

## GRANT AWARD FORM

**Grant Award Form:** Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

**1. GRANTEE:** Name of Applicant or Primary Contact:

Robert E. Brown Center for World Music / Jason Finkelman

Address:

KCPA, 500 S. Goodwin Avenue, Urbana, IL

Project Title:

Balinese Gamelan for Elementary Students

**2. TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ 900 .00

**3. TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ 450 .00

**4. GRANT PERIOD:** April 1, 20 16 through April 1, 20 17.

**5. EXPENDITURE DEADLINE:** April 1, 20 17.

**6. DATE OF PROJECT COMPLETION:** November 2, 20 16.

**UNIVERSITY OF ILLINOIS**  
URBANA-CHAMPAIGN • CHICAGO • SPRINGFIELD

December 21, 2016

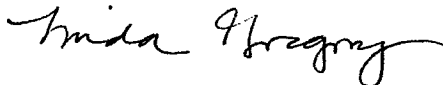
City of Urbana Community Development Department  
Public Arts Coordinator  
400 S. Vine St.  
Urbana, IL 61801

Re: 2016 Urbana Arts Grant Agreement  
UI Ref B8300

Dear Pauline Tannos,

I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached financial report for the amount of \$900.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between The Board of Trustees of the University of Illinois and the City of Urbana; that all submitted invoices have been paid; and no costs included herein have been previously submitted.

Thank you,



Linda Gregory  
Interim Director  
Grants & Contracts, Post-Award

Enclosure

With generous support from Urbana Arts Grants Program, the Robert E. Brown Center for World Music (CWM) successfully offered interactive engagement programming introducing Balinese gamelan music to fourth grade students at Martin Luther King, Jr. Elementary School. Noted accomplishments of this program include establishing I Putu Tangkas Adi Hiranmayena as a new CWM teaching artist, successfully collaborating for the first time with Urbana School District music instructor Cara Maurizi, and joyfully witnessing a diverse population of fourth grade students collectively create and perform an original gamelan work for third grade classes at their school.

Pursuing a Ph.D. in Ethnomusicology at the University of Illinois, Mr. Hiranmayena proved to be an exceptional instructor for elementary school children, quickly engaging twenty-two students with rhythmic call and response activities in the first session that helped determine the overall musicality of the group. Over the course of eight classes, the students learned the names and basic playing techniques of the instruments and a singing style that developed from gamelan music. On the final residency day, the student participants gave two presentations introducing a total of fifty-seven third grade students, and ten teachers and parents to their guest instructors and the gamelan instruments. After collectively reading an introduction, the student ensemble gave a performance of their original work under the direction of Mr. Hiranmayena. The students were visibly proud of their accomplishment, and all seemed to enjoy playing gamelan, which Mrs. Maurizi's following note acknowledges:

“Students reflected on the experience positively. Many said they were uncertain at first and a little confused, but liked it as they continued. Others enjoyed it from the beginning. I saw students who have trouble in reading or math, excel at playing and listening. I know that the students who had the more leadership roles in the ensemble took great pride in their positions. I did not hear any negative feedback from students.”

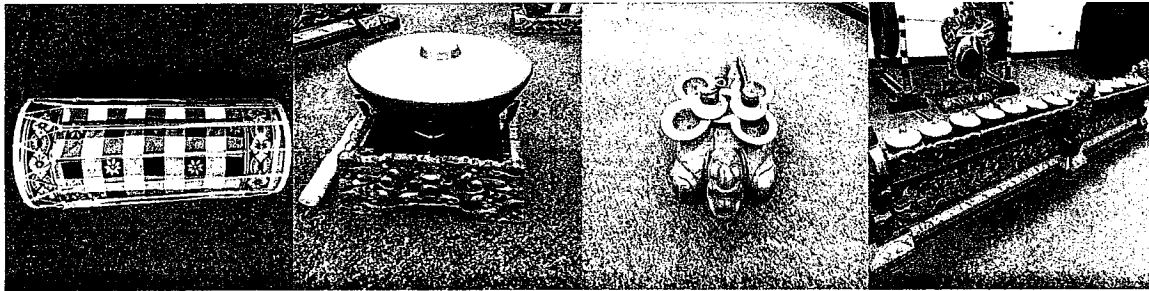
The majority of the Urbana Arts funding supported payment to our teaching artist Mr. Hiranmayena, compensated for thirty-two hours of preparation and instruction, including development of handout material and assistance in organizing and moving the gamelan. The remaining balance of grant funds covered the vehicle rental required to transport twenty-two gamelan instruments.

