Musica Asiatica

5
EDITORIAL BOARD

J. Condit
F. Liebermann
E.J. Markham
A.J. Marett
Y. Mitani
D.R. Widdess
R.F. Wolpert
Contents

Editorial note                                   page vii

O. WRIGHT
Aspects of historical change in the Turkish classical repertoire 1

Y. TANESE-ITO
The relationship between speech-tones and vocal melody in Thai court song 109

L. ROWELL
Form in the ritual theatre music of ancient India 140

E.J. MARKHAM, L.E.R. PICKEN, and R.F. WOLPERT
Pieces for biwa in calendrically correct tunings, from a manuscript in the Heian Museum, Kyōto 191

A.J. MARETT
An investigation of sources for Chū Ōga ryūteki yōroku-fu, a Japanese flute score of the 14th century 210

Contributors to this volume                     268
Editorial note

With this volume the publication of *Musica Asiatica* moves into a new phase. Having conceived and edited the first four volumes, Dr Laurence Picken has handed over responsibility for further volumes to an Editorial Board. With the generous support of Cambridge University Press, which took over publication of the series with volume 4, the Board hopes to publish further volumes, at approximately two-year intervals: prospective contributors are invited to read the ‘Notes for authors’ on p. 269. As in the past, *Musica Asiatica* will continue to reflect an interest in the history and documentation of Asian music, but it is hoped that future volumes will explore specific themes. Meanwhile the Editors would like to take this opportunity of expressing their indebtedness and appreciation to Dr Picken, and to the University Presses of Oxford and Cambridge, for making past, present and future volumes of *Musica Asiatica* possible.

D.R. Widdess

Centre of Music Studies  
School of Oriental and African Studies  
London