

# A Study of the Trumpet Concerto by Jong Uek Woo: The Elements of Korean Traditional Music

By

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## Abstract

Composers often incorporate traditional and nationalistic music elements into their works. Historically, they have explored what traditional elements are markers of culture and have tried to incorporate these elements into their music. Jong Uek Woo is a Korean composer who blends Western music practices with traditional Korean genres, modes, rhythmic patterns, and ornamentations in his Trumpet Concerto. He is one of the most well-known and prolific composers to utilize Korean traditional elements in his works.

Woo's Trumpet Concerto has three movements incorporating aspects of Korean *Sijo* poetry, *Nongak* farmer's music, *Jangdan* rhythmic patterns, traditional Korean modes, and *Sikimsae* ornamentation. The first movement of Trumpet Concerto is based on the *Sijo* style of melody and poetry, integrates *Sikimsae*, and traditional Korean modes. The second movement builds upon the *Nongak* with *Jangdan* genres and the final movement is a combination of all the elements. This document outlines Woo's biography and compositional background of the piece, describes and demonstrates the unique sounds and instruments emulated, and provides analysis of the Trumpet Concerto.

## **Acknowledgements**

I would like to dedicate this document to my beautiful wife, Oh-hee Choi who is my best friend in the world. She has been incredibly supportive of me, taking care of our two sons, Joe and Aaron. More than just my wife, she is also my mentor throughout my study in the US. I want to say I love you so much forever for supporting me in this opportunity.

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In addition, I thank the composer, Jong Uek Woo. I was looking for a trumpet piece with Korean elements for my DMA document and found his Trumpet Concerto. I had the opportunity to speak with him on the phone several times. In an effort to shed light on this piece, I visited Korea for a month to spend time with the composer, Jong Uek Woo. We met in person twice and through discussing this piece, I heard him tell me countless stories about his life and career. It was an extremely moving experience meeting him and talking with him. Woo is passionate about his beliefs and desire to share Korean music globally and I admire his passionate thought.

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## Introduction

Composers often incorporate traditional and nationalistic music elements into their works. Historically, they have explored what traditional elements are markers of a particular culture and have tried to incorporate these elements into their music. Jong Uek Woo is a Korean composer who blends Western music practices with traditional Korean elements. In his works, he reveals his own experiences with traditional Korean music while writing in a style heavily influenced by Western instruments and performance practice. Woo's Trumpet Concerto is a prime example of this musical fusion and distinct composition style that draws inspiration from traditional Korean music.

At a young age, Woo learned Western music from a church founded by the American missionaries through lessons with his older brother. Throughout his career, Woo played trumpet, conducted several prominent orchestras, and became a composer. For his compositions and contributions to the art, Woo earned The Korean Composition Award (1993), The 20th Century Award in Cambridge, England (1998), The Poland National Cross Medal (2000), and The Korean Music Award (2013).

In this document, I will discuss and analyze Jong Uek Woo's Trumpet Concerto. Heechan Ahn gave the official world premiere in Korea at the Daegu City Concert Hall on 6 March 2009 with the Daegu Symphony Orchestra, conducted by the composer.<sup>1</sup> Later that year, Heechan Ahn was invited to the 2009 International Trumpet Guild (ITG) Conference in Pennsylvania, where he gave the Trumpet Concerto its United States premiere. The work was then selected as the required piece for the preliminary round of the Jeju International Wind

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<sup>1</sup> Jong-Uek Wong, "Trumpet Concerto World Premiere," March 6, 2009, video, 19:18, <https://www.youtube.com/watch?v=m4EKn2Ho-Gc>. Although unofficial, Kangil Lee performed the work with piano accompaniment two years prior.

Festival and Competition in Jeju island 2010 in Korea.<sup>2</sup> It was selected to introduce festival participants to traditional Korean music and to challenge the capabilities of a high-level performer. Although this piece is not very popular globally, it is famous among trumpet players through the Jeju festival. Woo's Trumpet Concerto is widely recognized for the prevalent Korean elements throughout the work.

Throughout the concerto, Jong Uek Woo integrated elements of traditional Korean music and contemporary trumpet techniques. He referenced two Korean musical genres: *Sijo* poetry in the first movement and the *Nongak* (Farmer's music) in second movement. The third movement combines these two genres and showcases the trumpet in a cadenza that is a microcosm of Woo's compositional techniques.<sup>3</sup> This paper will highlight the composer's approach to genre, rhythm, and mode. It will also offer context for Korean traditional music and considerations of how to play the Korean music elements for performers and educators.

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<sup>2</sup> [사] 한국음악협회 (The Music Association of Korea), “산하단체 행사,” accessed June 10, 2018, [http://www.mak.or.kr/bbs/board.php?bo\\_table=board2\\_3\\_3&wr\\_id=164](http://www.mak.or.kr/bbs/board.php?bo_table=board2_3_3&wr_id=164).

<sup>3</sup> Jong Uek Woo, interview by the author, August 22, 2018, at his house in Daegu, Korea.

# Chapter 1

## Biography

Jong Uek Woo (b. 1931) is a well-known composer, trumpeter, conductor, and educator from South Korea. With over fifty compositions, he is still actively writing music and conducting orchestras in retirement. Woo served as a professor of trumpet and composition at the Keimyung University in Daegu where he was also Dean (see Figure 1). He also conducted the Daegu Symphony Orchestra.

Woo was born in Daegu on 7 December 1931 during the Japanese occupation of Korea.<sup>4</sup> His older brother learned to play trumpet, guitar, and piano at their local church. When Woo was ten years old, he began taking lessons with his fifteen-year-old brother. Woo played trumpet throughout middle school and was selected to be principal trumpet in the band without audition. During the Japanese occupation of Korea, middle school encompassed students age 13 to 18. After completing middle school, Woo joined the Republic of Korea Army (ROKA) where he was the principal trumpet player in a military band during the Korean War. The ROKA Music School Busan, the ensemble with which Woo served, was the top military band where the most talented musicians were concentrated. In the military band, he continued developing his craft, inspired by fellow band members. Woo composed his first piece, *Blue Wing March*, for the ensemble in 1952.<sup>5</sup>

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<sup>4</sup> Prior to the Korean War (1950–1953), Japan occupied Korea from 1910 to 1945. After the Korean War, the country was separated into North and South Korea.

