

About the Performance

DrumatiX presents a fun, funny, and high energy blend of tap dance, body percussion, and drumming on and with various drums, found objects, and invented instruments. ***Rhythm Delivered*** is an intersection of genres, presenting “audible dance” and “visual music.” Students will delight in following the expressive antics of a group of friends as they discover objects in cardboard boxes and creatively turn each one into a musical or rhythmic device.



About the Artists

DrumatiX is a creative percussion company founded in 2017 by dancer, musician, and award-winning choreographer Noa Barankin. DrumatiX's mission is to bring audiences closer to the traditional art of tap dance and its roots in body percussion and drumming, while showcasing how we can creatively transform and blend them into new, original, imaginative creations integrating STEM, music, and theatre within a dance performance. DrumatiX has presented at venues and festivals throughout New England, New York, Los Angeles, and San Diego. Selected as the 2024 Performing Arts Residency artists at the San Diego International Airport, winner of Boston Parents Paper for “Best Live Theatre and Family Performances” in 2023 and 2024, Pick of the Hollywood Fringe, and Best of Broadwater Theatre in LA, their performances have been described as “energizing, original, well-crafted, & impressively virtuosic,” “electrifying,” and “full of enticing rhythms, clever execution, and high production quality that make this company a must-see!”

Program Learning Goals

1. To experience different rhythms and forms of rhythmic expression.
2. To explore how to creatively make music and rhythm with different objects.
3. To understand the roots of tap dance and its significance in dance history.

Essential Questions

1. How can we use our surroundings as a resource for our creativity?
2. What is the relationship between dance and music? How do they intersect?
3. What are ways that we create rhythms and music?

Vocabulary

- **Choreography:** planning and arranging the movements, steps, and patterns of dancers
- **Canon/Ripple:** a melody or rhythm that is performed the same way by multiple performers at different starting times
- **Counterpoint:** two or more independent musical lines that are performed at the same time to create a single piece of music
- **Call-and-response:** a statement or musical phrase that is quickly followed by an answering statement or phrase
- **Improvisation:** composing, executing, or arranging something in real time
- **Tone:** the character of a musical sound such as pitch, length, or strength
- **Timbre:** the character of a tone that differentiates it from other musical tones

Key Facts and Context for Students

Tap dance is a Black American art form that originated in the United States during the late 1700s. Enslaved African Americans were prohibited from playing drums and other cultural instruments, so they began to create rhythms using their bodies and feet as entertainment. It is suspected that other percussive dances such as Irish stepping and English clogging influenced tap as these immigrant communities arrived in the United States. Modern tap shoes have metal plates attached to the heel and toe which create percussive sounds. Dancers combine this rhythmic footwork with characteristic and interpretative body movements.



Body percussion is the art of using hands, feet, fingers, skin, and bone to create different rhythms, beats, and movements. Body percussion exists in many cultures, each with a unique style. Some examples include collegiate Stepping, Indonesian Saman, Ethiopian armpit music, and Spanish Palmas.

Drumming is the act of striking a drum with hands and/or sticks. It is a form of expression, communication, and spiritualism, and creates musical foundation.

Pre-Performance Discussion Questions

- What is tap dance? What is body percussion? What is drumming?
- How do you think tap dance, body percussion, and drumming are similar? How are they different?
- What do you think different cultures can communicate through music, rhythm, and dance?

Pre-Performance Activity: Tap Dance & Body Percussion

Learning Goals:

- To explore the history of tap dance.
- To create original music and dance routines.

Materials:

Tap dance videos:

- [How Tap Dancing Was Made in America](#)
- [How to Tap Dance: Basic Steps](#)
- [Music for Tap Dance - "Crazy for Tap \(Medium Swing 1\)"](#)

Body percussion video:

- [Hands and feet | STOMP](#) (from 4:00-7:13)



Directions:

1. Discuss tap dancing. What do students know about it and its history?
2. Watch "How Tap Dancing Was Made in America" and talk about what students learned.
3. Learn some basic tap steps by watching "How to Tap Dance: Basic Steps".
4. Create an original combination of tap steps starting with the ones from the video. What are other ways to make sounds with your feet?
5. Play "Music for Tap Dance - 'Crazy for Tap (Medium Swing 1)'" and try performing the dance routine to music.
6. Discuss body percussion. What does "body percussion" mean?
7. Watch "Hands and feet | STOMP" and talk about what students noticed.
8. Clap your hands and try to produce three different tones. Can you find more ways to create sounds using your hands?
9. Can you find the LOW sounds on your body? How about the HIGH ones? Find at least 6 different tones you can produce with your body, and categorize them into high, medium, and low.
10. Create an original routine of body percussion.

Post-Performance Discussion Questions

- What did you learn about tap dance, drumming, and body percussion? How are they similar? How are they different? How does using different items while dancing change tap dance and body percussion?
- Were you able to identify a moment of improvisation versus a moment of choreography in the performance? How about a call-and-response moment? Did you notice a counterpoint moment and a canon/ripple?
- Why is the history of tap dance significant? How has tap dance evolved from the video clips in this guide (see pages 3 and 6) to what you saw in the performance? Do you have a family story that changes each time someone tells it?
- What are other forms of percussive dance (see further resources on page 6)? How are they different or similar to tap dance?

