

Teachers, Librarians, Music Educators and After School Programs!

RESOURCE GUIDE

To Help Engage Students
with the Connecticut Premiere of

The Silk Road Ensemble With Yo-Yo Ma

*Lessons and Activities
for the Classroom and Beyond*

Enter Our Poetry Contest
Create Silk Road-Inspired Instruments and Compositions
Create Maps of the Silk Roads
Submissions published on the Festival website



Save The Date! The Silk Road Ensemble with Yo-Yo Ma
Saturday, June 11, 2011 New Haven Green FREE and Open to the Public

On June 11, 2011, The International Festival of Arts & Ideas will present the Connecticut Premiere of Yo-Yo Ma's Silk Road Ensemble. The concert will be held on the New Haven Town Green and will be free and open to the public.

It is our aim to provide Connecticut schools and libraries with educational materials created through The Silk Road Project that can make attending this free concert the culmination of a larger learning experience.

The Materials included in this Resource Guide were developed by the Silk Road Project, in conjunction with their sponsors, the Stanford Program on International and Cross Cultural Education (SPICE) and the Ford Motor company. The Silk Road Project has developed many other educational materials adaptable to different grades and subjects, all available at www.silkroadproject.org.



The Silk Road Ensemble

The Silk Road Ensemble is a collective of internationally renowned performers and composers from more than 20 countries. Each Ensemble member's career illustrates a unique response to one of the dominant artistic challenges of our times: to maintain the integrity of art rooted in authentic traditions while nourishing global connections.

The Silk Road Project

Inspired by the cultural traditions of the historical Silk Road, the Silk Road Project is a catalyst promoting innovation and learning through the arts. Our vision is to connect the world's neighborhoods by bringing together artists and audiences around the globe.

Founded in 1998 by cellist Yo-Yo Ma, the Silk Road Project is a nonprofit arts and educational organization that takes inspiration from the historic Silk Road trading routes as a modern metaphor for multicultural and interdisciplinary exchange.



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The Silk Road with Yo-Yo Ma

POETRY CONTEST

DEADLINE: June 1st

Open To All Connecticut Students in Grades 6-12

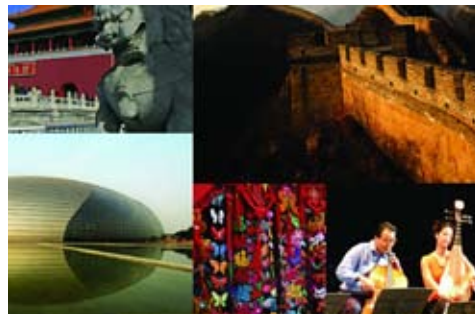
A jury of artists and poets will select finalists, and everyone will have a chance to vote for their favorite poem online. **Authors of the favorite poems, two members of their family and their teacher or mentor will be guests at the Concert and Reception June 11th.**

All entries will be published on our website.*

TO PARTICIPATE:

FIRST.

Watch the 17-minute documentary film *The Road To Beijing*, which chronicles the Silk Road Ensemble's concert tour of China.



Available online at:

http://www.youtube.com/watch?v=bUj8jS2NwSk&feature=player_embedded

SECOND.

Review the text and quotes on the next page, taken sequentially from the documentary.

THIRD.

Compose an original poem inspired by the traditional Chinese musical composition "Ambush from Ten Sides", featured in the documentary.

Attention Teachers! This contest can be incorporated into a three-day lesson plan! Details on page 14 of this Guide.

Submit Entries To Idonius@artidea.org or:

Poetry Contest, International Festival of Arts & Ideas,
195 Church St, 12th Floor, New Haven, CT, 06510

Please type all entries and include the following information: Parent/Guardian Name, Student Name, Grade, School, Email Address and Phone Number.

*If you would NOT like your poem published on our website, please indicate that on the submission.

Questions? Contact Elizabeth Donius, Idonius@artidea.org * (203) 498-3750

“Ambush from Ten Sides” is a well-known traditional Chinese piece for pipa, depicting a battle that took place in the year 202 BCE and that led to the beginning of the Han Dynasty.

Wu Man, pipa, China:

When I was twelve, I already started to play this piece.

Yo-Yo Ma, cello, USA:

The story of “Ambush” is actually a story that’s over 2,000 years old. “Ambush” was the battle after which the Han Dynasty was founded.

