



dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



SchoolTime 06/07

Study Guide

The Silk Road Ensemble

with Yo-Yo Ma

Friday, March 16, 2007 at 11:00 a.m.

Zellerbach Hall



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by Berkeley Community Fund, California Arts Council, California Savings Bank, Citigroup Foundation, City of Berkeley Civic Arts Program, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, Walter & Elise Haas Fund, McKesson Foundation, National Endowment for the Arts, The San Francisco Foundation, The Wallace Foundation, Western States Arts Federation, and The Zellerbach Family Foundation.

Welcome

March 2, 2007

Dear Educators and Students,

Welcome to *SchoolTime*! On Friday, March 16, 2007, at 11:00 a.m., you will attend the *SchoolTime* performance of **The Silk Road Ensemble with Yo-Yo Ma** at Zellerbach Hall on the UC Berkeley campus.

Since 1998, the Silk Road Ensemble and superstar cellist Yo-Yo Ma have transported audiences on a musical journey through the Silk Road, retracing ancient paths of cultural exchange while exploring some of today's most exciting musical crossroads. On a wide variety of musical instruments from around the world, these virtuoso performers will play a suite of traditional music from Iran, China, Mongolia and Lebanon as well as current compositions inspired by classical folk music, melodies and texts from Silk Road lands. Inviting us to join the Silk Road Ensemble on their extraordinary musical adventure, Yo-Yo Ma states, "Through this journey of discovery, The Silk Road Project hopes to plant the seeds of new artistic and cultural growth, and to celebrate living traditions and musical voices throughout the world."

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING how the musicians use their instruments
- LISTENING to the melodies and the mood of the music
- THINKING ABOUT how culture and ideas are expressed through music
- REFLECTING on the sounds, sights, and performance skills experienced at the theater.

We look forward to seeing you at *SchoolTime*!

Sincerely,



Laura Abrams
Director,
Education & Community Programs



Rica Anderson
Education Programs Administrator

Table of Contents



1. Theater Etiquette	1
2. About the Performance	2
3. About the Artists	3
4. About the Art Form	6
5. Overview of the Silk Road	10
6. Supplemental History	16
6. Learning Activities	21
7. Glossary	29
8. California State Standards	30



1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2

About the Performance

Guiding Questions:

- ◆ How do the musical pieces reflect the culture of different regions?
- ◆ What messages or emotions are expressed through the music ?
- ◆ Which instruments are used in the different songs? What is special about these instruments?

The Silk Road Ensemble

Examining the relationship between heritage and innovation, the Silk Road Ensemble plays music from Iran, Korea, China, Mongolia, Lebanon and the Roma people, performing on both traditional and contemporary Western instruments. Many of the works were commissioned for the Silk Road Project.

Describing this year's tour Yo-Yo Ma

stated, "We established the Silk Road Project to study the ebb and flow of ideas among different cultures along the ancient Silk Road. This year, our journey takes us on a round-the-world adventure, traveling thousands of miles from the United States to Europe to Asia. For all of the musicians, our West Coast tour is a very exciting part of this journey, since it takes us through the modern-day cultural mix of the Pacific Rim."

At the *SchoolTime* performance on Friday, March 16 at 11:00 am, pieces will be selected from The Silk Road Ensemble's evening programs. These works include **Kayhan Kalhor's *Silent City***, a piece using an altered A minor scale to commemorate a Kurdish city destroyed by Saddam





Hussein. “An eerie, earthy moan on the kamancheh led to improvisations on Kurdish melodies by Western strings” (*The New York Times*).

Oswaldo Golijov’s *Air to Air* which evokes Andalusia’s mixture of Arab, Jewish and Christian folk tunes; and from Azerbaijani composers-**Fikret Amirov’s *Kor Arab*** (translated The Blind Arab) and **Uzeir Hagibeyov’s *Kyoroglu***, symbolic of a just ruler. A suite of traditional music from Iran, Korea and the Roma people is also included in the concert.

Evan Ziporyn’s *Sulvasutra*, based on an ancient Sanskrit treatise that gives rules for the proper construction of Vedic altars and composed in three continuous movements; **Jeeyoung Kim’s *Ancient Bell*** scored for violin, cello, Persian bamboo flute, Korean drum and a recording of an 8th century Korean Bell; emerging composer **Angel Lam’s *Empty Mountain, Spirit Rain***, dedicated to the

memory of her grandmother; and **Sapo Perapeskero’s *Turceasca*** (translated Turkish Song), arranged by Oswaldo Golijov. The concert also includes a suite of traditional music from Iran, China, Mongolia and Lebanon.

3

About the Artists

About the Artists: The Silk Road Ensemble

The Silk Road Ensemble is a collective of musicians interested in exploring the relationship between tradition and innovation in music from the East and West. Each musician's career illustrates a unique response to one of the great challenges of our times: how to nourish global connections while maintaining the integrity of local traditions.

Most of the Ensemble musicians first came together at a Silk Road Project workshop at the Tanglewood Music Center in Massachusetts in 2000, under the artistic direction of Yo-Yo Ma. Since then, various combinations of these artists, whose diverse careers encompass



Siamak Jahangiri on the ney

Sandeep Das on tabla



and often intermingle Western and non-Western classical, folk and popular music, have performed a variety of programs in Europe, Asia and North America.

For the Berkeley concerts, ensemble members include cellist Yo-Yo Ma; the *pipa* (Chinese lute) player Yang Wei; *tabla* (Indian drum) player Sandeep Das; *shakuhachi* (Japanese flute) player Kojiro Umezaki; violinists Jonathan Gandelsman and Colin Jacobsen; bassist Jeffrey Beecher; violist Nicholas Cords; percussionists Mark Suter, Shane Shanahan and Dong-Won Kim; *ney* (end-blown flute) player Siamak Jahangiri; *kemancheh* players Rauf Islamov and Kayhan Kalhor; vocalist Alim Qasimov; and *tar* player Ali Asgar Mammadov.



Yo-Yo Ma on cello



Rauf Islamov on *kemanech*



Yang Wei on *pipa*

The ensemble tours (sometimes without Ma) throughout Europe, Asia and North America. Cal Performances presented the Silk Road Ensemble's 2002 engagement in Berkeley as part of the Silk Road Project's first United States tour; Cal Performances was the only university presenter so honored.

The Silk Road Project

The Silk Road Project is a not-for-profit arts organization founded in 1998 by cellist Yo-Yo Ma, who serves as artistic director, and led by Laura Freid, executive director and CEO. Inspired by the cultural traditions of the historic Silk Road, the Project brings artists and audiences around the world together and promotes innovation and learning through the arts. At the center of the Silk Road Project are its concerts, university and museum residencies and workshops in North America, Europe, Central Asia, China and Japan. Commissioning new works is also a central mission. To date, the Project has commissioned 25 new works from artists representing nine countries.

Yo-Yo Ma

Cellist Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four, and soon after came with his family to New York. As a young man he enrolled in The Juilliard School where he studied principally with Leonard Rose. After Juilliard he pursued a liberal arts education at Harvard University and graduated in 1976. Ma's discography of nearly 50 albums (including 14 Grammy winners) reflects his wide-ranging interests. In addition to the standard concert repertoire, the cellist has made several unique recordings, among them *Hush* with Bobby McFerrin; *Appalachia Waltz and Appalachian Journey* with Mark O'Connor and Edgar Meyer; and *Piazzolla: Soul of the Tango and Obrigado Brazil*. Ma lives in Massachusetts with his wife and two children. He plays a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

4

About the Art Form

Written by Theodore Levin

Guiding Questions:

- ◆ What kinds of relationships do people have with music?
- ◆ What qualities do the instruments of the Silk Road share? What qualities make them unique?
- ◆ How do different lifestyles, religions, and geographies influence music?

