

Grades K– 6
Friday, February 3, 2005



Teacher's Guide For
Music and Dance of Colombia
La Cumbiamba eNeYé

A lively presentation of vibrant folk music and animated dances from the Caribbean and Pacific coasts of Colombia. The musicians play on indigenous instruments, demonstrating the country's rich and varied culture and its blend of African, Amerindian, and Iberian roots.

OBJECTIVES

Tilles Center's Arts Education Program, developed in association with the C.W. Post Institute for Arts and Culture, presents the 2005-2006 school performance series. All schools participating in this program receive curriculum resource materials for each performance and are eligible for assistance in arts integration and curriculum planning, professional development workshops, and the opportunity to schedule artists' visits in their schools.

This performance serves to:

- Maximize students' enjoyment and appreciation of the performing arts.
- Help students develop an understanding of the arts as a means of expression and communication.
- Expand students' awareness of how the arts influence a society's culture and how a society's culture influences the arts.

Students will be introduced to the environment of a professional performing arts center, be exposed to high caliber performers, and develop an understanding of live music. Through attendance at the performance, pre- and post-performance discussions, and experiential classroom activities, this program can be incorporated into study addressing the Learning Standards for the Arts as stipulated by the State Department of Education. Classroom activities that support this performance can extend to other arts disciplines and to other subject areas, as appropriate to grade and curriculum.

Standard 1: *Creating, Performing, and Participating in the Arts*

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Music: Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.

Standard 2: *Knowing and Using Arts Materials and Resources*

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Music: Students will use traditional instruments, electronic instruments, and a variety of nontraditional sound sources to create and perform music. They will use various resources to expand their knowledge of listening experiences, performance opportunities, and/or information about music. Students will identify opportunities to contribute to their communities' music institutions, including those embedded in other institutions (church choirs, industrial music ensembles, etc.). Students will know the vocations and avocations available to them in music.

Standard 3: *Responding to and Analyzing Works of Art*

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Music: Students will demonstrate the capacity to listen to and comment on music. They will relate their critical assertions about music to its aesthetic, cultural, acoustic, and psychological qualities. Students will use concepts based on the structure of music's content and context to relate music to other broad areas of knowledge. They will use concepts from other disciplines to enhance their understanding of music.

Standard 4: *Understanding the Cultural Dimensions and Contributions of the Arts*

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Music: Students will develop a performing and listening repertoire of music of various genres, styles, and cultures that represent the peoples of the world and their manifestations in the United States. Students will recognize the cultural features of a variety of musical compositions and performances and understand the functions of music within the culture.

For a more detailed description of the standards, contact the Department in Albany, N.Y.

Website: <http://www.emsc.nysed.gov/ciai/arts/pub/artlearn.pdf>

TABLE OF CONTENTS

THE PRODUCTION	1
COLOMBIAN MUSIC AND DANCE ..	2
THE ARTISTS	6
ABOUT COLOMBIA	7
ACTIVITIES	
Before the Performance	8
After the Performance	9
GLOSSARY	10
RESOURCES	12

THE PRODUCTION

Music and Dance of Colombia features folk music and dances from the Atlantic and Pacific coasts of Colombia, performed by La Cumbiamba eNeYé, a group that is dedicated to the exploration, preservation and performance of Afro-Colombian music. Drawing upon the rich and varied cultural traditions of Colombia, the repertoire includes folkloric and popular music from the Colombian coastal regions. La Cumbiamba eNeYé blends the influences of Colombia's African, Amerindian and Iberian roots in a musical expression that continues to evolve. The group works from diverse traditional musical styles and rhythms present in Colombia.

La Cumbiamba eNeYé was formed in New York City in the summer of 2000, initially focusing on a repertoire of cumbia-related rhythms, performed outdoors in public areas of New York City. The group was then inspired to create new arrangements and entirely new compositions from traditional styles and melodies. As a New York-based group, members of La Cumbiamba eNeYé are fortunate to have continuous interactions with musicians from around the world. The integration and expression of musical influences from different places is considered important and encouraged within the group.