With CWM currently operating on extremely limited gift funds, Urbana Arts grant support reestablished sustained engagement programming that offers unique and culturally rich music experiences to local elementary students. As program coordinator for CWM, I truly appreciated the opportunity to collaborate with Mr. Hiranmayena and Mrs. Maurizi, and look forward to working with them again in programming that continues to advance CWM's commitment in offering programs for K-12 audiences which foster respect, admiration, participation and learning about global practices in the arts.

## Gamelan Gong Kebyar

Gamelan is a percussion ensemble from Bali, Indonesia. It is a kind of music played by members of a village community for entertainment and ritual functions. People who play gamelan rarely call themselves musicians because everyone in the village performs, regardless of their personal profession. Children in Bali begin to play Gamelan as early as three years old and are exposed to gamelan in some form, daily.

The materials for gamelan instruments include wood (jackfruit tree), bamboo, bronze, and sometimes water buffalo horns (for the mallets). Gong kebyar is an exciting and flashy kind of gamelan. It refers to explosion and fire; the way you play the music imitates this. There is an emphasis on group playing in an interlocking fashion, which translates to how people in Bali treat each other: we don't have the same qualities but need to work together to fill in the spaces.

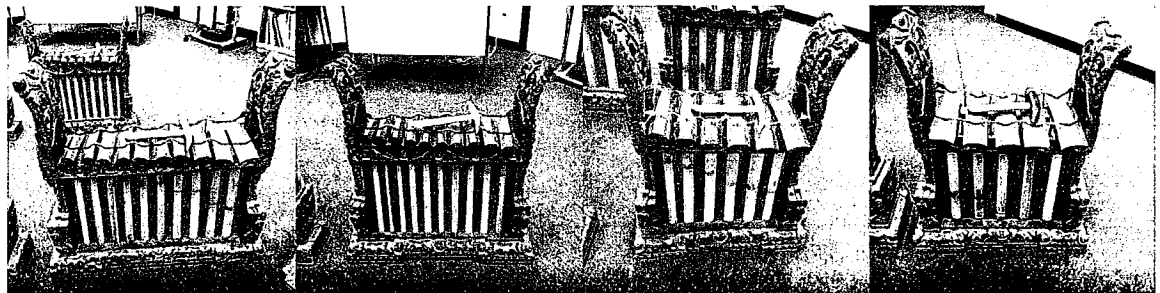


Kendang

Kajar

Ceng-ceng

Reyong



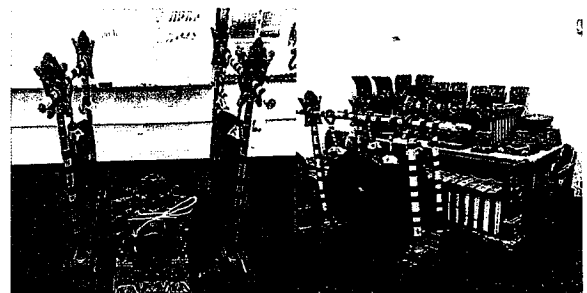
Pemade

Kantil

Jublag

Jegogan

*Putu Tangkas: is a PhD student at the University of Illinois Urbana-Champaign. He has played gamelan since the age of 3 and has worked with many different ensembles in the U.S. and Indonesia. He also likes skateboarding, heavy metal, and noise/trash.*



Gong

Gamelan

# Balinese Gamelan Residency at Martin Luther King, Jr. Elementary Urbana, IL

Instructors:

Cara Maurizi  
Music Teacher  
Urbana School District #116

I Putu Tangkas Adi Hiranmayena  
Teaching Artist  
Robert E. Brown Center for World Music

Jason Finkelman  
Director  
Global Arts Performance Initiatives

Sponsored by  
Urbana Public Arts Program and  
Robert E. Brown Center for World Music, an  
engagement program of the School of Music,  
University of Illinois at Urbana-Champaign.