<sup>5</sup> “Jong Uek Woo: Autobiography,” Daegu Jung-gu Downtown Regeneration & Culture Foundation, accessed June 10, 2018, 128, <http://www.djdrcf.or.kr/archive01.htm/>.

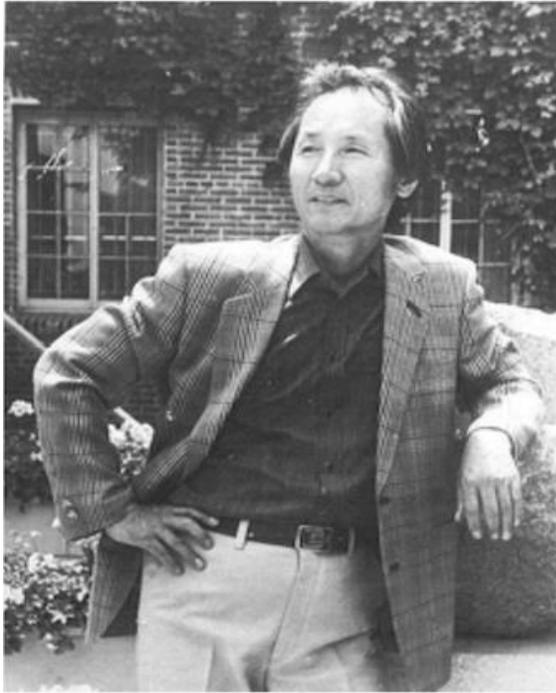


Figure 1 Jong-Uek Woo in front of the main building at Keimyung University, 1980s. Reprinted with permission from Jong Uek Woo.

Woo began studying conducting with Seiji Ozawa at the Toho Gakuen School of Music in Japan after his military service.<sup>6</sup> He also studied music composition at the Senzoku Gakuen College of Music. After becoming the Daegu Symphony Orchestra (DSO) music director in 1979, Woo reorganized and innovated the DSO. He also toured worldwide as a guest conductor and made recordings with numerous ensembles including the Ashland Symphony Orchestra in Ashland, Ohio; Kyushu Symphony Orchestra in Japan; Chopin Academy Orchestra in Chicago, Illinois; New Polish Symphony Orchestra in Poland; Olsztyn Philharmonic Orchestra in Poland; Lublin Philharmonic Orchestra in Poland; Kielce Symphonic Orchestra in Poland; the Sydney Conservatorium Symphony Orchestra in Australia; Shenyang Conservatory of Music in China;

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<sup>6</sup> This was the same institution where professor Hideo Saito created the Saito Conducting Method and also where Seiji Ozawa was one of Saito's first conducting students.

and Capella Symphony Orchestra in Russia.<sup>7</sup> Woo's works appeared on many concert programs and have been recorded by prominent ensembles. His most famous works include: *Woon Yul: (Meter) Music for Orchestra* (1978), *Bi Cheon: (a maid from heaven) Violin Concerto* (1992), *Prayer: Music for Organ* (1993), and *Arirang: Symphony No. 1* (2001). Even though he was a multi-faceted musician, Woo wanted his legacy to be his compositions. He received composition awards from the Music Association of Korea, Korea Opera Company, and the Grand Cross of Poland.

### **Background of the Trumpet Concerto Composition**

From the time he began composing, Jong-Uek Woo envisioned writing a Trumpet Concerto that drew from Western music and traditional Korean elements. It was especially important to him because few other Korean composers attempted this feat. With over 30 years as a trumpeter and 20 as an educator, Woo used his vast knowledge as a departure point for the project. He started work on the piece right after studying abroad in Japan. He composed the Trumpet Concerto with piano accompaniment first in 2006 and then edited the orchestration for Ahn's performance of the work with DSO in 2009.<sup>8</sup> Even though Woo was Korean, he conducted research on the music of his country in an effort to more effectively incorporate traditional music into the work. His personal life experiences also heavily impacted and influenced the piece as Woo's childhood experiences seeing and hearing *Sijo* and *Nongak* spurred the use of those genres in the Trumpet Concerto. Finally, at age 75, he completed the work.

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<sup>7</sup> "Jong Uek Woo: Autobiography," 111-124.

<sup>8</sup> Jong Uek Woo, interview by the author, August 22, 2018, at his house, in Daegu, Korea.

## Chapter 2: The Unique Sounds of Korea in Woo's Trumpet Concerto

Throughout the concerto, Jong Uek Woo integrated elements of traditional Korean music and contemporary trumpet techniques. He referenced the characteristics and instruments of two Korean musical genres: *Sijo* poetry and the *Nongak* (Farmer's music). Woo also incorporated traditional Korean rhythms, modes, and ornamentation. An examination of the musical genres and elements in the Trumpet Concerto, sheds light on the composer's approach to genre, rhythm, and mode.

### Genres

시조 (*Sijo*, Korean poem)

*Sijo* is one of the oldest fixed forms of distinctive verse in Korean poetry, historically sung only by the nobility. It is both a poetic form and a genre of music because it was written first and then sung with a composed melody. While there are several genesis stories, scholars customarily agree *Sijo* originated during the mid-fourteenth century in *Goryeo* and the form was codified sometime between the late fourteenth and early fifteenth centuries.<sup>9</sup> The *Sijo* was categorized by a historical event, the Gabo Reform that occurred from 1894 to 1896. The *Go-sijo* (old-*sijo*) predated the Gabo Reform and *Hyundae-sijo* (contemporary-*sijo*) were written after 1896.