Wu Man:

It was 202 BCE. There’s a kingdom called Chu; there’s another kingdom called Liu Bang [Liu Bang led the Han forces against the Chu]; so they are fighting to establish the country.

Yo-Yo Ma:

There were all kinds of calamities, all things broken down, but there was not one ambush or two but ten. So, people would talk about it, would write poetry about it, and there was a piece of music about it. [Note: The fighting ended with the victory of Liu Bang, who proclaimed himself emperor and established the Han Dynasty. The Han Dynasty lasted more than 400 years (until 220 CE). This was not mentioned in the documentary.]

Colin Jacobsen, violin, USA:

Sometimes, something that’s really, really old can sound really fresh and new.

In 2005, sheng player and vocalist Wu Tong brought a new version of the traditional pipa piece “Ambush from Ten Sides” to the Silk Road Ensemble. This new arrangement combined traditional Chinese instruments with classical Western instruments.

Nicholas Cords, viola, USA:

We have this version of “Ambush” for the Silk Road Ensemble that is casting yet another light on it.

Yo-Yo Ma:

We are taking an ancient story [“Ambush from Ten Sides ”] and contemporizing it. It’s still great as a pipa solo piece. And in fact, of the 1.3 billion people in China, a large portion actually know that piece [“Ambush”]. You hear the beginning in our version, they immediately know that’s the piece; that’s “Ambush.”

Wu Tong, sheng, China:

It [“Ambush”] is not from China but from the world.

Wu Man:

It’s a different piece now. It’s a different color.

Eric Jacobsen, cello, USA:

It’s very programmatic. It’s an onomatopoeia of a piece. It says exactly what you should feel. You know there’s a battle going on in this part. You know that there’s a love story somewhere.

Nicholas Cords:

You also have beautiful depictions of nature, ocean waves. You have all these things that sort of depict not only what’s happening but it puts you in a context.

Note:

A recording of “Ambush from Ten Sides” can be purchased at Amazon.com for 99 cents.

http://www.amazon.com/gp/product/B001BKO1NK/ref=dm_dp_trk7

Music Along The Silk Roads

Like religion, music readily spreads beyond its land of origin because people bring their music with them when they travel, just as they bring with them their own faith and rituals. Familiar chants, songs, and instruments sustained pilgrims and traders who, at the same time, absorbed musical influences they encountered in their travels.

Religion has been one of the most important cultural forces to promote the dissemination of music along the Silk Road. Members of Islamic Sufi orders, who have traditionally welcomed the use of music, chant, and sacred dance as elements of prayer, were instrumental in spreading spiritual songs among their adherents. Wandering dervishes, holy men, and religious storytellers used song and chant as a means of proselytizing the moral values of Islam to audiences that gathered to hear them in bazaars, caravansarais, and tea houses. Buddhist monks also brought forms of sacred chant from one part of Asia to another. And Jewish musicians in the great Silk Road city of Bukhara were typically engaged to perform in the court of the Muslim emir, thus serving as a bridge between Jewish and Muslim musical traditions.

The appreciation of new music follows from the deeply human characteristics of curiosity and attraction to novelty, the same qualities that promote the spread from one culture to another of art, ideas and technology. Enjoying one kind of music does not generally involve giving up another. Moreover, some musical instruments are readily adaptable to a variety of musical styles and genres, for example, the violin, which is commonly used in music as disparate as South India raga, Celtic dance tunes, and jazz. Other instruments, for example, the plucked zither—a horizontal soundboard or enclosed box with multiple strings running over a set of bridges—may take on variant but related forms in contiguous culture regions. Plucked zithers are played in Japan (koto), China (qin), Korea (kayagum), Mongolia (yatkhа), and South Siberia (chatkhan or chatagan).

Highly flexible, instruments that traveled the Silk Road lent themselves to many kinds of music besides that of the culture of their origin. This flexibility can readily be seen, for example, in the worldwide spread of string or wind instruments like the hammer dulcimer, violin, and flute. Other instruments also illustrate the spread of musical culture along the Silk Road. The sheng, or Chinese reed-pipe mouth organ is thought to have originated in southern China, perhaps even among non-Chinese tribal peoples of the far southwest. It was incorporated into Chinese orchestral music by the 5th century BCE (examples of actual instruments have been excavated from tombs in south-central China). The sheng came to be associated with Buddhist liturgical music in China, and spread to Buddhist congregations as far east as Korea and Japan, and as far west as the Buddhist oasis temples of Central Asia.