In Colombia, each region has its own tradition and culture. Modern Colombian music is a mixture of African, native and European (especially Spanish) influences, as well as more modern American and Caribbean musical forms, such as Trinidadian, Cuban, and Jamaican. The music that is most commonly identified with Colombia is the cumbia.

In the performance, the audience is introduced to the musical rhythms and indigenous instruments heard at a cumbiamba, a traditional outdoor festivity of the Colombian coastal region. Dancers also perform with the musical troupe, evoking the participatory atmosphere of a cumbiamba as they engage the audience in joyous celebration.



COLOMBIAN MUSIC AND DANCE

MUSICAL STYLES OF COLOMBIA

Gaitas y Tambores (from the Atlantic coast).

This music is performed with pre-Columbian woodwind indigenous instruments (gaitas), drums from the African Diaspora (tambores), and the maraca.

Banda Pelayera (from the Colombian Caribbean region).

The style performed with traditional marching band instruments, using only one of each instrument in the percussion section. It allows for freedom in terms of the brass or woodwind instruments that can be used in a performance. The term pelayera alludes to San Pelayo, a small town in the Atlantic coast region that is home to a famous annual band festival.

Chirimía (from the Pacific coast)

This music uses the same instrumentation as the Banda Pelayera. The musical differences between the two styles are evident in the rhythms, melodic contour, and phrasing of each style.

Champeta (from the Atlantic coast)

The style reflects the most recent wave of popular influence to be embraced by the people of Colombia. Champeta combines urban sounds with Central and West African and Latin beats. Its origin is the city of Cartagena. The term Champeta, as it is used in Colombia, may include characteristics of similar styles such as calypso, socca, samba, bomba or zouk from other regions of the Caribbean and Brazil.

TRADITIONAL COLOMBIAN INSTRUMENTS

Gaitas (flutes)

The body of the gaita is made of cardón, a type of cactus from the Atlantic coast of Colombia. The head of the instrument



is made of a mixture of beeswax and vegetable coal, with a duck quill inserted at the top of the head. It is through this quill

that the musician blows. There are two primary types of gaitas: el macho and la hembra, or the male and the female.

Both of the gaitas are approximately 27-35 inches long. Each flute is distinguished by the number of holes.

The female gaita has 5 holes and plays the melody, while the male gaita has two holes and plays the base accompaniment. The musician who plays the male gaita simultaneously plays a maraca. The Colombian gaita may sound like a clarinet.



Drums

Colombian drums are descendents of African drums, and have evolved and developed in different shapes and sounds. The drums are made of wood and tuned

with *cuñas*, which are pieces of wood slipped underneath the straps of the drums, stretching the skins. The sound of each drum depends on its length, height and the diameter of the shell. The *alegre* drum is the lead hand drum. The *llamador* drum is a smaller hand drum. The *tambora* is a bass drum, double skinned and played with drum sticks.

Maracas

The maraca is an instrument made from a dry gourd with a wooden handle, with dry seeds inside.

The maraca can be considered

the key instrument in the Afro-Colombian music ensemble. It ties the other instruments together by keeping time as well as adding ornaments at certain moments.



Guache

The guache is made of a metal cylinder filled with seeds. It accompanies the drums and helps to keep the rhythm.

TRADITIONAL RHYTHMS AND DANCES

Cumbia

A form of music and dance in 4/4 meter from the Atlantic coast of Colombia, cumbia is perhaps the most famous style of music in Colombia, rich with history. Its mid-tempo rhythm and melodies, and its costumes, are a mixture of Indian, Spanish and African cultures of the Caribbean region of Colombia. The

African influence was brought by slaves. Then, in the 19th century, slavery was abolished and Africans, natives and other ethnic groups mixed more fully. Cumbia is a complex, rhythmic music that arose on Colombia's Caribbean coast. In its original form, cumbia bands included only percussion and vocals; modern groups include saxophones, trumpets, keyboards and trombones as well.

