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# **RHYTHM IN BRONZE IN THE COMMUNITY**

*The Selayang Project II*



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## Table of Contents

<b>Background</b> .....	<b>3</b>
<b>Project Synopsis</b> .....	<b>3</b>
<b>Project Rationale</b> .....	<b>4</b>
<b>Project Objective</b> .....	<b>4</b>
<b>Project Strategy</b> .....	<b>4</b>
<b>Project Team</b> .....	<b>5</b>
<b>The Sessions</b> .....	<b>5</b>
Session 0 - 11 <sup>th</sup> August 2006.....	6
Session 2 – 18th August 2006 .....	7
Session 3 - 25 <sup>th</sup> August 2006.....	10
Session 4 - 8 <sup>th</sup> September 2006.....	12
Session 5 – 15 <sup>th</sup> September 2006.....	14
Session 6 to 18 – 22 <sup>nd</sup> September to 9 <sup>th</sup> December 2006 .....	14
<b>Concert Day – 10th December 2006</b> .....	<b>15</b>
<b>Project Outcomes</b> .....	<b>16</b>
<b>The Future In Gamelan Outreach</b> .....	<b>17</b>
<b>Conclusion</b> .....	<b>17</b>



# The Rhythm in Bronze in the Community

## *The Selayang Project II*

### Background

**Rhythm in Bronze** is a gamelan ensemble which performs new music on the expanded Malay gamelan set. It was formed in 1997, and is led by directors Sunetra Fernando and Jillian Ooi. Special features of Rhythm in Bronze's work are its intercultural approach, the development of a new audience for gamelan and the effective use of gamelan on the concert stage. Through its repertory that extends beyond traditional regional styles to new works written specially for the ensemble, Rhythm in Bronze has successfully achieved a global resonance. Rhythm in Bronze is based at Five Arts Centre and plays **The** Actors Studio's gamelan set.

Moving into community outreach as per The Selayang Project was a new step for Rhythm in Bronze. **Five Arts Centre** has over the past 20 years done several community outreach projects as part of its scope of work, for example the Taman Medan Community Arts Project, launched in 2002, which aimed to bring an integrated arts approach to the youth of the Taman Medan community. RiB Selayang Project was yet another community outreach program. The first phase, the Selayang Project I was conducted in 2004 where facilitators worked to nurture an appreciation for and curiosity about gamelan and gong cultures amongst the under-privileged youth in Taman Prima Selayang. The current phase, the Selayang Project II, is a continuation of that first phase. This time, the emphasis is on nurturing creative music-making and playing using gamelan as a medium for story-telling.

The Selayang Project community outreach was made possible through the sponsorship of **HSBC in the Arts**. Rhythm in Bronze chose to work with the children from the available housing estate of **Taman Prima Selayang** on the outskirts of Kuala Lumpur because these children already had a sense of organized community. This was deemed necessary because of the nature of the project that involved the movement of the children to and from the gamelan set location and the nature of gamelan-playing that requires many hours of group rehearsals in full quorum. This special community in Taman Prima Selayang was a pre-existing entity nurtured by the efforts of a social worker, Sister Bertha, whose special mission has been to attend to the educational needs of the children in community by providing tuition, day-care and study areas within the housing flats.

### Project Synopsis

This project aimed to guide the young people of the Selayang community in creative music-making and performance using gamelan to accompany story-telling.



## Project Rationale

Arts education is generally side-lined in Malaysia's public education system. In particular, under-privileged youth in urban areas who belong to families of the poor and hardcore poor rarely have exposure to an arts-based education. These are the youth who lack access to music education and music concerts, and in short, lack awareness of their entire music heritage and their potential as musicians by virtue of their economic background. It was our intention, as facilitators of the Selayang Project to introduce these youth to the process of creating and playing music via gamelan not just for the sake of discovering latent musical skills but to teach them socializing skills because gamelan-playing requires individual skill and group cooperation. Along the way, we also hoped that this would provide Rhythm In Bronze musicians with the necessary training to design and facilitate music outreach programs, the first of many steps towards the long-term aim of developing a methodology for gamelan outreach programs in Malaysia.