Music of the Silk Road

The story of music on the Silk Road is largely one of interaction between two cultures: a nomadic way of life (shepherds who make yearly moves or migrations among different pastures, for example) and settled way of life (farmers and city-dwellers, for example). Despite periods of conflict, these two cultures have always relied on each other for trade and the exchange of knowledge. We can see this exchange in the way that music and musical instruments traveled from one culture to the other. Those who were primarily responsible for music and musical instruments traveling east and west were the nomads. Most often, they were the caravan drivers leading groups of merchants, monks, and other travelers along Silk Road land routes.

In today's world, the airplane has made "world music" jam sessions commonplace. However, some of the first "world music" jam sessions probably happened along the Silk Road as creative musicians introduced unfamiliar

instruments while performing local music. These musicians also introduced non-native rhythmic patterns, scales, and playing techniques.

From the 11th century into the 14th century, the European Crusaders encountered unfamiliar music in the Middle East. But, even before the Crusades, many instruments from the Middle East and Central Asia had reached Europe. Among them were **lutes**, **viols**, **oboes**, **zithers**, and **drums**.

Many of the instruments that traveled westward to Europe also traveled eastward – to India, Southeast Asia, China, Korea, and Japan. For example, from Central Asia, which includes such present-day countries as Kazakhstan, Kyrgyzstan, and Tajikistan, the short-necked lute called a **barbat** traveled west, becoming the ancestor of the Middle Eastern **oud** and the European lute. The **barbat** also traveled east, becoming the ancestor of the Chinese **pipa** and the Japanese **biwa**. Chinese documents record the **pipa** as coming from the "northern barbarians" — that is, the nomads. These nomads were probably also the world's earliest fiddlers.

Upright fiddles, such as the horse-head fiddle, have a long history among nomadic peoples. They are also closely linked to spirit worship and shamanism. These instruments may have inspired the round-bodied spike fiddles known as **kamancheh** that are played in West Asia, as well as the carved fiddles of India and Southeast Asia. The fiddles that Mongol and Turkic horsemen carried westward



from Central and Western Asia were eventually adopted by Europeans. In time, these fiddles developed into modern European stringed instruments.

In nomadic cultures, the most important musical figures are the **bards**, male and female solo performers of oral poetry. Usually they accompany themselves on strummed lutes, jaw harps (also known as Jew's harps), flutes, fiddles, and **zithers**. The distinguishing feature of this type of performance is its narrative quality. That is to say, the music tells stories – about the nomads' past, great heroes, and the natural world. In this way, it links people to history and to important forces, such as the spirits of their ancestors and powerful animals.

One of the most interesting aspects of nomadic music is its rhythm. The rhythm often suggests the natural movement of wind and flowing water,

the loping of a camel, or the galloping of a horse – all important elements of the nomad's world of sound. We might call nomadic music "country and eastern," since it is similar to North American "country and western," with its suggestion of cowboy life, the clip-clop of horses, and the excitement of the rodeo.

In areas where life involves little travel, rhythmic drumming is a highly developed art. The central aspect of this form of musical performance is the use of beautiful voices to embellish words and texts. Usually, small groups of mixed instruments accompany singers. The beauty of the voice may also be represented symbolically by a solo instrument such as a plucked lute, violin, or flute. The idea of "embellishment" is important because it suggests the idea of making notes into a beautiful design or pattern. Rather than simply singing or playing a note, a musician tries to

make it more expressive by decorating or accenting it. Embellishment has been called calligraphy in sound, just like the meaning of the word “calligraphy” means “beautiful writing.”

Most of the peoples living today in the lands stretching eastward from the Mediterranean Sea through Central Asia are Muslims, following in the tradition of their ancestors for more than 1,000 years. Urban Muslim players express their highest artistic feelings in the performance of classical or court music known as **maqam**. Like European classical music, this type is based on a sophisticated theory and favors skilled musicians and singers. But Islam is not the only great religion found in musical life along the Silk Road. **Buddhism** shaped a style of monastic chanting that, like *maqam*, still exists in local and regional traditions. In India, Hinduism inspired chants, devotional songs, and sacred dance.

Much of the music along the Silk Road is the result of the intermingling of various faiths or worldviews. In Central Asia, Jewish communities in the ancient cities of **Bukhara** and **Samarkand** traditionally provided musicians and entertainers for Muslim weddings and festive ceremonies. These musicians played Central Asian instruments, such as the **daira** (frame drum) and **tar** (long-necked lute), and sang in Persian. Armenia, one of the Middle East’s oldest Christian lands, shares instruments and styles with neighboring Iran, Turkey, and Azerbaijan. Shamanism has also combined with Buddhism to create chanting, instrumental music, sacred dance, and theater.

While each major religion has its own form of music, the boundaries between the sacred and the secular, or worldly, that are clearly seen in Western music are not so obvious in the traditional cultures of Silk Road lands. Important events in the lives of both people and countries inspire music that meets all human spiritual needs, from meditation and prayer to thanksgiving and rejoicing. In the traditional world, everyday life is sacred. Therefore, all sorts of music – whether related to work or love or nature – can be thought of as religious. It is common to see people of all ages enjoying the same songs, dances, and stories. In contemporary Western music, children sing such songs as “*Old MacDonald Had a Farm*,” but not songs from opera. This association of particular music with specific age groups is largely absent in traditional Silk Road music.

Instruments of the Silk Road

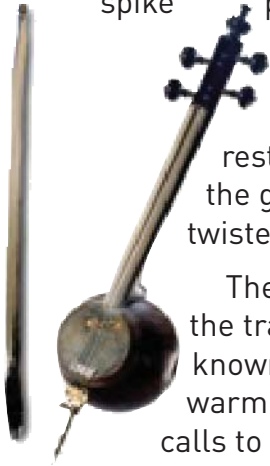
The **pipa** is a short-necked plucked wooden lute. The head of the *pipa* is usually carved in a symbolic form such as a bat’s head, often used because the word for “bat” in Chinese sounds similar to the word for “luck.” The strings, once made of twisted silk, are now usually synthetic.

The first text reference to the *pipa* is in a third-century Chinese encyclopedia, which notes that it originally arose “among barbarians,” who played it while riding horseback. Since the Tang Dynasty (618-907 CE), the *pipa* has been one of the most popular instruments in China. The playing technique is characterized by spectacular finger dexterity and by virtuosic effects



including rolls and percussive slaps. *Pipa* repertoire includes extensive tone poems vividly describing famous battles and other exciting stories.

The ***kemancheh*** is a spike fiddle. It has a small round wooden body with a spike protruding from the base, a sound table made of animal skin, and a cone-shaped neck. The *kemancheh* rests on the player's knee or on the ground and the instrument is twisted on the spike to meet a bow.



The *kemancheh* is played in the tradition of improvised music known as *maqam*. The elegant, warm sound of the *kemancheh* calls to mind the sound of a human voice. Therefore the instrument lends itself to solo virtuoso playing. It is usually played alone or in small ensembles. The first known written reference to the kemancheh dates from the 12th century CE. For centuries the kemancheh has been revered as an exceptional instrument for use in courtly, folk, religious and secular settings.



Frame drums known as ***tar, दौरا, داف, ريق***, and other names consists of a thin membrane of animal skin stretched and glued over a wooden hoop. Metal jingles such as rings, coins or pairs of cymbals are usually attached to the hoop. The *daira* is held in one hand and is struck with the fingers, thumb, palm or heel of the other hand. The pitch is tuned by tightening the skin with heat or loosening it with water.

