

# Teacher's Guide to CALLIOPE: *Music Travels the Silk Road*

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## 1. Introduction: Understanding the Silk Road

Begin by pointing out the “5 W’s” of the Silk Road before undertaking the various activities listed below. That information can be found, for the most part, in “A Road with Many Routes” (pages 10-11). A simple timeline and a world map will enhance students’ learning on this subject as will reading aloud “A Musical Journey (pages 48-49).

## 2. Expanding Knowledge: “Music’s Role on the Silk Road”

After learning the basics through the introductory material (above), students will be ready for more in-depth information. Since this article is dense with names and concepts, students might prefer to tackle it through the use of the following study guide.

### page 7:

1. What are the two ways of life compared in the first paragraph?
2. These cultures always relied on each other for what?
3. Those primarily responsible for music and musical instruments traveling east and west were \_\_\_\_\_.
4. Who were the caravan drivers leading groups of along Silk Road routes?
5. What might have happened in Silk Road jam sessions?
6. What are some of the names of instruments that reached Europe even before the Crusades?
7. What instrument did the European lute probably start out as?
8. What instrument was probably the ancestor of the *pipa* and the *biwa*?
9. What instrument has a long history among nomadic people?

### page 8:

10. Copy the definition for “shamanism” from the box at the top of the page.
11. What is a *kamancheh*?
12. What did these fiddles turn into eventually?
13. What are the most important musical figures in the nomadic culture?
14. With what instrument do these figures accompany themselves?
15. What does the rhythm of nomadic music suggest?
16. How can country music be compared with nomadic music?
17. Where is rhythmic drumming a highly developed art?
18. Where does the idea of “embellishment” fit in?
19. Why is calligraphy discussed in this article?

**page 9:**

20. What is the music connection to these three religions: Islam, Buddhism, and Hinduism

21. What is one way in which music was used to intermingle cultures?

22. Complete (from the last paragraph): “While each major religion has its own form of music, the boundaries between the \_\_\_\_\_ and the \_\_\_\_\_, or \_\_\_\_\_, that are clearly seen in Western music are not so obvious in the traditional cultures of \_\_\_\_\_ lands.

**3. Creative Writing:**

Reading “The *Pipa* makes the Journey,” gives students the opportunity to follow the progression and evolution of one particular instrument associated with the Silk Road. Ask students to personify the *pipa* by writing a short ‘postcard’ (each in its own rectangle drawn on a large sheet of paper) from each place the *pipa* travels and give an approximate date. Include information about how the *pipa* changes in each place (when applicable).

(Example: “It is 200 A.D. and I have just come to the Silk Road riding with a nomad on the back of a horse.”)

**4. In Depth: The Modern-Day Musician Connection.**

This activity provides students the opportunity to work in small groups. Assign each group one of the following musicians: **Yo-Yo Ma (page 12)**, **Wu Man (page 20)**, **Kayhan Kalhor (page 24)**, **Sandeep Das (page 26)** and **Wu Tong (page 32)**. Each group will produce a poster and a newspaper article announcing the “upcoming” appearance of one of the musicians at your school. Posters and advertisements will include information about the following:

--the musician’s background along with something the musician said in the article (a direct quotation)

--the artist’s musical instrument along with something about the instrument’s connection to the Silk Road—and for the poster: a picture of the instrument.

**5. Enrichment:** Invite students to read “The Legend of the Horse-Head Fiddle” and “The Pipa-Playing Dancer” and then to create a legend, myth, or fantasy story about any musical instrument.