## Project Objective

- To introduce the children to the process of creative music-making using gamelan music to accompany story-telling.
- To nurture an appreciation for and curiosity about gamelan and gong cultures amongst the under-privileged youth in Taman Prima Selayang.
- To further train Rhythm In Bronze musicians as facilitators in community outreach and music education programs.
- To design and create a gamelan-based community outreach methodology that is viable and suitable for Malaysian youth.
- To problematise the accessibility of gamelan/gong music as a viable Malaysian musical form that cuts across social and economic class.

## Project Strategy

For the project, Rhythm in Bronze set out to conduct music workshops with a group of 16 children in the community. These workshops were designed to reintroduce the children to gamelan and gong music to which they had been exposed in the Selayang Project I in 2004 , and to help them explore their musical creativity by creating a soundscape to accompany storytelling using the gamelan as a musical medium.

The use of rhythms, songs, musical games and structures, tunes, and the use of voice, body rhythms as well as found objects were seen as part of the process. Such musical activities were designed to take place in small groups as well as in the larger group.

In short, the main strategy of the project was to draw key musical elements from gamelan and other gong music of Southeast Asia such as the portable taklempung, processional gong music, and group singing with percussive accompaniment, etc., and to facilitate creative music-making and performance based on this.

## Project Team

Designation	Name	Job Scope
Producer	Five Arts Centre	<ul style="list-style-type: none"> <li>• Produces and manages the project</li> </ul>
Director/Project Initiator	Jillian Ooi	<ul style="list-style-type: none"> <li>• Direct the overarching aim to provide an opportunity for all Rhythm In Bronze players to experience and participate in facilitating gamelan in the community</li> <li>• Coordinate between FAC &amp; Rhythm In Bronze</li> </ul>
Creative Framework	Susan Sarah John	<ul style="list-style-type: none"> <li>• Introduce the creative framework on which the project design is based</li> </ul>
Facilitators	Jillian Ooi Sharmini Ratnasingam Susan Sarah John Ann Salina Peter	<ul style="list-style-type: none"> <li>• Co-design outreach project</li> <li>• Facilitate outreach project</li> <li>• Coordinate archiving and documentation of outreach process</li> </ul>
Blog Creator/Manager	Sharmini Ratnasingam	<ul style="list-style-type: none"> <li>• Facilitate and maintain the blog for this program.</li> </ul>
Children's Coordinator	Sister Bertha	<ul style="list-style-type: none"> <li>• Coordinate the children's schedule</li> </ul>
Children (10 – 15 years)	Kogila Ganeshan Yasotha Ramachandran Kavitha Ramachandran Thanu Priya Balu Kavin Raj Balu Durga Devi Kanthan Norbaizura bt ismail Norhaslina bt Mond Nasir Geethanjali Muniandi Santhi Subramaniam Mohd Kidir Ukvesh Babaganesh Nathan Kamsala Shain	<ul style="list-style-type: none"> <li>• Project participants</li> </ul>

Additional support was provided by Rhythm in Bronze players, including Wong Yee Ting and Colleen Wong.

## The Sessions

The project saw four facilitators working with the children (ages 9 – 15) for a total of 36 hours or 18 sessions. The venue for the sessions was the gamelan room at the Kuala Lumpur Performance Arts Centre (KLPAC) where the gamelan set is housed. These sessions were held weekly on Fridays from 8 to 10 pm. The program began on August 11<sup>th</sup> 2006 and

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culminated in an on-site concert on December 10<sup>th</sup> 2006 where the children presented their compositions as the soundscape for a story read by one of their own.

## **Session 0 (Pre-module session) - 11<sup>th</sup> August 2006**

### **Introduction**

This first session was held on-site in Taman Prima Selayang. The facilitators introduced themselves and explained the nature of the project to the participants. Most of the children were familiar with gamelan from the Selayang I Project. They had had no prior experience or knowledge of the gamelan prior to the workshop in 2004. In this first session, the children were told once again about the origins of the gamelan in Indonesia and how it was brought to Malaysia via the royal courts. It was encouraging for the facilitators to see that the children who had participated in the Selayang I Project were so visibly excited about playing the gamelan again.

### **Exercise I: Follow the leader**

The rationale of this activity was to help the children be aware of the different sounds one can create for use in music-making, via vocal expressions, body sounds and rhythmic variations.