Singers of *maqam*, the challenging genre of classical music of the Islamic world, use frame drums like the *daira* to accompany themselves as they create songs based on religious poetic texts. The *daira* is also played solo or in small ensembles to accompany dances and ritual processions at important events.

5

Overview of the Silk Road

Adapted from the workbook *Along the Silk Road*

The term “Silk Road” refers to an ancient network of trails and trading routes connecting East Asia to the Mediterranean. The Silk Road network is generally thought of as stretching from an eastern terminus (endpoint) at the ancient Chinese capital city of Chang’an (now Xi’an) to westward endpoints on the Mediterranean Sea, including Constantinople (now Istanbul), Antioch, Damascus, Tyre, and other Middle Eastern cities. Beyond these endpoints, other trade networks distributed Silk Road goods throughout the Mediterranean world and Europe and throughout eastern Asia. This route was about 5,200 miles long and represents the narrowest definition of the Silk Road. An important branch of the Silk Road led to northwestern India and thus to other routes throughout the Indian subcontinent.

Trade along the “main” Silk Road waxed or waned according to conditions in China, Byzantium, Persia, and

other regions and countries along the way. There were always competing or alternative routes, by land and sea, to absorb long distance Eurasian trade when conditions along the Silk Road were unfavorable. For this reason, the geographical context of the Silk Road can be thought of in broad terms, including sea routes linking Japan and Southeast Asia to the continental trade routes. Broader definitions of the Silk Road include Korea and Japan to the east, Venice in modern-day Italy to the west, and the Arabian peninsula and Southeast Asia to the south. For the sake of simplicity and consistency, we will focus on the portion of the Silk Road between China and the Mediterranean Sea.

The Silk Road can be seen as one of the first global highways as it connected vast lands through a trade network that benefited everyone involved. This network was not given a name until the late nineteenth century, when the German explorer Baron Ferdinand von Richthofen





Taklamakan Desert



Turfan "flaming" Mountains



Pamir Mountains

named it the "Silk Road" in reference to the value and importance of silk for the people along its route. Interest in the ancient Silk Road has increased in the past century as scholars recognize its importance and allure as a link between great civilizations; a channel for goods, technology, religions, and ideas; and a means of cultural exchange between vast peoples. The Silk Road has been called the "Internet of antiquity," and in studying it we gain insight into how the contemporary stage of globalization is changing our world and our lives.

Traveling the Silk Road

Chang'an to Dunhuang

From **Chang'an** to **Dunhuang** travelers followed the **Wei River** for some 250 to 300 miles, then went slightly northwest through the **Huang** (Yellow) **River Valley**.

Most of this route cut through **steppe** land, a dry and flat prairie-land covered with shrubs. The climate here was not too hot, water was plentiful, and there was grass for the camels to eat. Several major cities and villages were located on these steppe lands. After following the foothills of the **Nan Shan** (Southern Mountains) for over 200 miles and passing the **Great Wall of China**, travelers arrived at the oasis town of Dunhuang site of the **Mogao Grottoes**, famous caves with beautiful art painted on their walls. Dunhuang sits at

the intersection of two deserts: the rocky **Gobi** to the east and the hot, dry sand dunes of the **Taklamakan Desert** to the west.

Dunhuang to Kashgar

(Southern Route)

At Dunhuang, the Silk Road divided into two main routes – a southern route that skirted the south of **Taklamakan Desert** to the town of **Cherchen, Khotan,** and **Kashgar** – and a northern route.

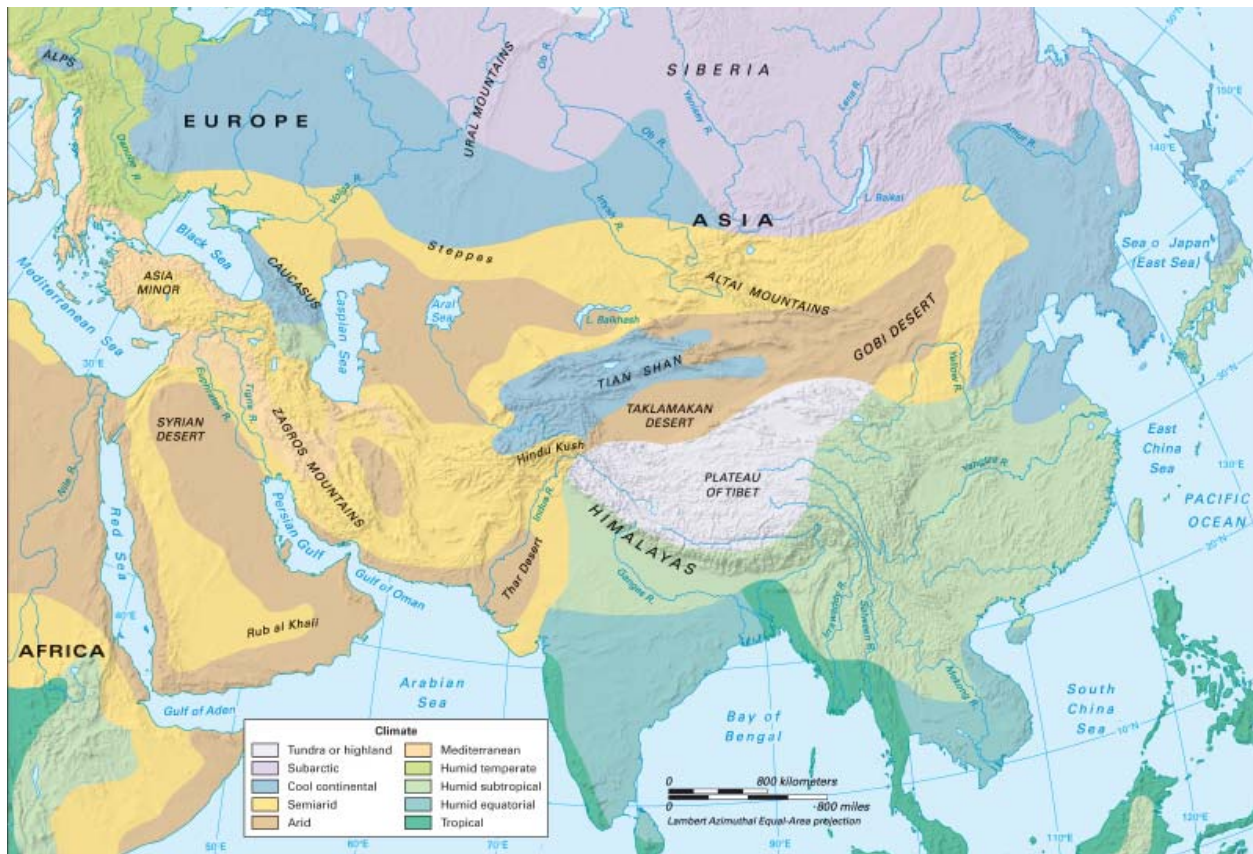
The southern route was more dangerous to travel than the northern route. This route followed the southern edge of the formidable Taklamakan Desert at the foothills of the **Kunlan Mountains**. The desert is very hot and dry, the towering sand dunes made travel slow, and sandstorms were a serious threat. Many who attempted to cross it never made it out alive. At the western end of the desert, caravans reached the large market town of Kashgar, where they traded and rested before tackling the next challenge on their journey.