The dance is one of courtship. The men dress in all white with a red handkerchief around their necks, while the women wear long flowing skirts. Typically, the male dances around the female, trying to woo her. The origin of the cumbia dance is uncertain. The dance originally associated with cumbia may have arisen as a depiction of an African man courting a native woman. A second theory is that the shuffling footwork is a survival from African slaves attempting to dance while fettered by iron chains around the ankle. The cumbia dance may also be traced to Spanish Guinea in the Batá region of West Africa, which has a popular dance form called *cumbé*.

As recently as the first half of the 20th century, the cumbia was considered a vulgar, lower class (i.e., black coastal) musical form by the Colombian government, who also shunned it for its foreign (especially Cuban) elements. Cumbia's form was solidified in the 1940s when it spread from the rural countryside to urban and middle-class audiences. Mambo, big band and porro brass band influences were combined, resulting in a refined form of cumbia that soon entered the Golden Age of cumbia during the 1950s. This coastal fishing

music had continuously incorporated waves of influences, as evident in the hip-hop cumbias of today. Cumbia has become one of the most popular musical genres in Latin America.

Bullerengue

Bullerengue is a cumbia rhythm, but unlike the traditional cumbia that is entirely instrumental, el bullerengue has always had vocals. Bullerengue started as songs sung by pregnant women who were confined to their homes and forbidden to attend the village dances during pregnancy. The word bullerengue means maternity dress. While men attended cumbia festivals, pregnant women met secretly and danced an altered form of cumbia, el bullerengue. The women dance with their hands at their side and wear dresses that balloon at the waist, celebrating fertility.

Mapalé

Mapalé is perhaps one of the purest African rhythms of the Caribbean region in Colombia. The Mapalé is an up-tempo rhythm; played and danced at an incredibly fast speed for long periods of time. El Mapalé was brought to Colombia by Guinean slaves. The Mapalé dance involves erotic and wild movements based on jumps, falls, and encounters between men and women. This folk dance represents good fishing times and takes its name from the fish called El Mapalé. Fast movements make this dance enjoyable to watch and perform.

Puya

In Valledupar and its surroundings, the oldest rhythm was called Puya. This

puya was never sung and consisted of an imitation of the songs of the carricero (a small insectivore bird). Puya was danced in lines, with a quick rhythm. The dancers would hold their hands chest high, with fingers aiming forward to simulate poking of the next person who danced ahead in the line. The name puya for this satirical dance comes from the verb puyar (to goad). Through time, various elements of the regional folk music were fused; the black puya, which was sung, was added to the indigenous puya which didn't have any singing. The result of this blending is the puya vallenata.

The puya rhythm is quite similar to the cumbia. The two rhythms are distinguished by different drum patterns, with the puya played at a slightly faster tempo than the cumbia. The dance movements of the puya are also similar to the cumbia, but the central theme is not one of courtship; the puya dance often expresses the humorous side of people.

ADDITIONAL COLOMBIAN MUSICAL STYLES AND DANCES

Porro

The porro (or el porro palitiao) is a cumbia rhythm that has developed into its own sub-genre. The name is derived from palitiao, which refers to the way the bombo drum (used in cumbia and porro) is struck along its rim to produce the sound of a cowbell. Porro is considered mainstream Colombian dance music and is also known as tropical or raspa. The porro Colombian dance expresses various activities or tells stories set to a very syncopated 2/4 meter.

Vallenato

Vallenato is a type of music that can be traced to the city of Valledupar on Colombia's northern, Atlantic coast. Vallenato originated in the area around Valledupar on the Atlantic coast of Colombia in the 1940s. It takes its names from the city of Valledupar. The word vallenato comes from the phrase nato del valle, or native of the valley, which is how people from that region would explain where they are from. Vallenato actually refers more to an orchestration rather than a specific rhythm. The origins of vallenato are the cumbia, using only percussion (alegre, llamador, bombo, guache, maracas) and the gaita flutes. The traditional vallenato band uses a three-row-button model accordion, a small highly-pitched single-headed drum called caja vallenato and a hollow, ridged tube called guacharaca that is scraped with a stick. Vallenato groups traditionally play four rhythms called son, paseo, merengue, and puya. Vallenato music exploded in popularity during the 1970s, through the patronage of the cocaine traders.