There two types of *Sijo*: *Pyung-sijo* (regular-*sijo*) and *Sahseol-sijo* (secular-*sijo*).<sup>10</sup> The *Pyung-sijo* was popular for the first half of *Chosun* Dynasty (1392–1910). The *Pyung-sijo* had a standard form based on a strict rule of lines, stanzas, and syllables. Therefore, the *Pyung-sijo* was a more restrictive poetic form and it was written and sung by only the nobility. The *Pyung-*

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<sup>9</sup> The nation of old Korea lasted from 918 to 1392, called the *Goryeo* Period. At the end of the *Goryeo* Period, *Chosun* was founded.

<sup>10</sup> The Gabo Reform of 1894 was an enlightenment movement lasting 19 months.

*sijo* are organized by three lines, six phrases, twelve stanzas, and approximately forty-five syllables (see Table 1). The first line is *Chojang* (Introduction), second *Joongjang* (Development), third *Jongjang* (Turn and Conclusion).<sup>11</sup>

Table 1. Standard Form of *Pyung-sijo*

Section	Number of Syllables				
<i>Chojang</i> (Introduction)	3	4	4	4	Line 1
<i>Joongjang</i> (Development)	3	4	4	4	Line 2
<i>Jongjang</i> (Turn and Conclusion)	3	5	4	3	Line 3

*Note:* Each line is comprised of two phrases with two stanzas each, equaling a total of four stanzas per line.

Yang’s “*Sijo: Pyung-sijo*” is an example of a Korean *Sijo*.

태산이        높다하되,    하늘아래    피이로다  
 오르고        또오르면,    못오를리    없것만은  
 사람이        제얌오르고,    뵈를높다    하나니

Sahun Yang (1517–1584), “*Sijo: Pyung-sijo*”

As long as mountain is high,  
 the mountain is under the sky.  
 When you climb and climb,  
 you can get the peak.  
 People say the mountain is too high without trying.

Translation of Sahun Yang, “*Sijo: Pyung-sijo*” by author

On the other hand, *Sahseol-sijo* was secular music-poem and began appearing around the second half of the *Chosun* Dynasty. *Sahseol-sijo* is traditionally accompanied by *Janggu*, a Korean percussion instrument. Unlike the *Pyung-sijo* limited by strict rules for writing, lyrics, and length, the *Sahseol-sijo* was a freer form accessible to all levels of people. Because of the freer form in *Sahseol-sijo*, there is greater creativity and variety in the stories. Some are

<sup>11</sup> Turn is a returning theme similar to a *ritornello* in Baroque music.

humorous, others are satirical dramas, and personal opinions and tales are commonplace. The performance style is extremely melismatic with ample ornamentation.

Woo drew upon elements of *Sahseol-sijo* in the first movement of his Trumpet Concerto. He based the formal structure of first movement on *Pyung-sijo*'s form. The first line or *Chojan* 3–4, 3–4 is Sections A and B, second line or *Joongjang* 3–4, 3–4 is the repetition of Sections A and B, and third line or *Jongjang* 3–5, 4–3 is Section C. Woo also drew inspiration from the *Sijo* performance style. The *Sijo*'s performance style is melismatic but when the climax arrives, the style changes into more of a fanfare style. Woo mirrors this in the Trumpet Concerto.

농악 (*Nongak*, Farmer's music)

*Nongak* is a traditional Korean wind and percussion ensemble parade that occurs during a workday in an effort to bring joy and happiness to people as they are working. Also, *Nongak* was played for town festivals and traditional holidays such as Thanksgiving Day (August 15, based on the lunar calendar). *Nongak* music reflects the feelings of Korean people and is an identity marker for the culture.<sup>12</sup> *Nongak* is comprised of wind and percussion instruments. The main wind instrument is the *Taepyeongso* and the percussion instruments include: *Kkwaenggari*, *Buk*, *Jing*, *Janggu*, and *Sogo* (see Figures 3-8). The *Taepyeongso* plays the melody while the percussion instruments provide the accompaniment. All of the parts have multiple players except the *Taepyeongso*, that is only played by one person at a time.<sup>13</sup> In the parade, the instruments are placed in the following order: *Taepyeongso* (*soyenapsu*), *Kkwaenggari* (*sangsoye*), *Jing*

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<sup>12</sup> United Nations Educational, Scientific, and Culture Organization, s.v. "Nongak," accessed by June 10, 2018, <https://ich.unesco.org/en/rl/nongak-community-band-music-dance-and-rituals-in-the-republic-of-korea-00717>. Each of the instruments are listed first as the group of players performing on the instrument.

<sup>13</sup> There are several *Taepyeongso* in the ensemble but they take turns individually performing the melody.

(*jingsoye*), *Janggu* (*sujanggo*), *Buk* (*subuk*), and the *Sogo* (*sububgo*) at the end.<sup>14</sup> The *Kkwaenggari* player, called the *sangsoye*, leads the whole ensemble and serves a similar role to the concertmaster in a Western orchestra.

There are many different styles of *Nongak* and it is categorized by region and purpose. Community events such as hoping for ample harvest, exorcising evil spirits, and other religious ceremonies feature *Nongak*. All musicians except for the *Taepyeongso* player dance, creating drama with colorful costumes and hats during the parades. In addition, the performers circle around and create special formations including geometric shapes similar to a marching band performance (see Figure 2).



Figure 2 *Nongak* as it is traditionally performed. Reprinted from a performance in 2014.<sup>15</sup>

The performers in *Nongak* use special playing techniques. The *Taepyeongso* is a loud double reed instrument. The instrument produces the pitches G–A–C–D–E, called the *Pyungjo*

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<sup>14</sup> Encyclopedia of Korean Culture, s.v. “Nongak,” accessed June 10, 2018, <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=농악&ridx=0&tot=98>. The title of the principal player is provided in parenthesis after the instrument name.

