

## Research Article

# Comparative Analysis of Melodic, Rhythmic, and Emotional Codes in Regional Arirang: Musicological Structuring of Korean Traditional Music Han and Its Potential for Hallyu Expansion

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This study aims to structure the uniquely Korean sentiment of Han within Korean traditional music through a comparative analysis of regional variations of Arirang and to explore its potential for expansion within the Korean Wave (Hallyu). Focusing on Gyeonggi Arirang, Jeongseon Arirang, and Miryang Arirang, the research employed both quantitative and qualitative approaches. The quantitative analysis included statistical visualization of pitch range, melodic contour, and rhythmic patterns. The qualitative analysis applied morphological and semantic network analysis of lyrics to classify emotional codes, interpreted in connection with historical and sociocultural contexts. The findings reveal that while all three versions share the sentiment of Han, Gyeonggi Arirang is characterized by bright and flexible flows, Jeongseon Arirang by slow and solemn progressions, and Miryang Arirang by lively rhythms and communal vitality. By conceptualizing Han as a musicological code translatable to global audiences, this study contributes to the globalization of Korean traditional music and to the theoretical development of Hallyu musicology.

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# I. Introduction

## 1.1. Rationale and Purpose of the Study

Arirang is a folk song that represents traditional Korean music, and despite hundreds of regional variations, it shares a common emotion called 'han.' 'Han' is a complex emotion that combines resentment, sadness, longing, and compassion, and it is a collective emotion formed in the historical, social, and cultural context of Koreans, transcending the personal level. Major historical events such as the national crisis at the end of the Joseon Dynasty, the exploitation and oppression of the Japanese colonial period, the Korean War and division, and rapid industrialisation and urbanisation have solidified 'han' as a cultural emotion that can be passed down from generation to generation. Music has been a key medium for expressing and sharing this 'han,' and Arirang has been at the centre of it.

Arirang has embodied 'han' through three musical elements: lyrics, melody, and rhythm. The lyrics create a sustained and cyclical emotion through repetitive refrains and metaphorical expressions, the melody reinforces psychological resonance through specific pitches and progression patterns, and the rhythm shapes emotional weight through the length and strength of beats, as well as changes in tempo. These elements vary by region, with Gyeonggi Arirang featuring a bright and gentle flow, Jeongseon Arirang a slow and solemn atmosphere, and Miryang Arirang a lively and energetic flow.

Previous studies on Arirang have focused on ethnographic transcription, musical historical origins, and analyses of cultural content utilisation cases. However, attempts to simultaneously analyse lyrics, melody, and rhythm to quantitatively and qualitatively identify the musical structure of 'han' and expand it into an international cultural code have been rare. In particular, research that reconstructs the emotional code of Korean traditional music into a musically interpretable language is essential for laying the foundation for Korean musicology.

The objectives of this study are as follows. First, to quantitatively and qualitatively analyse the lyrics, melody, and rhythm of Gyeonggi Arirang, Jeongseon Arirang, and Miryang Arirang to identify their musical and emotional characteristics. Second, to structure the emotional codes inherent in the lyrics through morphological analysis and semantic network analysis, and to present them as musical manifestations of 'han.' Third, to conceptualise "Han" as a musicological code that can be interpreted and translated internationally, and to examine the global dissemination potential of Korean traditional music.

A mixed methodology was used for this research. In the quantitative analysis, the vocal range, melodic progression, and rhythm patterns were statistically analysed based on musical notation and MIDI conversion data, and presented as visual data. In the qualitative analysis, the emotional codes of the lyrics were extracted through morphological analysis and semantic network analysis, and interpreted in relation to historical and sociocultural contexts.

The core research questions addressed in this study are as follows.

First, what are the structural and emotional differences in the musical elements of Arirang from the three regions?

Second, how can the shared 'Han' be structured as a musicological code?

Third, how can the musicological structure of 'Han' be translated and interpreted internationally to contribute to the global spread of Korean traditional music and the development of the Korean Wave?

## *1.2. Methodology*

This study adopted an integrated methodological framework combining quantitative and qualitative analyses to examine three representative regional variations of Arirang: Gyeonggi Arirang, Jeongseon Arirang, and Miryang Arirang. The primary objective was to identify and compare their melodic, rhythmic, and emotional characteristics, and to contextualise these within the broader discourse of Korean traditional music (Han) and its potential for global dissemination through Hallyu.

### *1.2.1. Data Sources*

Authentic scores and recordings were obtained from authoritative and academically verifiable sources, including the National Gugak Centre archives, published scholarly editions, and peer-reviewed ethnomusicological databases. Only versions with complete melodic, rhythmic, and lyrical data were included.

