

EDUCATOR GUIDE

Artist: Voices of Afghanistan
Discipline: Music

SECTION I - OVERVIEW	2
SUBJECT	
CURRICULUM CONNECTIONS	
OBJECTIVE	
STORY SYNOPSIS	
INSTRUCTIONAL STRATEGIES	
INSTRUCTIONAL OBJECTIVES	
EQUIPMENT NEEDED	
MATERIALS NEEDED	
INTELLIGENCES ADDRESSED	
MEDIA MATTERS	
SECTION II – CONTENT/CONTEXT	3
CONTENT OVERVIEW	
THE BIG PICTURE	
RESOURCES – TEXT	
RESOURCES – WEB SITES	
BAY AREA FIELD TRIPS	
SECTION III – VOCABULARY	8
SECTION IV – ENGAGING WITH SPARK.....	9



SECTION I - OVERVIEW

SUBJECT

Music

GRADE RANGES

K-12

CURRICULUM CONNECTIONS

Music

Language Arts

OBJECTIVE

To introduce students to the life and work of Homayun Sakhi and Ustad Mahwash, and to explore what it means to be a tradition bearer outside of one's homeland.

STORY SYNOPSIS

INSTRUCTIONAL STRATEGIES

Hands-on group projects, in which students assist and support one another

Hands-on individual projects, in which students work independently

Group oral discussion and analysis, including peer review and aesthetic valuing

Teacher-guided instruction, including demonstration and guidance

INSTRUCTIONAL OBJECTIVES

To reflect, write, and discuss the role of traditional music in the lives of Afghan emigres.

EQUIPMENT NEEDED

SPARK story on Voices of Afghanistan, a video that is accessible online at KQED.org, and related equipment or a computer with Internet access, navigation software, streaming capability, and speakers.

MATERIALS NEEDED

- Paper and pencils
- Access to libraries with up-to-date collections of periodicals, books and research papers
- Cassette player, CD, computer or iPod

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic – control of one's own body, control in handling objects

Intrapersonal – awareness of one's own feelings, emotions, goals, motivations

Interpersonal – awareness of others' feelings, emotions, goals, motivations

Linguistic – syntax, phonology, semantics, pragmatics

Logical-Mathematical – ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education.

MEDIA MATTERS

The following Spark stories can be used for compare/contrast purposes:

Master Teachers - Ali Akbar Khan

<http://www.kqed.org/assets/pdf/arts/programs/spark/104.pdf?trackurl=true>

Dhol de Awaz - Bhangra Dance

<http://www.kqed.org/assets/pdf/arts/programs/spark/704-dholdiawaz.pdf?trackurl=true>

Zakir Hussain - Percussion

<http://www.kqed.org/arts/programs/spark/profile.jsp?essid=4983>

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Following the 1979 Soviet invasion of Afghanistan, 5 million refugees left the country; some seeking refuge in the US. From 2006 to 2011, the Afghan population in the US has grown from 66,000 to 300,000, due to the US invasion and war following 9/11. The Bay Area is home to the largest community of Afghan Americans in the US and has become a cultural haven for a growing number of Afghan artists and musicians. The Centerville district of Fremont, known as Little Kabul, has its own mosque, shops, restaurants, food stores, and bookstores that cater to Afghans.

Musician Homayoun Sakhi is world-renowned for his mastery of the rubab, a double-chambered lute with origins that can be traced back 2,000 years. His repertoire spans Classical Afghan folk music, with lyrics derived from the poetry of Rumi, to his own contemporary fusion compositions. Sakhi also leads “Voices of Afghanistan,” a touring and recording group of Afghani musicians and singers who perform traditional folk songs representing the diverse regions of their homeland. Taking center stage with the ensemble is Afghani diva Ustad Farida Mahwash, one of very few women to achieve the title of “Ustad”, considered a master of music in the Afghan community.