The Buddhist cave-temple murals at Dunhuang show many scenes of angelic beings hovering over Buddhist sacred sites, playing musical instruments, often including the sheng. Musical traditions are portable, but they are also durable, and stubbornly take root in the lands where they were born. One of the most powerfully surviving features of the old Silk Road today is the variety of music performed, on instruments old and new, indigenous and imported, everywhere from the shores of the Mediterranean to the shores of the Pacific. This living musical heritage allows us to feel a link to thousands of years of trade and exchange among the peoples of the Silk Road.

Instruments of the Silk Roads

SHENG

Hear a Sheng:

<http://www.silkroadproject.org/tabid/400/default.aspx>



About the Sheng

Origin: China

The sheng is a mouth organ made of metal, wood or a gourd with a blowpipe and at least 17 bamboo or metal pipes extending from the top of the bowl. The elegant symmetrical arrangement of the pipes represents the folded wings of the mythical phoenix. Inside the bowl, each pipe has a hole covered by a metal tongue that interrupts the air current to produce a strikingly clear, metallic sound. Western harmonicas, reed organs and concertinas use the same basic acoustical principles.

Mouth organs similar to the sheng are first mentioned in Chinese texts dating from the 14th to 12th centuries B.C.E. Today, the sheng is used primarily to play Chinese classical music with other traditional Chinese instruments, such as the pipa and erhu. However, some innovative musicians, such as Wu Tong of the successful Chinese hardrock band *Again*, have also been recontextualizing the sheng in popular music.

About Reed Instruments

There are many kinds of reed instruments. A reed instrument makes its distinctive sound when the air inside the instrument is made to vibrate by the use of a reed—a thin, elongated piece of cane, metal, or other material. Reed instruments that many people are familiar with are the single reeds like clarinets and saxophones and the double reeds like oboes and bassoons.

On the Silk Roads, the Chinese sheng and the Japanese sho are reed instruments that work both by blowing and inhaling, like a harmonica. In this lesson, students will use sports bottle straws (thick plastic corrugated straws) to make

Straw-Sheng: Building and Playing a Simple Wind Instrument Based on a Silk Road Design

Materials:

- A 20-ounce or 1-liter plastic soda or water bottle
- Four corrugated sports bottle straws (available at sporting goods outlets, party-goods stores)
- Pencil or pen
- Scissors
- Masking tape
- Ballon

Making the Straw-Sheng:

For younger students, teachers or adults should handle the elements involving scissors.

Using scissors, carefully cut four small slits in the top of the bottle. Do this by holding the bottle down on a hard surface, not in your hand—some times the plastic collapses before the knife penetrates it.

Carefully widen the slits with the pencil, pen, or safety scissors until the ends of the sports bottle straws can slide inside the slits.

Insert the four straws into the four holes. The idea here is to have the slits fit around the straws as well as possible, with little air leakage.

Use the scissors to cut the balloons in half. Discard the valve side (the one that you blow into). Close off the end of the bottle by stretching the balloon over the open bottom.

How to play the Straw-Sheng:

Holding the bottle, with the straws upright, blow gently into the mouth of the bottle. If correctly made, the air should go out though the four straws, making four pitches.

Now suck air through the bottle—the straws should make different pitches. By blowing harder and softer and alternating blowing the air and sucking it back through, you should be able to create some cool rhythmic and melodic patterns.

You can also experiment with covering or half-covering the ends of some of the straws with your fingers, which should change the sounds. Covering the straw completely stops it from making sound; half-holing it changes the pitch.

Now Try:

Use just one straw to show how it can make sounds by both blowing through the straw and inhaling through the straw. What other instruments work in the same way?

A single straw can make different pitches by changing the speed of the air going through the tube. How many different pitches can get as you blow through the tube? First, blow as gently as possible, and then blow with increasing force. Repeat by inhaling through the tube.

Use a different length of straw, and repeat the process of the step above. Longer straws will produce pitches that start lower. Shorter straws will produce pitches that start higher.