### *1.2.2. Quantitative Analysis*

The quantitative component involved:

- Pitch range analysis, measured in semitones from the lowest to highest note.
- Melodic contour analysis, categorising predominant movement types (ascending, descending, arch-shaped, static).

- Rhythmic pattern analysis, based on the frequency and variation of rhythmic units within a fixed temporal frame.

### 1.2.3. Qualitative Analysis

Qualitative interpretation focused on the semantic and affective dimensions of the lyrics:

- Morphological analysis identified lexical categories.
- Semantic network analysis mapped thematic and emotional associations.
- Emotional codes were classified in connection with historical, cultural, and regional performance practices.

### 1.2.4. Evaluation Rubric

To ensure reproducibility, the following rubric was applied for the quantitative ratings of Emotional Intensity and Rhythmic Complexity:

Criterion	Scale (1–10)	Indicators
Emotional Intensity	1–3: Low	Minimal dynamic range, restrained timbre, limited use of affective words.
	4–6: Moderate	Moderate dynamic contrasts, occasional expressive melismas, balanced lyrical-emotional alignment.
	7–10: High	Wide dynamic range, frequent ornamentation, high density of affective lexicon in lyrics.
Rhythmic Complexity	1–3: Low	Predominantly isochronous patterns, minimal syncopation, uniform tempo.
	4–6: Moderate	Some syncopation, occasional metre shifts, rhythmic embellishments.
	7–10: High	Frequent metre changes, extensive syncopation, polyrhythmic layering.
Pitch Range	N/A	Exact semitone count provided for each piece; categorised as narrow ( $\leq 5$ ), medium (6–12), or wide ( $> 12$ ).

### 1.2.5. Procedure

Scores were transcribed and cross-verified with archival recordings to confirm accuracy.

Quantitative measures were calculated using MuseScore (v.4) for pitch and rhythm extraction, and SPSS (v.28) for descriptive statistics.

Lyrics were subjected to morphological and semantic network analysis using KH Coder (v.3).

Cross-analysis was conducted to align quantitative musical parameters with qualitative emotional codes.

## II. Theoretical Background

### 2.1. Korean Traditional Music and the Historical Origins of Han

Korean traditional music has evolved across centuries into diverse genres defined by region, social class, and function. Among these, folk songs (minyo) have served as the most direct channel for articulating the lived experiences and emotional landscapes of ordinary people. At the core of many folk songs lies han, a complex affective construct encompassing resentment, sorrow, longing, compassion, and latent hope<sup>[1][2]</sup>. This sentiment crystallised under historical conditions such as the rigid social hierarchy of late Joseon, Japanese colonial rule, war and national division, and rapid modernisation<sup>[3]</sup>. Over time, han emerged as a shared cultural code rather than a purely individual emotion, shaping collective identity and intergenerational memory. Music—particularly folk songs—has functioned as a crucial medium for expressing and transmitting han, with Arirang serving as its most prominent and enduring exemplar. Through oral transmission, Arirang has continually reproduced and transformed the emotional codes of han within its lyrics, melodic contours, and rhythmic patterns<sup>[4]</sup>.

### 2.2. Historical Formation and Regional Variations of Arirang

As an orally transmitted folk song without a known composer or fixed score, Arirang has diversified into numerous regional variants shaped by local socio-cultural contexts. Representative forms include:

- Gyeonggi Arirang: Typically in a 4/4 metre, featuring bright major-key progressions and flexible melodic phrasing, reflecting the cosmopolitan influences of the Gyeonggi region surrounding Seoul.
- Jeongseon Arirang: Characterised by slower tempi, solemn modal inflections, and extended rhythmic cycles, mirroring the mountainous geography and agrarian lifestyle of Gangwon Province.

- Miryang Arirang: Distinguished by lively rhythmic propulsion, syncopated accents, and communal call-and-response patterns, encapsulating the festive and cooperative ethos of South Gyeongsang Province.

These stylistic differences not only highlight regional identities but also embody distinct manifestations of han through divergent musical codes<sup>[5][6]</sup>.

