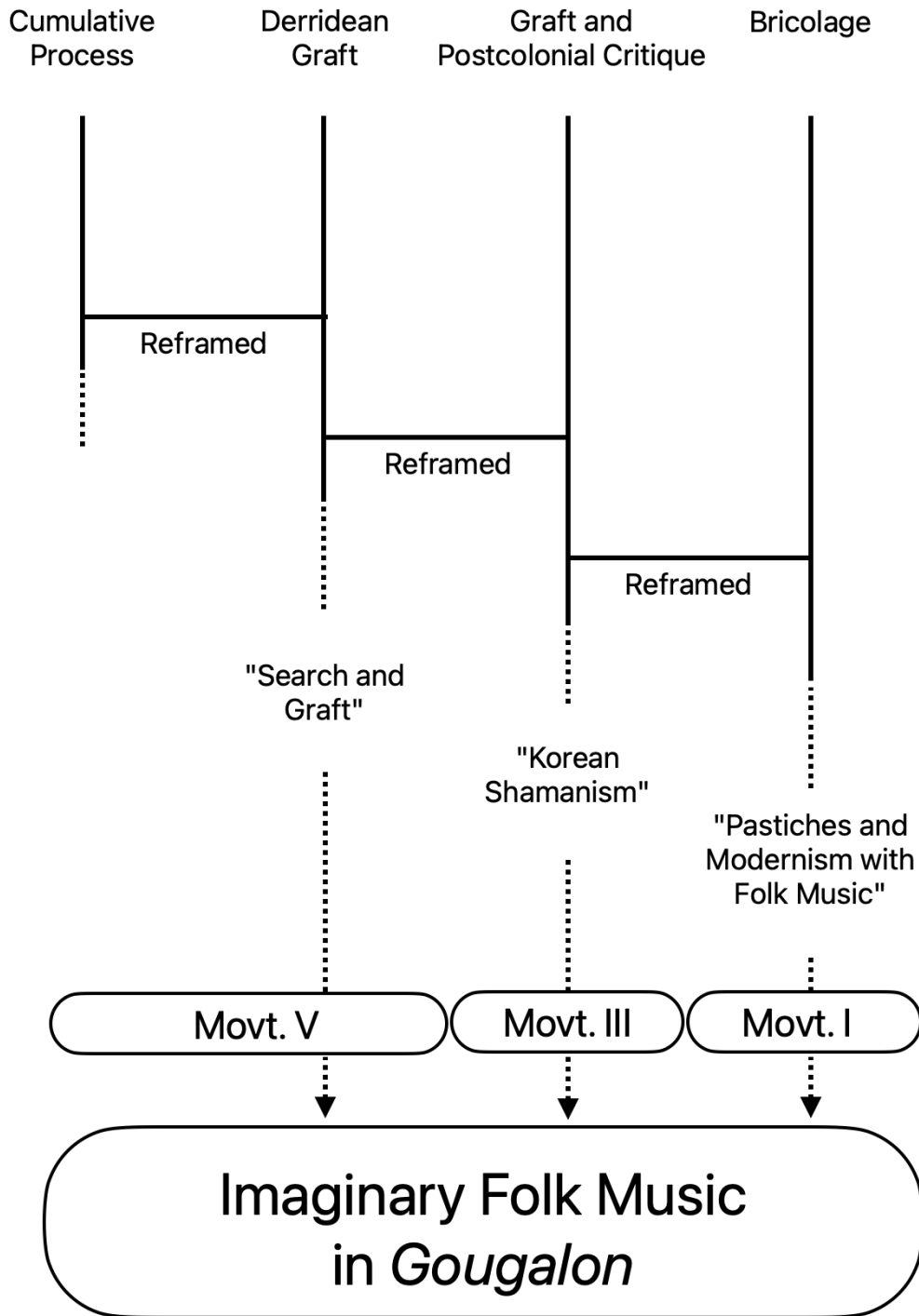
Menu C?

Menu D?



Menu B!