Contemporary vallenato bands include congas, timbales, electric guitar, electric bass, a metal güira instead of the guacharaca, and a large vocals section. A big vallenato festival is the annual Festival de La Leyenda Vallenato held in April in Valledupar, with groups performing in competition to win the "El Rey Vallenato" (The King of Vallenato) title.

Llanera

Llanera is the music of the Los Llanos, the grasslands that stretch halfway across Colombia into Venezuela. The lead instrument is the arpa (a folk harp), accompanied by some other string instruments such as the cuatro, the bandola, the bandolón and the tiple. The music can be played for dancing or listening.



THE ARTISTS

Ihán Betancourt Massa – Musical Director of La Cumbiamba eNeYé; composer, musician and dancer; alegre drum, cymbals, snare drum and bass. Ihán began his musical career as a member of the National Traditional Dance Company in Colombia, founded by his grandmother. Ihán also studied the acoustic bass and worked with the Juvenile Symphony Orchestra in Colombia. He is a graduate of CUNY where he majored in music and literature. At present, Ihán is studying Congolese drumming and dance and is a graduate student at Lehman College, pursuing a Master's degree in Education. He is also currently a percussion instructor at Bronx International High School in New York City.

Martin Vejarano – gaita hembra, tambora, snare drum, drum set. Martin received his musical training at INCAA University in Bogota where he concentrated in percussion. He has traveled to distant spots within Colombia to learn from musical masters. Although he plays diverse types of music, including jazz and rock, Martin has specialized in exploring the traditions of Colombian music. Martin is featured on percussion and on the indigenous gaita hembra, for which he has contributed his own compositions.

Sebastian Cruz – gaita macho, maraca, tambora and guitar. Sebastian started composing and performing at age sixteen with musical groups in Colombia. Since joining La Cumbiamba eNeYé, Sebastian has been investigating different traditional instruments from Colombia.

Nilko Andreas Guarín – lead vocals and llamador. Nilko has studied classical guitar in Colombia and New York and received a scholarship to study at the Manhattan School of Music. He has participated in numerous theater productions and been part of ensembles focusing on Latin American music. Since joining La Cumbiamba eNeYé, Nilko has explored the vocal legacy of the many Colombian traditions as well as some of the authentic percussion instruments to come out of Colombia. He performs a variety of styles as a guitarist, singer and bassist.

Jaime Ospina – gaita hembra, gaita macho, tambora. Jaime, a native of Colombia, began singing with amateur bands at age 14. He started playing the bass guitar with bands in 1990. Jaime studied at the Universidad Javeriana and then at the National Art School in La Habana, Cuba. When Jaime returned to Bogota in 1999 he was intent on learning the traditional music of Colombia. He traveled to San Jacinto to learn the chwana (native Colombian flute) and then to New York where he joined with other musicians to create La Cumbiamba eNeYé.

ABOUT COLOMBIA

Colombia was discovered by Alonso de Ojeda in 1499 and named after Christopher Columbus. It is situated in the northwest of South America, the only country in South America with coasts on both the Caribbean Sea and the Pacific Ocean. Colombia has international borders with five Latin American nations: bound on the east by Venezuela and Brazil; on the south by Ecuador and Peru; and to the northwest by Panama.