PHOTOS:

Top: Singing with Tangkas  
Middle: Learning the names of the instruments  
Bottom: Final Performance Ensemble



Instructor Comments

Cara Maurizi

Music Teacher, Urbana School District #116

It was such an honor to be a part of the Gamelan Project with Jason Finkelman and Putu Tangkas at King School. I saw huge growth in my students, especially in the area of working as an ensemble, the ability to count/follow a steady beat, and musicality. The Gamelan has been a useful experience for them in reflecting on team work, different styles of music, and understanding that music is different in different cultures.

I have noticed a higher level of interest during general music class in the process of learning the music. The students are asking questions about what symbols mean and want to be able to read the music independently. I think this is interesting because the music they created on the gamelan was improvised, but I think it sparked a desire to learn more and perform well.

As a teacher, I was able to identify students who had a strong sense of beat and musicality through their work with the gamelan. I also was able to assess who could listen and self correct during the rehearsals. Having a guest teacher allowed me to observe my students in a more in depth way, giving me a perspective I don't often have while teaching.

Students reflected on the experience positively. Many said they were uncertain at first and a little confused, but liked it as they continued. Others enjoyed it from the beginning. I saw students who have trouble in reading or math excel at playing and listening. I know that the students who had the more leadership roles in the ensemble took great pride in their positions. I did not hear any negative feedback from students.

I am very thankful for the experience and appreciate the diversity of our students. This work helped to show how music can be different, and still universal.

I Putu Tangkas Adi Hiranmayena

Teaching Artist, Robert E. Brown Center for World Music

My time spent working with the King School was a heart-warming and exciting project. Each day we spent with the 4<sup>th</sup> grade class was an illuminating session of creativity and artistry from everyone involved: the primary goal of my personal teaching method. As we worked through traditional Balinese methods of learning, the students and teachers were also more than willing to accommodate improvisatory practices: something that is largely removed from conventional gamelan teaching. The community at the King School really allowed the students to help mold the teachers just as much as they were open to learning a music that was foreign to them; a practice that includes creating and arranging their own pieces; and a way to find their voice while being sensitive to different cultural processes.

Balinese Gamelan Residency at Martin Luther King, Jr. Elementary | Urbana, IL | Fall 2016  
Introduction by Cara Maurizi's 4<sup>th</sup> Grade Students

Welcome: (Ms. Maurizi or Jason can tell everyone about how this program happened)

...And now our students will tell you about what you are going to hear today.

1 James: Gamelan Gong Kebyar is a percussion ensemble from Bali, Indonesia

2. Triana: It is a kind of music played by members of a village community for entertainment and rituals.

3. Mycal: People who play gamelan rarely call themselves musicians because everyone in the village performs, no matter who they are or what job they have.

4. Arya: Children in Bali begin to play Gamelan as early as three years old and are exposed to Gamelan in some form every day.

5. Neveah: The materials for the gamelan instruments include wood from the jackfruit tree, bamboo, bronze, and sometimes water buffalo horns for the mallets, called Pangul.

6. Javiae: Gong kebyar is an exciting and flashy kind of gamelan. It refers to explosion and fire--you will hear how the music imitates this.

7. Tariq: There is an emphasis on group playing in an interlocking fashion--which translates to how people in Bali treat each other.

8. Fortumel: People don't all have the same qualities, but must work together to fill the spaces.

9: Naura: Before we play, we'd like to introduce our teacher, Putu Tangkas.