<sup>15</sup> *Nongak*, Korean Traditional Entertainment, accessed on June 10, 2018, <https://www.youtube.com/watch?v=QOKyqzXbMBQ>.

mode and *Taepyeongso* players primarily improvise.<sup>16</sup> Because they are primarily improvising, there is only one person who plays *Taepyeongso* at a time even though there may be several in the ensemble. The wooden body of the instrument has seven holes in the front and one in the back with a brass bell (see Figure 3). The *Taepyeongso* is played with a similar embouchure to an oboe or bassoon. It is loud and has a high range. The *Taepyeongso* player performs without dancing because he or she is focused on improvising the melody.



Figure 3 *Taepyeongso* by Eunsoo Kim. Photograph courtesy of Bulro Korean Traditional Instrument Manufacturing.

The *Kkwaenggari* is a brass instrument with a round shape and is hit with a stick (see Figure 4). The left hand holds the cord and the thumb controls dampening or releasing the back to allow for more or less resonance. The principal *Kkwaenggari* player leads both the music and ensemble.

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<sup>16</sup> Encyclopedia of Korean Culture, “Taeyeongso,” accessed June 10, 2018, <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword 태평소&ridx=0&tot=1027>.



Figure 4 *Kkwaenggari*. Reprinted from the public domain.

The *Jing* is almost same shape and same material with the *Kkwaenggari*, but larger (see Figure 5). It is held with the left hand when a player walks or dances and hung on stand when played in a formal concert. The rhythmic pattern is changed by the number of percussive strikes on the *Jing*. In performance, the *Kkwaenggari* player communicates to the *Jing* players when to transition to the next section and the *Jing* players change the pattern with the *Kkwaenggari*. The *Janggu* is shaped like a horizontal hourglass with leather on each side (see Figure 6). There are two beaters, a thin bamboo stick played with the right hand and a hammer head made of bamboo root played with the left hand. Regularly, *Janggu* is accompanies *Sijo*. In the *Nongak*, the *Janggu* has a strap and hangs on the player's shoulder. The connected portion at the edge of both adjusts the pitch.



Figure 5 *Jing* by Boksoo Han. Photograph courtesy of 6080 Antique Shop.



Figure 6 *Janggu*. Photograph courtesy of Nankye Korean Classical Music Pulsatile Manufacturing.

The *Buk* is shaped like a small oak barrel with leather on both sides with one beater (see Figure 7). It has a fixed pitch and has lower sound than *Janggu*. The *Buk* also has strap like the *Janggu* when in the *Nongak* but is otherwise played sitting down. The *Sogo* is like a small *Buk* with a handle and a beater (see Figure 8). It produces a quieter sound and is easier to play, so there are more *Sogo* players in *Nongak*. The *Sogo* has special mark on both sides and leather heads, called a *Taegeuk* that represents Korea.<sup>17</sup> Also, the same symbol is on the South Korean flag (*Taegeukgi*).

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<sup>17</sup> The moral majority of Korean history.



Figure 7 *Buk* by Eunsoo Kim. Photograph courtesy of Bulro Korean Traditional Instrument Manufacture.



Figure 8 *Sogo* by Eunsoo Kim. Photograph courtesy of Bulro Korean Traditional Instrument Manufacture.

These instruments provide the percussive underpinning to *Nangok* music. The *Jing* hits only on the down beat, the *Buk*, *Janggu*, and *Sogo* subdivide the rhythms, and the *Kkwaenggari* is the percussion instrument that inspired the solo line in Woo's Trumpet Concerto. Rather than mimicking the *Taepyeongso*, Woo decided to emulate the *Kkwaenggari*. In the fast section of the second movement, the piano pattern in the left-hand plays the down beat like the *Jing* and the right-hand plays the rhythmic patterns.

## Elements

장단 (*Jangdan*, rhythmic pattern)

*Jangdan* widely refers to the rhythmic pattern in Korean traditional music. There are a variety of *Jangdan* depending on the region and type of traditional music. While there is no specific rhythmic pattern correlating to the *Sijo*, the most common *Jangdan* performed with *Sijo* is the *Jinyangjo*. *Jinyangjo* is the first and slowest movement of *Sanjo-jangdan*, the traditional solo instrument concerto with seven movements. Woo's slow first movement of the Trumpet Concerto mirrors *Sanjo*'s first movement, *Jinyangjo*. Instead of an alteration of rhythm, *Jinyangjo* contains various alterations of the melody with *Nonghyun* (ornamentation and vibrato).

The *Nongak-jangdan* are categorized by twelve patterns with duple, triple, and compound meter. The concertmaster—the *Kkwaenggari* player or *sangsoye*—leads all *Nongak-jangdan* and conducts throughout. For example, if the *sangsoye* wants to change the *Jangdan* during the performance, he or she enters, interrupts the cycle, and changes the rhythmic pattern.

*Gilgunak-jangdan* is one of the *Nongak-Jangdan* in a fast, compound meter. *Gilgunak-jangdan* are subdivided into *Chilchae* and *Ochae*. “*Chil*” means seven times and “*chae*” means hitting, thus *Chilchae* means hitting the *Jing* seven times. *Ochae* indicates hitting the *Jing* five times because “*o*” means five (see Example 1 Example 2).<sup>18</sup> *Gilgunak-jangdan* is one of the most complicated and difficult rhythmic patterns in the *Nongak-jangdan*.

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<sup>18</sup> Encyclopedia of Korean Culture, s.v. “Nongak.”

