KACHISORY
- The Cry of Magpies -

for Orchestra

by

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A composition submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Composition) in The University of Michigan 2010

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Kachisory – The Cry of Magpies - is dedicated to my son Heeon Shin.
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# TABLE OF CONTENTS

Dedication ii  

Acknowledgments iii  

Orchestra v  

Abstract vi  

Synopsis of *Kachisory* vii  

Score 1
**Orchestra**

**Piccolo**

2 Flutes (each doubling Piccolo 2, 3)

2 Oboes

Cor Anglais

2 Clarinets in B flat

Bass Clarinet in B flat

2 Bassoons (Bassoon 1 doubling Contrabassoon)

4 Horns in F

3 Trumpets in B flat

3 Tenor Trombones

Tuba

Timpani

Percussion I
Glockenspiel, Xylophone, Tubular Bells

Percussion II
Triangle, Tam-Tam, Hi-Hat, Floor Tom, Ride Cymbal, Snare Drum

Percussion III
Wood Blocks, Marimba, Suspended Cymbals

Percussion IV
Almglocken, Crash Cymbals, Vibraphone, Bass Drum, Suspended Cymbals, Tam-Tam

Harp

Piano

Strings

**Playing-time: about 12 minutes**

- Score is transposed -
Abstract

Kachisory (The Cry of Magpies) is an orchestral piece that draws upon imagery from a novel of the same title written in 1966 by Dong-Lee Kim. The piece was inspired by this story, which is set during the Korean War, and symbols related to Korean shamanist beliefs – the cry of the magpie in the morning heralds the arrival of a surprise guest, but the cry of the magpie at night brings a sudden death. To reflect the main character’s unavoidable fate, the reoccurring cry of the magpie is heard throughout the piece.

My composition features musical motifs and transformations that correspond to images from the novel. At the beginning, ascending melodies and a four-note motif each symbolize the sunrise and its progress. The theme of the magpie is characterized by crying and skipping motions as it hops around on the ground. Later, a chromatic ascending melody in 7/8 meter depicts the excitement surrounding the arrival of a special guest. In contrast to the musical depiction of the morning, a dark and slow theme enters to evoke the night, accompanied by descending melodic gestures that symbolize death. The development of these motivic themes coincides with the ubiquitous bird sound played mostly by woodwind instruments.

Kachisory is constructed from multicultural elements, including aspects of classical music, jazz, and Korean folk music. Obliquely based on traditional sonata form, the piece is driven by contrapuntal and thematic processes typical in classical concert music while embracing jazz harmonies. The rhythms and melodies convey the flavor of Korean folk music in their resemblance to the tradition of Samulnori and the sound of Taepyeongso and Daegum.

The dramatic shape of the novel guided my compositional choices and inspired many of its musical ideas. The process of composing this piece also enabled me to explore various relationships between music, imagery, and text. Finally, Kachisory (The Cry of Magpies) provided me, as a native Korean, the opportunity to envision the sound of Korea while drawing upon musical languages from around the world.
Synopsis of Kachisory (The Cry of Magpies)

In the middle of Korean War (1950 – 1953), Bong-soo comes back home after deliberately amputating his own fingers in the army because he has missed his fiancée Jeong-soon so much. However, his fiancée is married to his best friend Sang-ho who lied to her that Bong-soo had already died in war. Bong-soo’s mother is dying from asthma and coughs almost to death every time she hears the cry of magpies. Even though Sang-ho’s sister Young-soon serves him as a go-between, Bong-soo fails taking Jeong-soon back and despairs. Young-soon, who sympathizes with Bong-soo’s agony and misery, accepts his sexual advances on her one night while Bong-soo, hears the cry of magpies that drives him to impulsively kill Jeong-soon.
KACHISORY
- The Cry of Magpies -

Dedicated to Heeon Shin

Hyukjin Shin
(2010)

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128 \( \frac{3}{2} \) (Beethoven 1910 – 1912)

Intense and Massive

Perc. 1

Eb. 1, 2

Horn 1, 2, 3

Tuba

Drums

Trombone

Timpani 1, 2, 3

Trumpet

3

Harp

String section

Violin 1

Violin 2

Viola

Cello

Bass

Xylophone

Intense and Massive

Intense and Massive

Intense and Massive
Allargando. .......................... (z = 60) A tempo