Official Name: Republic of Colombia
Location: Northern South America
Area: 1,138,910 sq km
Climate: Tropical on coast and eastern plains, cooler in the highlands.
Language: Spanish
Capital: Bogota
Currency: Colombian peso

Colombia lies at the gateway to South America, which must have been a transit point for the first inhabitants who migrated from North and Central America. Prior to the Spanish conquest, Colombia was inhabited by Chibcha Indians, sub-Andean, and Caribbean peoples, all of whom lived in organized, agriculturally based communities. The Pre-Columbian cultures of Colombia reveal a high degree of craftsmanship and their gold work is the best in the whole continent in both technique and artistic design. The Spanish sailed along the north coast of today's Colombia as



early as 1500 and founded Santa Maria la Antigua del Darien in 1510, the first permanent European settlement on the American mainland. In 1538 the Spaniards established the colony of New Granada, which became the area's name.

Throughout the colonial period, events in Spain affected the political, economic, and intellectual state of the colonies. A major event of the late colonial period that may have led to the colonies' struggle for independence was the Napoleonic invasion in the early 1800s. In 1824, after a prolonged struggle for independence, in which Simón Bolívar's troops were victorious, Bolívar united Colombia, Venezuela, Panama, and Ecuador in the Republic of Greater Colombia. In 1830 Venezuela and Ecuador became separate nations and Colombia and Panama adopted the names Republic of Colombia in 1886. Strong parties developed along conservative and liberal lines. In 1903, Panama became separated from Colombia through ratification of a canal-zone lease to the United States.

ACTIVITIES BEFORE THE PERFORMANCE

1. Ask your students what kind of music they listen to. Where do they hear music—on the radio; outdoors; at a party, at family gatherings; at school assemblies, graduations; at formal concerts/presentations; at holiday gatherings? Do they sing or dance when they hear music? What types of music do they enjoy dancing to? What might they hear in the music that makes them want to dance? Have students share and discuss the various places, occasions and types of events when music is heard. Assemble a list of types of performances, musical events and occasion when we hear music.
2. Ask students to describe a party or celebration they have attended. What are some different types of celebrations? Have any of the students been to a block party? Who has been to an outdoor party or festival? What was it like? How is it different from an indoor gathering?
3. Introduce students to the idea of a cumbiamba. Have the class plan their own cumbiamba. Where will it be held? Who will they invite? What day of the week and time of day will be best for the cumbiamba? Plan the music, dancing and food for your class cumbiamba.
4. Have students plan an imaginary trip to Colombia to visit the Atlantic and Pacific coasts. What styles of traditional music will they hear on each coast? What instruments will they see and hear? In Colombia, musicians are often also dancers. What dances are associated with each rhythm or style of coastal Colombian music? Students might research the costumes worn by the dancers and the story or feeling expressed by each dance.
5. La Cumbiamba eNeYé uses instruments made from plants, such as cactus, trees, and gourds. What do you think an instrument made from a gourd would sound like? Bring dry gourds of various sizes and shapes to the class for students to try. Explore creating rhythms by shaking the gourds. What other plants could be used to make instruments? How do you think those instruments would be played?

ACTIVITIES AFTER THE PERFORMANCE

1. Ask students if the performance was different from what they expected. How did the music make them feel? Did they want to dance and participate? What kind of mood did the performance have? How did the music and dance create this mood? Ask students about the rhythms, tempo, instruments, singing, dancing and use of costumes. Have the students use drawing and collage to create a picture that expresses the mood and atmosphere of a cumbiamba. Discuss the colors and images used in their "cumbiamba collages."
2. La Cumbiamba eNeYé explores traditional music of Colombia. What does tradition mean? What are some traditions of your own family/heritage? Ask students to identify some familiar, traditional music.
3. La Cumbiamba eNeYé creates new arrangements and compositions from traditional music. What traditional instruments were used in the performance? What did you notice in the performance that was not traditional?
4. Ask parents, older relatives and friends about music and dance of their youth. Have students create a list of interview questions to ask their relatives and friends and then record their responses. Discuss the responses with the class. How have music and dance experiences and/ or styles changed? What elements of the musical experiences are similar?