Example 1 *Chilchae*

*Kkwaenggari*

1  
2  
3  
4  
5  
6  
7

*Jing*

Example 2 *Ochae*

*Kkwaenggari*

1  
2  
3  
4  
5

*Jing*

Woo emulates *Gilgunak-jangdan* in the second movement of his Trumpet Concerto by moving frequently between 4/8, 5/8, 6/8, and 7/8 time.<sup>19</sup> In the second movement, the *Chilchae* appears from measure 66 to 72, the first two measures are 10/8, next two measures are 11/8. Measure 70 is in 5/8 and next two measures are 10/8. While this is not exactly the *Chilchae*, Woo derived the rhythms primarily from Korean *Jangdan* and only slightly modified the patterns.

## Modes

Traditional Korean music is in one of two modes: *Pyungjo* or *Gyemyeonjo*. These pentatonic modes are further categorized by regional location. For example, if music in the *Gyemyeonjo* mode is southern, it is named *Namdo-Gyemyeonjo* where “*Namdo*” means south. *Pyungjo* is used with pieces in a quick tempo and is associated with happy feelings. *Pyungjo* contains the pitches D–E–G–A–C. *Pyungjo* can start on either G or D but the final is always G.

<sup>19</sup> Encyclopedia of Korean Culture, s.v. “Nongak.”

If *Pyungjo* starts on G, the center is G and the final is G. If *Pyungjo* starts on D, D is the center, but G is the final (see Example 3). The starting pitch is determined by the music's range in both vocal music and instrumental music. The *Gyemyeonjo* is comprised of the pitches A–C–D–E–G and the minor third between A and C gives the mode an overall minor feel. Like the *Pyungjo*, the *Gyemyeonjo* has two possible starting pitches—A and E— where either A or E and the center but the final is always A (see Example 4). *Gyemyeonjo* is typically associated with a sad emotion and employed frequently in slow pieces with a lot of ornamentation, or *Sikimsae*. Performers can select A or E as a starting pitch according to the atmosphere of music.

Example 3 *Pyungjo*



Center  
Final



Center      Final

Example 4 *Gyemyeonjo*



Center  
Final



Center      Final

## *Sikimsae* (Ornamentation)

*Sikimsae* is the term for the large category of ornamentations in traditional Korean music. The word of *Sikimsae* is a compound noun where “*Sikim*” means an ornament and “*Sae*” means a moment or an embellishment. *Sikimsae* appear in vocal and instrumental music alike, but there are many differences depending on the specific instance. In the Trumpet Concerto, Woo incorporates several types of typical *Sikimsae* including *Nonghyun* or *Yosung* (vibrato), *Choosung* (ascending *glissando*), *Toesung* (descending *glissando*) and *Gguggi* (grace notes). *Nonghyun* is the most important ornamentation in Korean music because the vibration is fundamental to the aesthetic and the most frequent ornament used in performance. *Nonghyun* can refer to a vibrato employed throughout the pitch, similar to the Western music technique. Another type of *Nonghyun* is where the pitch is initially held steady with no vibration and a wide oscillation is gradually introduced before it dramatically becomes fast and narrow.

The *Choosung* is a *glissando* that ends a half step higher than the initial sustained note. The *Toesung* is a *glissando* that either descends a half step or an octave. *Gguggi* are most played in instrumental music by using overtones, either in equal temperament or well-tempered. One or two grace notes will be played rapidly, either a half or whole step higher than the original pitch.

In this concerto, Woo uses both the *Pyungjo* and *Gyemyeonjo* modes. In the opening of the Trumpet Concert, the piano plays a pedal G and chord G, A, C, D (*Pyungjo* mode). Also, in measures 36 and 37, the piano accompaniment contains a *Gyemyeonjo* arpeggio, with A center pitch and final. The *Sikimsae* immediately evoke the Korean traditional sound and style when played. In the first movement, the solo trumpet begins with *Gguggi*, *Choosung*, and *Nonghyun* between measures 9 and 12. The sixteenth note is *Gguggi*, dotted-eighth note is *Choosung*, and

the sustained G is *Nonghyun*. Woo used the *Choosung* technique, with an ascending and descending half-step in measures 19 to 20 in the trumpet line.

### Chapter 3: Analysis and Performance Techniques

Woo wanted to incorporate both traditional Korean music elements and contemporary trumpet technique into his concerto. In addition to integrating the poetic nature of *Sijo*, aspects of *Nongak*, Korean modes *Pyungjo* and *Gyemyeonjo*, tempo of the *Jinyangjo*, *Jangdan* rhythmic pattern, and ornamentation reminiscent of *Sikimsae* into this concerto, Woo frequently used quintal and quartal chords. Stacked perfect fourths and fifths reference and support the pentatonic *Pyungjo* and *Gyemyeonjo* modes. The stacked perfect fifths, C–G–D–A–E, have same notes of *Pyungjo* and *Gyemyeonjo*.

The quintal and quartal chords also support the 불의동기 or *Bul uie Dongi* (Motive of Origin).<sup>20</sup> “*Bul*” means fire or light and “*Dongi*” means motive. Hyunsoo Park, coined the term Motive of Origin to discuss Woo’s compositions.<sup>21</sup> According to Park’s dissertation, Woo used major seconds, perfect fourths, and perfects fifths because they created fundamental and pure chords.<sup>22</sup> Throughout their five-thousand-year history has been dedicated to this pursuit of “Light of Fire.” Park argues that these intervals evoke the Korean culture. There are three Motives of Origin: the Standard (a perfect fourth shown in Example 5), Extension I (comprised of a perfect fourth and a major third shown in Example 6), and Extension II (comprised of a perfect fourth and a major second shown in Example 7).<sup>23</sup> In Extension II, there is a major second, perfect fourth, perfect fifth, and an octave lower than the highest pitch that create a quartal chord.

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<sup>20</sup> Hyunsoo Park, “우중역의 관현악 ‘운율’에 나타난 연주론적 분석 연구,” (diss., Keimyung University, Korea), 91-93, [http://dl.nanet.go.kr/SearchDetailView.do?cn=KDMT1200147377\\_1](http://dl.nanet.go.kr/SearchDetailView.do?cn=KDMT1200147377_1).

