THE MUSIC CENTER ON TOUR

THE EXCITEMENT OF DANCE, MUSIC, THEATRE AND STORYTELLING COMES TO YOU!

GOT RHYTHM!

THE MUSIC CENTER

LET'S GET STARTED!

THE MUSIC CENTER

Enclosed is a packet of information about the scheduled program. Please review all of the documents carefully, as they are the materials you will need to sponsor a successful program.

THE DAILY SCHEDULE

It is important that the daily schedule be maintained as specified on the confirmation document. If special circumstances occur once the project has begun, notify Music Center staff as soon as possible. Changes may be accommodated pending artist availability (which can be limited). We request that all participants be seated in the performance area and ready to begin at the scheduled times.

STUDENT SUPERVISION AT SCHOOL SITES

In accordance with California law, The Music Center requires that a classroom teacher be present with students at all times. It is expected that teachers will attend events with their class and actively participate in the learning experience.

YOUR FINANCIAL ARRANGEMENTS

About a week after the performance, you'll receive an invoice in the mail. You have 30 days to pay upon receipt of the invoice. We do ask that you wait until you receive the invoice before sending payment.

ARTIST INTRODUCTION & STAGING REQUIREMENTS

Please introduce the artist with the enclosed introduction. There is also specific information you will need to prepare for the arrival of each artist. Please give the tech sheet to the school personnel in charge of setting up the performance area well in advance of the scheduled dates. Be sure to have ready any equipment which may be required.

CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to enhance the understanding and enjoyment of the program. Please duplicate this preparation material and distribute to all teachers whose students will be attending the event to allow them to fully prepare the students.

PRESS RELEASE AND POSTER

A pre-made press release is available should you wish to publicize the event. A premade poster is also included so that your school community can be aware of the upcoming event.

We applaud your commitment to arts education and look forward to working with you.

If you have any questions, please don't hesitate to call us at 213-972-4310.

PERFORMANCE INTRODUCTION

THE MUSIC CENTER

"I would like to introduce today's performance which is presented by The Music Center of Los Angeles County. Channing Cook-Holmes, tap dancer and drummer extraordinaire performs tap in its purest form. Accompanied by drums, bass, and keys, Channing will dance his way through tap history, adding his own contemporary steps along the way. Please welcome Got Rhythm!"

Feel free to encourage the adult members of your audience to share the experience on social media!

Tag us on Facebook, Twitter, or Instagram at @MusicCenterLA and we might repost your photos!

TECHNICAL REQUIREMENTS

THE MUSIC CENTER

SPACE

- 12′ wide x 12′ deep minimum, no low ceilings
- Portable stages must be sturdy, securely lashed, level and smooth (no splinters, nails or gaps)

SURFACE

- Wood is required
- Freshly mopped (not waxed)
- Irregularities covered with tape
- Extraneous clutter removed

DRESSING AREA

- One private, secured dressing area needed

EQUIPMENT

- 2 microphones and stands
- Sound system
- Water and cups for five people

ARRIVAL

- 30 minutes prior to the scheduled start time

PARKING

- Six spaces

ASSISTANCE

- Please have a school representative ready to welcome the performers and to stay and help as needed.

START TIME

- Please prepare to start the program on time
- Students should be in the venue, seated and ready to begin at the listed times

GOT RHYTHM!

ART FORM: Dance and Music
STYLE: Tap
CULTURE: American

MEET THE ARTIST:

Channing Cook Holmes is an extremely gifted native of Inglewood, CA, whose talents have taken him around the world. Channing began dancing and studying drums at an early age. Now, he is an accomplished tap dancer, drummer, vocalist and actor. His performances include: principal company dancer with Jazz Tap Ensemble; principal dancer on stage with "Riverdance," the Tour and on Broadway; principal actor in Gregory Hines' "Bojangles;" and actor/tap dancer on the big screen in Martin Scorsese's "Gangs of New York." Holmes recently showcased his skills as a drummer/percussionist as the Assistant Music Director and performer, in the tap show "Imagine Tap." Channing's talents have been recognized by the prestigious Princess Grace Foundation/USA, awarding him a 2002 Emerging Artist Fellowship, and a Special Projects Grant to develop his children's program, "Lil' Chan Can Tap Dance," which premiered at the West Angeles Performing Arts Theater in 2007. In Got Rhythm!, music is played by energetic instrumentalists Dimitrius Collins (keyboards), Lamont Keller (bass), and Junior Strong (drums).

ABOUT THE PERFORMANCE:

Got Rhythm! is a captivating dance and music performance based in the indigenous American art form of rhythm tap dance. Channing Cook-Holmes, tap dancer and drummer extraordinaire, presents rhythm tap in its purest form with live instrumentation. It is a contemporary look at the origins of tap dance and the masters of the art, featuring drums, bass, and keyboards. Channing, along with the ensemble, interacts with and engages the audience in rhythm making, encouraging each person to discover the tap dancer or musician inside.