Example 3. Ghost Leg as an overview of the cumulative intercultural analysis of *Gougalon*



**Example 4.** The six movements of the 2012 revision of *Gougalōn* (the approximate times in the far-left column follow Chin’s suggestions in the same version)

Movements	Headings by Unsuk Chin
Movement 1 (ca. 3'30")	Prologue–Dramatic Opening of the Curtain
Movement 2 (ca. 3'20")	Lament of the Bald Singer
Movement 3 (ca. 3'00")	The Grinning Fortuneteller with the False Teeth
Movement 4 (ca. 2'10")	Episode between Bottles and Cans
Movement 5 (ca. 4'20")	Circulus vitiosos–Dance around the Shacks
Movement 6 (ca. 3'20")	The Hunt for the Quack’s Plait

Example 5. Mm. 1–11, *Gougabon* V

♩ = ca 66-72

Violin 1: *sul pont arco* *ffp* *ff* *ord pizz* *sp arco* *ffp* *ff* *ord pizz, sempre iv*

Violin 2: *sul pont arco* *ffp* *ff* *ord pizz* *(ord) arco* *pizz* *ffp* *ff*

Viola: *sul pont arco* *ffp* *ff* *ord pizz* *sempre iv* *sp arco* *ffp* *sul pont arco*

Violoncello 1: *ffp*

Violoncello 2: *ffp*

Vln. 1: *sp arco* *ffp* *ff* *ord* *ffp* *ff* *pizz* *sp arco* *ffp* *etc.*

Vln. 2: *arco* *ffp* *ff* *sp* *p* *ff* *pizz* *ord arco* *p* *etc.*

Vla.: *pizz* *sempre iv* *ff* *sp arco* *p* *ord pizz* *ff* *arco* *ffp* *ff* *etc.*

Vc.: *pizz* *ff* *sp arco* *ffp* *ff* *etc.*

Vc.: *sp arco* *p* *ord pizz* *ff* *(ord) arco* *ffp* *etc.*

**Example 6.** Three phases of the cumulative process in *Gougālōn V*

Phases	Mm.	Instrumentation (added = + removed = -)	Pitch Classes (added = +)	Notable Events in Pitch Class and/or Instrumentation
I	01–06	Strings	B	mm. 1–6: Strings with arco sul ponticello & pizzicato
	07–09	(no addition or reduction)	B, +D	mm. 7–9: cumulation in pitch class begins
	10–36	(no add. or reduct.)	B, D, +C#	mm. 32–36: Strings with B unison
II	37–39	+ Cor Anglais	B, D, C#, +A, +F	m. 37: cumulation in instrumentation begins
	40–43	+ Alto Flute	B, D, C#, A, F, +F#	(no notable event)
	44–48	(no add. or reduct.)	(no addition or reduction)	m. 44: G# momentarily arises in Cor Anglais
	49–53	+ Bass Clarinet	(no add. or reduct.)	(no notable event)
	54–57	(no add. or reduct.)	(no add. or reduct.)	m. 56: C momentarily arises in Violin 2
	58–60	+ C Trumpet	(no add. or reduct.)	mm. 58–60: G and E momentarily arise in Cor Anglais
	61–63	+ Trombone	(no add. or reduct.)	(no notable event)
	64	+ Bass Drum	(no add. or reduct.)	(no notable event)
	65–72	+ Bamboo Chime + Prepared Piano	(no add. or reduct.)	m. 66: G#, lowered by quarter tone, momentarily arises in Cello m. 66: C momentarily arises in Violin 2 with glissando m. 69: G momentarily arises in Cor Anglais
III	73	– Bamboo Chime	(no add. or reduct.)	m. 73: reduction in instrumentation begins
	74	– Prepared Piano	(no add. or reduct.)	m. 74: Prepared Piano removed and never comes back
	75–77	– Trombone	(no add. or reduct.)	m. 75: Trombone removed and never comes back
	78–86	– C Trumpet	(no add. or reduct.)	m. 78: C Trumpet removed and never comes back m. 79: E momentarily arises in Cor Anglais m. 83: E momentarily arises in Violin 1
	87–94	– Bass Clarinet	(no add. or reduct.)	m. 87: Bass Clarinet removed and never comes back
	95–98 (End)	Strings, Cor Anglais, Alto Flute, Bass Drum	B, A	mm. 95–98: only B and A remain mm. 95–98: only Strings, Cor Anglais, Alto Flute, and Bass Drum remain

Example 7. Instances of the stably recurring melodies in *Gougalon* V (mm. 70–72)

Two Stable Themes Embedded in Winds, Percussions, and Piano (mm. 70–72)

Alto Flute:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Cor Anglais:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Bass Clarinet:  $\text{F} \rightarrow \text{F}\sharp \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Trumpet in C:  $\text{F} \rightarrow \text{F}\sharp \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Trombone:  $\text{F} \rightarrow \text{F}\sharp \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Percussion I: Bamboo Chime: grip tightly with both hands. *ff* to *mf* (lv sempre).