Dunhuang to Kashgar

(Northern Route)

Although the northern route was more comfortable than the southern route, bandits regularly attacked and robbed traders, and most of the route traversed the feared Taklamakan Desert.

Along the northern border of the



Climate Map; Ferghana Valley; Merv

Taklamakan, travelers passed the southern portion of the **Tian Shan** (“Celestial Mountains”) arriving first at **Hami**, a well-watered oasis town, then at the rich farming oasis, **Turfan**. Near Turfan, they passed along a section of the mountain range that the local **Uighur** people call the “Flaming Mountains” because they glow a brilliant red. The surface temperature of these mountains can reach 176 degrees Fahrenheit – hotter even than the desert!

Following the foothills of the Tian Shan for over 600 miles, travelers proceeded through several large oasis centers before reaching the important market town of **Kashgar**.

Across the Pamirs

After Kashgar, the Silk Road traveled west through its most dangerous leg, the passes of the **Pamir Mountains**.

The Uighurs called these mountains the “heavenly mountains” or the “mountains of the spirits” because they are so high and steep. Two of the peaks are higher than 23,000 feet. Caravans often traveled through ferocious wind, snowstorms, and frozen rivers

Ferghana Valley to Merv

As travelers descended the Pamirs to the west, they could glimpse the lush **Ferghana Valley** in the distance. Here, the most prized horses in the world grazed on their favorite fodder, alfalfa, which grew in the fertile plains. Travelers were now roughly at the halfway point of the Silk Road, firmly in Central Asia and far removed from China.

Continuing on, the caravans passed through two of the leading trade centers in Central Asia, **Samarkand** and **Bukhara** (in modern-day Uzbekistan) where traders of many different cultures exchanged goods and information. Part of this route also crossed the **Karakum Desert**, but the arid conditions were not as harsh as those in the Taklamakan Desert to the east.

Merv to Antioch

After crossing the Karakum, travelers passed into Persian territory at **Merv**, a major oasis city known for its rich soil and vineyards. As one of Central Asia’s cultural and religious centers, Merv hosted worship sites for several religions.

It was also a major commercial hub and thus served as an important destination for caravans.

The route became more difficult as caravans crossed the **Zagros Mountains**, and descended to **Baghdad**, one of the Middle East’s great centers of commerce and culture.

From Baghdad, travelers followed the northern edge of the gravelly **Syrian Desert** to **Antioch**, and finally emerged on the **Mediterranean Sea**. This marked the western endpoint of the major Silk Road land routes. From here, ships carried goods in both directions across the Mediterranean Sea to **Rome**, **Venice**, and **Genoa** (all in modern-day Italy).

Importance of the Silk Road Trade

A large volume of goods traveled along the Silk Road. Successful trading meant high profits for the trader and also for the towns along the Silk Road trade routes. Local town people profited from trade by catering to the needs of the passing traders. Regional governments made a profit as they taxed foreign traders passing through their regions. The revenue from taxes was so great that wars were fought to see who would control the lucrative trade along different sections of the trade routes.

Beyond enriching people, trade



Chinese Porcelain



Colored Glass



Pomegranate



Dried Nuts and Fruits

Silk Dresses

Textiles

along the Silk Road also contributed to rich cultural exchange. Pilgrims and monks traveled along the trade routes to spread their beliefs. Envoys of the different kingdoms also traveled along the Silk Road to bring gifts to other rulers. Traders and other travelers gathered at the marketplaces, caravanserais, and teahouses and learned about the cultures of one another. Consumers who bought goods from different lands were introduced to the cultures of the people who made those goods.

Impact of the Silk Road

People who traveled on the Silk Road interacted with each other, and this engagement led to the exchange of both goods and ideas. Sometimes these exchanges were deliberate; for example, Zhang Qian brought alfalfa to China. At other times, the exchanges were more gradual and less direct. The long periods of time involved and the lack of adequate records make it difficult to assign specific dates to the spread of culture; consequently, historians can only estimate when certain exchanges occurred. Likewise, it is difficult to know which ideas traveled over land and which came by sea.

Plants and Foods

When people visit a foreign place one of the first things they notice is how different the food tastes. Chinese food, for example, incorporates different flavors than Middle Eastern food. Travelers along the Silk Road undoubtedly found some of the new tastes exciting, and they brought back new foods to share with their own people. With increased contact over the Silk Road, more and more foods were exchanged.

Technology and Inventions

During the period of the Silk Road, China’s mechanical technology was much more advanced than that of the West. The most notable of China’s contributions to the West have been scientific and technological. Many inventions made their way to the West and positively affected the development of Western society. China also received many “exotic goods” from the West.

From China to the West

Peach	Mandarin Orange	Chrysanthemum
Rice	Wheelbarrow rose	Gunpowder
Paper	Silk manufacturing	Cinnamon
Apricot	Magnetic Compass	Crossbow

From the West to China

Alfalfa	Garlic	Coriander
Pepper	Grapevine	Cane sugar
Onion	Cucumber	Tomato
Spinach	<u>Polychrome silks</u>	Medicine



Islamic tile from a Mosque



Buddhist Mural

Religion

Different religions influenced the art, architecture, customs, habits, and language of the people of the Silk Road. The major religious influences on the people of the Silk Road were Buddhism and Islam.

Although the influence of Buddhism in Central Asia declined with the rise of Islam, Buddhism remained a significant part of the cultures in East Asia (China, Korea, and Japan) and many Southeast Asian countries (Thailand, Burma, Cambodia, and Vietnam). The Chinese language incorporates over 60,000 new words to accommodate Buddhist ideas. Buddhist influence in architecture can be seen in pagodas, which resemble Indian buildings known as stupas.

Today Central Asia is mostly populated by Muslims, and so many people from this area practice Islam. As Islam spread throughout the world, Arabic began to be spoken by many people. Today, millions of people throughout the Middle East, South Asia, and the Muslim communities in China use Arabic language and script to communicate. Architecture along the Silk Road has many Islamic influences, notably dome-

shaped mosques and high minarets (towers).

Demographics

People on today's Silk Road are the descendants of the many past populations that lived on the Silk Road. Some examples are:

Iranians: descended from the Scythians and Persians

Afghans: descended from the Bactrians and the Kushans

Iraqis: descended from Medes (a tribe that once controlled where Iraq is now located)

Today's Silk Road inhabitants are the heirs of many cultural influences. The people living along the Silk Road adopted characteristics from each successive wave of conquering people. When one visits these regions today, it is clear that many aspects of the previous Silk Road culture are still visible in today's Silk Road populations. The culture of these populations, however, is constantly under pressure to modernize and develop. Cultural exchange continues to transform the cultures of those who live along the ancient Silk Road as well as our own.

6

Supplemental History

Adapted from the workbook *Along the Silk Road*

Despite the great distance between East Asia and the Mediterranean, the two regions had contact prior to the beginning of the Common Era (CE). Traders, pilgrims, and warriors traveled along the Silk Road from Rome and Syria in the west to as far as China in the east, although the first people to travel the entire length of the Silk Road did not do so until centuries after it was established. Culture spread through interaction among merchants, travelers, and conquerors. The most profound influences of all were those brought by conquering civilizations. To understand the history of cultural diffusion, one must understand the major empires of the Silk Road and the effects that they had on the exchange and spread of culture. The Silk Road enjoyed three “Golden Eras”: 1) the second century BCE through the second century CE, 2) the seventh to tenth century CE, and 3) the twelfth to fourteenth century CE.