As the children sit in a circle, one facilitator chants or claps a rhythmic pattern. The rest in the circle follow suit. We made the sounds as variable as possible: hand clapping, body tapping, stomping, beating out rhythms on the floor, singing melodies, and combining movement and sound in sequences that got more complicated as the activity progressed.

It was immediately clear to us that the children who had been exposed to the Selayang I Project found it easier to devise new sounds while those who were here for the first time found this exercise difficult. This activity helped us identify those children who needed more nurturing and encouragement, and those who were natural performers. In subsequent sessions, we designed our facilitation to address the needs of both types of personalities.

### **Exercise II: Movement and sound effect**

This exercise was devised to encourage on-the-spot thinking about the relationship between a movement and a sound. Standing in a circle, the children individually presented their movement accompanied by an appropriate sound effect. They were taught to see the significance of pitch, length, and quality of their sound in relation to a movement.

Apart from physical and oral creativity, this exercise also serves to help the children become less self-conscious and more self-confident. Many of the children were shy and reticent at first and had problems even thinking of a movement and sound, much less to actually perform to their friends. We decided that this exercise should be repeated over the course of the weeks for it to be of value to the children in helping them get into performance mode.

### **Exercise III: Second party movement and sound effect**

Building on the previous activity, we got each child to perform a movement while the rest had to think of the appropriate sound effect for that movement. This worked well because the

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children who performed the sound effects did so in a group and they were less shy about being creative. The children who performed the movement also did well because of the heightened group energy coming from their friends performing the sound effects. We were astonished what a difference this exercise did to many of the children who were more reserved in the previous activity.

### **Homework**

The facilitators divided the children into 2 groups and asked that each group choose two stories with the following criteria:

- Be Asian in origin
- Possess a variety of dramatic elements for which the children can compose

The children were also told that they could develop their own stories or borrow and change parts of traditional stories if they wanted to. These stories were to be presented at the next session.

## **Session 1 – 18<sup>th</sup> August 2006**

### **Exercise 1: Dude!**

The aim of this exercise was to help the children be aware of their surroundings and react fast to a cue. The children stood in a circle with their eyes looking downwards. With a cue from a facilitator, they had to look up and upon catching the eye of any of their friends had to shout 'Dude'! and quickly change places with them. In practical terms, this exercise was meant to replicate the heightened sense of awareness and readiness a performer feels when waiting for a cue and coming in on-time, which is a necessary skill to have when performing music to live onstage action.

The children enjoyed this exercise very much and performed it with great gusto. Unfortunately, two of the more reticent children found a loophole in this exercise. Upon the cue from the facilitator, they would look up but purposely focus their stare downwards so that they would not catch their friends' eyes!

### **Exercise 2: Passing The Shakes**

With the children standing in a circle, each had to develop the 'shakes' in one particular part of their body. Once that is fully developed, they had to 'throw' that affliction across the circle to another person. Eye contact is important so that the connection between the giver and the recipient is clear. The recipient 'catches' the shake in the same body part but then has to move it gradually to another body part. Once the affliction is firmly established in its new location, the person 'throws' it to the next person. This exercise was performed very quickly so that everyone was in alert mode.

The children found it difficult to experiment with developing the shakes in different body parts (e.g. hair shakes, brain shakes), this being an indication that they had not yet developed

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a sense of their different body parts and how to quickly create an impromptu movement without inhibition.

### **Timang Burung**

Finally, the children were reacquainted with the gamelan. They were given a refresher on the sounds and names of each instrument. We were taken aback when they began to play Timang Burung from memory. Timang Burung is the traditional gamelan piece we taught them in 2004 and here they were, two years later, playing the piece from memory almost perfectly!

In this session, the facilitators focused much of their attention on the new children who'd had no prior experience on the gamelan. They were taught the gamelan scale, how to hold the mallets and strike the keys properly. They were also taught how to recognize the down beat in order to follow the music when playing in a group.

### **Presentation of Homework**

The children presented their stories which they read aloud to everyone else. The stories they chose were:

1. The Crow and the Cheese: a crow hangs on to its cheese but loses it in the end all because of its greed.
2. King Midas: King Midas who covets great richness asks and obtains the ability to turn everything he touches into gold. He discovers that wealth is not the most important thing in life.
3. The Seven Dancing Princesses: a king tries to solve the mystery of why his seven daughters' shoes are worn out every morning. A soldier takes on the king's challenge and discovers that the princesses dance the night away, hence their worn-out shoes.