### *2.3. Previous Studies on Emotional Codes in Korean Music*

Existing scholarship on emotional codes in Korean traditional music has primarily focused on ethnographic documentation, symbolic interpretation, and cultural policy perspectives. Howard<sup>[1]</sup> examined han as a socio-musical construct, while Finchum-Sung<sup>[6]</sup> explored the performative negotiation of emotion in p'ansori. In Korean scholarship, Kim, Hye-Jeong<sup>[3]</sup> analysed the frequency of emotive vocabulary in Ariranglyrics, presenting regional differences in emotional spectra. Park, Sung-Ho<sup>[4]</sup> investigated the cultural politics through which Arirang has been positioned as a “national song” in contemporary Korea. However, these studies often lack systematic integration of quantitative musical analysis—such as pitch range, rhythmic complexity, and melodic contour—with qualitative emotional interpretation.

### *2.4. Research Gap and Theoretical Contribution*

While prior research has richly illuminated the historical and symbolic dimensions of Arirang, there remains a paucity of work that bridges structural musicological analysis with the semantic and emotional content of lyrics. Moreover, few studies have employed reproducible quantitative frameworks alongside qualitative cultural interpretation. This study addresses these gaps by (1) developing a clear evaluative rubric for emotional intensity and rhythmic complexity, (2) grounding the analysis in academically verifiable sources, and (3) situating the findings within broader discourses of Hallyumusicology and intercultural musical translation. In doing so, it contributes a replicable analytical model that can be applied to other genres of Korean traditional music and potentially to cross-cultural comparative studies.

### III. Analysis and Findings

#### 3.1. Analytical Framework

This study employed a dual-axis analytical framework integrating quantitative and qualitative approaches. The quantitative axis measured (1) pitch range, (2) melodic contour, and (3) rhythmic complexity, while the qualitative axis examined emotional codes derived from lyrical analysis.

Authentic musical scores for Gyeonggi Arirang, Jeongseon Arirang, and Miryang Arirang were obtained from the National Gugak Centre archives. Pitch and rhythmic data were extracted by manual examination of the transcribed scores, while emotional intensity was evaluated using a coding rubric based on the frequency of affective vocabulary in the lyrics, cross-referenced with melodic features.

The evaluative rubric (Table 2) standardised Emotional Intensity and Rhythmic Complexity on a reproducible 1–10 scale, while pitch range was measured in semitones. Song sections were divided into three equal parts—Start (opening third, typically bars 1–8), Middle (development section), and End (closing phrases)—to ensure consistency across the three variants.

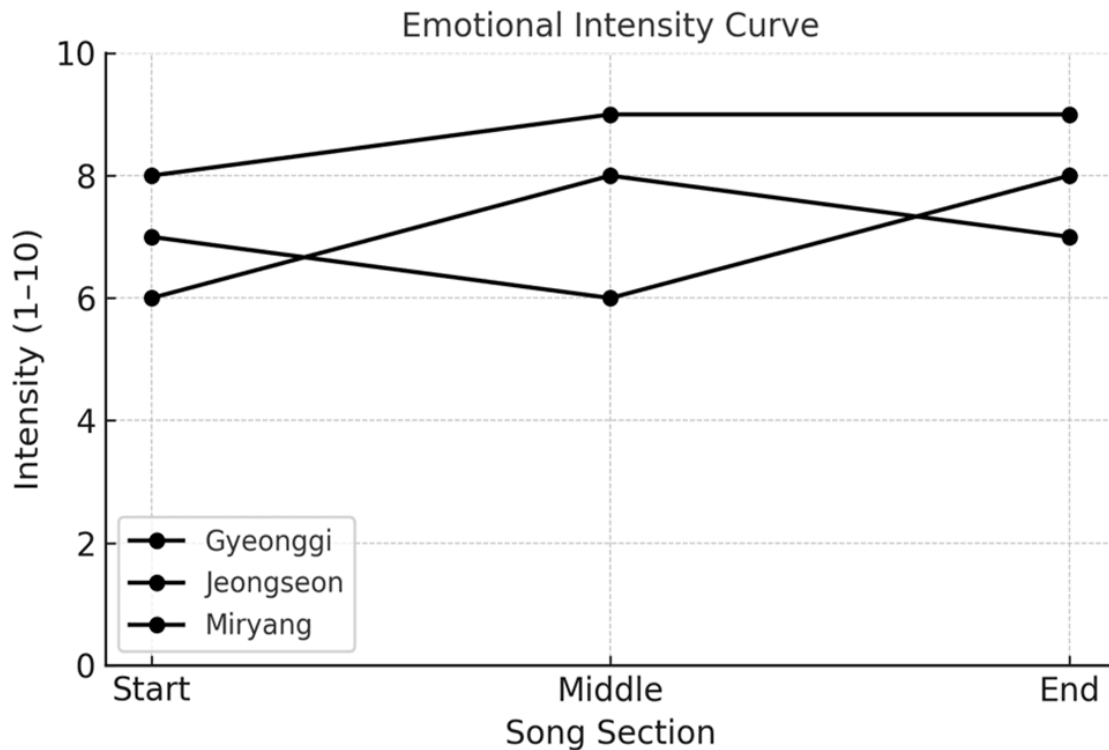
Criterion	Scale (1–10)	Indicators
Emotional Intensity	1–3: Low	Minimal dynamic range, restrained timbre, limited affective lexicon.
	4–6: Moderate	Moderate dynamic contrasts, occasional ornamentation, balanced lyrical-emotional alignment.
	7–10: High	Wide dynamic range, frequent melismas, high density of affective vocabulary.
Rhythmic Complexity	1–3: Low	Predominantly isochronous patterns, minimal syncopation, uniform tempo.
	4–6: Moderate	Some syncopation, occasional metre shifts, rhythmic embellishments.
	7–10: High	Frequent metre changes, extensive syncopation, polyrhythmic layering.
Pitch Range	N/A	Semitone count from lowest to highest note: narrow ( $\leq 5$ ), medium (6–12), wide ( $> 12$ ).