First Golden Era: Second Century BCE to Second Century CE

The first major large-scale contact between East and West came with the conquest of Central Asia by **Alexander the Great**. This brought Greek influence to Central Asia. By 323 BCE, Alexander’s empire stretched from Greece in the west to Egypt in the south and through Iran to northern India. As the empire grew, so did Greek influence in these new areas. Whenever Alexander

conquered a new territory, he imported Greeks to set up strategic military towns. They brought with them their own goods and ideas and introduced new plants, such as the grapevine, and new metalworking technologies. Greek influences can be seen in the Central Asian art and architecture of this time period.

Because Alexander’s empire was so vast, his successors could not keep it united. Many regions revolted after his death. As Alexander the Great’s Empire fell, new powers arose to assume control of the lands Alexander had conquered. The Romans took over the western part of Alexander’s empire, and the Parthians (who originated in modern-day Iran) took over the eastern half. At the same time, **Zhang Qian**, a Chinese general and envoy, became the first recorded Chinese to reach Central Asia. His reports enabled China to extend its influence far to the west, as far as Sogdiana in modern-day Uzbekistan, the easternmost boundary of Alexander’s empire. Chinese control

Zhang Qian; Alexander the Great



of this vast region lasted less than 100 years, but it established the trade routes for silk and other goods, thus marking the beginning of the Silk Road as an active trade route. Silk – which the Chinese had produced since 3000 BCE – reached the **Parthians**, who traded it to the Romans for gold. Silk first reached Rome in the first century BCE.

With vast areas of land under Roman, Parthian, and Chinese rule, trade became more predictable and efficient. As trade flourished, different peoples came into contact, leading to cultural exchange and diffusion. For example, traders and Buddhist missionaries first brought Buddhism to China from Central Asia in the first century CE.

As time went by, however, the three empires began to decline in power, and one by one they disintegrated. It became difficult to predict profits from trade because goods had to pass through many small states, each of which changed taxes and fees. Nonetheless, Silk Road trade continued and remained profitable, and many Central Asian goods reached China between the second and seventh centuries CE. During this period, the secret of how to make silk reached Central Asia. The Chinese had carefully guarded this secret to maintain their global monopoly on silk production, although Chinese immigrants had introduced silk production to Korea around 200 BCE. From Central Asia, the technique for making silk slowly spread westward across the Silk Road and reached Europe centuries later.

Second Golden Era: Seventh Century to Tenth Century

In the seventh century, China was again united and powerful under the **Tang**.

Dynasty, and **Islam** began to dominate Central Asia. This new religion, which originated on the Arabian peninsula, quickly spread throughout the Middle East and Central



Asia. The conquests of the Arab army unified the area from Arabia in the west to Kashgar, China, in the east. With the safety brought by unity, Muslim merchants traveled freely throughout these regions, trading their wares and spreading their beliefs.

Meanwhile, the Tang Dynasty in China opened itself up to ideas and goods imported from abroad. **Xuan Zang**, a Buddhist monk, traveled from China to India and back again, introducing new schools of Buddhist thought to China. The Tang Dynasty gradually lost influence over Central Asia, leaving many smaller groups to compete for power there. Dealing with constantly varying intermediaries made it difficult for buyers to estimate the costs of selling their goods and how much profit they could make. In response, Arabic traders relied on sea travel to bring their goods to China, opening up sea trade routes between territories along the Silk Road. While trading along the sea routes was no cheaper than conducting overland trade, sea traders could predict their costs more accurately so they could estimate their profits with some certainty.



Genghis Khan;
Khubilai Khan;
Marco Polo

Third Golden Era: Twelfth Century to Fourteenth Century

Central Asia and China were next unified as part of the Great Mongol Empire. From 1206 to 1227, **Genghis Khan**, the leader of the Mongols, conquered most of the Eurasian land mass from China to the Mediterranean. His grandson, **Khubilai Khan**, conquered and united China in 1279, bringing the entire Silk Road under Mongol control. With one empire controlling China, Central Asia, and the Middle East, the Silk Road was easier to travel. During Khubilai's reign as emperor, many Europeans visited China, including **Marco Polo**. At almost the same time, **Rabban bar Sauma**, a Nestorian Christian who was born in Beijing, reached Paris and Rome going from east to west. While economic and cultural exchange flourished, there were some negative side effects as well. For example, the Black Death plague that devastated Europe in the fourteenth century is believed to have come via the Silk Road from Central Asia, where local rodents spread the plague widely.

Decline of the Silk Road

The **Mongol Empire** fell apart in the fourteenth century due to differences

between the Mongol rulers of Russian, Central Asia and China. After this, many European powers hoped to find a sea alternative to the land-based Silk Road so that they could more reliably predict their costs and profits. The desire to establish this sea route in part ushered in the age of European discovery in the early fifteenth century, when Western navigators like Ferdinand Magellan and Christopher Columbus looked for alternative routes to the Silk Road.

Portuguese sailor **Vasco da Gama** became the first European to travel from Europe to India by sea in a voyage that took him two years (from 1497 to 1499 CE). Once this sea route was established, it became the preferred method for conducting trade between Europe and South and East Asia.

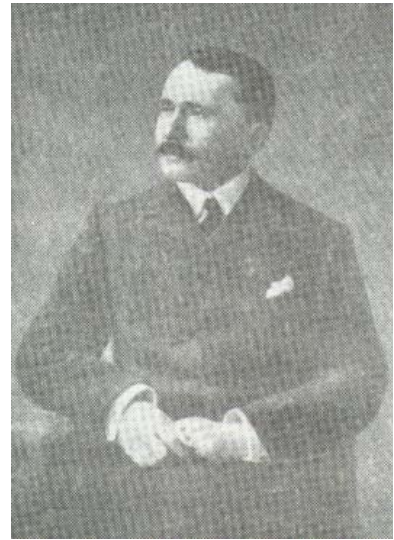
While trade did continue along certain sections of the Silk Road, most goods passed through the sea, and the land Silk Road routes lost their previous relevance. In fact, China's **Ming Dynasty** stopped trading silk abroad in the 1400s because silk was produced in Central Asia and Europe by this time. As trade along the Silk Road declined, formerly flourishing cities like Antioch, Baghdad, Samarkand, and Chang'an shrank in size, were

destroyed by war, or simply diminished in importance.

Renewed Interest

During the nineteenth century, the Silk Road once again stirred interest in the West as explorers, adventurers, scholars, archaeologists, traders, and travelers heard of the great highway that once linked the two ends of Europe and Asia. They began to explore for the hidden treasures of the Silk Road. Archaeologists and explorers such as **Sir Aurel Stein** unearthed centuries-old Buddhist manuscripts and statues, removed many large murals from the walls of Buddhist temples, and brought these and other archaeological treasures back to their own countries to be displayed in museums. The Chinese and several Central Asian governments are now demanding that these national treasures, which they claim were stolen by the explorers and archaeologists, be returned to their sites of origin. It is still possible to go to some areas of the Silk Road and dig, but archaeologists cannot take any of the treasures they unearth with them.

Renewed interest in the Silk Road has led to the development of tours along sections of its route. Travelers can now see remains of the grandeur of the civilizations that once ruled the Silk Road. Until recently, however, conflicts along the Silk Road lands prevented anyone from making the long journey across Eurasia that once marked the full extent of the Silk Road. Once a lasting peace endures along the route, travelers will be able to cross the long, famous route and see how centuries of cultural and economic exchange transformed these lands and spread ideas, goods, and art throughout Eurasia and beyond.



