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Music in *jingju* (also known as Peking or Beijing opera) is predefined by tradition. Before the appearance of *jingju* music composers, actors used to “arrange melodies” (*bianqu*) for new lyrics according to melodic systems called *shengqiang*. Each *shengqiang* consists in a distinctive melodic framework which is transformed rhythmically into predefined metrical patterns called *banshi* to convey different emotions. If this is common knowledge in musicological literature and among performers, an analysis of how this melodic material is transformed is still to be undertaken. In this paper we present a preliminary approach to this topic, by implementing a computer aided comparative analysis. To this aim, we focus on three *banshi* in the *xipi shengqiang* as sang by the *dan* role-type, namely *yuanban*, which is considered to convey the “original” melody, *manban*, obtained by stretching *yuanban*, and *kuaiban*, a compression of *yuanban*. In order to ensure representativeness, we have gathered those arias quoted as example in several *jingju* music textbooks to build our dataset. We obtain a representation of the underlying melodic structure by comparing *yuanban* arias, search for trends in its transformation processes towards *manban* and *kuaiban*, and complement these results with statistical information computed from scores using the Music21 toolkit.