Creating a Musical/Mathematical Piece with the Straw-Sheng

Divide the class into small groups and give each a characteristic pattern of playing their Straw-Shengs.

For example, one group may have this pattern:

Exhale-soft-long, inhale-short-hard, inhale-short-hard, inhale-short-hard, exhale-soft-long
(Each hyphenated group represents a single sound, so “exhale-soft-long” means “Exhale, soft and long.” A comma represents a pause.)

Another pattern might be:

Inhale-exhale-inhale-exhale-inhale-exhale-inhale-exhale, exhale-loud-long

Create Symbology for Blowing Patterns

Ask each group to create a set of symbols to represent the patterns they have already created. Students can use words, symbols, letters, pictograms, or other representations for their symbology.

Considering that each kind of action (for example, inhaling through your instrument) has a “scale” (for example, inhaling harder, inhaling softer, inhaling medium), the symbology should also have a built-in scale (for example, “INHALE” for harder, or “Inhale” for medium, “inhale” for softer). Encourage students to work with symbols and pictograms as well as words.

Combine patterns to create a musical piece

Combine the groups in simple composing patterns. For example, if you have four groups, call them A, B, C, and D. The number after the group letter represents the number of times they play their pattern:

For example: A4, B2, A4, pause, C4, D2, C4, D2, pause, A4

Math connections with blowing patterns

Demonstrate combinatorial and set theory by asking students to create a set of all possible combinations of groups and patterns. For example, if you have three groups, A, B, and C, each with one blowing pattern, what are all the possible combinations?

- A alone
- B alone
- C alone
- AB together
- AC together
- BC together
- ABC together

Congratulations, you have just created a mathematical/musical piece! Try this also with each group having two possible blowing combinations to see how the complexity level increases.

Instruments of the Silk Roads

TABLA

Listen to a Tabla:

<http://www.silkroadproject.org/tabid/396/default.aspx>



About the Tabla

Origin: India

The tabla is a pair of small drums. The treble drum is called the tabla or dahina (“right” in Hindi) and sits on the floor in front of the player. The bass kettledrum is called the bayan (“left” in Hindi). It is made of clay or copper and sits to the left of the dahina.

The player hits the center of the skin on the top of each drum with his fingers while pressing down to alter the pitch of the sound. A virtuoso player may produce so many different sounds and inflections that the instrument seems to speak. In India, the process of learning to play the tabla begins when a master adopts a six or seven-year-old child as his student. The student will study with the master every day for a decade or longer.

The pairing of drums called the tabla was first used in India in the 1700s. Today it is used in all varieties of North Indian instrumental music and is the primary accompanying instrument for the kathak dance style.

About Double Drums

The classic arrangement of a small double-drum is an instrument design that is so good that they are found everywhere throughout the world. The double-drums along the Silk Route reflected great diversity of materials and technologies as well. Here you will find instruments made from bamboo, clay, ceramic, metal, and wood, and with a variety of kinds of animal hide for the drum heads. The tabla is a double-drum from India.

Tube-la (Tabla): Building and Playing a Simple Percussion Instrument Based on a Silk Road Design

Materials:

A set of drum bodies. These may include the following: **carpet tubes**—(If you use this material, you will have to cut the tubes. For safety, use a coping saw and wear safety goggles.), **tin cans** (Always check the cans for sharp edges or metal spurs left over after removing the tops.), **small plastic food storage containers or stiff plastic drinking cups**.

Two 12-inch balloons for drum heads

Scissors

Rubber bands or masking tape

Making the Tube-la

Prepare your drum bodies. Depending on the material you choose for the body, the drum may be open or closed at the bottom. Carpet tubes, for example, will be open at both ends. Cans may be open or closed at one end. The diameter of the openings of the above drum bodies should range from 2 to 4 inches if you are using a 12-inch balloon for a drumhead. Any wider may be difficult to stretch the balloon with it. The lengths of the drum bodies can be as short as 3 to 4 inches and as long as 8 to 10 inches.

It is best to have drum bodies of somewhat different sizes. So, for example, if you are using carpet tubes, cut one to be several inches longer than the others. If you are using tin cans, use one that is larger than the other, etc.

Use the scissors to cut the balloons in half. Discard the valve side (the one that you blow into).