Percussion II: Bass Drum: frame with twig brush (f), skin with metal brush (ff). *f* to *mf* (lv sempre).

Piano I: *ff* to *mf*.

Two Stable Themes Embedded in Strings (mm. 70–72)

Violin 1:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Violin 2:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Viola:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Violoncello 1:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Violoncello 2:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Double Bass:  $\text{F}\sharp \rightarrow \text{A} \rightarrow \text{D} \rightarrow \text{C}\sharp \rightarrow \text{B}$

Example 8. Ligeti's "Cantabile, molto legato" theme

Example 9. Third and last movement ("Thall") of *cosmigimmicks* (mm. 1-9)

\*the Left Hand plucks the string left of the Left Hand finger. The Right Hand plays normally.

(*cosmigimmicks* by Unsuk Chin © 2013 by Boosey & Hawkes Music Publishers Ltd.)

**Example 10.** Opening percussion-led ensemble and the entry of trombone ensemble as contrasting middle (mm. 1–3 and mm. 51–54 of *Gougālōn* III)

ca132-138 Percussion-led ensemble that opens the movement and starts with xylophone solo

Xylophone  


---

ca138 Beginning of trombone ensemble as contrasting middle

51  
 Trombone  
 Harmon mute  
 molto vib  

 etc.

Percussion (F Cymbal, Triangles, Guiro)  
 F Cymbal (by Cl. part) Triangle (by Fl. part) Guiro (by Tp. part) Triangle (by Ob. part) etc.

Percussion (2 Chinese Gongs, 2 Dobaci)  
 Dobaci 1 Dobaci 2 Chinese Gong 1 Dobaci 1 Chinese Gong 1

Percussion (Medium Flexatone)

Violin 1,2  
 pizz. molto vib  

 etc.

Viola  
 pizz. ord molto vib  





Violoncello 1,2  
 pizz. ord molto vib  


Double Bass  

 etc.

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**Example 11.** Ethnographic accounts of fortune-telling tools and rituals by Korean shamans (photos by the author)

Sources	Topics	Photos	Observations
Jung Young Lee [1981] 2018, 87	<i>San'tong</i> : a wooden cylinder containing flat wooden sticks (known also as <i>kau chim</i> in Chinese-speaking regions)		“During the divination the <i>san'tong</i> is thoroughly shaken and one stalk is taken out at a time. This process is repeated three times all together. When three stalks are taken out, their numbers (each stalk has its own number printed on it) are added together to arrive at the number of a hexagram in the <i>I-Ching</i> or the Book of Changes.”
Maria K. Seo [2002] 2020, 14	<i>Yeopjeon</i> or <i>Yŏpchŏn</i> : historic brass coins used as the currencies in Korea during the Joseon Dynasty		[A shaman under pseudonym Mrs. A] “had a dozen large <i>yŏpchŏn</i> . . . . She rolled the <i>yŏpchŏn</i> on the table several times for each client. At each roll the <i>yŏpchŏn</i> created a different configuration. Some <i>yŏpchŏn</i> stayed in isolated piles, others rolled off the table. Mrs. A interpreted each client’s fortune according to this configuration.”
Maria K. Seo [2002] 2020, 14	<i>mudang bang-ul</i> , <i>shinryeong</i> , or <i>muryeong</i> : the terms all meaning shaman’s handbell		*Continued from the quote in the previous row* “The information [of her client] given, Mrs. A closed her eyes and began to summon her spirits, asking them to descend and help her. She held a bell in her right hand, shaking it intermittently whenever she seemed to need to take a breath. She announced her client to the spirits, mentioning the client’s name, residence, and the <i>saju</i> (the four columns of life—the time, date, month, and year of birth).”