PREPARING FOR THE EXPERIENCE:

Forms of tap and clogging were introduced by the Irish and the English, but it was the creativity and innovation of African slaves that brought forth the indigenous American tap invention. Slaves, who were not allowed to participate in their traditional and ceremonial rhythmic dance and song forms, began to express themselves through the accepted social forms of European step dancing, such as the jig and the clog. This cross pollination of cultural forms continued to develop in New York City, where poor Irish immigrants and freed Blacks shared tenement housing. A refined blending of Juba (African) and jig (Irish) forms evolved into American tap dance.

The form grew dramatically during the middle 19th century when minstrel shows were the popular form of entertainment. Most of the minstrel material was drawn from African American song and dance forms, but was performed by white performers in "black face." Vaudeville came in the early 1920s, but heightened racism resulted in a separate vaudeville touring circuit for black performers. This segregated situation produced clear differences in the performance styles of the white and black tap dancers. Bill ("Bojangles") Robinson transformed 'Buck' dancing - a flat-footed form of tap done by early African Americans - by taking 'Buck' to the balls of the feet. John Bubbles, another tap dance pioneer, introduced 'rhythm' dancing by dropping the heel and cutting the tempo in half so that more taps could be done within each bar of beats.

'Rhythm tap' dancers were regarded and respected as percussion musicians and were called "jazz tap percussionists." They began to influence the musicians, as well as responding to the musicians' interpretations and rhythms.

DISCUSSION QUESTIONS:

• What most impressed you about the performance? What words would you use to describe your impressions?

• Have you seen tap dancing before? If so, what seemed similar to what you have seen, and what was different?

• Can you recall the different rhythms and styles of tap dance you saw? (shim-sham, swing, Latin, funk) Select two styles to compare and contrast.

• Describe what you observed in the interplay between the musicians and the dancers. Who led the way? Did the role of leading and following change?

• Describe the main characteristics of tap dancing, as done by the members of Got Rhythm!. (rhythm, sounds, patterns, responding and working with live music, expression, energy, focus on the feet and legs, etc.)

FRAMEWORK FOCUS—MATH:

Make the relationship between music and mathematics; both are logical and use addition, subtraction, division and multiplication. Introduce the musical concept of different note values by clapping to the time value of quarter notes (4 beats to a measure of 4 counts), eighth notes (8 beats to a measure of 4 counts), half notes (2 sustained beats to a measure of 4 counts) and whole notes (1 sustained beat to a measure of 4 counts). Start by clapping 4 even counts (clap on counts 1, 2, 3, 4). Then double the amount of sounds by dividing each of the four counts in half (1& 2& 3& 4&). Clap every other beat, so that each sound or beat is worth 2 counts (clap 1, hold 2, clap 3, hold 4). Clap only on count 1 and remain silent for counts 2, 3, 4. Then rest quietly (no sounds) for 4 counts. Repeat this exercise and do two sets (or measures) of 4 counts for each note value. Once this has been done with clapping, ask students to repeat the exercise walking in place or traveling in a circle, using their feet to create the different note values on the floor. Ask older students to decide how many different ways 4 beats can be divided or multiplied into different patterns.

LEGEND	
★	Artistic perception
●	Creative expression
■	Historical & cultural context
◆	Aesthetic valuing
♦	Connections, Relations, Applications

ACTIVITIES TO ENHANCE THE EXPERIENCE:

● Both tap dancers and jazz musicians work with rhythm to find different patterns and variations to influence each other. Have different leaders clap simple rhythmic patterns that can be echoed by the group. If possible, have everyone in class create one. Rhythmic patterns of simple word combinations can also be used. (e.g. "Today is hot!" or "Cloudy Weather."). Clap the syllables in each word, finding the timing and spacing between the words in the phrase (e.g., Cloud—y Weath—er is four even counts.)

■ *Got Rhythm!* features dancers working with musicians to create rhythms that one or the other either echoed or played with. Working with a partner, one creates the rhythm pattern and the other responds. Then, switch roles. First echo the rhythmic patterns with your hands, then with your feet. This is an African musical and dance form called "call and response." Also, try responding with a different rhythm so it is more like a conversation.

★ In the *funk* style of tap, rhythm was produced in a variety of ways. Clap 4 counts on the beat; then add or subtract sounds within the same amount of time. Continue clapping 4 counts plain and 4 counts of a rhythmic pattern, but add snaps, clicks, shuffles and stamps so that the rhythms are made with other forms of body percussion.

● Tap dancers learn from each other, sometimes imitating steps and patterns and sometimes building on each other's ideas. Ask if anyone has taken tap dancing lessons. Have them show a couple of dance steps or combinations and then teach them to the class.

◆ There are special terms used to describe tap dancers and their dance steps. For example, 'buck' and 'rhythm' dancing, which were described earlier. Another term, 'hoofer' means ''tap dancer.'' Think of a sport or hobby you know and list all the special terms used within that activity.

SUGGESTED RESOURCES:

Ackerman, Karen. *Song and Dance Man*. Dragonfly Books, 1992.

Folklore and Society: Jackie Malone. *Steppin'on the Blues: The Visale Rhythms of African American Dance*. University of Illinois Press, 1996.