Sir Aurel Stein

Silk Road Timeline

Year	Event
Around 3000 BCE	Silk is first produced in China.
323 BCE	Alexander the Great's Empire, which extends from Greece in the west to Egypt in the south, reaches northern India and the Ferghana Valley on the edge of modern-day China.
Around 200 BCE	Chinese immigrants bring the secret of silk production to Korea, the first time that the closely-guarded secret spreads outside of China. Over centuries, the secret will spread to India, Central Asia, and the Middle East before reaching Europe.
138–116 BCE	Chinese general Zhang Qian goes on two missions to Central Asia. His reports on trade routes and the products in the region encourage the Han Dynasty to start trading with Central Asia, effectively opening the Silk Road.
First century BCE	Silk reaches Rome for the first time.
629–643 CE	Chinese Buddhist monk Xuan Zang travels to India, where he spends years studying the original Buddhist scriptures. He later returns to China and introduces new schools of Buddhist thought.
600s CE	Islam spreads from the Arabian peninsula to Central Asia.
1206 CE	Genghis Khan unites the Mongols and begins the rapid expansion of the Mongol Empire.
1279 CE	Khubilai Khan defeats southern China, establishing the Yuan Dynasty and marking the greatest extent of the Mongol Empire.
1271–1297 CE	Marco Polo travels to China, where he stays for 17 years as a guest of Mongol Emperor Khubilai Khan. His descriptions of China fascinate Europeans and stimulate interest in China and Chinese goods.
Mid-1300s CE	The Black Death plague devastates Europe. Most experts believe that the disease reached Europe from Central Asia via the Silk Road.
1400s CE	The Ming Dynasty stops trading silk outside its borders. The Silk Road no longer serves as a shipping route for silk, which is now produced in many places throughout Eurasia, including Italy.
1497–1499 CE	Portuguese sailor Vasco da Gama discovers the sea route from Europe to Calcutta in India via the Cape of Good Hope in Africa. This route becomes the preferred conduit for trade between Europe and Asia.
1905 CE	The Trans-Siberian Railroad begins operation, linking Moscow to the Pacific Ocean. This becomes the main transportation route across Eurasia, and long-distance trade along the ancient Silk Road comes to an end.
1992 CE	A rail link between Almaty, Kazakhstan, and Urumqi, China opens, making non-stop rail travel along the Silk Road route possible for the first time.

6

Learning Activities

Creating a Three-Dimensional Timeline (Grades 6-12)

Overview

Through the creation of a three-dimensional timeline, students are asked to bring together information from the extended history of the Silk Roads that covers people, places, events, and cultural landmarks. Four major periods of Silk Road history are highlighted for this activity, and students are encouraged to combine written information with visual images. It may be easier to conduct this activity after each group has read and studied about the history, culture, people, and products of the Silk Roads. These timelines provide the students with the opportunity to develop their skills in sequencing, writing, creating models, and oral presentation.

Assignment

Students will generate a three-dimensional timeline of the Silk Roads and offer an oral presentation to the class.

Objectives

- Students will gather and order historical evidence surrounding the Silk Roads.
- Students will identify key people, places, and events in the history of the Silk Roads.
- Students will gain an understanding of the rich diversity of peoples and places found along the Silk Roads.

Time Required

Three to five class periods (plus readings/web searches for homework)

Materials

- Student Assignment Sheet (one per student)
- Poster board or oak tag
- Pencils
- Rulers
- Colored pencils, markers, or crayons
- Scissors
- Craft materials for building models and artifacts (clay, construction paper, and paint, for example)
- Illustrations or pictures from magazines or books
- Computer technology to download, print, or scan pictures is optional

Procedure

1. Assign groups of three to five students. Review project requirements as found on Student Assignment Sheet. Brainstorm ideas to be included on the timelines. Review available classroom materials. Consult the reading list in the Teacher's Guide, and read the *Silk Road Encounters* Sourcebook, <http://www.silkroadproject.org/>. Encourage students to bring additional materials and resources from home.
2. Begin building the timeline by deciding on a scale, stressing that equal time periods must be of equal length. The timeline of the Silk Roads will run from approximately the 2nd century BCE to the present, focusing on four periods of highest activity: (1) the 2nd century BCE to the 2nd century CE, (2) the 7th to 10th century, (3) the 12th to 14th century, and (4) the 19th century to the present.
3. Measure and cut oak tag or poster board into eight-inch-wide strips for each time period. Carefully fold the strips in half along their length so that when opened they will stand freely in an A-frame shape. Using pencil and rulers have students mark the length of each strip to represent a time period. (Note: They will not be of equal lengths because the time periods vary slightly.) This works well as a portable timeline frame, although ambitious students may also choose to construct their timelines of other materials. Information can be put directly on the frame, or documents and artifacts can be attached or placed in front of the appropriate time interval on display.
4. Allow students to research, write, and create visuals for required elements, as noted on the Student Assignment Sheet. At the end of each workday, it is helpful to take a few minutes for the groups to evaluate their progress and set goals for the following day.
5. On the final day of the project, have groups make oral presentations of the timelines to the class.

Extension

Have students write a position paper on what they consider to be one of the most important events in the history of the Silk Roads. This could include the invention of a particular product, the development of technology, the rise (or fall) of an empire, or the transmission of a religious belief. Share the results in class.

Handout: Constructing a Three-Dimensional Timeline Instruction Sheet

The history of the Silk Roads encompasses so much time and such a great distance that it can be difficult to organize the vast amount of information available. To help you understand and order this material, you will be making a three-dimensional timeline in groups of three to five students. Team members will share researching, writing, building models, constructing the timeline, and reporting to the class.

The four time periods emphasized on the timeline are the Han dynasty from the 2nd century BCE to the 2nd century CE, the Tang dynasty from the 7th to 10th century, the Mongol era from the 13th to 14th century, and the modern era from the 19th century to the present. Begin by focusing on these four time periods for your research. Remember that information along the Silk Road may come from ancient Persia, Rome, Central Asia, the Indian subcontinent, Mongolia, China, and the farthest reaches of East Asia.

For each of the four time periods you must include the following:

- Five significant events within each time period that occurred at some point along the Silk Road, including a brief description of the event, the year (be as specific as possible), and the importance of the occurrence.
- Two illustrations, pictures, or models for each time period. These visuals may be scanned photos, pictures from magazines, your own illustrations, or models of artifacts or architecture from the time period. Consider works of art, ceramics, clothing, jewelry, homes, and sacred objects.
- One person from each time period must appear on the timeline. Write a brief description (two to three paragraphs) of this person's contribution to history and evidence of his or her influence.
- Highlight at least one place (city, geographic feature, region) that is particularly important in each time period. Include information on the goods or cultural exchanges that are associated with this area. Identify other areas that were influenced by this region.

Include a map of the Silk Road that identifies the areas that you have highlighted on the timeline.

All material must be arranged chronologically on your timeline. Clearly label dates and be certain that you are consistent in your use of scale: equal distances on your timeline will always cover equal periods of time. You may write information on note cards to be attached to the timeline. Pictures, models, illustrations, or maps may be attached to the timeline or placed in front of the frame at an appropriate time interval.

Use this sheet as a checklist for items. All timelines will be displayed and presented by each group to the class.

Musical Innovation along the Silk Roads

Straw-Sheng: Building and Playing a Simple Wind Instrument Based on a Silk Road Design (Grades 2-12)

Overview

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 (see the sheng in the instrument glossary) 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 a simple sheng—the Straw-Sheng.



Objectives

Students and teacher will learn how to build and play the Straw-Sheng.

Probing Questions

What is a Straw-Sheng?

What are the differences between the Straw-Sheng and the ancient sheng?

What are the similarities?