Stretch what is left of the balloon over the open end of your drum body. Pull it down tight over the body. If it has a tendency to slide upward, wrap one of the rubber bands around it to hold it tight—consider double wrapping the rubber band if necessary.

Repeat steps 1 through 2 for the second tube.

Connect the two drums together using rubber bands or masking tape

Playing the Tube-la

These drums are best used with hands and fingers, although you can also use things like pencils as drumsticks. However, you may find that the pencils just break the rubber of the balloon head. If your drums are open at the bottom, make sure that they are not placed on a table or floor—the drum will sound muffled. While sitting down, hold the drums between your legs and play them that way. The Tube-la will make different sounds if played in different ways. Here are some possibilities:

Lightly tap the balloon with one finger, letting the finger bounce back up in the air after the hit. Try this at the center of the balloon and off at the edges.

Hit the balloon with all the fingers of one hand, not lifting the hand up after the hit. This will make a more dampened sound.

Try hitting the balloon rapidly with the index and middle finger at slightly different times, producing a “da-dump” sound.

Try pushing lightly on the balloon with a finger from one hand while hitting it with a finger from another. The pitch should rise as you apply pressure.

Tube-la (Tabla): Create a ‘Sound Bank’ Story

Timbre is a word used to describe the unique sound that a certain musical instrument makes. For example, a clarinet and saxophone work in very similar ways, but for various reasons having to do with instrument construction, they sound very different. While the clarinet is often described as warm or breathy, a saxophone is frequently described as strident or metallic.

The timbres of the Tube-la vary greatly depending on what material you used to create the drum body. The sound of a cardboard-tube drum body is very different from a tin-can drum body, which is very different from a closed-end tin-can drum body.

Create a ‘Sound Bank’ Story

Create a variety of different sounding tube drums using drum bodies of different materials.

Play each drum for the students, giving them an opportunity to hear the timbre of the instrument.

Begin to make a list of descriptors that the students assign to the different drum bodies.

After creating lists of descriptors for each drum body, ask your students to begin creating metaphors for each instrument. For example, a drum with a cardboard tube body may sound like a “hollow log” or like a “dog barking in the distance,” while a drum made from a closed-end tin can may sound like “screeching fingernails on a blackboard.”

Using these descriptors and metaphors as a “sound bank,” ask your students to create a story using these sounds. Depending on the age of your students, you can do this verbally or in written form.

After the students have created their stories, you can perform them by having the students read their stories aloud while you or their classmates

Video Of Kids Using Straw-Sheng’s and Tube-La’s

http://www.youtube.com/watch?v=NJpyoN_7uO4&feature=player_embedded

Instruments of the Silk Roads

PIPA

Listen to a Pipa:

<http://www.silkroadproject.org/tabid/397/default.aspx>

About the Pipa

Origin: China

The pipa is a short-necked wooden lute. The head of the instrument is often carved with a bat's head, because the word for "bat" in Chinese sounds similar to the word for "luck." The strings were traditionally made of twisted silk, but are now typically synthetic.

The first known text reference to the pipa is in a third-century Chinese encyclopedia, which notes that it originated "among barbarians," who played it while riding horseback. Since the Tang Dynasty (618-907 C.E.), the pipa has been one of the most popular instruments in China.

The pluck-playing technique is characterized by spectacular finger dexterity and virtuosic effects, including rolls and percussive slaps. Pipa repertoire includes extensive tone poems vividly describing famous battles and other exciting stories.

How-To Video For Building a Simple Pipa

http://www.youtube.com/watch?v=l4tKwq3OSO4&feature=player_embedded#at=70

The Pipa is prominently featured in the documentary, *The Road To Beijing*. this documentary is the basis for our Poetry Contest (page 3) and The Road To Beijing Three Day Social studies Curriculum (information on page 14).