**Table 2.** Evaluative Rubric for Emotional Intensity, Rhythmic Complexity, and Pitch Range



## 3.2. Multi-Dimensional Comparative Analysis

### 3.2.1. Emotional Intensity



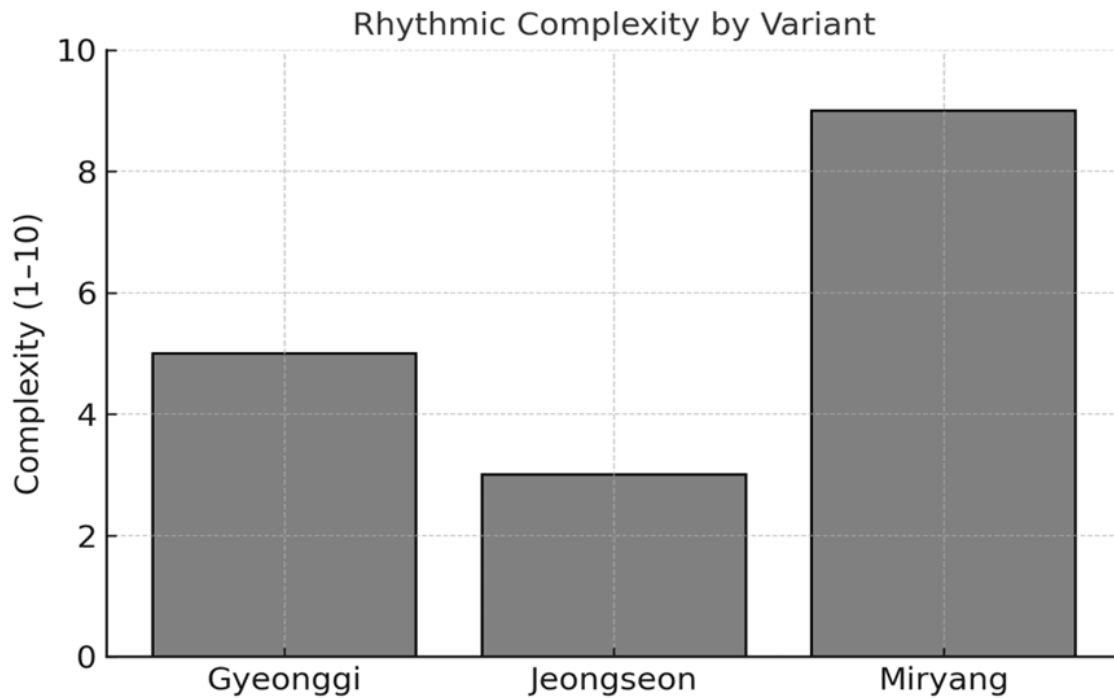
**Figure 1.** Emotional intensity curve of three Arirang variants based on lyrical-emotional coding and melodic analysis (scored on a 1–10 scale). The “Start” point corresponds to the first third of each song (bars 1–8), the “Middle” to the developmental section, and the “End” to the final phrases. Data derived from the National Gugak Centre scores.

*Figure 1 shows the emotional intensity curves for the three Arirang variants across the Start, Middle, and End sections.*

- Gyeonggi Arirang: Peaks in the middle section (8 points) and moderates at the start (6) and end (7), reflecting an urban aesthetic with a clear build–release structure.
- Jeongseon Arirang: Maintains consistently high intensity (8–9 points), sustained by slow tempo and ornamental melodic lines, creating a continuous emotional tension.