10. Anita: Tangkas is a PhD student at the University of Illinois, Urbana Champaign.

11. Darriana: He has played gamelan since the age of 3 and has worked in many ensembles in the U.S. and Indonesia.

12. Malaya: When he isn't playing gamelan, he likes skateboarding, heavy metal and noise/trash music.

Balinese Gamelan Residency at Martin Luther King, Jr. Elementary | Urbana, IL | Fall 2016  
Introduction by Cara Maurizi's 4<sup>th</sup> Grade Students

13. Mohammad: We would also like you to meet the man who helped bring Tangkas to our school, Jason Finkelman.
14. Shammah: Jason is director of Global Arts Performance Initiatives, an engagement program of Krannert Center for the Performing Arts, and programs on the behalf of the Robert E. Brown Center for World Music.
15. Zhamilya: Jason was born in Philadelphia and became a percussionist.
16. Leeland: He loves improvised music, cross-cultural collaborative projects, and composition for dance, theater, and film.
17. Zekarias: Now we will tell you about the instruments we are playing today. Tangkas will be leading us with the drum called Kendang.
- 18-Javiae: I am playing the Kajar, which means teacher. My job is to keep the steady beat so everyone stays together.
- 19.- Nevaeh: I am playing the Ceng-ceng, or cymbals. I work together with the Kajar to keep the beat together.
- 20.-NyAsia: I play the gong, which has the lowest tone. I have to count and only play on beat 8.
- 21-Corisma: I play the higher sounding gong called Pul. I play on beat 4.
- 22.-Darriana: We are playing an instrument called the Reyong, which is a series of brass gongs. We have our own pattern.
- 23.-Phasania: We are playing the Jegogan, which is the bass part of the gamelan.
- 24.-Naura: We are playing the Jublag, which is a bit higher than the Jegogan but still has lower tones.
- 25.Mycal--We are playing the Pemade and Kantil, the higher tones of the gamelan. Our instruments have brass bars and the bamboo helps the sound to resonate or ring out.
26. Shyan: Each part of the ensemble plays it's own pattern so we really have to listen to each other, count, look at the teacher, and concentrate!



**CITY OF URBANA**  
**2016 URBANA ARTS GRANT AGREEMENT**  
**APRIL 01, 2016 to MAY 01, 2017**  
**FINAL FINANCIAL**

**INVESTIGATOR: Jason Finkelman**

**AMOUNT AWARDED: \$900.00**

**EXPENSES**

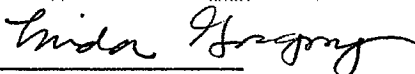
Salaries & Wages	\$800.00
Benefits	\$1.12
Travel	\$98.88
<b>TOTALS</b>	<u><u>\$900.00</u></u>

<b>TOTAL EXPENDITURES:</b>	<u>\$900.00</u>
<b>BALANCE</b>	<u><u>\$0.00</u></u>

**CASH SUMMARY:**

Payments	\$450.00
Expenditures	<u>\$900.00</u>
Balance	<u><u>-\$450.00</u></u>

This report was prepared from  
financial records of the  
**UNIVERSITY OF ILLINOIS**  
**GRANTS AND CONTRACTS OFFICE**

  
Linda Gregory  
**Linda Gregory, Interim Director**  
**Post-Award Administration**

**Project Expenditures.** Complete the following table to provide a list of costs involved in the project. (Operating costs and the purchase of non-consumable materials, such as computers, software, cameras, power tools, instruments, etc., will not be considered to be eligible City expenses. These costs can, however, be considered as matching funds or in-kind donations.)

<b>A: Personnel (Project Related)</b>	<b>Amount Requested from City</b>	<b>Matching Funds</b>	<b>In-Kind Donations</b>	<b>Total</b>	<b>Expenditure Notes (if applicable)</b>
Artistic	\$800.00			\$800.00	teaching artist fee
Administration					
Technical					
Other		\$1.12		\$1.12	workers comp
<b>Total Personnel Expenditures</b>				\$800.00	
<b>B: Implementation (Cost of Project)</b>					
Supplies/Materials					
Promotion/Printing					
Postage					
Artistic Services					
Other Professional Services					
Space/Equipment Rental			\$500.00	\$500.00	gamelan rental fee
Travel/Transportation	\$100.00			\$100.00	work truck rental for gamelan move
Other					
<b>Total Implementation Expenditures</b>				\$600.00	
<b>Total Expenditures (A+B)</b>	\$900.00		\$500.00	1401.12	REVISED FOR FINAL REPORT ON 12/21/16