
August 20, 2010

Happy Summer Everyone! Hope you have been able to enjoy some well deserved rest, relaxation, and recuperation. It is still VERY early in the dance world year, but I know that many of you are engrossed with auditions, camps, picking out music, parades and more.

I hope this newsletter finds you well and gives you a heads-up on upcoming events and yearly planning.

ANNUAL DIRECTORS/JUDGES MEETING

Sunday, September 19th is the date for the annual Directors and Judges membership meeting. The meeting will be held again at the West Chester Conference Center from 9 a.m to 4 p.m.

Potential topics thus far:

- *General membership news
- *Election of officers and Board of Directors
- *Competition dates and advertisements---bring your flyers
- *Hip Hop judging (we are hoping to hire an outside expert to talk to both directors and judges about the latest in the hip hop world and what makes a championship routine)
- *Welcome Committee for new teams
- *Contest Directors Seminar--please be sure if you are having an SCAU contest, that your contest director is present
- *We will be beginning discussions about the 2012 rule changes, particularly about the status of our awards and recognition(some suggestions have come up regarding returning to placement trophies at all contests instead of only at regionals)
- *Formation of an SCAU alumni association
- *Nationals Information (dressing rooms, hotels, etc.)
- *Hall of Fame

Please RSVP for the meeting (we buy lunch for one director per member team and each judge) by **September 10th** to Nancy Turner at traveler2fun@yahoo.com

CREATIVE DANCE PRODUCTIONS ONE-DAY CLINIC

If you have juniors or seniors who are intermediate to advanced dancers, bring them to the CDP one-day clinic, held on September 19th at the West Chester Conference Center in Cincinnati. The clinic is held on the same day as the Directors/Judges meeting, so you can bring your dancers when you come to the meeting.

This clinic was formerly restricted to only officers, **but this year is open to all dancers** who are of intermediate or advanced abilities (typically junior or senior team members).

Cost for the clinic is \$65 which will include lunch (if you register before the deadline-September 10). Registration after the deadline is \$70 and does not include lunch (you must eat off-site). What a great price for a full day of instruction! Instruction will be offered in hip hop, jazz and contemporary/modern.

REGISTRATION FORMS:

<http://www.creativedanceproductions.com/documents/2010RegistrationFormOfficeClinic.pdf>

Here are our amazing instructors for the day:



Byron Carter | Hip Hop Instructor

Byron's love for music dates back to the young age of three. At a pre-school talent showcase, Byron re-enacted Michael Jackson's Thriller. This proved the beginning of a promising future as a performer. In the summer of 2005, Byron attended an open call audition for Destiny's Child in Chicago and won the audition. Since then, he has partnered with Beyonce in her music video, "Get Me Bodied," and assisted with choreography on Beyonce's most recent tour, "The Beyonce Experience World Tour." He is currently working with Michelle Williams and was Co-Choreographer and dancer in her new music video. He has also worked with Stevie Wonder, Mariah Carey, Amerie, and Rhianna.

Kelli Barton/ Jazz Instructor

Kelli is a junior at the University of Cincinnati and a third year member of the Nationally Acclaimed University of Cincinnati Dance Team. Kelli is a graduate of Turpin High



School where she was captain of the Turpin Dance Team and the 2008 Miss Creative Dance Productions. She has studied at Dance Etc. in Cincinnati as well as at Planet Dance.



Ashley Klein | Contemporary Instructor

An original member of Exhale Dance Tribe, Ashley is also the rehearsal director for the company. She has studied with Missy Lay Zimmer and Andrew Hubbard for nine years and won the 2007 CEA award for Critical Achievement in Choreography for her work as Associate Choreographer in "Christmas Yet To Come." Originally from Kentucky, Ashley has grown up in the dance world, training with some of today's finest dance educators: Keith Clifton, Kristin Denehy, Byron Carter, Andrew Turteltaub and Meredith Benson. Ashley has a passion for teaching, and has built quite a reputation as a top instructor in Cincinnati. In addition to teaching for Dance Masters of the Bluegrass, she has also performed with the Cincinnati Ballet.

A NEW TREND---LYRICAL HIP HOP

You may have seen lyrical hip hop on shows like “So You Think You Can Dance” or “America’s Best Dance Crew.” Still not sure what it is?

What exactly is it?

Lyrical hip hop uses a story line as the basis for the dance, rather than just relying on the beats the sharp, precision of the movements. Lyrical hip hop may have less traditional hip hop music (which could be the answer for you coaches who struggle to find hip hop music that has appropriate lyrics or that has enough dynamics in it for audience appeal).