Time Required

- To build an entire Straw-Sheng: 15 minutes
- To prepare materials for classroom building: 3 minutes per instrument
- For the entire class to build instruments (not including material preparation time) in a classroom setting: 30 minutes. Note: For younger students, you may want to bring in some parent volunteers.

Materials

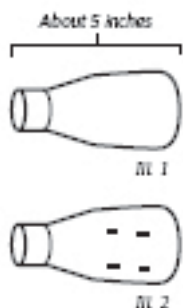
- A 20-ounce or 1-liter plastic soda or water bottle
- Four corrugated sports bottle straws (available at sporting goods outlets, party-goods supply stores, or on the Internet at sales@flaghouse.com)
- 12-inch balloon
- Sharp knife
- Safety goggles
- Pencil or pen
- Scissors

Procedure

1. Teachers will familiarize the students with the Chinese sheng.

- Teachers will familiarize their students with the Chinese sheng by either reading or assigning students reading about the instrument.
- Teachers and students may also search the Internet for websites related to music using the sheng.

2. Making the Straw-Sheng: The following tasks are to be done by the teacher (or adult volunteers)



- Using the sharp knife (and wearing the safety goggles), carefully cut off the bottom of the plastic bottle about 5 inches below the opening.
- Again using the knife and wearing goggles, 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—sometimes the plastic collapses before the knife penetrates it.
- Carefully widen the slits with the pencil or pen 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.
- Using the scissors, cut off the bottom of the uninflated balloon about half way down the balloon.

Students may finish the project:

- Close off the end of the bottle by stretching the balloon over the open bottom.

3. 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 through 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.

4. Each student will write step-by-step instructions on how to build and play a Straw-Sheng.

Extensions

1. Create variations with the instrument. You will notice that if the straws are the same lengths, they make the same sounds. You can change the length of the straws by several means.

- Some straws have an area of extra-large corrugations that can be pulled apart to make the straw longer or compressed to make it shorter.
- You can also experiment with cutting the straws to different lengths. However,

don't cut them too short—they will cease to make good sounds. You might experiment with an extra straw to find out just how short you can cut it before it stops working.

- Try to make the straws have the greatest variation of length possible—for example, one should be shorter, the next a bit longer, and so forth.
- You can add more straws to your Straw-Sheng by making the bottle bigger. However, keep in mind that you would need more air to activate the straws. If you decide to do this, make sure that the fit of the slits around the straws is airtight. Consider wrapping some duct tape around the slits/straws or using hot glue to close the leaks.

2. The teacher may use the Straw-Sheng as a demonstration tool. If you decide to use the Straw-Sheng as a demonstration tool, rather than have the entire class build it, the following demonstrations will help your students understand this instrument:

- Demonstrate the sound possibilities of a single straw. 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? (harmonica and accordion)
- Demonstrate how a single straw can make different pitches by changing the speed of the air going through the tube. Ask students to count the different number of pitches you can get as you blow through the tube. First, blow as gently as possible, and then blow with increasing force. Repeat the process by inhaling through the tube.
- Use a different length of straw, and repeat the process of the step above. What is the observed result of using a longer straw? (Pitches should start lower.) What is the observed result of using a shorter straw? (Pitches should start higher.) Because each instrument creates four distinct pitches, it is not advisable to have the entire class play their Straw-Shengs at the same time. Instead, try the following simple playing exercises with your students:

3. Create a distinct blowing pattern.

- As you build and experiment with the Straw-Sheng, start dividing the class into smaller groups based on the length of the straws. For example, you might want to make a group that has all short straws or all long straws. Another possibility is a group that has a big variation in the length of the straws, and another group that has a small variation in the length of the straws.

[10 minutes]

- Give each group a characteristic pattern of playing their Straw-Shengs. For example, one group may have this pattern [15 minutes]:

Exhale-soft-long, inhale-short-hard, inhale-short-hard, inhale-short-hard, exhale-soft-long. (Each hyphenated group represents a single sound)

Journal Writing (Grades 3-12)

Read the passage written by Marco Polo during his travels in China. Imagine you are a traveler along the Silk Road keeping a journal. Write about some of your most interesting experiences. During what time would you be traveling? Describe the land and people that you meet. What kinds of food are you eating? What kinds of music, animals, and languages do you hear? Include sketches of maps, goods, and other interesting things from your travels.

“ Soochow is a very great and noble city. The people are subjects of the Great Khan, and have paper money. They possess silk in great quantities, from which they make gold brocade and other stuffs, and they live by their manufactures and trade.

The city is very great, as large as 60 square miles. It contains merchants of great wealth and an incalculable number of people. Indeed, if the men of this city and of the rest of the country had the spirit of soldiers they would conquer the world; but they are not soldiers at all, only accomplished traders and most skilled craftsmen. There are also in this city many great philosophers and others who do not appear to work.

In this city there are 6,000 bridges, all of stone, and so lofty that two ships together could pass underneath them. In the mountains belonging to this city, rhubarb and ginger grow in great abundance. The city has 16 other great trading cities under its rule.

Marco Polo, Soochow (Suzhou) from *The Travels of Maro Polo*
<http://afe.easia.columbia.edu/china/trad/marco.htm>

Resources

<http://www.silkroadproject.org/>

The Silk Road Project has a downloadable Teachers Guide and Sourcebook, with supplements for traditional classroom materials with interactive activity plans and reference materials.

<http://www.chinainstitute.org/educators/silkguide.html>

Free downloadable book about the Silk Road for high school students

http://ignca.nic.in/ks_19.htm

Material on Dunhuang

<http://www.silk-road.com/index.html>

Non-profit foundation in Palo Alto, founded to promote research and teaching on the Silk Road

<http://depts.washington.edu/silkroad/exhibit/index2.html>

Online Silk Road exhibit developed by the University of Washington, Seattle

<http://depts.washington.edu/silkroad/>

Online resource on the Silk Road created by the University of Washington, Seattle

<http://www.ess.uci.edu/~oliver/silk.html>
Oliver Wild's website on the history of the Silk Road

<http://www.asiasociety.org/arts/monksandmerchants/>
The Asia Society website of the "Monks and Merchants" exhibition

<http://faculty.washington.edu/dwaugh/srehist.html>
The University of Washington, Seattle's Prof. Daniel Waugh's website for the history of the Silk Road

<http://depts.washington.edu/silkroad/texts/texts.html>
Primary sources of Silk Road travelers.

<http://www.kailaflexer.com/teslim.htm>
Website for Teslim, a Bay Area folk duo performing traditional music from Greece, Turkey and the Middle East. This site includes information on traditional music & instruments as well as music clips.

<http://www.melodyofchina.com/>
Website for the Bay Area ensemble, Melody of China. Includes information on traditional Chinese music and instruments, and is a resource for purchasing instruments and CDs.

<http://www.adventure-video.com/taklimakan/video.html>
Online video of today's Silk Road route through China.

<http://www.fotosearch.com/video-footage/silk-road.html>
Silk Road video clips and images.

<http://www.orexca.com/legends.shtml>
Legends from Silk Road lands.

Study Guide Materials

Portions of this study guide have been extracted from the Stanford Program on International and Cross-Cultural Education (SPICE) teacher's workbook *Along the Silk Road*. Contributing authors are Naomi Funahashi, Gary Mukai, and Ashni Mohnot, Michael Chang, Jennifer Jue, Maggie da Silva, Andrew Jen, Richard Chu, Jane Boston, and Dr. Judith Wooster.

John S. Major, Joan Barnatt, and John Bertles developed the timeline and music activities.

About the Art Form was originally published as "Music's Role on the Road," Music Travels the Silk Road, Calliope Magazine, January 2007. Reprinted with permission from Theodore Levin, professor of music at Dartmouth College.