<sup>21</sup> Park, “우중역의 관현악 ‘운율’에 나타난 연주론적 분석 연구,” 91.

<sup>22</sup> Park, “우중역의 관현악 ‘운율’에 나타난 연주론적 분석 연구,” 92.

<sup>23</sup> Park, “우중역의 관현악 ‘운율’에 나타난 연주론적 분석 연구,” 92.



with many compound meters including 5/8 and 7/8. Woo made a great effort to include elements of *Nongak* throughout. The elements in the first and second movement are merged in the third movement with slight modifications and variations. Woo summarized the elements of Korean traditional music first presented in first and second movement in the third movement's cadenza.

## Movement 1

The formal outline of the first movement reflects the form of traditional Korean *Sijo*, with an introduction and three main sections. After the introduction, Woo organized the work into a large ABABC form (see Table 2). Correlating to *Sijo*, the first line relates to Sections A and B, the second line is the second iteration of Sections A and B, and third line is Section C.

Table 2. Formal Organization of the First Movement

Section	Measures		Tonal Centers
Introduction	mm. 1–4		
A	mm. 5–27	mm. 38–60	G, A
B	mm. 28–27	mm. 61–70	E, C, A
C	mm. 71–86		D, G, C

Woo indicated a slow tempo for the first movement to mirror the traditional slow tempo of *Jinyangjo*.<sup>25</sup> Although he marked the tempo as quarter note equals 60, Woo realized that the tempo was little faster than he thought after he conducted the premiere with trumpeter Heechan Ahn. At the world premiere, Woo conducted the first movement slower around 48 because the traditional tempo of *Jinyangjo* is between 30 and 50 beats per minute.<sup>26</sup> The tonal centers of

<sup>25</sup> *Sanjo* is Korean instrumental solo music like western concerto that has 7 movements, *Gyemyeonjo* and the accompaniment is called *Jangu*.

<sup>26</sup> Jong Uek Woo, interview by the author, August 22, 2018, at his house, in Daegu, Korea.

Section A are the pitches G and A, the tonal centers of Section B are E, C, and A, and the tonal centers of Section C are D, G, and C. Overall, these tonal centers outline the *Pyungjo* mode beginning on G. Deviating from the traditional mode, Woo did not use G as the final pitch for in the cadence. In the opening, Woo employed the *Pyungjo* mode supported by quartal harmony with G as the center and pedal (see Example 8). The *Pyungjo* mode appears again in measures 16, 25, 29, 49, 58, and 62.

Example 8 *Pyungjo* centered on G, m. 1

Woo also used the *Gyemyeonjo* mode starting on A in measures 36 to 37 and measures 69 to 70. This modal shift creates a transition and serves a cadential role. In measures 36 to 37, the piece transitions from Section B to second Section A, where the pitch A is the tonal center. In measures 69 and 70, Woo transitioned from the Section B to Section C where the pitch D is the tonal center. Marrying the traditional Korean modes to Western music, Woo used the tonal center D with the *Gyemyeonjo* mode centered on A to also provide the dominant and tonic relationship found in Western music. The A-centered *Gyemyeonjo* functions as the dominant and then there is a move to the tonic (D) at the beginning of Section C.



Example 10 Trumpet Concerto, mvmt. 1, mm. 28–31

Second idea ————— Answer —————

Piu mosso



*f*

Detailed description: This musical notation is for a trumpet part in 3/4 time. It consists of two phrases. The first phrase, labeled 'Second idea', spans measures 28-30 and features a melodic line with a slur over the first three notes and a fermata over the last note. The second phrase, labeled 'Answer', spans measures 31-32 and features a similar melodic line with a slur over the first two notes and a fermata over the last note. The tempo is marked 'Piu mosso' and the dynamic is 'f'.

There are two passages where Woo wrote ascending chromatic figures, bass line, measure 26 to 27 and measures 59 to 60 as shown in Example 11. Both of these passages are supported by quartal harmony. Parallel to each other, measure 26 and 59 highlight pitches E, A, D, G and measures 27 and 60 highlight B $\flat$ , E, A, D as shown in Example 12. There are quartal harmonies on the second and third beats. Both of these passages increase excitement and prepare the transition to Section B.

Example 11 Trumpet Concerto, mvmt. 1, mm. 26-27 and mm. 59-60

mm. 26-27 & mm. 59-60



Bass line

Detailed description: This musical notation shows a bass line in 3/4 time. It consists of two measures. The first measure contains a single quarter note. The second measure contains a descending chromatic figure of four quarter notes. The tempo is 'Piu mosso' and the dynamic is 'f'.

Example 12 Trumpet Concerto, mvmt. 1, mm. 26-27 and mm. 59-60

mm. 26-27 & mm. 59-60

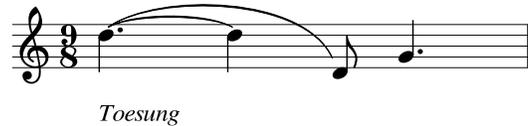


Quartal harmonies

Detailed description: This musical notation shows quartal harmonies in 3/4 time. It consists of two measures. The first measure contains a single quarter note. The second measure contains a descending chromatic figure of four quarter notes. The tempo is 'Piu mosso' and the dynamic is 'f'.

The *Toesung* ornament appears twice, first in measure 35 and then again in measure 68. This *Sikimsae* technique begins with a sustained D before descending an octave followed by an ascending perfect fourth (see Example 13).

Example 13 Trumpet Concerto, mvmt. 1, m. 35 and m. 68



## Movement 2

The first movement has a static melodic line supported by arpeggios in the accompaniment. In contrast, Woo wrote a solo trumpet melody in the second movement that is both rhythmically and melodically active. The accompaniment supports the melody with harmonic rhythm patterns. Woo mixed western harmonies with quartal and quintal harmonies. For instance, in measure 3, a D-minor chord, is on the first beat. Simultaneously, the piece contains the quartal harmony E, A, D.