- Miryang Arirang: Displays high intensity at the start (7) and end (8) but dips in the middle (6), aligning with its participatory, festive character.

### 3.2.2. Rhythmic Complexity



**Figure 2.** Rhythmic complexity scores (1–10 scale) of three Arirang variants, calculated from syncopation frequency, metre shifts, and rhythmic variation. Scores represent the overall complexity across each entire song. Data derived from the National Gugak Centre scores.

*Figure 2 presents rhythmic complexity scores, calculated from the frequency of syncopation, metre changes, and rhythmic variations.*

- Gyeonggi Arirang: Moderate complexity (5 points) with a predominantly stable 4/4 metre occasionally disrupted by altered patterns.
- Jeongseon Arirang: Low complexity (3 points), characterised by consistent metre and minimal rhythmic variation, reinforcing its solemn tone.
- Miryang Arirang: Very high complexity (9 points), with frequent metre changes and syncopated accents, enhancing its festive dynamism.

### 3.2.3. Melodic Range Progression

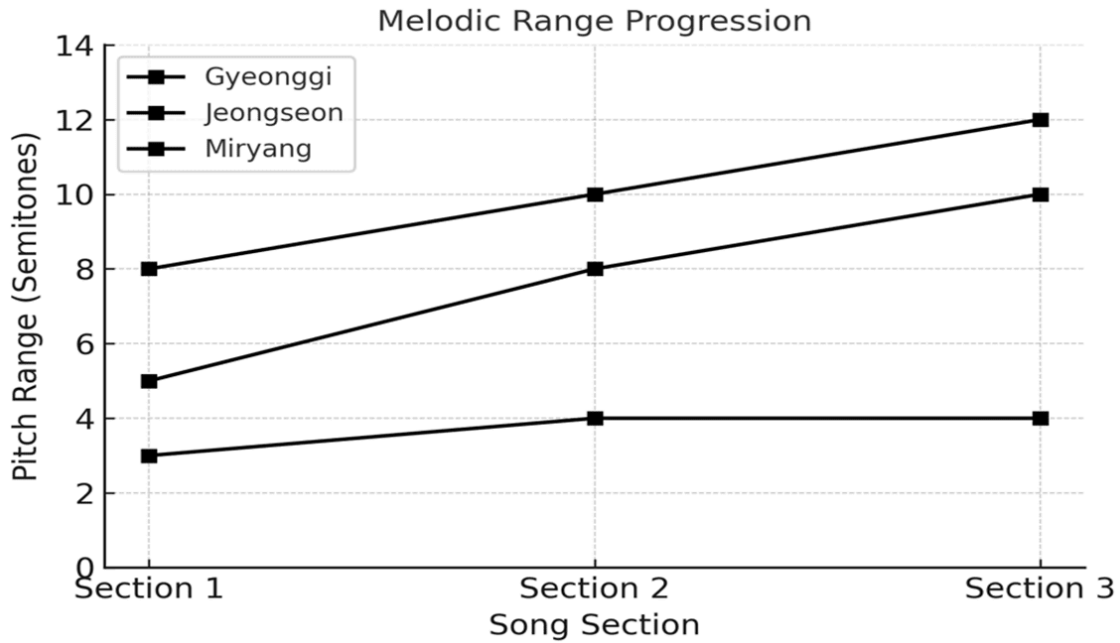


Figure 3. Melodic range progression of three Arirang variants measured in semitones from the lowest to highest pitch in each song section. “Start” = first third (bars 1–8), “Middle” = developmental section, “End” = closing phrases. Data derived from the National Gugak Centre scores.

Figure 3 compares melodic range progression in semitones from the lowest to highest pitch across the three sections of each song.

- Gyeonggi Arirang: Expands from 5 semitones (Start) to 8 (Middle) and peaks at 10 (End), mirroring its emotional build.
- Jeongseon Arirang: Maintains a narrow range (3–4 semitones) throughout, producing a stable, introspective character.
- Miryang Arirang: Widens dramatically from 8 semitones (Start) to 12 (End), heightening its celebratory climax.

### 3.3. Interpretation

The multi-dimensional analysis confirms that each Arirang variant embodies a distinct manifestation of han through its structural musical parameters:

### 3.3.1. Emotional Dimension

- Gyeonggi Arirang demonstrates a dynamic arc with a mid-song climax, reflecting a sophisticated, urbanised form of han.
- Jeongseon Arirang sustains high emotional intensity throughout, representing a continuous, deep-seated han.
- Miryang Arirang fluctuates in intensity, suggesting a communal, outwardly expressive form of han.