Three obvious comments:

1. Each group had selected only one story, although the facilitators had asked for two each. When asked, the children replied that they'd forgotten.
2. None of the selected stories were Asian in origin which was the main criteria. Again, the children replied that they'd forgotten this!
3. The facilitators had immediate misgivings about the story of the seven dancing princesses. Apart from it being obviously un-Asian, we thought that there was nothing to learn from that story except that if one is lucky enough to solve a mystery posed by one's King, then that person will get to marry the princess of his choice and live happily ever after. Enough said!

The facilitators took note that with children of this age, repetition of directions would be necessary in the future.

### **Homework**

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The children were asked to return the following week with stories that fulfilled the criteria. They were asked to ‘map’ their stories – identify key scenes in the story and the moods and characters involved in those scenes. A facilitator gave an example of this ‘story mapping’ method using the Cinderella story (because we prefer that particular non-feminist story better than others but because everyone knows the Cinderella story).

### **Cool Down Exercise**

The cool down exercise was based on an idea borrowed from the Jumping Jelly Beans. With their eyes closed and to background music, the children had to improvise whole-body movements to depict the growing process of a plant from seed to full bloom as a facilitator narrated the process. Through this, the children are supposed to learn how to focus as they listen to music and to allow their bodies to respond to it.

This exercise would have been more effective if the kids had closed their eyes and concentrated on their movements. However, since this was their first attempt they could not keep from peeping at the facilitators to copy their movements.



**Kavitha's Story as posted on the Selayang Project II blog, unedited.**

Last Friday, I and some of my tuition friends went to KLPac which is placed at Sentul for a "Gamelan" practice. We were all fifteen people. We went there by a van. It was an enjoyable journey.

When we entered the building we were welcomed, by a lady who named "Kak Jillian". On that day, there was a party in that building. So we could see many people. There also we saw many colourful and beautiful painting.

After that we went to the second floor where all the "kakak's" were waiting for us. Then we introduced ourselves to the kakas and they too. And then, they also taught us some games. It was very interesting.

Then we played the "Timang Burung" song with the Gamelan instruments. It was very nice. They praise us, "although it was two years later, you all can remember.

Later we had our rest. There they gave us some food. The food is really delicious. We enjoyed the food. Then we continue our discussing. And the time ends at 10.00 o'clock at night. Then we performed a moving taught by them. At last they remembered us to do our homework.

And then we came down to the waiting van. Then we went home. We hope that we could finish our homework given by them by the time they had gave us.

The story ends!

Kavitha  
Age: 9 years

**Session 2 - 25<sup>th</sup> August 2006**

**Exercise 1: Name and movement**

Standing in a circle, each child had to 'proclaim' their names in a dramatic way with a suitable movement. This exercise was to encourage the use of sounds and movement in an interrelated and creative way. Three children had problems carrying out this exercise mainly because they could not think of any movement and appeared shy to perform in front of their friends. The facilitators zeroed in on these children as those they would have to work with to overcome stage fright for the final performance. These were also children identified as deserving more attention to help them become more self-confident.

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### Exercise 2: Dude!

We repeated the Dude! exercise this week (refer to Session 2) and the children enjoyed this as much as they did the first time. We still caught two of the children practicing the ‘down-cast eyes’ strategy, though.

### Gamelan-playing: Topeng

This session we taught them a new traditional Malay gamelan piece, Topeng. We had to change the first bar because the children could not deal with short upbeats, which is usually amongst the hardest things to teach young music beginners.

The following form of Topeng was played:

6	6	6	6	6	6	6	6	-	6	5	3	5	3	5	6
-	6	5	3	3	3 <sup>2</sup>	12	3	-	3	3	5	6	5	3	2
-	2	1	2	1	2	3	5	-	5	3	5	6	5	3	2
2	6	5	3	6	5	3	2	2	1	2	3	6	6	5	6

