

## Preface and Acknowledgement

When, in 1972, Wesleyan invited me to teach gamelan, no one predicted that I would end up staying in Middletown, Connecticut, for more than 50 years, expanding my career through teaching and performing gamelan. Certainly, my exposure to the world of academia has led me to expand my interest in academic works, although I had a seed of interest in academic work before I came to Wesleyan. My academic trajectory began to grow when, in 1972–1976, I enrolled in an MA program at Wesleyan, while also teaching. In the beginning, my interest was performance practice and theory, but it expanded to gamelan in the context of cultural history especially by the time I was a PhD student at Cornell.

Regarding my interest in performance practice and theory, I have published essays to instruct Wesleyan gamelan students, as a contribution to books, and for encyclopedia entries. Yet there are essays that remain unpublished. Having completed the manuscript of my forthcoming third book on interculturalism and interreligiosity in Javanese performing arts, I thought I should revisit my interest in performance practice and theory of gamelan, putting together published and unpublished essays in the present ebook format. Because each essay is written for a specific aim and context, the result is akin to Gado-Gado, a Javanese dish of mix vegetables and other foodstuffs. Like in Gado-Gado, there are overlaps, and mixing and matching of materials, among the chapters.

The first chapter, which I wrote in the late 1970s, with a number of revisions afterward (the most recent in 2002), was intended as reading material for students of MUSC451 (Javanese Gamelan – Beginners) at Wesleyan. When, in 1999, I made the essay freely accessible through the Wesleyan gamelan blog, many North American and European colleagues who teach gamelan or organize gamelan groups found it useful as a simplistic, elementary introduction for their own students or gamelan group members.

The second chapter is the English-language version of an essay I was commissioned to write for the Italian encyclopedia of world music. The Italian translation was published in Einaudi's *Enciclopedia della musica: L'unita della musica V* (Nattiez, et al, eds., 2003). The original English-language version has never been published, until now. The first

section of the essay is an elementary introduction to gamelan; it is drawn from the essay in the first chapter in this book. The second part is the theorization of the music, discussing various musical concepts of gamelan.

The third chapter covers the discourse surrounding the modal classification system (pathet) in Javanese gamelan. It was originally a keynote address I presented at the seminar “Rethinking Musical Mode” at the Institute for Ethnomusicology at Kunst Universität Graz. The paper contains a discussion of pathet during the transitional period, when gamelan instruction shifted from taking place in a traditional intellectual atmosphere to a setting influenced by Western modes of thought, exemplified by two contrasting authors: Poerbatjaraka, a scholar specializing in old Javanese language but also an amateur gamelan player, and Martopangrawit, a gamelan teacher/performer-cum-theorist.

The fourth chapter was published in *Thought and Play in Musical Rhythm*, edited by Richard K. Wolf, Stephen Blum, and Christopher Hasty (2019). Originally, the chapter was a paper I presented at the seminar on cross-cultural rhythm at Harvard University (March 3–4, 2012) organized by the editors of the book. The chapter discusses the concept of irama as defined by recursive or cyclical and linear musical experiences. Among the essays in this book, this essay is the one that has gone through the most intensive editing. Oxford University Press has given permission to reprint this essay here.

The last chapter is an unpublished essay on learning to play gendèr. Originally, I had it in mind to write a practical guide to learn to play gendèr. It includes gendèr notation for several pieces. However, I cannot resist mentioning my long experience learning gendèr since entering the gamelan conservatory and academy in Surakarta. Therefore, the essay is not only a manual to learn-to play gendèr, but also a critical review of learning and teaching gendèr.

As English is not my mother tongue, in writing all essays I have received help from many colleagues, students, and friends, to make my English clearer. I deeply thank all of them. In putting together these essays, Stephanie Elliott Prieto of Wesleyan University Press has edited my unpublished essays and set up my new website. Thanks so much, Steph.

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