THE BIG PICTURE

Nestled between Iran, Pakistan, China and

the Central Asian Republics, what is called Afghanistan today has long been home to emperors from the Moghul Empire and a passageway from the Middle East to India. The narrative of its rich musical culture is filled with invasions, royal courts, and waves of migrations acting as tributaries to a vibrant tradition.

Although there many different ethnic groups that live throughout the country, including Hazara, Uzbek and Turkmen, the two largest are the Pashtuns, who speak Pashto, and Tajiks, who speak Dari, or Afghan Persian (Farsi). They comprise almost 70% of the population.

Established in 1747, after the assassination of the Persian ruler Nadir Shah Afshar by a group of Pashtun tribal leaders, the newly named Afghanistan was led by Ahmad Khan Abdali, subsequently called Ahmad Shah Durrani (the “Pearl of Pearls”). Durrani led the confederated tribes on a conquest that expanded the territory of Afghanistan to its greatest size, which, by 1762, reached from present day Delhi to the Caspian Sea. During the height of the Afghan Empire and long after, music from neighboring Persia and India was heard in the royal courts, including Hindustani classical music and Sufi, Persian and Middle Eastern music. (Baily, 2011)

Court documents and events rendered in paintings demonstrate that many emperors

were strong supporters of the arts. However, it is Amir Sher Ali Khan, ruler of Kabul in the 1860's, who is given credit for establishing one of the most renowned districts of the city.

During his reign, Amir Sher Ali Khan brought North Indian musicians to entertain his court, and housed them on a nearby street called Kucheh Kharabat, or, 'Kharabat Alley'. Living in close quarters with local Afghan musicians who joined their ranks, the area became a center of North Indian classical music and cultural development through lessons, apprenticeships, and performances. (Baily, 2011) Over the course of 100 years the street expanded to include an entire neighborhood, known as the Gozareh Kharabat, or 'Kharabat district'. Its notoriety for producing excellent artists and its impact on generations of musicians is well-established.

From the 1920's until the Communist coup in 1978, Afghanistan experienced a period of relative peace and artistic flourishing. A key figure associated with this time period was the musician Ustad Qassem (b. 1883, d. 1956), also a resident of Kucheh Kharabat. A rubâb player and singer, Qassem became known as the founder of Afghan classical music. Given this title because of his knowledge and command of Hindustani music, Persian classical poetry and his own innovations in both, he embodied a wealth of poetry and the ability to sing in Pashto. He was famous for composing *ghazals* that expressed not only Sufi mysticism, but patriotic and nationalistic feelings and was able to improvise verses in the moment reflecting most subjects, from the sacred to the mundane (Baily, 2011).

The *ghazal* is a hugely popular medium for expressing poetry, and is the main vocal art music of Afghanistan. It is based on couplets that may have any number of stanzas, but that maintain the same number of syllables, or feet, and end in the same word or rhyme scheme. The rhyme scheme looks something like this: aa ba ca da ea, etc. The poems generally reflect themes of love (mostly unrequited) and longing, sometimes earthly, but quite often reflecting the divine love of Sufism and the desire for God's love. Merging the couplets with melodic modes, or *râgs*, and rhythmic cycles called *tala*, *ghazals* are sung in many languages, including Persian, Pashto, Uzbek, Urdu and Kashmiri. (Baily, 2011: 22)

The *ghazal* is typically accompanied by the *rubâb* and *tabla*. The *rubâb* is a plucked lute-like instrument with a double-chambered body made of a single piece of hollowed-out mulberry wood with a goat-skin membrane covering the lower part of the body. It has three main strings tuned a 4th apart, two-three drone strings and up to 15 sympathetic strings that add resonance to sound of the instrument. The *tabla* are a pair of tuned hand-drums that accompany the *rubâb* and are of North Indian origin.

Despite a period of relative peace from 1920's-1978, Afghanistan has experienced nearly constant fighting for over the last 30 years. Beginning with the Communist coup of 1978 and the subsequent war against the Soviet occupation in the 1980's, to the most recent influence of fundamentalists known as the Taliban, Afghanistan has lost many thousands of people to death and emigration, which has threatened the cultural identity of its people and

traditions.