To learn more about the Instruments of the Silk Road, follow this link to the instruments page on the Silk Road Project website:

<http://www.silkroadproject.org/MusicArtists/Instruments/tabid/164/Default.aspx>

The Road To Beijing

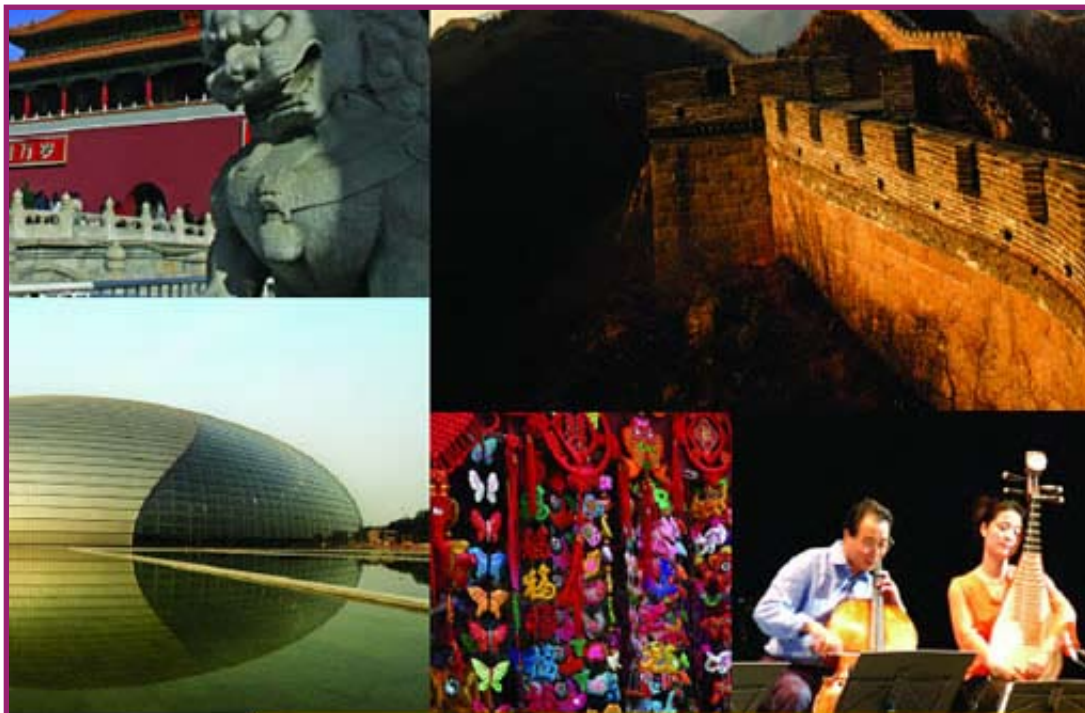
Three Class Period Curriculum

This Social Studies curriculum requires three 50-minute class periods and is appropriate for Middle and High School Students. The Festival Poetry Contest was adapted from the final lesson of this plan, so participation in the contest could be incorporated into the curriculum.

In this lesson, students examine a documentary, *The Road to Beijing*, that features Yo-Yo Ma and the Silk Road Ensemble. Students learn about the Silk Road Ensemble and the Ensemble's musicians. Students also consider some of the musicians' reflections on Beijing and China, examine some key themes of the documentary, learn about a musical piece called "Ambush from Ten Sides," and view some historic sites of Beijing.

Visit the Silk Road Project 'Road To Beijing' page to access the Documentary and to download the Teacher's Guide:

www.silkroadproject.org/Education/Resources/emTheRoadtoBeijingem/tabid/338/Default.aspx



The Silk Roads Big Map

Using a projected map outline, students will generate an oversized rendition of the Silk Roads from Europe to East Asia. Students will then apply elements such as political and topographic features, the Silk Roads, products of the regions, and the routes of key travelers.

Students will locate and map key topographic features along the Silk Roads. Students will identify and map the Silk Roads, key cities, and trade products. Students will generate and use a map key.

Appropriate for Elementary through high school (age 6 years and up)
Three to four class periods are required for a basic map

Materials:

Overhead projector/s
Overhead transparencies of a simple outline map of Europe and Asia, preferably with rivers but no writing. A great basic map is available at the SPICE website link above. The transparencies can be made by copying a reproducible map onto an acetate transparency in a copy machine.
Tape
Markers, Colored pencils
One poster board or 3-foot by 5-foot piece of butcher paper for each student
Atlases
Reference Materials/Internet

Resources:

Maps of the sites, languages, cities, religions, music of the Silk Roads are available through the Stanford Program on International and Cross Cultural Education (SPICE). They are a perfect jumping-off point for creating a Silk Roads Big Map. Follow this link to access them:

<http://virtuallabs.stanford.edu/silkroad/SilkRoad.html>

The Silk Road Big Map Lesson is part of the Silk Road Encounters Education Kit, which includes relevant resource materials and additional lessons on timelines, belief systems and other topics that can incorporate the Silk Roads Big Map.