Woo indicated a *moderato* tempo for the second movement, and the alternation from the slow tempo of the first movement mirrors the changing tempo in *Nongak*. The lively second movement evokes the happiness of *Nongak* in town festivals, community religious events centered around praying for large harvests, and appeasing gods by parading and dancing together. Woo wrote traditional *Kkwaenggari* rhythms and sounds for the trumpet, modifying the traditional Korean effects to accommodate the capabilities of the modern trumpet. In the beginning of the second movement, Woo used a straight mute to mimic the timbre of *Kkwaenggari*. Heechan Ahn, who gave the world premiere, requested the addition of straight

mute to create a similar timbre and expression to the *Kkwaenggari*.<sup>27</sup> Woo accepted and added the mute to the score.<sup>28</sup>

The second movement is organized into five sections: A, B, C, D, E. Sections A, C, and E are in the same tempo and similar to each other. Likewise, the melody in Sections B and D are also similar. Sections B and D also serve as transitions (see

Table 3).

Table 3. Formal Organization of the Second Movement

Section	Measures	Tonal Centers <sup>a</sup>
A	mm. 1–29	D, E, A, G
B	mm. 30–43	C, D, D
C	mm. 44–89	E, G, E, A, E
D	mm. 90–105	D, F, G, D
E	mm. 106–150	G, D, E, D, A

<sup>a</sup> Listed in order presented.

The Main Theme is provided at the beginning of the movement (see Example 14). These two measures appear often throughout Sections A, C, and E with variations. For example, in Section C, the Main Theme of the movement is used as a second theme of the section. In beginning of Section E, the Main Theme of the movement appears in 5/8, duple, and triple meter. This Main Theme demonstrates the rhythmic complexity and mixed meter of *Kkwaenggari*.

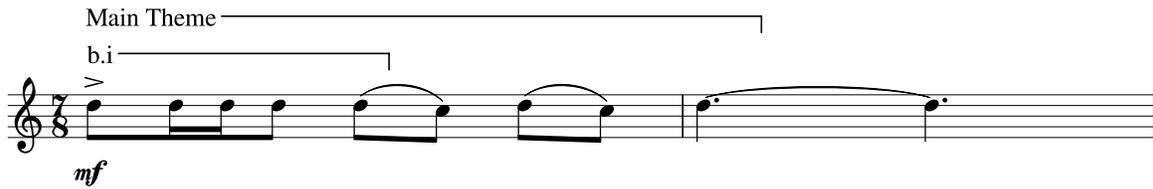
Unlike the first movement where the piano plays mostly arpeggios throughout, Sections B and C contain arpeggios, while the piano in Section A provides harmonic accompaniment without arpeggios. The piano introduces the Main Theme in Section A with two perfect fifths:

<sup>27</sup> Heechan Ahn, interview by the author, September 11, 2018, at Ahn's office in Korea.

<sup>28</sup> Jong Uek Woo, interview by the author, August 31, 2018, Chunan, Korea.

G–D and A–E. When the trumpet enters with the Main Theme in measure 6, the second and third beats have accent on D, which is the tonal center.

Example 14 Trumpet Concerto, mvmt. 2, mm. 6–7



The character changes with a slower tempo at the *meno mosso dolce* marking in Section B. The trumpet melody, now with cup mute, harkens back to first movement but in this instance, there is no *Sikimsae* and the large intervals have been omitted. The accompaniment for this iteration of the melody is simple supporting arpeggios. Woo used the *Pyungjo* mode from measure 40 to 43 and again for the end of the trumpet melody in measures 42 through 43. Because the *Pyungjo* mode ends on G and the accompaniment sustains a C-major triad in measure 43, the movement from dominant to tonic is implied. Similarly, in measure 104 of Section D, the trumpet plays a descending line in *Pyungjo* again ending on a G. The accompaniment sustains a C in measure 105 and the dominant to tonic movement is again implied.

The trumpet melody in Section C functions within the *Pyungjo* mode. The section reestablishes the opening tempo and style. Although it is similar to the opening section, there is a second Main Theme in the Section. Four measures after the piano accompaniment begins the second theme, the trumpet also plays the second theme in the *Pyungjo* mode. From measures 48 to 53, the *Pyungjo* mode is centered on D but changes to center on G in measures 54 through 61. This long fourteen-measure phrase is paired with a dramatic *crescendo* and carefully indicated

breath marks. The phrase reaches a climax with the *Pyungjo* mode's final pitch G. At the end of this section, the D from the *Pyungjo* is reintroduced. Woo wrote a hemiola in measure 15 and measure 81 and the piano supports the accents, highlighting the Korean *Jangdan* rhythm.

Example 15 Trumpet Concerto, mvmt. 2, m. 48



The Section D has frequent octave leaps, drawing upon the *Sikimsae* technique, *Toesung*.<sup>29</sup> Measures 98 and 99 have both ascending and descending octave leaps. In Sections B and D, Woo sought to convey a religious prayer to the gods mirroring one of the events where *Nongak* is traditionally performed.

The Section E has many variations of the basic idea of *Nongak*. *Nongak* is a community event which is a challenge from the audience's perspective, because it is played for long hours they and the audience may easily tire if they hear the same rhythmic patterns. The *Kkwaenggari* player has to vary the rhythmic pattern and lead the group of *Nongak* players to offer musical interest to keep the audience's attention. Woo does a similar variation in his Trumpet Concerto. Section E is in the *Gyemyeonjo* mode. The triplets in measure 146 begin on G and then outline the *Gyemyeonjo* mode (see Example 16).

Example 16 Trumpet Concerto, mvmt. 2 mm. 110–111



<sup>29</sup> Jong Uek Woo, interview by the author, August 31, 2018, Chunan, Korea.