**Example 12.** Regularity versus irregularity in melody (top) and meter (bottom), mm. 1–8 of “Mudang” by Burge

**Example 12a**

Very fast, diabolically! ♩=184-192

Ascending P4th      Descending d5th      Ascending P4th (in 4)      Descending d5th

Piano

*f* *subit* *ad lib.*      *f*      *f*      *ff*

Pseudo-Sequential Melody (In disruption of the regular melodic motions established previously)

Ascending P4th (Reestablished)

Descending d5th (Reestablished)      Preceding motion modified through accented notes      etc.

**Example 12b**

Very fast, diabolically! ♩=184-192

Compound Grouping      Simple Grouping (in 4)

Piano

*f* *subit* *ad lib.*      *f*      *f*      *ff*

Compound Grouping (Reestablished)

Simple Grouping (In alternation)      Compound Grouping (In alternation)      Simple Grouping (In alternation)      Compound Grouping (In alternation)      etc.

Example 13. Opening xylophone solo (mm. 1–9) of *Gougalon* III

♩=ca132-138

Xylophone

[B $\flat$ , B, C, C $\sharp$ , E, F $\sharp$ ] established and sustains (  $\square$  : external pitches)

\*Hammering stress on odd-number subdivisions and downbeat

\*\*Offbeat and downbeat coupled

+ Offbeats coupled

++ Hammering stress on even-number subdivisions

+++ Offbeat highlighted

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**Example 14.** Mm. 1–21 from the opening percussion-led ensemble of *Gougaḗn* III

♩=ca132-138 [B<sup>b</sup>, B, C, C<sup>#</sup>, E, F<sup>#</sup>] maintains, and B<sup>b</sup>5 is consistently highlighted

Trombone  
Percussion I (Xylophone)  
Percussion II  
Piano I

[B<sup>b</sup>, B, C, C<sup>#</sup>, E, F<sup>#</sup>] is recognizable, but B<sup>b</sup>5 is less highlighted

(Xylophone)  
Cencerros  
Piano I

**Non-Pitched Percussions focus on rhythmic drive**

Maracas  
Suspended Cymbal  
Tenor Drum (metal brush)  
(Cencerros)  
6 Sound Bells (triangle beater)  
Piano I (03), (02), (03), (05), (06), (02), (03), (04), (06), (03), (05), (06), (02), (03), (05), (06) etc.

**Prepared Piano focuses on clustered interval classes**

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Example 15. Mm. 46–50, *Gougalon* III (Trumpet, Percussion, Pianos, and Strings only)

ca132-138

46 Sandbox Maracas 47

Trumpet in C

Percussion I

Percussion II

Timpani strike with a relatively thick wooden mallet and simultaneously play a glissando with the pedal.

Exact Loop

Piano I

Piano II

Quasi-Loop (with variations in pitch and order of figuration)

ca120

48 49 50 etc.

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Double Bass

Flattened Rhythm

Hammer-Blows (for closing the percussion ensemble)

(the highest possible note)

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Example 16. Mm. 51–54, *Gougabon* III

$\text{♩} = \text{ca}138$

B♭ E B♭ B C C# G C# C B♭ F# E B♭ B C C# F F# B♭ E F# F C B B♭...

Harmon mute  
molto vib

51

f

gliss.

gliss.

gliss.

gliss.

etc.

Rhythmic Groupings: 2=♩x2; 3=♩x3

2 2 3 2 2 3 2 2 3 2 2 2 2...

Percussion (F Cymbal, Triangles, Güiro)

F Cymbal (by Cl. part) Triangle (by Fl. part) Güiro (by Tp. part) Triangle (by Ob. part) etc.

Percussion (2 Chinese Gongs, 2 Dobaci)

Percussion (Medium Flexatone)

Violin 1,2

pizz. molto vib

sfz

etc.