<http://www.silkroadproject.org/Education/Resources/emSilkRoadEncountersem/tabid/339/Default.aspx>

Major, John. The Silk Route: 7000 Miles of History. Harper Trophy, 1997.

This is a good review for young children of the geographical route, major cities, and products that were moved along the Silk Roads.

Make The Silk Roads Big Map

Set up as many overhead projectors as possible. Each overhead should be arranged to project the map image onto butcher paper or poster board that has been taped to a smooth wall surface. Center the image so that it fills the entire paper, then tape the transparency to the overhead surface to avoid slippage.

Have students work in pairs to trace the outline of the map and rivers using permanent markers. Avoid jostling the overhead, as it is difficult to realign the image. Tracing requires about 20 minutes per map.

When the outline is completed, remove the map from the wall. Using atlases and reference books, have students map out and label the following features in erasable colored pencil:

- Geo-physical features, including deserts, mountains, plateaus, and bodies of water.

- Political features, including key cities, empires, or countries

- The Silk Roads as they extend from Europe to East Asia

- Silk Road products of key regions (use symbols placed along the routes and a product key, attached separately to keep the map uncluttered)

- Routes of famous travelers of the Silk Road regions

- A key for the mapped features

Older students can include additional information, such as animals, crops, mineral deposits, cultural monuments, or majority religions. Consider working on the maps intermittently through the unit, adding layers of information each time. Maps can be used as reference tools throughout the study period.

Have students make up a list of ten questions that can be answered by using their Big Maps. For example: "What is the name of an oasis city on the Southern Silk Road?" "What desert did Chinese caravans heading west first encounter?"

Exchange questions among students

Additional Silk Road Project Resources

The Silk Road Project provides a gateway to greater understanding of the world through active educational programs and resources and multidisciplinary explorations of topics inspired by the Silk Road. All of the resources listed below can be found on the Educational Resources page at the Silk Road Project website.

<http://www.silkroadproject.org/Education/Resources/tabid/171/Default.aspx>

Silk Road Encounters Education Kit

As a symbol of the crossroads between civilizations, peoples, and cultures, the Silk Road offers rich materials for students to explore diverse but interrelated topics on geography, trade, art, music, religion and history. This free teachers guide and sourcebook supplements traditional classroom materials with interactive activity plans and reference materials. These materials are adaptable for students from elementary school through high school. However, the supplementary CD sampler, video and slide packet mentioned in the materials lists are no longer available.

Along the Silk Road Curriculum

A curriculum for middle school and secondary students developed by the Stanford Program on International and Cross-Cultural Education (SPICE) and the Silk Road Project. Along the Silk Road explores the vast ancient network of cultural, economic, and technological exchange that connected East Asia to the Mediterranean. Students learn how goods, belief systems, art, music, and people traveled across such vast distances, resulting in interdependence among disparate cultures.

This full unit is available for purchase (\$84.95) through SPICE (http://spice.stanford.edu/docs/road_to_beijing)

Music Travels the Silk Road Teacher's Guide

"Music Travels the Silk Road" focuses on musical migrations along the historic Silk Road, featuring musicians from the Silk Road Ensemble. This teacher's guide is intended for teachers using the "Music Travels the Silk Road" issue of CALLIOPE in the classroom. Copies of the accompanying magazine can be purchased directly from the CALLIOPE for \$6.95 each.

"Indigo: A Color That Links the World" Issue of CALLIOPE magazine

"Indigo: A Color That Links the World" reveals a world of connections through the history and uses of a remarkable dye, indigo. This issue was developed in conjunction with the Silk Road Project's educational initiative Silk Road Connect. (NEW: Released September 2010). Copies of the magazine can be purchased directly from the CALLIOPE for \$6.95 each.

Send Us Your Creations!

If you or your students create MP3's, Videos or Maps that you would like to submit them for publication on our website or possible display, please contact:

Elizabeth Donius * Idonius@artidea.org * (203) 498-3750

Save the Date...

The Silk Road Ensemble With Yo-Yo Ma

June 11, 2011, 7 pm
New Haven Green
Elm Street Stage

FREE!