Post-Performance Activity: Create Your Own Percussion Instrument

Learning Goals:

- To explore and identify the sound qualities of everyday items.
- To create an original musical instrument.

Materials suggestions:

Coffee cans, soup cans, beans, rubber bands, fabric, cardboard, metal, soda bottles and caps, paper towel rolls, paper clips, etc.

Directions:

1. Discuss the “invented” instruments from the performance. How were they used? What kind of sound did they make? Which instrument was of a high tone? Medium? Low? How is their material related to their timbre?
2. Brainstorm a list of materials that you have access to that vary in tone and timbre. How could they be used to make sound? What do you think their sound qualities will be?
3. Explore your surroundings (home, playground, garden, classroom, etc.) and find at least 3 different objects that are made out of different materials. Make sure you have permission to use, manipulate, and alter the items permanently before starting.
4. Explore the sound possibilities of your found objects. Make a list of what can generate high, medium, and low tones, and the different timbres.



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Post-Performance Activity, continued

Directions, continued:

5. Arrange your items together. You can connect some pieces (with straps, glue, etc.), or adjust them in any way you like. Get creative! Can your instrument be carried around? Think of ways to make that happen!
6. Find an additional item that can be used as a drumstick, or use your hands to play your instrument.
7. Team up with a partner and try these following exercises:
 - One person plays their invented instrument while the other accompanies with body percussion. Try adding some of the tap dance moves you learned while playing your instrument.
 - Play your instruments together at the same time while trying to create a musical dialogue:
 - Take turns starting a call-and-response rhythm
 - Play a steady beat while your partner improvises
 - Create a story using your instruments as part of the narrative
 - Invent a drumming pattern that has a beginning and a clear end. Now, make a ripple out of it where you each start the pattern at different times.
 - Create two distinct beats that are different but can be played at the same time in counterpoint. Think about how the two beats complement each other, and how one could fill the space left by the other.
8. Create a short musical composition based on the exploration in these exercises.
9. Perform your musical composition with your class!



Further Resources

- [DrumatiX Artist Website](#)
- **Tap Dance Resources:**
 - [“Tap Dance in America: A Short History” from the Library of Congress](#)
 - [“Early Tap Dance” YouTube Playlist](#)
 - Famous tap videos
 - [Bill “Bojangles” Robinson Stair Dance, 1932](#)
 - [Fred Astair and Ginger Rogers in “Swing Time”, 1936](#)
 - [Gene Kelly and Donald O’Connor in Moses Supposes \(from “Singin’ in the Rain”\), 1952](#)
 - [Ann Miller in “Too Darn Hot” \(from “Kiss Me Kate”\), 1953](#)
 - [Gregory Hines, the Challenge Scene from “Tap”, 1989](#) (all improvised, danced by some of the best and most important tap masters of this generation)
 - [“What the Eye Hears: A History of Tap Dancing” by Brian Seibert](#)
- **Other Percussive Dance Resources:**
 - Irish Step Dance: [Riverdance, Irish Dance Group](#)
 - Flamenco: [Ballet Flamenco Andalucia](#)
- **Body Percussion Resources:**
 - [Stomp: “Just Clap Your Hands”](#) (starts at 4:50)
 - [Stomp: “Newspapers”](#) (starts at 2:15)

Curricular Connections

Arts Standards: Dance, Music, and Theatre

Creating

- Generate and conceptualize artistic ideas and work. (D.Cr.01, M.Cr.01, T.Cr.01)
- Organize and develop artistic ideas and work. (D.Cr.02, M.Cr.02, T.Cr.02)

Performing

- Convey meaning through the presentation of artistic work. (D.P.06, M.P.06, T.P.06)

Responding

- Perceive and analyze artistic work. (D.R.07, M.R.07, T.R.07)
- Interpret intent and meaning in artistic work. (D.R.08, M.R.08, T.R.08)
- Apply criteria to evaluate artistic work. (D.R.09, M.R.09, T.R.09)

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Curricular Connections, continued

Arts Standards: Dance, Music, and Theatre, continued

Connecting

- Synthesize and relate knowledge and personal experiences to make art. (D.Co.10, M.Co.10, T.Co.10)
- Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. (D.Co.11, M.Co.11, T.Co.11)

English Language Arts and Literacy Anchor Standards

Speaking and Listening

- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. (SL.PK-12.2)
- Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric. (SL.PK-12.3)

History and Social Science

K

- Topic 1: Civics: classroom citizenship (HSS.K.T1)
- Topic 3: History: shared traditions (HSS.K.T3)

Grade 1

- Topic 1: Civics: communities, elections, and leadership (HSS.1.T1)
- Topic 3: History: unity and diversity in the United States (HSS.1.T3)

Grade 2

- Topic 3: History: migrations and cultures (HSS.2.T3)

Grade 5

- Topic 5: Slavery, the legacy of the Civil War, and the struggle for civil rights for all (HSS.5.T5)