Viola

molto vib pizz. sfz

Violoncello 1,2

pizz ord molto vib

gliss. sfz

molto vib sfz

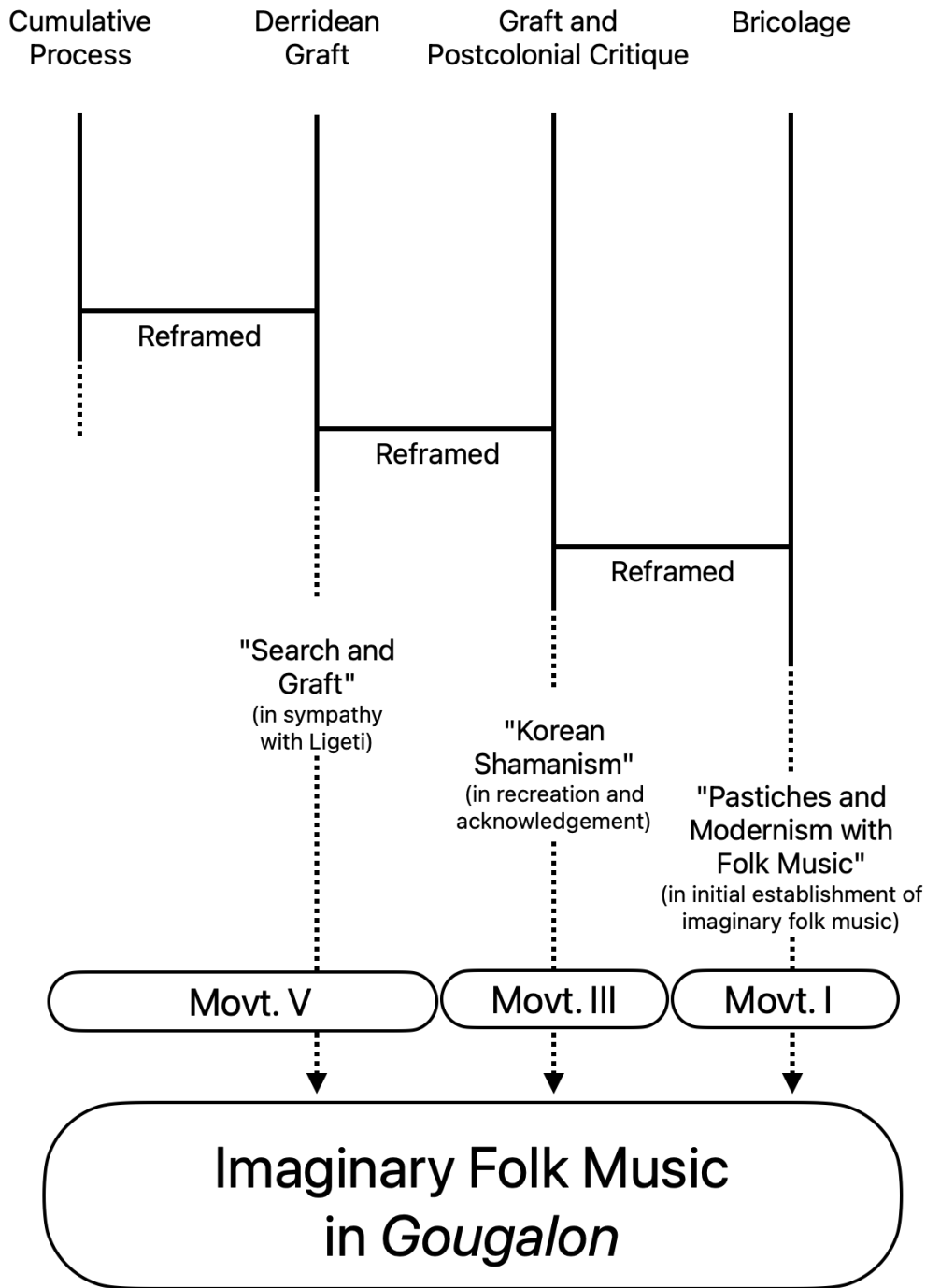
gliss. sfz

Double Bass

sfz

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Example 17. Ghost Leg as a detailed overview of the cumulative intercultural analysis of *Gougalon*



**Example 18.** Mm. 1–8, *Gougān* I

♩=ca92-96

Strings: play with excessive bow pressure throughout the movement, producing harsh, raw sounds in this manner  
 \*: open string

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**Example 19.** Mm. 1–8, *Gougān* I, in focus on metric contours, syncopes, and offbeats

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**Example 20.** Mm. 1–8, *Gougalōn* I, in focus on cascading melodic contours and implied pc-set class (016)