Hope lies, however, in the communities of musicians who continue to challenge their situation within Afghanistan and in the vast diaspora found in several regions of the world, including London, Pakistan, and Fremont, California. Here, Afghan traditions are being maintained and new innovations realized, as is exemplified by two renowned artists, Houmayun Sakhi and Ustad Farida Mahwash. Both spent many years in training in Kucheh Kharabat before circumstances took them outside their homeland.

Born in 1976, Homayun Sakhi was born into a family of musicians, and studied *rubâb* with his father, Ghulam Sakhi. Ghulam Sakhi was a disciple of a famous *rubâb* player named Ustad Mohammad Omar (b. 1905, d. 1980). A contemporary of Ustad Qassem, Ustad Mohammad Omar was a revered member of a long line of musicians of the Kucheh Kharabat, credited with taking the *rubâb* from a folk instrument to a classical solo instrument.

When Sakhi left Kabul in 1992 for Peshawar, Pakistan, he became a popular performer. Able to navigate between the traditional *ghazals*, *râgas* and popular songs, Sakhi made a good living as a performer and teacher. On a smaller scale the apartment building in which he lived in Peshawar was reminiscent of Kucheh Kharabat. Known as the Khalil House, it became a cultural center for many Afghan emigres, with offices, music schools and jam sessions for young musicians to perfect their skills.

Instead of returning to Afghanistan after the fall of the Taliban in 2002, Sakhi left for the United States, settling in Fremont, California. Here again, he became an important cultural figure, offering classes and performances, and is widely regarded for incorporating the many different playing styles and techniques he experienced while in Pakistan, and for extending the technical and compositional possibilities on the *rubâb*.

Ustad Farida Mahwash was born in 1947 in Kabul to a conservative Muslim family. As a woman, she was discouraged from public performance and many people, including members of her own family, did not approve of her singing, resulting in an attempt on her life. However, while working at Radio Afghanistan, the station director recognized Mahwash's singing ability and encouraged her to develop her voice. She began to study North Indian classical music with Ustad Mohammad Hashem Cheshti in Kucheh Kharabat. In 1977 Mahwash was given the title "Ustad", or master, an honor which up to that point had only been given to men. In 1992 she left Afghanistan, first for Pakistan, then for the U.S.

Since their arrival in Fremont California, Mahwash and Sakhi have joined forces and perform with Voices of Afghanistan. They have been touring the U.S. bringing their many years of experience, virtuosic ability and cultural authenticity to new audiences, educating them about Afghan traditions and demonstrating a continuing dedication in passing their knowledge on to new generations.

RESOURCES - TEXTS & ARTICLES

Baily, John, *Songs From Kabul: The Spiritual Music of Ustad Amir Mohammad*. (Surrey UK: Ashgate Publishing, 2011).

Baily, John, 'The Role of Music in the Creation of an Afghan National Identity, 1923-73', in M. Stokes (ed.), *Ethnicity, Identity and Music: The Musical Construction of Place*, (Oxford: Berg Publishers, 1994).

Baily, John, 'Music, migration and war. The BBC's interactive music broadcasting to Afghanistan and the Afghan diaspora', in B. Dueck and J. Toynbee, (eds.) *Migrating Music*. (Abingdon, Oxon: Routledge, 2011).

Boylan, Michael, *Hafez. Dance of Life* (Washington, D.C.: Mage Publishers, 1987)

Reshtia, Sayed Qassem, *Between Two Giants. Political History of Afghanistan in the Nineteenth Century* (Peshawar: Afghan Jihad Works, 1990).

Sakata, Lorraine, *Music in the Mind: The Concepts of Music and Musician in Afghanistan*. (Washington: Smithsonian Books, 2003).

Slobin, Mark, *Music in the Culture of Northern Afghanistan*. (Tucson: The University of Arizona Press, 1976).