### Presentation of Homework

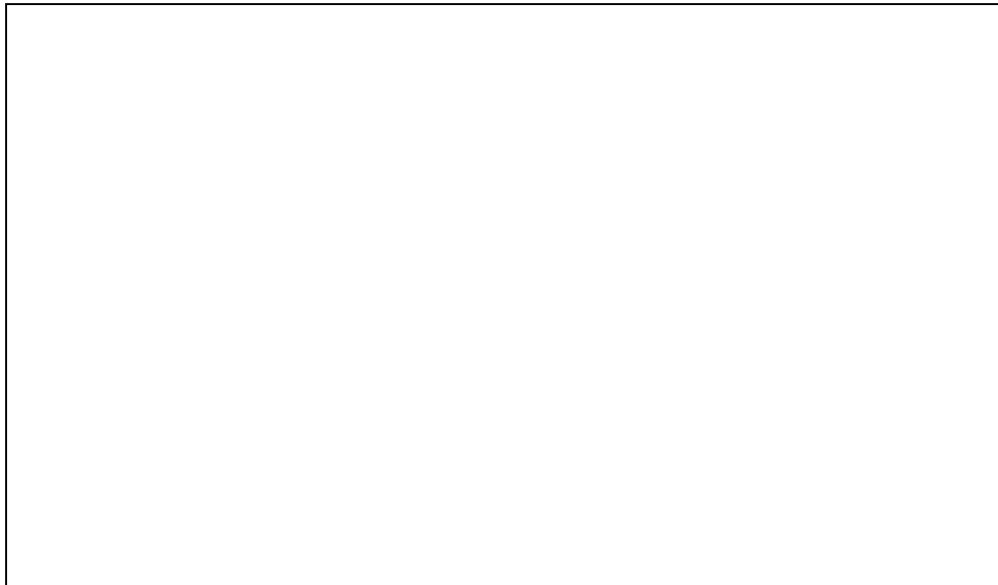
The children presented their stories again, with much improvement in the choice of stories. The groups selected *Ular dan Penyu* (Buddhist fable), *Mahsuri* (Malay legend), *Hang Kasturi Pahlawan Terbilang* (Malay Legend), and A Truly Rich Man (Japanese fable).

### Visual Story Mapping

The facilitators guided the children on how to map their stories using the Cinderella story. Together with the facilitators, the children mapped out the story using mahjong paper and colored markers. First, they identified the different scenes / chapters in the story, the important characters, the general mood, location and temporal setting for each scene.

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Below is an example of the Cinderella story mapped out this way.



The children were then asked to follow the example above to map out their stories. The results of the story-mapping were varied. Group 1's map showed that they did not yet grasp the concept of identifying scenes/chapters in their stories. Group 2 however, was impressive. Their story map was creative and visually attractive. *Hang Kasturi* and *The Truly Rich Man* were selected as the two stories for the final performance because the story maps showed that these had more dramatic moments that would allow great musical variety.

#### **Homework**

The children were asked to fine-tune their maps for the next session.

#### **Cool Down**

The seed-to-plant exercise was repeated with about the same success as before. Two of the boys however, could not perform the exercise without breaking into giggles every few minutes.

### **Session 3 – 8<sup>th</sup> September 2006**

#### **Exercise 1: Name mimicry**

The group was asked to form a circle. Each had to say his/her name in a dramatic way and the rest would mimic it. The tempo began slowly at first and increased gradually until it reached rapid-fire speed. This exercise was good for the more reticent children because the action happened in a group so they could bounce off the high energy, and the fast tempo did not allow time for them to distance themselves from the group.

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### **Exercise 2: Movement and sound effect**

This exercise had already been given a trial in a previous session but was not successful in getting some of the children to participate meaningfully. This session, the children were ready with more creative movement and sound effects, with some of them producing longer movements and more pronounced sound effects – a good sign that they were opening up more and feeling more self-confident.

### **Exercise 3: Rhythm and Pitch**

This exercise was conducted to fine tune the children's rhythm and pitch. The children had to follow a leader who would sing a pitch with a particular rhythm. The rest had to follow. The children found it difficult to follow the leader well, especially in terms of pitch. All sang higher than they should have.

### **Gamelan-playing: Topeng**

The children were taught the second half of Topeng. Their progress was slow mainly because they faced difficult in playing the right notes at the right tempo. The facilitators had to repeat the piece many times before it sounded satisfactory.

### **Cool Down**

The seed-to-plant exercise was given a twist with the facilitator using animals going through their life cycle as the subject. There was even less shyness and self-consciousness amongst the children this week. In fact, even the two boys, Ukvesh and Kidir, who'd usually giggle and kick at each other despite their closed eyes, went through the process with good concentration.