GLOSSARY

arpa – folk harp with 30 to 37 strings; principle instrument in the music of llanera (music of the colombian plains)

alegre drum – lead hand-drum

bambuco – song and dance from Colombian Andes

bandola – traditional Columbian instrument; like a guitar-mandolin hybrid with sixteen strings

bandoló – oval-shaped guitar having eighteen strings

bomba – Puerto Rican three-drum dance form of west central African ancestry; the bomba's melodies, as well as rhythmic pulse, are strongly African

bombo – large, deep frame wooden drum with two heads, found throughout the Andes; it is hollowed out from the trunk of a tree, and is sometimes covered in animal skins

bongó – small double-drum played resting on the claves of a seated musician; the drum's heads are tuned a fourth apart; widely used in playing "sones"

caja vallenata – small, single skin, tunable drum that is always played with the hands; originated in Africa and uses an x-ray sheet instead of a leather pad

calypso – Afro-Caribbean rhythm that uses steel drums; can be traced back to the arrival of the first African slaves brought to work in Trinidad. Forbidden to talk to each other, the African slaves

began to sing songs, using calypso as a means of communication and to mock the slave masters

cuatro – guitar-like instrument with five sets of double strings; originally the cuatro had only four strings and takes its name from 'cuatro' which translates to "four." The tuning of the modern cuatro is in variables of half-octaves (fourths)

conjunto – small musical group or combo, usually with piano, rhythm section (conga and bongo drums, timbales, cowbell), bass, and trumpets or trombones

gaita hembra – female flute

gaita macho – male flute

guacharaca - scraper instrument made from a hollow ridged tube and played with a stick

güira (wee-ra) – percussion instrument that sounds like a maraca; a sheet of metal often from a five gallon oil can, evenly perforated with a nail, shaped into a cylinder, and played with a stiff brush

llamador – small hand-drum. Llamador means caller; the llamador is in charge of inviting everyone to the dance of the cumbiamba

marimba – percussion instrument, similar to a xylophone, set up in the form of a keyboard whose bars are made of wood and often played in Latin American music

merengue – lively music and dance with short, precise rhythms and repetitive percussive lines; played at a fast tempo; the tambora and the güira comprise the principle rhythms of merengue.

paseo – walk or walking dance; a vallenato rhythm, based on a 4/4 time signature is cheerful and allows for a variety of lyrical structures

puya – African-based rhythm in which the caja valleneta plays an important role; typically has a 6/8 beat

samba – basic underlying rhythm that typifies most Brazilian music

socca (also soca) – rhythmical fusion of soul and calypso; originated in Trinidad and Tobago; uses lyrics laced with social commentary and double entendre

son – a slow-paced vallenato musical style with a strongly syncopated rhythm and a basic chicka-chung pulse; the son is more solemn than the paseo and is the slowest of vallenato rhythms; most commonly used for lamentation, expressions of grief and narratives

tambora – large bass drum, known as the grandmother of all the drums

timbales – drum set consisting of two tunable drums that differ in pitch, two cow bells, cymbal(s) and possibly a woodblock; typically played with two sticks

tiple – small instrument of the guitar family, similar to a ukulele, with 12 strings in 4 sets; associated with the Andean region of Colombia

zouk – creole slang word for “party”; an Afro-Caribbean style of rhythmic music originating from the Caribbean islands of Guadeloupe and Martinique

RESOURCES

BOOKS

For Children

Cultures of the World: Colombia, Second Edition, Jill Dubois. New York: Marshall Cavendish Corporation, 2002.

Colombia: The Gateway to South America (Exploring Cultures of the World), Lois Markham. Benchmark Books, 1997.

Colombia, Marion Morrison. New York: Children's Press, 1999.

For Teachers

Inside Colombia: Drugs, Democracy, and War, Grace Livingstone. New Brunswick, NJ: Rutgers University Press, 2004.

Music, Race, and Nation: Musica Tropical in Colombia, Peter Wade. Chicago: University of Chicago Press, 2000.

Blackness and Race Mixture: The Dynamics of Racial Identity in Colombia, Peter Wade. Baltimore: Johns Hopkins University Press, 1993.

