

**The Music Center
Performing Artists
in Schools and
Neighborhoods**



**Exciting
Dance
Music
Theatre
Storytelling
Performances
Come To You**

GOT RHYTHM!

Let's Get Started!

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 host 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, notify The 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.

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 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.

PRESS RELEASE AND POSTER

A template press release is included should you wish to publicize the event. If you wish to use it, simply copy the text into a word document and fill in the blanks with the appropriate information. A premade poster is also included to let your community know about the upcoming event.

CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to deepen the understanding and engagement 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.

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.

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

"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!

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 representative ready to welcome the performers and to stay and help as needed.

START TIME

- Please prepare to start the program on time
- Audience 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 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, actor in Gregory Hines' "Bojangles," and actor/tap dancer on the big screen in Martin Scorsese's "Gangs of New York," drummer/percussionist/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 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.

California Arts Standards: Artistic Processes

Cr	Creating
Pr	Performing/Producing/Presenting
Re	Responding
Cn	Connecting

Learn more at:

<https://tinyurl.com/ArtsStandardsCA>

ACTIVITIES TO ENHANCE THE EXPERIENCE:

Cr 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 plan and make 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.)

Cr *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." Plan and make a different rhythm so it is more like a conversation.

Pr 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.

Pr 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 present a couple of dance steps or combinations and then teach them to the class.

Cn 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, 'hooper' means "tap dancer." Think of a sport or hobby you know and list all the special terms that relate to 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.

Contact Name: _____

Phone: _____

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

_____ and The Music Center today announced the upcoming Got Rhythm! performance. 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

For more than 40 years, The Music Center Performing Artists in Schools and Neighborhoods have been the premier resource for high-quality educational performances, offering one of the most compelling and diverse artistic rosters. The Music Center's incredible artists bring the magic of live performance to audiences throughout Los Angeles County, with an emphasis on programs that are an excellent fit for educational and neighborhood settings. All Music Center Performing Artists in Schools and Neighborhoods performances include standards-based curriculum materials that feature background information on the artists and their performance, as well as related classroom activities with connections to multiple curricular disciplines. Schools can choose from more than 60 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

The Music Center convenes artists, communities and ideas with the goal of deepening the cultural lives of every resident in Los Angeles County. The \$70 million non-profit performing arts organization has two divisions: TMC Arts and TMC Ops. TMC Arts, The Music Center's programming engine, provides year-round programming inside The Music Center's four theatres, on Jerry Moss Plaza, outside at Grand Park—a 12-acre adjacent green space—in schools and other locations all over Los Angeles County and on a digital platform called The Music Center Offstage. TMC Arts presents world-class dance with Glorya Kaufman Presents Dance at The Music Center, free and low-cost public concerts and events, as well as live and digital K-12 arts education programs, workshops, performances, interactive experiences and special events. TMC Ops manages the theatres, the Plaza and Grand Park, which comprise \$2 billion in county assets, on behalf of the County of Los Angeles. The Music Center is also home to four renowned resident companies—Center Theatre Group, Los Angeles Master Chorale, LA Opera and LA Phil. For more information, visit musiccenter.org. Follow The Music Center on Facebook, Instagram and Twitter @MusicCenterLA.

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For more information, please contact The Music Center at 213-972-3332. 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.

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Neighborhoods

Exciting
Dance
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Theatre
Storytelling
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Come To You

GOT RHYTHM!



DATE: _____

TIME: _____

LOCATION: _____



musiccenter.org/performingartists
@MusicCenterLA

THE
MUSIC
CENTER
A TMC Arts Program

ARTS INTEGRATION PARTNERSHIPS

Music Center teaching artists work in classrooms to empower student creativity and develop their artistic, workforce and life skills. The program deepens learning across the curriculum in collaboration with classroom teachers by combining dance, music, theatre, visual and media arts with content areas including English Language Arts, history, science and social emotional learning for students of all ages and abilities.

PROFESSIONAL DEVELOPMENT

The Music Center's professional development programs bring educators together to participate in an experiential and immersive approach to integrating dance, music, theatre, visual and media arts into their classrooms. The focus is on meeting educators where they are and building their capacity over time and in depth — both at school sites and at The Music Center. As but one example, each year The Music Center's Arts Integration Symposium engages participants in all grade levels, art forms and content areas.

DANCE LEARNING PROGRAMS

Glorya Kaufman Presents Dance at The Music Center offers Student Matinee performances during each season featuring world-class dance performances that celebrate the diversity of L.A. communities; invited rehearsals that provide young people with an inside look at the creative process of dance companies in residence; master classes focused on technique, choreography and dialogue with professional dancers; and creative residencies where local youth engage with visiting dance companies for multiple days, including the Ailey school residency program.

STUDENT FESTIVALS

The Very Special Arts Festival engages students of all abilities as artistic creators and contributors. At the Blue Ribbon Children's Festival, fifth graders across the county experience live performances and dance together as a community.

SPOTLIGHT YOUNG ARTISTS PROGRAM

A nationally acclaimed, free arts training and scholarship program that develops the creative capacity of high school performing artists in Southern California.

ARTS GROWN LA

A new platform for artistic expression already thriving in communities throughout Los Angeles County. From performances at parks, community centers, libraries, senior centers and civic events, to Hip Hop dance parties and youth lessons, Arts Grown L.A. collaborates with community partners and neighborhoods to uplift artists and creativity, complementing existing local programs.

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, Grand Park, Dance DTLA, L.A. County Holiday Celebration, Plaza Concerts, and Symphonian Campus Tours, among other activities

For all our offerings, please visit us at www.musiccenter.org