#### **Kaven's Story as posted on the Selayang Project II blog, unedited.**

Every friday I and my friends are going to KL Pac to play instrument. We leave at 7.30pm from Taman Prima Selayang. We all taking van to go to the KL Pac.

Once we reached there we walk to the second floor when they give permission to enter, we all go inside to the room. There were many instruments things. Then we the instrument following the song of "Timbang burung".

After an hour we all taking the break for a few minutes. After that, we all went to the room and we do exercising. It was a very beautiful and Romantic place. We all happy and enjoyed ourselves.

We leave the place at about 10.00 o'clock from KL Pac Sentul. We arrived at home at 11.00 o'clock. We all very thanked to Sister Better because she give opportunity to learn the instrument very succesfully

KavenRaj  
Age: 13 years

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## Session 5 – 15<sup>th</sup> September 2006

This session was cancelled because of the huge rainstorm. The facilitators thought it would be dangerous for the children to be traveling in those conditions.

## Session 6 to 18 – 22nd September - 9<sup>th</sup> December 2006

### Creation of Musical Soundscape

Session 6 marked a shift in the direction of the subsequent sessions. In sessions 1 – 5, the facilitators emphasized the rediscovery of the gamelan for those who'd participated in the first phase and basic gamelan playing for first-time participants. From session 6 to session 15, the facilitators concentrated on guiding the children in creating their own music.

First, they were asked to select their instruments of choice and then, according to the story map, the facilitators worked intensively on each scene/chapter to create the music by referring the group to the characters and moods identified in the story map and then creating a sound or melody that reflected those.

Each group was asked to improvise on their own to come up with a musical motif or sound for a certain segment of the story map. These were presented to the facilitators as the relevant text was read out, after which the facilitators would give the children feedback. In these sessions, the children were taught to tell the difference between a 'sound effect' and a 'melody', both of which are integral to music accompanying theatre. They were also taught to be creative with the use of voice, angklung, found objects (spoons, tins), and volume.

Apart from group improvisations, the children were also asked to create musical motives individually. These motives were immediately strung together and/or layered on top of each other by the facilitators. The children were tentative in creating and presenting their motifs at first but when they realized that all the motives together could form a larger musical soundscape that they approved of, they appeared excited. These part of the process was the most difficult for the facilitators because they needed to create musical segments from the different motives on-the-spot.

Using this combination of creating musical motives in groups and individually, the facilitators guided the creation of the soundscape for *Hang Kasturi Pahlawan Terbilang*. The second story, The Truly Rich Man was scrapped because of the lack of time.

From sessions 15 to 18, the group shifted into rehearsal mode in order to prepare the children for the concert in December. Attention to notes, performance technique, dynamics, rhythm,

**Thanupriya's Story as posted on the Selayang Project II blog, unedited.**

Every Friday my friends and I went to KLPAC. We went there by van. We all went to play musical and learn how to play musical with the song or rhythm. We didn't learn like this before because very interesting to play.

I enjoy and it make me very interesting. It make me interesting because have many music interesting with different sound. We all very lucky give us chance this musical. We will continue to learn this music. We all are enjoy in the day with you all.

Thanupriya  
Age: 14 years

### Concert Day – 10 December 2006

On concert day, the children were full of buzz. The preparation began at noon with the children helping the RiBbers set up the performance area. By this time, we were able to happily introduce the children to all RiB players as they had only met some of them at different times. At 1.30 pm the children, dressed in the HSBC t-shirts provided by HSBC, were ready for the warm-up session but because of the small audience, the children and the facilitators made a noisy procession around the neighbourhood to herald the start of the concert. This move brought the audience up to a good size and the performance began at 2.15pm to an audience over 50 comprising family and friends of children and supporters of RiB.

The programme for the event consisted of an opening speech by Jillian Ooi who introduced the project to the audience. The children played *Topeng* followed by Hang Kasturi Pahlawan Terbilang. The response was overwhelming. Not only was an encore requested, the audience asked for the whole performance to be repeated!

The concert was followed by a little tea party which Sister Bertha had coordinated with funds from HSBC and help from the mothers in the community.

Below is a pictorial chronicle of the day of the performance.

