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This is the sixth volume in a series of books devoted to the history, documentation and analysis of music in Asia. This volume represents the first in the series to be dedicated to the music of East Asia. Although more narrowly focused than the past, the essays in the present volume continue the tradition established by Laurence Picken of publishing 'studies of musical documents from the field of Asian music' and 'studies of sound-producing devices and of musical instruments'.

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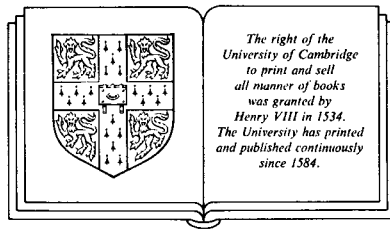
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## Preface

In an editorial note to the previous volume of *Musica Asiatica*, Richard Widdess foreshadowed that future volumes of *Musica Asiatica* would explore specific themes. This is the first such volume, dedicated to the music of East Asia. Just as its contents were being finalised, we heard of the death of a member of our Editorial Board, Yōko Mitani. This volume is dedicated to her memory. It will stand, I trust, as a lasting monument to her scholarship and to the generosity and support she showed to all of us who were privileged to call her a friend and colleague.

Laurence Picken, founding editor of this journal, has written the following tribute to Dr Mitani:

The death of Professor Yōko Mitani at the age of 53, after a painful wasting illness of three years' duration, has deprived the members of the Tang Music Project of a greatly valued, scholarly colleague, and a dear friend. It was in the mid-seventies, during her tenure of a position as Visiting Scholar at Clare Hall, University of Cambridge, that Yōko-san was drawn into our group – largely of graduate-status – and, as *koto*-player and singer, shared with us the excitement of bringing to life in sound, playing from copies of Japanese manuscripts of the 11th to 13th centuries, music not heard for more than a thousand years. How great was the difference between what she helped to vivify and what has become the practice of those who perform *tōgaku* in Japan, she was perhaps more fully aware than any of us. She was a lovely person to be with, warm and kind, generous in every way, and treating us all, regardless of age, as colleagues of equal status.

After her years as a student at Ochanomizu Women's University, she had spent a year at Columbia University, New York, prior to returning to Tokyo University in 1964, where she obtained her Master's Degree with a thesis on *kumiuta* – the song-suites that form part of the *koto*-repertory. Her doctoral work, under the direction of her friend and teacher, Professor Shiego Kishibe, was a wide-ranging, comprehensive study of zithers of east Asia, and in particular of *kin/qin* and *sō* or *koto/zheng*. We remember with affection the supremely modest way in which she adopted our interpretations of the finger-techniques for *gakusō*, as set out by Fujiwara no Moronaga in *Jinchi-yōroku*, notwithstanding their marked divergence from standard, modern, *zokukoto* practice; and especially we remember her pure, unaffected, 'natural' voice, as she sang, to the accompaniment of *gakusō* and *gakubiwa*, and *saibara* songs given new life in the reconstructions of Elizabeth Markham. Her openness of mind was plainly revealed by her confessing that she found the Heian versions of *saibara* – songs such as *Ise no umi* and *Koromogae* – much more beautiful than any of the six surviving items from that repertory, as performed in the versions extant today.

Her gift to us lay not only in her musicianship and friendship, but in the fact that she acted, for all of us, as a living link with Japanese culture. She personified for us so much that remains precious and unforgettable.

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To Dr Picken's remarks I would like to add my own acknowledgement of the role played by Yōko Mitani as a friend and mentor during my periods in Japan. Not only did she support my work and assist in the often complicated process of gaining access to people and resources, but also she offered me and my family hospitality and support at the times we needed it most. Although in later years she visited us in Australia, I feel that I was never able to fully repay her kindness.

The essays in the present volume, although more narrowly focused than in the past, continue the tradition established by Laurence Picken of 'publishing studies of musical documents from the fields of Asian music' and 'studies of sound-producing devices and of musical instruments'. The paper by Chen Yingshi on Chinese research into the Dunhuang scores obviously falls within the first area; in a sense though it also represents a new departure in that it celebrates the re-emergence of Chinese musical scholarship since the Cultural Revolution. The isolation of Chinese scholars from research undertaken in the West is clearly reflected in the paper; it is hoped that new contacts between scholars such as Professor Chen and their colleagues in the West marks a new phase in the scholarship of East Asian music.

I would like to thank Jim Franklin for his assistance at all stages in the preparation of this volume. I am also grateful to Charle Reimer for her care and patience in word processing the text.

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Allan Marett