7 Glossary

Eurasia: The entire land mass of Asia and Europe seen as one continuous continent.

Nestorian Christian: Member of a Christian sect that believed that Jesus existed as two persons, the man Jesus and the divine Son of God.

Tang Dynasty (618-907 CE): Regarded by historians as the high point in Chinese civilizations, with its capital at Chang'an (present-day Xi'an), the most populous city in the world at that time. Buddhism flourished during this period.

Bukhara: Important historic city in Uzbekistan.

Polychrome: Having many or various colors.

Buddhism – a religion, originating in India and later spreading to China, Burma, Japan, Tibet, and parts of southeast Asia, which promotes the belief that life is full of suffering caused by desire and that the way to end this suffering is through enlightenment

caravanserais – an inn built around a large court for accommodating caravans

discography – a list of audio recordings, usually of one composer, performer, or conductor

embellishment – a decoration intended to beautify; in music: a note that enhances a melody

ensemble – a group of performers playing together

envoy – official messenger

fodder – coarse food for livestock, consisting of entire plants, including leaves, stalks, and grain

improvisation – the act of composing or performing without any previous preparation

integrity – the quality or condition of being whole or complete

migration – the act of moving from one country, region, or place to another

nomad – a member of a group of people who have no fixed home and who move from place to place in search of food, water, and grazing land

shamanism – a religion of northern Asia, based upon the belief that natural objects, natural phenomena, and the universe itself possess souls.

stupas – a dome-shaped monument, used to house religious relics

synthetic – made from man-made as opposed to natural materials

tone poems – a piece of music, in which a poem, novel, painting or other artistic source provides a narrative

8

California State Standards

World History and Geography: Ancient Civilizations

6.6.7 Cite the significance of the trans-Eurasian “silk roads” in the period of the Han Dynasty and Roman Empire and their locations.

6.6.8 Describe the diffusion of Buddhism northward to China during the Han Dynasty

6.7.3 Identify the location of and the political and geographic reasons for the growth of Roman territories and expansion of the empire, including how the empire fostered economic growth through the use of currency and trade routes.

7.2.5 Describe the growth of cities and the establishment of trade routes among Asia, Africa, and Europe, the products and inventions that traveled along these routes (e.g., spices, textiles, paper, steel, new crops), and the role of merchants in Arab society.

7.3.4 Understand the importance of both overland trade and maritime expeditions between China and other civilizations in the Mongol Ascendancy and Ming Dynasty.

7.8.3 Understand the effects of the reopening of the ancient “Silk Road” between Europe and China, including Marco Polo’s travels and the location of his routes.

MUSIC

HISTORICAL & CULTURAL CONTEXT

5.3.4 Describe the influence of various cultures and historical events on musical forms and styles.

AESTHETIC VALUING

5.4.0 Responding to, Analyzing, and Making Judgments About Works of Music. Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

ANALYZE AND CRITICALLY ASSESS

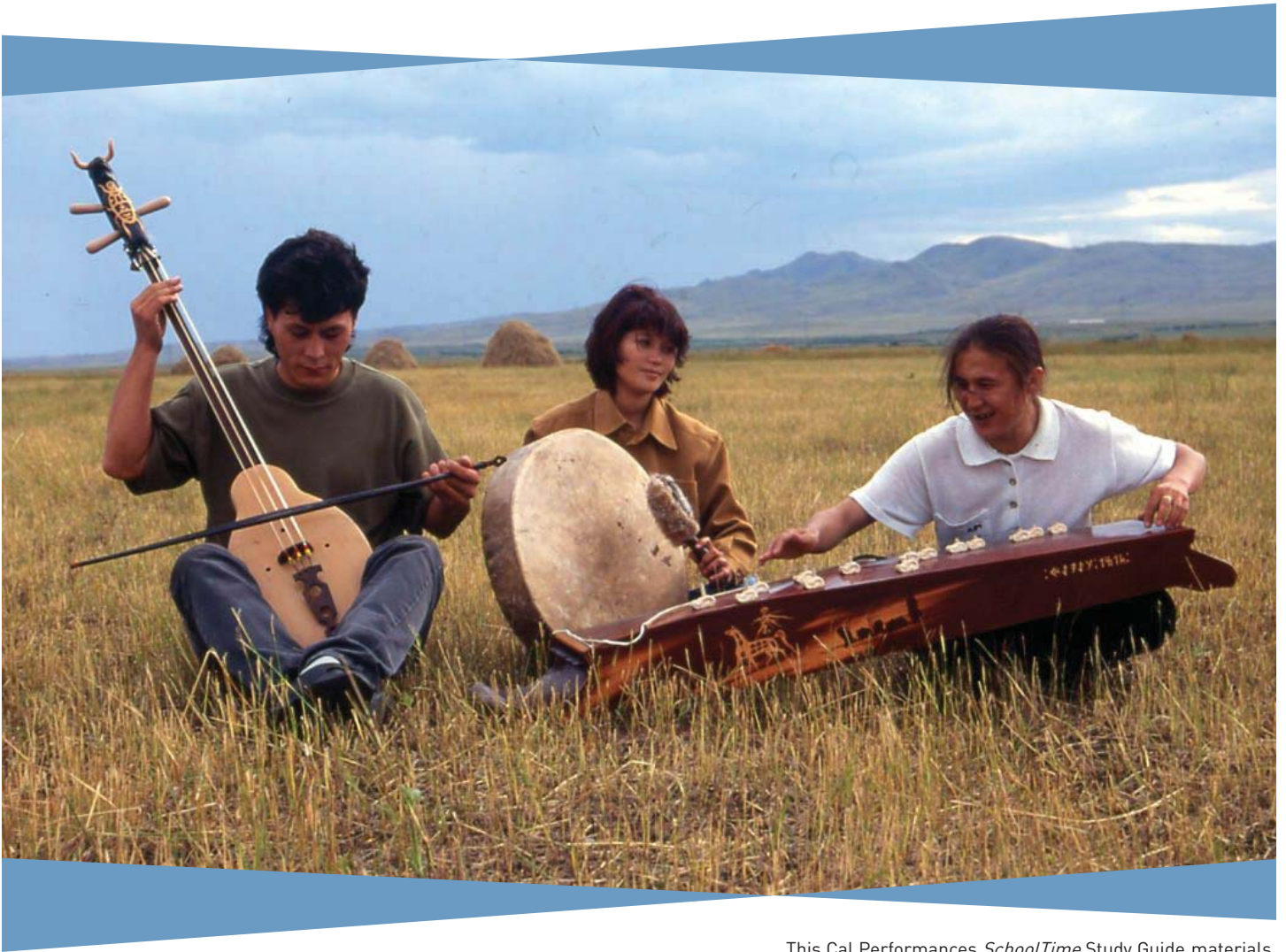
5.4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections

AESTHETIC VALUING

7.4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

AESTHETIC VALUING

4.3 Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.



This Cal Performances *SchoolTime* Study Guide materials were reprinted with permission from The Silk Road Project from *Along the Silk Road* (Teacher Workbook), developed by Stanford Program on International and Cross-Cultural Education (SPICE) and The Silk Road Project. Stanford: Leland Stanford Junior University Board of Trustees, 2006. Material was also reprinted with permission from *Silk Road Encounters: Teachers Guide*: Asia Society and The Silk Road Project, Inc., 2001. Supplemental materials were written, edited and designed by Laura Abrams, Rica Anderson, and Nicole Anthony.

Copyright © 2007 Cal Performances