## Project Outcomes

A definition of clear deliverables provided the Rhythm in Bronze Community Project with a strong sense of direction. The project also benefited from the fact that the scope was managed extremely well from the outset, and had the opportunity to learn some very useful and fundamental lessons about such work.

Deliverables	Outcome/ Lessons Learnt	Future Plans
To provide arts education to underprivileged youth who lack awareness of their music heritage and their potential as musicians by virtue of their economic background.	<ul style="list-style-type: none"> <li>The kids had the opportunity to experience gamelan and the musical and social relationships it engenders as envisioned by Rhythm in Bronze's work.</li> <li>A positive example of a non-exclusive and non-ethnically divided Malaysia, an experience of what can be described as "trans-ethnic solidarities" [S. Mandal]</li> </ul>	<ul style="list-style-type: none"> <li>To include musical outline as part of curriculum in future outreach projects</li> </ul>
To introduce the youth to the process of creating and playing music via gamelan	<ul style="list-style-type: none"> <li>That gamelan was found to be a versatile and user-friendly method in teaching musical and socialising skills</li> <li>The gamelan was found to be an accessible instrument for children who are less self-confident and less-participative because it is an ensemble that focuses on the group rather than any one individual</li> </ul>	<ul style="list-style-type: none"> <li>To look into using the gamelan to reach out to children in other disadvantaged environments who are usually less-participative. May be a step towards the use of gamelan in music therapy.</li> </ul>
To nurture an appreciation for and curiosity about the gamelan and gong culture amongst under-privileged youth in selected project areas	<ul style="list-style-type: none"> <li>The curriculum, which blended Malay and regional gamelan/gong styles in an eclectic manner (a hallmark of Rhythm in Bronze's innovation of the Malay gamelan), had a good range of musical resources and options for the children</li> <li>The children found joy of learning gamelan in a fun and creative environment, coupled with interacting with the facilitators</li> <li>This fun-filled and focused musical learning was displayed in the community in the final concert where parents, based on their feedback to the children's coordinator, were very happy with their children's involvement in gamelan music.</li> <li>We did face some problems when one kid did not turn up for a few rehearsals close to the concert day because his parents had other plans for him.</li> </ul>	<ul style="list-style-type: none"> <li>Parents should always be involved in future projects</li> </ul>
To train Rhythm In Bronze musicians as facilitators in community outreach and music	<ul style="list-style-type: none"> <li>This pilot project introduced four of the RiB members as facilitators</li> <li>The Selayang facilitators encountered and interacted with the rules, guidelines and sensitivities of community outreach work</li> </ul>	<ul style="list-style-type: none"> <li>The lessons learnt by the facilitators will provide a guideline for other RiB members as future facilitators.</li> </ul>



Deliverables	Outcome/ Lessons Learnt	Future Plans
education programmes	<ul style="list-style-type: none"><li>• The team work required during the planning and facilitating sessions was vital in curriculum building</li><li>• The work load was spread out to the four</li></ul>	
To design and create a gamelan-based community outreach methodology which emphasises music creation for storytelling.	<ul style="list-style-type: none"><li>• Simple motives created individually grew into a solid soundscape when strung together or layered</li></ul>	<ul style="list-style-type: none"><li>• To look into collaborative / group compositions as part of the creative process that is fun because of a shared objective</li></ul>

### The Future In Gamelan Outreach

Rhythm in Bronze will look into:

- Building on the Selayang syllabus and possibly expanding in the creative aspects of the project, in different communities
- Looking for other opportunities for RiB players to learn facilitation skills
- Pursuing the possibility of running gamelan workshops in Smart School gamelan projects
- Spreading the word about gamelan through a Rhythm in Bronze Malaysian tour.

### Conclusion

This outreach project was successful in using gamelan for a community arts project. The children had the opportunity to interact with adults working in music and in the process have a formative musical experience together. This program was also unique in that not just gamelan playing was taught, but the children were guided to create their own music and perform it to an audience. Rhythm in Bronze players learnt facilitation and educational skills in the process, and the team had the opportunity to decentralise its usual organizational structure and empower individual players. All this broke new ground in spreading the word about gamelan, and in sharing gamelan with the Malaysian community irrespective of ethnic or economic boundaries. Finally, but not least, the sponsorship of HSBC in alliance with a local arts group (RiB and Five Arts) was able to demonstrate a positive example of a business and arts collaboration that can really return the arts back to the community.