DISCOGRAPHY

Ghazals Afghans by Ustad Mahwash. 2007. Accords-Croises Fr.

Music of Afghanistan. Various Artists. 1961. Folkways Records

Music of Central Asia Vol. 3: Homayun Sakhi: The Art of the Afghan Rubab. 2006. Smithsonian Folkways Recordings

Radio Kaboul: Tribute to Afghan Composers by

Ustad Mahwash. 2003. Accords-Croises Fr.

Silk Road: A Musical Caravan. 2002. Smithsonian Folkways SFW 40438.

The Traditional Music of Herat. 1996. UNESCO collection, Auvidis D8266.

Virtuoso from Afghanistan: Ustad Mohammad Omar. 2002. Smithsonian Folkways Recordings 40439.

VIDEOGRAPHY

Scenes of Afghan Music. 2007. London, Kabul, Hamburg, Dublin, DVD (97 min.). London: Goldsmiths.

Ustad Rahim. Herat's Rubâb Maestro. 2008 DVD (55 min.)

A Kabul Music Diary. 2003. Directed by John Baily. DVD distribution by The Royal Anthropological Institute (www.therai.org.uk/film/film.html)

Breaking the Silence: Music in Afghanistan. BBC 2002. Directed by Simon Broughton. Distributed by Aditi. (www.aditi-image.tv).

RESOURCES – WEB SITES

<http://www.demgmt.com/?p=660>
"Voices of Afghanistan" official site

<http://artafghan.com/artafghan/index.php>
Shokoor Khusrawy official site

<http://www.afghanmusicproject.org/> - The Afghan Music Project (AMP) is a mixed media social venture, seeking to raise awareness of Afghan culture through music. All proceeds from the project will fund Afghan music teachers in Kabul who will teach music to Afghan youth, particularly young women.

http://www.akdn.org/aktc_music_homayun.asp - The Aga Khan Music Initiative was created by His Highness the Aga Khan in 2000 to support the efforts of Central Asian musicians and communities to sustain, further develop and transmit these important musical traditions.

<http://www.facebook.com/VOICESOFAFGHANISTAN> - The Facebook page for Voices of Afghanistan, with a listing of upcoming concerts and workshops.

http://www.folkways.si.edu/explore_folkways/ustad.aspx An article from the Smithsonian on Ustad Mohammad Omar.

<http://www.mage.com> - Mage publishers publishes books on Persian art, music and poetry. A nice resource for actual listening samples of poetry spoken in Persian and English, translations by Michael Boylan.

<http://en.wikipedia.org/wiki/Ghazal> - A bit of information on the ghazal.

<http://www.freemuse.org> - The World Forum on Music and Censorship is an independent international organization which advocates freedom of expression for musicians and composers worldwide.

<http://www.youtube.com> - Given her long career, there are multiple clips of Ustad Mahwash posted on YouTube.

<http://www.ustadmahwash.com> - The official website of Ustad Mahwash.

RESOURCES – ARTS PROVIDERS

www.ya-nc.org - Young Audiences of Northern California also provides assemblies and workshops in the schools, representing a large variety of ethnic dance and music professionals in the Bay Area.

BAY AREA FIELD TRIPS

<http://www.dancesilkroad.org> - Bay Area dance company Asfaneh offers classes and performances in Persian and Central Asian dances. They also offer educational performances for schools or special events. See website for times, locations and contact information.

www.littlekabul.com - A website sponsored by Idol Entertainment, LLC - presenters of the annual NowRoz Festival (spring festival) that takes place in Pleasanton, CA.

www.worldartswest.org - Presents an annual performance called the Ethnic Dance Festival, featuring many diverse cultural groups from the Bay Area.

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Dohlak or Dhol

A double-headed, barrel-shaped drum used in Afghanistan similar to the Indian mridangam.

Farsi

The Persian language used in Afghanistan, sometimes called Dari or Afghan Persian.