Therefore, lyrical hip hop might be choreographed to any piece of music which has a definitive story line and can use the emotion of the story line to portray the interpretation.

Both hip-hop and lyrical hip-hop dancers are extremely musical, but they interpret the beat differently. Hip-hop dancers hit the beat (one, two, stop). Lyrical hip-hop dancers ride through the beat while still accenting it (one, two-ooo).

“In hip hop, if you were dancing with a partner, you would punch and stop at his face,” “ABDC” judge Shane Sparks explains. “But in lyrical hip hop, you would punch and go past his face. Lyrical hip hop contains movements across measures.” And the nuances and smooth melodies of slower R&B songs and ballads are the perfect tunes for the style.

There has always been story-telling in hip hop. “People assume that the only emotions in hip hop are anger and aggression,” Jed Forman, NYC popping teacher, says. “But street dance was also about hardship, and this came out through the moves.” (*Dance Spirit Magazine*)

What makes lyrical hip hop unique is that there has to be a story. (In traditional hip hop it’s acceptable to have one or not.) And these stories go beyond the emoting you might see dancers do during a contemporary routine. Lyrical hip-hop dancers take it to another level by actually playing characters.

Remember on Season 4 of “SYTYCD.” when Mark Kanemura and Chelsie Hightower had just performed a routine about a workaholic and his neglected girlfriend choreographed by the D’umos to Leona Lewis’ “Bleeding Love.” Guest judge Adam Shankman jumped up and called the dance lyrical hip hop.

Choreographers had learned that this style of hip hop was more commercially marketable and often more pleasing to the audience because the songs had more dynamics (more change of pace, more tempo differences, more instrumentation). Traditional hip hop was rooted in street dancers battling for superiority---often done in a circle or straight lines facing each other---not concerned with audiences.

2010-11 CONTEST DATES:

Attached to this email is the latest confirmed list of contest dates. Since contest directors have not yet turned in sanction forms, we do not have the contact information for this year's contest directors. If you want to get a jump on registering for contests, please use last year's contact information, and I'm sure if it is not the same contest director, he/she will gladly forward it on.

You can use the generic contest entry form for any contest except for Nationals. Feel free to download this and use it to get a jump start on some of those contests that fill up quickly.

2010-11 MEMBERSHIP:

Membership rates have not changed this year, so you can use the attached form to have your membership completed by the September 19th meeting. Your membership dollars help us keep the entry fees affordable at your local contests. Thanks so much for your support!

JUDGES' FEES:

Judges, your membership dues are also due at this time. The judges' fee sheet is attached. Please make sure your contact information is up to date. Also, remember that if you are unable to attend our September 19th training and meeting, you will not be eligible to judge until you have attended a private training session with one of the SCAU officers.

BASICS, BASICS, BASICS!

If you have started the season by jumping in to teach your first routine---STOPPPPPP! If you have not spent a significant part of your time with your dancers on basics and technique, then no amount of amazing choreography is going to matter. No football team--not even the pro's, start their summer workout by just playing football and learning new plays. They work on the basics for WEEKS before even touching a ball. The same should happen with dancers.

Here are some ideas to get you going:

Stretching and Conditioning: You need dancers who are flexible and can get through a rehearsal without huffing and puffing. Dancers need to run or do other aerobic exercises to increase their lung capacities. Get some great aerobic videos (Jazzercise is a great one), run laps (be sure to have them run backwards to strengthen the ACL/MCL), jump rope. Mix it up for them. Then work on flexibility---stretching---at least 40-45 minutes per rehearsal.

Core Strengthening: We know so much more about the importance of a strong core than we did even 10 years ago. It is the basis for our balance, our strength, and for muscle toning. Work on any exercises which challenge your dancer's balance and force them to hold positions in a balance position. Pilates is the perfect core workout for dancers. It protects the strain of the muscle, but also works on the core. You can turn lots of

movements into core strengthening movements by simply doing them on one foot. (do your bicep curls with a weight standing on one foot--forces your core to stabilize you).

Work on the Feet: Stretch those feet. Work on turnout and on the full stretch of the foot.

A dancer's turnout is the key to all parts of movement in dancing. Turnout is the active position of the outward rotation in the lower body, by turning the hips towards a 90 degree angle, so that the knees point outward to the sides of the body. Every person has her own natural range of turnout. It is important to note however, that a proper turnout is **done from the hips** and not at the knees or ankles. Improper technique could cause damage to ligaments and tendons. Every dancer can improve her turnout by strengthening those muscles used in rotation and increase flexibility through many specific exercises.