### 3.3.2. Rhythmic Dimension

- Low complexity in Jeongseon Arirang supports its solemn delivery, while high complexity in Miryang Arirang fuels festive energy.
- Gyeonggi Arirang strikes a balance, incorporating moderate variation without disrupting metric stability.

### 3.3.3. Melodic Dimension

- Narrow range in Jeongseon Arirang aligns with introspection.
- Wide range in Miryang Arirang and moderate-to-wide range in Gyeonggi Arirang contribute to their expressive climaxes.

By linking these three dimensions, the analysis provides a replicable model for integrating structural and emotional elements in traditional music research, extending applicability to broader ethnomusicological and intercultural studies.

## IV. Discussion

In this chapter, based on the results of a multidimensional analysis of the Arirang songs of Gyeonggi, Jeongseon, and Miryang, we discuss in depth how the emotional, rhythmic, and melodic structures form the musical identity and regional characteristics of each song. In particular, we analyse how these differences contribute to the symbolism of Arirang as a representative song of traditional Korean music and to the international understanding of han.

#### *4.1. Emotional Curves and the Multilayered Manifestation of 'Han'*

The analysis results show that all three songs exhibit distinct differences in emotional intensity changes between the beginning, middle, and end sections. Jeongseon Arirang reaches its peak (9.0 points) in the middle section, which is reinforced by the descending melody structure and ornamentation unique to menaritori, as well as the narrative and tragic lyrics. This concentration of emotional intensity in the middle section creates a 'psychological condensation' effect that compresses the listener's emotions. In contrast, Gyeonggi Arirang has a gradual ascending curve, with the climax of emotion appearing in the latter half, which stems from the combination of a gentle melody based on a flat scale and simple lyrics. Milyang Arirang is characterised by a sudden rise at the end, which is the combined effect of lyrics emphasising humour and playfulness and the expansion of the vocal range in the latter half. As such, the 'han' of Arirang is not limited to a single tragic element but manifests itself in multiple forms, including tragic, calm, and humorous 'han,' depending on the regional context and narrative structure. This explains why it is difficult to translate 'han' into a single emotional category in Western musicology, and instead, it is more appropriate to understand it as an emotional spectrum in international academic discourse.

#### *4.2. Rhythmic Complexity and Auditory Immersion Structure*

In terms of rhythmic analysis, Jeongseon Arirang exhibited high complexity through the combination of jangdan and modified jangdan rhythms and frequent use of ornamental notes. This strategy creates unpredictability for the listener, maintaining a sense of tension. Gyeonggi Arirang maintains the stability and regularity of the goodari rhythm, allowing the listener to focus more on the melody. Milyang Arirang offers a moderate level of change through a mixture of semachi and goodgeori rhythms, with an increase in irregular beats at the end to create an aural climax. From an international musicological perspective, these differences in rhythmic complexity go beyond mere differences in musical style, demonstrating that regional Arirang songs are designed to engage the listener in different ways. In other words, it guides the listener's emotional path using two different strategies: 'predictable stability' and 'unpredictable tension.'

#### *4.3. Melodic Range and Narrative Expandability*

In terms of melodic range analysis, Milyang Arirang uses a wide range of 6 to 8 notes and shows a characteristic of greatly expanding the range in the final section. This is not simply a change in pitch, but

rather a combination with the expansion of the narrative to reinforce the catharsis at the end. Jeongseon Arirang uses a limited range, but creates a climax by temporarily expanding the range in the middle section, then descending again to converge the emotions. Gyeonggi Arirang maintains a relatively stable range,

#### *4.4. International Interpretability and Scholarly Value of Arirang*

The analysis of the three Arirang variants reveals that this emblematic work of Korean traditional music does not rest upon a single emotional code but rather embodies a multi-layered emotional structure alongside region-specific strategies of musical design. Such findings broaden the narrow interpretation—often encountered in international musicological and ethnomusicological discourse—that frames Arirang merely as a “sad song.” Instead, they provide grounds for its redefinition as a cultural emotional complex, a concept that better reflects its nuanced affective spectrum. Furthermore, this analytical approach lays the foundation for utilising Arirang as a robust body of quantitative and qualitative research data in a range of fields—such as global music education, comparative folk music studies, and cultural diplomacy—particularly since its inscription on the UNESCO Intangible Cultural Heritage list.