School Contact Name: _____

Phone: _____

_____ AND THE MUSIC CENTER ANNOUNCE GOT RHYTHM! TO PERFORM ON _____

_____ and The Music Center today announced the upcoming Got Rhythm! performance. As part of the school's continuing efforts to enrich its curriculum and its students' educational experience, the school will present a special performance of Got Rhythm!. The performance is presented by The Music Center's education department which provides many offerings including live performances, classroom workshops, scholarship and training programs, online arts curriculum, on-campus events and professional development.

Got Rhythm! is a captivating dance and music performance based in the indigenous American art form of rhythm tap dance. Channing Cook- Holmes, tap dancer and drummer extraordinaire, presents rhythm tap in its purest form with live instrumentation. It is a contemporary look at the origins of tap dance and the masters of the art, featuring drums, bass, and keyboards. Channing, along with the ensemble, interacts with and engages the audience in rhythm making, encouraging each person to discover the tap dancer or musician inside.

The Music Center on Tour is the premiere resource for high-quality performing arts performances in Los Angeles County. For more than 35 years, schools and communities have benefited from the program's roster of diverse and compelling performing artists who serve as models of artistic excellence, inspire creative thinking and introduce young audiences to the world's diverse cultural traditions. Music Center artists represent and celebrate the finest artistic contribution of the world's cultures – from the colorful regional dances of Mexico and the exquisite music of the China, to the pulsating rhythms of Brazil and the golden harmonies of 20th century America.

Schools can choose from more than 70 performances in music, dance, theatre and storytelling from an internationally acclaimed roster of artists seen across the globe in films, theaters, concert halls, television shows and museums.

About The Music Center

As L.A.'s performing arts destination, The Music Center is L.A.'s home to the world's greatest artistic programs and events. With four iconic theaters and four renowned resident companies – Center Theatre Group, the LA Master Chorale, the LA Opera and the LA Philharmonic – and recognized for its illustrious dance programming, Glorya Kaufman Presents Dance at The Music Center, The Music Center is a destination where audiences find inspiration in the very best of live performance, as well as nationally recognized arts education and participatory arts experiences. With *The Music Center On Location,* the non-profit performing arts organization brings events and activities to locations outside of its Downtown Los Angeles campus. The Music Center also programs and manages Grand Park, a 12-acre adjacent greenspace, with year-round free programming. For more information, visit musiccenter.org Follow The Music Center on Facebook, Twitter, and Instagram (@MusicCenterLA).

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For more information, please contact The Music Center at 213-972-3338. Members of the media are welcome to cover this performance. Please contact The Music Center prior to sending a reporter or photographer to the school.

THE MUSIC CENTER ON TOUR

THE MUSIC CENTER PRESENTS

GOT RHYTHM!

DATE: _____ **TIME:** _____

SCHOOL: _____

musiccenter.org/ontour

THE MUSIC CENTER

OTHER EDUCATION PROGRAMS

THE MUSIC CENTER

ARTS INTEGRATION PARTNERSHIPS

The Music Center's teaching artists work in the classroom facilitating student learning and modeling effective instructional strategies for teachers. Essential skills and vocabulary in music, theater, dance, or visual art are connected to universal themes and integrated with other content areas.

PROFESSIONAL DEVELOPMENT

Our Professional Development targets arts integration strategies for K-12 teachers in dance, music, theatre, and visual arts. Teachers learn creative and effective approaches for integrating the arts into their content areas. Additionally, The Music Center offers the Summer Arts Studio for Educators. This program consists of events tailored for classroom teachers, arts teachers and educators.

STUDENT MATINEE PERFORMANCES

Each year Glorya Kaufman Presents Dance at The Music Center offers free student matinee dance performances. All performances include a teacher orientation session and curriculum guide for students.

THE BLUE RIBBON CHILDREN'S FESTIVAL

The Blue Ribbon Children's Festival, designed specifically for fifth grade students, is an annual admission-free program at The Music Center. Students experience a live professional performance at a world-class performing arts center, then gather together to perform a short choreographed dance inspired by the production.

VERY SPECIAL ARTS FESTIVAL

The Very Special Arts Festival is an annual admission-free event celebrating the artistic achievements of students with disabilities and their mainstream peers. The festival features student and professional performances on two stages, visual and performing arts workshops, and a student art exhibit created around a central theme.

SPOTLIGHT

Much more than a competition, Spotlight is a scholarship and training program, which encourages personal and artistic growth, while exploring new possibilities in the arts.

ARTSOURCE®

The Music Center's Artsource® curriculum is designed to bring the expressive world of the arts into classrooms. The materials are available online free of cost.

OTHER ON CAMPUS MUSIC CENTER OFFERINGS:

Glorya Kaufman Presents Dance at The Music Center, Dance Downtown, Symphonian Campus Tours, Grand Park

PROGRAM SUPPORT PROVIDED BY:

ANNENBERG FOUNDATION

Los Angeles County Arts Commission

ART WORKS.

National Endowment for the Arts

CALIFORNIA ARTS COUNCIL