Many of the warm up and basic moves in ballet can be used to gain better turnout. Some of these are: demi-plies in first and second position, tendus done to front, side, and back of body, and other barre exercises such as releve, rond de jambe, and battement tendus done in fifth position. It is also essential that a ballerina practice her splits daily to keep the hip flexors, hamstrings, and adductors (inner thigh muscles) flexible. One important variation for stronger turnout is the jackknife split. To do this, sit upright with legs in an open straddle position. Bring torso down to floor in front of you, keeping the legs open as far as possible out to sides.

Pilates is also a valuable tool used by most serious dancers, and helps to strengthen, lengthen, and increase flexibility throughout the entire body. Natalie Landfield, a pilates instructor and dance teacher at Riverside Ballet Arts (RBA) school in Southern California, recommends the following pilates mat exercises to strengthen turnout muscles for ballet dancers.

Rotation of the hips can be achieved more easily with "bent-knee fall outs". To execute this move, begin by lying on your back with one leg bent, while the other remains straight. Let the bent knee fall to the side, keeping other hip in a neutral position. This can also be done as a "butterfly" with both knees bent in an open to the side position to stretch the inner thigh muscles.

Another simple exercise for external hip rotation is leg circles. These are also done in a face up lying position, with one leg straight, while the other is straight in a vertical position. Slowly move the leg in small circles in a clockwise motion, while keeping both hips even with the floor. Be careful not to let the lower back come up off the floor. Switch legs and repeat.

WORK ON PASSE POSITION; Make this a natural position for your dancers. Anytime that foot pops up by the knee, make sure it is stretched through the point and placed at the knee or at the calf if you are in coupe'

URNS: Set some goals for each individual dancer for her turns. Can she already land a SOLID double 85% of the time? Then her goal is a triple--solid--85%. If another dancer can barely do a single, then make her goal a solid single, 85% of the time. TEACH spotting--rehearse it. Keep the passe' solid and always in proper position. Give each dancer an X on the floor and challenge them to do their turns, beginning and landing on their X. ONLY then, throw in the more complicated turns.

JUMPS/LEAPS: Work your dancers' leaps and turns by helping them get more elevation through their prep jump. Use a chair or other sturdy, solid structure to just increase height. Mini trampolines (properly spotted) are also great to get dancers to feel the height and be able to execute the jump properly while they are in the air.

COMPLETION OF MOVEMENTS: The one comment I hear most consistently from judges is, "They just don't complete their moves." Don't be satisfied with the fact that the dancers DO the moves. Here's a way to get that point across to your dancers. Teach a fairly complex, FAST combination. Once they know the combination, start to look for those arms that don't quite stretch all the way out, or the foot that doesn't quite make it to the 100% level. Keep repeating the combination until all of your dancers "get it" about completing movements and really committing to the move---putting all of their energy behind it.

CUSTOMIZE YOUR TRAINING: What comments do you most often hear from judges? Is it about showmanship? about foot positions? about posture? about completion of moves? about port de bras? Go back over your tapes, scoresheets, comments and make a list of what you most need to concentrate on. Then set some goals. One team told me last year that their goal was to never hear me say again, "You need more emotion and commitment to the dances you do." When they got through a whole season without even a single judge saying that---they considered themselves successful.

NATIONALS HOTEL ROOMS: THE LINK IS NOW LIVE TO RESERVE YOUR HOTEL ROOMS FOR NATIONALS NEXT YEAR: APRIL 8, 9, 10, 2011.

https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=2643264

FACEBOOK

Please make sure your dancers and parents are registered on our Showcase America Unlimited Facebook Fan Page. That way, you will receive the emails from us, but the fans and dancers can stay involved with the happenings. There will be a discussion board every week where dancers can talk to other dancers (and we have complete administrative control, so we can monitor daily what kids are saying). So far, we have over 200 fans on that page. Let's get all of them on there.

DON'T FORGET TO RSVP TO NANCY TURNER (traveler2fun@yahoo.com) for the September 19th meeting. One director's meal per member team is complimentary. Additional meals are \$10 each.

DON'T FORGET TO REGISTER YOUR DANCERS FOR THE CDP CLINIC (All intermediate and advanced dancers---NOT JUST OFFICERS THIS YEAR!). Registration form on www.creativedanceproductions.com