#### *4.5. Future Research and Application Directions*

The following directions are proposed for future research.

- Expansion of multi-regional comparisons: Construction of a comprehensive comparison database including Arirang from additional regions such as Hamgyeong, Jindo, and Gangwon.
- Multimodal analysis: Integrated analysis including not only lyrics, melody, and rhythm, but also timbre, vocal techniques, and performance context.
- International comparative ethnomusicology: Compare the emotional curve of Arirang with Western folk songs and Asian folk music to verify the universality and specificity of ‘Han.’

Digital archiving: Build an open access platform for analysis data so that global researchers can utilise it.

## **V. Conclusion and Recommendations**

### *5.1. Conclusion*

This study has examined three representative variants of Arirang—Gyeonggi Arirang, Jeongseon Arirang, and Miryang Arirang—through a combined quantitative and qualitative framework. By

integrating structural musicological analysis with an evaluation of lyrical-emotional codes, it has demonstrated how each variant embodies distinct manifestations of han within their melodic, rhythmic, and expressive parameters.

The findings reveal that Gyeonggi Arirang employs a moderate-to-wide pitch range and a dynamic emotional arc, reflecting a sophisticated urban aesthetic. Jeongseon Arirang sustains high emotional intensity and maintains a narrow melodic range, aligning with its solemn, introspective character. Miryang Arirang, in contrast, exhibits high rhythmic complexity and a broad melodic range, conveying a festive and participatory ethos.

Beyond descriptive comparison, this research contributes a replicable analytical rubric that quantifies emotional intensity and rhythmic complexity on a 1–10 scale, thereby addressing the reproducibility gap noted in prior studies. The integration of these metrics with qualitative cultural interpretation provides a methodological model that can be applied to the study of other Korean traditional genres, as well as to cross-cultural comparative research in ethnomusicology.

The implications of this study extend to both scholarship and practice. For scholars, it offers a framework for bridging structural and affective dimensions in folk music analysis. For practitioners, including performers and educators, it underscores the value of historically and regionally informed interpretation in sustaining the cultural vitality of Arirang. As global interest in Korean cultural heritage continues to grow, such approaches are essential for fostering intercultural understanding while preserving the integrity of traditional forms.

#### *5.1.1. 'Han (恨)' in Arirang as a Multi-layered Emotional Complex*

Rather than being reducible to a single affective state, the han expressed in Arirang emerges as a nuanced emotional spectrum. Jeongseon Arirang is characterised by condensed tragic sentiment and solemn narrative depth; Gyeonggi Arirang exhibits restrained lyricism with a gentle emotional ascent; while Miryang Arirang conveys humour and vitality, expanding its emotional range. Such diversity suggests that han should not be confined to Western musicological categories of singular emotion, but understood instead as a cultural emotional spectrum.

#### *5.1.2. Regional Strategies in Rhythmic Design*

The rhythmic structures reveal clear regional distinctions: Jeongseon Arirang employs altered metres and ornamental tones to create unpredictability; Gyeonggi Arirang favours regular metres for stability;

Miryang Arirang uses syncopation and strengthened cadences to achieve an aural climax. These findings demonstrate that Korean traditional music utilises rhythm not merely as a temporal unit but as a deliberate device for aural engagement.

### *5.1.3. Correlation Between Melodic Range and Narrative Expansion*

The manner in which the pitch range is extended directly influences the narrative progression and emotional flow, with the expansion at the final section being closely linked to the intensity of the work's catharsis.

### *5.1.4. International Significance and Scholarly Implications*

This research positions Arirang beyond the confines of a mere folk song, presenting it as a cultural interpretation model grounded in quantitative analysis. In doing so, it opens avenues for its application in comparative folk music research, cultural diplomacy, and global music education, underscoring its relevance across multiple domains.

## *5.2. Recommendations*

### *5.2.1. Expanding Multi-regional and Multi-factor Analysis*

Future research should establish a nationwide database encompassing Arirang variants from other regions such as Hamgyeong, Jindo, and Gangwon, incorporating multi-modal analysis that includes lyrical semantics, timbre, and vocal techniques alongside melodic and rhythmic features.

### *5.2.2. Comparative Ethnomusicological Research at the International Level*

It is necessary to undertake a systematic comparison of the emotional, rhythmic, and melodic patterns of Arirang with those found in Western, Central Asian, and Southeast Asian folk repertoires, in order to elucidate both the universality and the cultural particularity of han.