### Movement 3

The third movement is a combination of the elements initially presented in the first and second movements.<sup>30</sup> Woo combined aspects of *Sijo* and *Nongak* in the final movement and it contains concentrated aspects and elements of both previous movements. Also, when a performer considers playing Korean music, this movement embodies many iconic aspects of the cultural traditions. Woo organized movement 3 into a three-section form with a cadenza between Sections B and C (see Table 4).

Table 4. Formal Organization of the Third Movement

Section	Measure	Tonal Centers <sup>a</sup>
A	mm. 1–36	G, A
B	mm. 37–84	E, A, G
Cadenza	m. 85	G, A, G
C	mm. 86–114	A, G, E, A

Section A is based on first movement and *Sijo*. There are a variety of musical ideas not only from the first movement. For example, the beginning of the trumpet solo introduces a new idea not from first movement. The trumpet is overall more active, especially at the end of the section. On the second beat of measure 13, the trumpet line varies a motive from the first movement. Overall, the trumpet melody in Section A of movement 3 has more chromatic accidentals.

Woo borrowed a rhythm from the piano part in second movement and it appears as a dotted-eighth, sixteenth, and eighth note in measure 53 (see Example 17). It is a rhythm familiar to the Korean people as it is a *Jangda* pattern that appears frequently in traditional music. Section B utilizes the trumpet melody from movement 2 but the tempo is slightly faster in

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<sup>30</sup> Jong Uek Woo, interview by Jong Ho Kim, August 22, 2018, at his house, in Daegu, Korea.

movement 3. The melody is still in mixed meter and there are numerous wide intervals and hemiolas.

Example 17 Trumpet Concerto, mvmt. 3, m. 53



After Section B, there is a cadenza that weaves Korean traditional elements into Western music, serving as a microcosm of Woo's composition style. The cadenza showcases virtuosic trumpet playing with a high C, triple tonguing, and executing fast finger technique with large octave leaps. There are numerous instances of the Motives of Origin. At the beginning of the cadenza, there is a major second, perfect fifth, and a perfect fourth. The next eight-note phrase also includes a Motive of Origin.

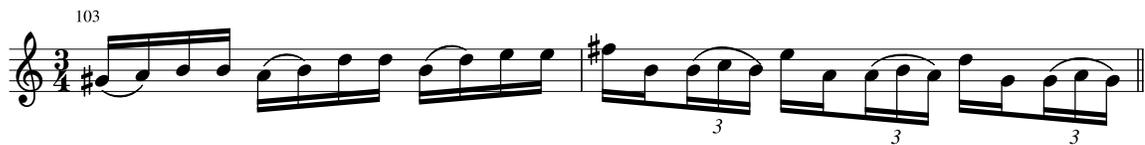
The final section is a variation with two parts and is based on the second movement. The first part of Section C is from measure 86 to 96. The second part, measure 97 to the end, is variations on the melody of the first part. Section C is entirely sixteenth-note rhythms in either *Pyungjo* or *Gyemyeonjo* mode. For example, in the third measure, the solo trumpet outlines the *G Pyungjo* mode, measure 92 is *E Gyemyeonjo* mode, and last four measures *E Gyemyeonjo* mode as well. At the beginning of Section C, the second Main Theme from the second movement appears in the trumpet solo. There are many idiomatic trumpet sounds, rhythms, and articulations like the twelve variations of trumpet in the book of Arban.<sup>31</sup> The final section is extremely challenging for performers.

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<sup>31</sup> One of the most famous trumpet method books popular across the world.

The eight measures from measure 97 to measure 104 have a rhythmic and harmonic four-measure sequence. Measures 101 to 104 have the same rhythmic pattern as measure 97 to 100 but they are one pitch higher in the *Pyungjo* mode. In measures 103 and 104, the sixteenth-note triplet rhythms demand clear articulation in strict time, with precision and evenness of the tones (see Example 18). Performers should approach this passage with slow practice, gradually increasing the speed to performance tempo.

Example 18 Trumpet Concert, mvmt. 3, mm. 103–104



The sixteenth-notes triplets in measure 108 on the upbeat mimic traditional ornamentation especially when the eighth notes are played with weight to emphasize the descending half step. In measure 109, the sextuplets essentially switch the sixteenth-notes triplets to the down beat, displacing the ornamentation-like quality in the figure (see Example 19). The added triple tonguing on the upbeat demands clear articulation and rhythmic accuracy from the performer.

Example 19 Trumpet Concert, mvmt. 3, mm. 108–109



The last four measures have a *subito ritardando*. The piano plays the pitches D and A with left hand for one measure and one beat, while the trumpet plays an arpeggio in the

*Gyemyeonjo* mode with a sweeping crescendo. The first arpeggio appears to be in *Pyungjo* but as the figure continues, it is firmly in *Gyemyeonjo* with a *fortissimo* A to end the work.

## Chapter IV: Conclusion

Woo is still writing music in an effort to preserve his traditional values and the traditional Korean culture. His Trumpet Concerto demonstrates convincingly that Korean traditional music can be combined with Western music to express the colors of Korean lyrical spirit.

The three movements of the Trumpet Concerto incorporate many traditional Korean elements. Woo used identifiable musical techniques to achieve this. He designed the Motive of Origin (named by Hyunsoo Park) with the major second, perfect fourth, and perfect fifth structure. The first movement is based on the *Sijo* form—introduction, development, turn, and conclusion. He also adapted Korean performance practices including *Sikimsae*. The second movement utilizes *Nongak* rhythms and modes—*Pyungjo* and *Gyemyeonjo*. The third movement is a fusion of the Korean traditional genres *Nongak* and *Sijo*. As a result, this concerto stands as a monument to the Korean culture.

These qualities of Woo's music make the Trumpet Concerto an excellent choice for performers wishing to program music that brings the essence of Korean musical culture to the West. In addition, Woo's explorations can inform and inspire younger generations of Korean composers to embrace their heritage.

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