RECORDINGS

Music of the Coffee Lands. Putumayo World Music 1997

Putumayo Presents: Colombia. Putumayo World Music 2001

Dancing in Colombia, Quintet of the Americas. Musicians Showcase Recordings Classics 2002

WEB SITES

www.lacumbiambaeneye.com

La Cumbiamba eNeYé

www.asiescolombia.com

Asi Es Colombia Cultural Association

www.ctmd.org/

Center for Traditional Music and Dance

www.worldmusiccentral.org

World Music Central

www.home.swipnet.se/gersnaes/henriks/lausic.html

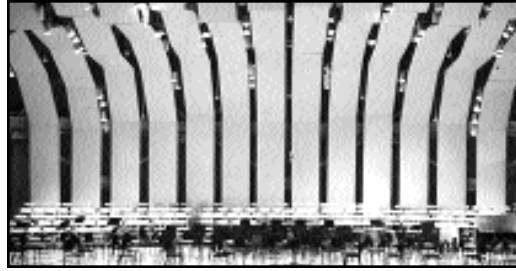
Latin American musical styles

www.latinsheetmusic.com/latinmusicglossary.html

Latin American music glossary

www.worlddiscoveries.net

Latin awards and articles



TILLES CENTER FOR THE PERFORMING ARTS was founded in 1980 on the C.W. Post Campus of Long Island University in Brookville, N.Y., to make the arts a vital and vibrant part of campus life and to enhance the educational experience of students, faculty and staff. Since then, Tilles Center has become the premier concert hall on Long Island, with over 70 events each season bringing cultural enrichment to a widespread audience. Professional artists and organizations of the highest caliber appear on the North Fork Hall stage, presenting classical music, opera, jazz, Broadway musicals, dance, and other performing arts. The smaller, more intimate Hillwood Recital Hall is the setting for chamber music, cabaret, ethnic music, children's theatre, and special jazz presentations. These Tilles Center stages have hosted world renowned performers as well as introduced emerging talent.

The Arts Education program at Tilles Center now welcomes over 12,000 students each year to experience live music, dance and theatre. Professional performances by acclaimed artists are complemented by artist residencies in schools, professional development workshops for educators, and intensive school partnerships. All programs share a common purpose: to allow each student to encounter performing and visual arts firsthand, and to develop greater awareness of how the arts relate to their lives and the world in which they live. In addition, these Tilles Center programs foster the development of the artists, musicians, and audiences of tomorrow.

The heart of the Arts Education program are the pre-K through grade 12 **Performances for Schools** during the school day for students and teachers only. Many of the presentations are by the same artists who perform at Tilles Center for the general public; others are by award-winning companies from around the world that focus specifically on young audiences. For many students, attending these performances enriches their lives permanently by inspiring a lifelong appreciation for music, dance, and theatre.

The intensive **School Partnership Program** is a comprehensive, year-long approach to teaching and learning about the performing and visual arts. Developed in association with the aesthetic education program at Lincoln Center Institute, it combines attendance at professional performances at Tilles Center—and visits to museums—with artistic explorations in schools led by teaching artists in collaboration with teachers. Together, they help students learn what to look for and listen to in a performance or art work, how it relates to other areas of curriculum, and how it relates to their lives and the world around them. This approach, which is applicable to all grade levels and academic disciplines, prompts students to ask questions about works of art and grapple with problems that artists face in the creative process.

Tilles Center's **Institute for Arts & Culture** was established in 1998 on the principle that engagement with the arts is an indispensable component of higher education. The Institute aims to make the arts central to the lives of Long Island University students, faculty, and staff, and to enhance the educational and cultural experience for the campus community as a whole. The Institute develops programs to better incorporate the professional arts resources of Tilles Center and Hillwood Art Museum with the academic departments, and serves as a clearinghouse for information on professional and academic arts activities on campus.

C.W. POST INSTITUTE FOR ARTS & CULTURE

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