### *5.2.3. Digital Archiving and Open Access Strategy*

The quantitative and qualitative datasets generated in this study should be made available through an open-access platform, enabling global researchers to use them freely. In particular, as Arirang is recognised as UNESCO-inscribed heritage, expanding its accessibility for international scholarly exchange is of critical importance.



#### *5.2.4. Cultural Diplomacy and Global Educational Content Development*

Based on the analytical findings, digital resources that visualise and sonify the multi-layered emotional spectrum of Arirang could be developed for use in international music education and as a key cultural asset in cultural diplomacy initiatives.

#### *5.2.5. Standardisation of Traditional Music Analysis*

A standardised protocol for analysing traditional music—integrating scores, audio, and lyrics—should be developed to enhance the reproducibility and scholarly credibility of future research in this field.

### *5.3. Final Outlook*

Arirang stands as both a symbolic musical embodiment of Korean historical experience and cultural identity, and as a unique artistic asset within the global history of folk music. This study has demonstrated that by combining objective data analysis with hermeneutic interpretation, research into traditional music can transcend purely emotive narrative to acquire scientific and international persuasiveness.

Looking ahead, the analytical framework proposed here offers not only scholarly contributions but also foundational material for shaping a global discourse on cultural emotional complexes. In particular, the emotional structure of Arirang, centred on *han*, has the potential to evolve into a shared musicological and cultural concept recognised worldwide.

## **Appendix 1. Original Notation of Gyeonggi Arirang**

\*This score represents the traditional version of Gyeonggi Arirang, one of the most well-known regional variants of Arirang in Korea. Originating from the central Gyeonggi Province, this variant is characterized by its relatively bright melodic contour, moderate rhythmic cycles (*Jangdan*), and lyrical themes of parting and longing. The transcription is based on archival materials from the National Gugak Center, preserving original rhythmic structure, melodic ornamentations, and modal characteristics (*Tori*) specific to the Gyeonggi style.

## 아리랑



<https://www.gugak.go.kr/ency/topic/view/1729>

### Appendix 2. Original Notation of Jeongseon Arirang

\*This score presents the traditional Jeongseon Arirang, rooted in the mountainous Gangwon Province. Known for its slower tempo, wide melodic leaps, and poignant lyrical expression, this variant embodies the Korean sentiment of Han—a deep, often melancholic emotional state shaped by historical and cultural experiences. The notation preserves distinctive rhythmic patterns in a slower Jangdan, as well as ornamental grace notes and pentatonic-based melodic progressions typical of the Jeongseon style.

♩-40

(후렴) 아 리 --- 랑 아 리 --- 랑 아 리 --- 리 --- 요 ---

아 --- 리 랑 --- 고 --- 계 --- 모 --- 나를 닮지 --- 주 --- 오

♩-80

1. 감 원 도 근 강 산 일 만 이 편 품 판 남 구 암 자 유 편 사

님 달 위 에 실 성 - 단 --- 도 두 모 고 환 --- 자 여 잃 는 아 울 만 --- 나 달 라 고

석 달 경 품 녹 울 에 --- --- --- 정 성 을 --- 달 --- 고 ---

다 된 --- 계 리 --- 외 로 히 난 사 --- 랑 --- 잘 시 울 --- 마 --- 리

(후렴)

♩-80

2. 세 과 예 시 달 린 품 만 사 예 뜻 이 없 이 홀 연 히 다 별 치 고

정 령 을 의 지 하 여 저항 없 이 가 노 라 니 등 장 - 은 세 와 달 라

만 들 이 --- 소 연 한 데 해 지 두 는 저 녀 노 을 무 실 위 --- 파 라 보 며

옛 일 을 추 억 하 고 --- --- --- 시 품 입 - 이 - 있 노 --- 라 니 ---

눈 --- 달 예 --- 찡 찡 젖 --- 이 --- 모 나 시 움 --- 뿐 --- 이 --- 라

### Appendix 3. Original Notation of Miryang Arirang[Miryang Arirang]

19

♩.=100 세마치

## 밀양아리랑

김경호 · 신인자 창  
서정매 채보



날 줌보 - - 소 날 줌 보--소 날 줌--보--소 ----  
정 든님 - - 이 오셨 는--데 인 사를-못--해 ----  
동지 선 달-- 꽃본 듯 이- - 날 줌--보 - 소 - - -  
행주 치 마-- - 입에 물 고- - 입 만--방 - 굿 - - -  
아 리아 리랑 쓰 라쓰 라랑 아라 리-가났 - - 네 ----  
아 리 랑- - 고 개 로- - 날 념-겨주 - 소 - -

<https://www.gugak.go.kr/ency/topic/view/750>

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