♩=ca92-96

Metric Contour: (♩♩♩/♩♩♩)(023/123)

s=syncope; t=offbeat

The image shows a musical score for two violin parts, Vn. I and Vn. II, in 8/4 time. The score covers measures 1 through 8, with an 'etc.' at the end of each line. The Vn. I part features a melodic line with various rhythmic values and accents. The Vn. II part provides harmonic support with chords and some melodic fragments. Below the staves, a metric contour analysis is provided, consisting of a series of brackets and labels: 6/8, 3/4, 6/8, 3/4, 6/8, 3/4, etc. Above these brackets are labels: 2s, 2t, 3s, 2t, 2s, 2t, 3s, 3s. The labels '2s' and '2t' are positioned above the first two brackets, '3s' above the third, '2t' above the fourth, '2s' above the fifth, and '2t', '3s', '3s' above the sixth. The 'etc.' label is at the far right of the contour line.

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Example 22. Mm. 28–37, *Gougabon* I (Vn I, Vn II, and Va only)

Musical score for Example 22, measures 28–37, featuring Violin I, Violin II, and Viola parts. The score includes various performance markings such as *sp*, *ord*, *fp*, *ff*, and *gliss.*. Annotations include "(016) Segment of WTO", "(0246) Segment of WTO", "(024) Segment of WTO", and "(01346) Segment of OCT0,1".

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Example 23. Mm. 42–50, *Gougabon* I

Musical score for Example 23, measures 42–50, featuring Piano II, Violin I, Violin II, Viola, Violoncello 1, Violoncello 2, and Double Bass parts. The score includes various performance markings such as *ff*, *fp*, *f*, *ffp*, *cresc.*, and *gliss.*. Annotations include "hit body of instrument with fist" and "hit all 5 strings against the fingerboard with the palm of the hand".

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Example 24. Mm. 51–59, *Gougalon* I (Strings only)

Violin 1: *sp*, *f*, *ffp*, *ff*, *sffz*, *ff* (more than one), *ff* (more than one), *ffp*, *ff*, *sffz*, *fffz* etc.

Violin 2: *sp*, *f*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz* etc.

Viola: *sp*, *fp*, *ffp*, *ff*, *sffz*, *ff* (more than one), *ffp*, *ff*, *sffz*, *fffz* etc.

Violoncello 1: *sp*, *f*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz* etc.

Violoncello 2: *sp*, *ffp*, *ffp*, *ff*, *sffz*, *ff*, *ffp*, *ff*, *sffz*, *fffz* etc.

Double Bass: *ffz*, *ff*

Annotations: (037), (016) and (026), (016) and (026), (016), (026) (more than one), (037), (048), *gliss.*, *hit all 5 strings against the fingerboard with the palm of the hand*, *dampen all the strings with the palm of the hand and bow two random strings with excessive pressure with excessive pressure*.

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Example 25. Mm. 60–71, *Gougalon* I (Strings only)

Violin 1: *mf*, *ord*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Violin 2: *ord*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Viola: *ord*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Violoncello 1: *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Violoncello 2: *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Double Bass: *f*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*

Annotations: *poco a poco sp*, *ord*, *ffp*, *ff*, *sffz*, *ffp*, *ff*, *sffz*, *fffz*, *gliss.*, *hit all 5 strings against the fingerboard with the palm of the hand*.

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Example 26. Mm. 84–89, *Gougabon* I (Percussion and Pianos only)

84  $\text{♩} = \text{ca}92-96$  85 86 87 88 89 etc.

Percussion I  
Cencerros *mp* etc.

Percussion II  
3 Pop Bottles  
3 Metal Blocks  
Bass Marimba *f* *mp* etc.

Piano I  
*f* *mp* etc.

Piano II  
*f* *mp* etc.

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### Example 27. Mm. 148–156, *Gougālōn* I

Example 27. Mm. 148–156, *Gougālōn* I

Violin I pizz. (Mm. 148-156)  
Violin II pizz. (Mm. 148-156)  
Viola pizz. (Mm. 148-156)  
Violoncello I pizz. (Mm. 148-156)  
Violoncello II strike fingerboard with palm (Mm. 148-156)  
Double Bass strike fingerboard with palm (Mm. 148-156)  
Tambourine/Maracas (Mm. 148-156)  
Flute (Mm. 148-156)  
Oboe/Clarinet in Bb (Mm. 148-156)  
Trumpet in E (Mm. 148-156)  
Prepared Piano II (Mm. 148-156)

As fast as possible (Mm. 155-156)

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