Ghazal

A versatile song form considered to be the most important genre of Kabuli art music, with lyrics drawn from classical Persian or Pashto poetry.

Harmonium (or "harmonia")

a free-standing reed organ, originally brought to India and Afghanistan by European missionaries in the mid 1800's. One hand operates a set of bellows which push air through reeds, and the other hand manipulates the keyboard. It has become a standard feature of many performances of classical Indian and Afghan music.

Kucheh Khwaja Khordak

a street in Kabul which was the home of many musicians of the royal court of Amir Sher Ali Khan. The area later became known as Kucheh Kharabat and grew from a street to a neighborhood, becoming a major center for the learning and performing of North Indian and Afghan music.

Ney

An end-blown flute made of reed, having either six or seven finger holes.

Râg

Coming from the Indian raga, this is a set of tones that essentially comprise a scale or mode used in each song.

Rubâb

Considered the national instrument of Afghanistan, the rubâb is a short-necked, double-chambered plucked lute with three main strings (tuned in 4ths), four frets (with 12 semitones to the octave), two or three long drone strings, and up to 15 sympathetic strings. It is the predecessor to the Indian sarod.

Tabla

A pair of hand drums with origins in North India but also used in Kabuli art song since the 19th century. The drums are tuned to a specific note to complement the soloist's key and the melody. The left drum, or bayan, is made of mettle and the pitch can be modified by pressing the heel of the hand down on the head. The right drum, or tabla, or dahina, is made of wood.

Tala

Coming from ancient North Indian music, the tala is the beat or metric cycle of the song.

Tar

A frame drum played with the fingers or hand. Comes in varying sizes, ranging from 14-24 inches in diameter. There are no jingles as in a tambourine, but the skin produces a low-pitched tone, and the sides create a higher tambor and percussive effect when struck.

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Historical Perspectives

Conduct an analysis on global music in any given period of history, depending on what is pertinent to the grade level. Break students up into different research groups. Collectively decide to choose between royal court music (generally patrons of the arts), popular music styles - music of the lower and middle classes - or sacred music.

Assign each group a specific country or region of the world and have them research the historical events of the time and how cultural identity was reflected in the music. Be sure to include a variety of contrasting cultures, including Europe, the United States, a South or Central Asian country, an African nation, a South American, etc. Take into consideration important political events or conflicts, the ruling party of the area, the belief systems in place, and specific cultural features. Ask students to pose and attempt to answer the following questions:

- How was music at the time primarily supported?
- How were musical traditions passed on to new generations?
- What was the role of the musician within the culture?
- What was the role of music within the culture?
- How was gender reflected in the music experience?

Have all the groups present their findings to the class, then collectively place them on a timeline that will include all the information (using either technology and computer-based programs or more hands-on visual arts mediums such as paper, pens, paint, collaged pictures, etc.) for comparison.

MUSIC Standards – 6-8 and High School
Historical and Cultural Context (HS)
3.3 – Compare and contrast the social function of a variety of music forms in various cultures and time periods.
3.5 – Compare and contrast instruments from a variety of cultures and historical periods.
3.8 – Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.

Aesthetic Valuing
4.3 - Explain how people in a particular culture use and respond to specific musical works from that culture.
4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

Grades 6-8
Historical and Cultural Context:
Role of music:
3.1 Compare music from various cultures as to some of the functions of music serves and the roles of musicians.
3.2 - Identify and describe the development of music during medieval and early modern times in various cultures (e.g., African, Chinese, Islamic)

Maintaining traditions in a diaspora

Engage students in a group discussion of what they know about Afghanistan. Provide some historical background and look at a map to locate the country and the surrounding nations. Have students imagine that they are people who have fled their country due to military conflict or persecution.

Watch the Spark episode on Ustad Mahwash and Homayun Sakhi's journey from Kabul to Peshawar, Pakistan and on to Fremont California. Discuss how things would be different for someone coming to another country. How do traditions continue in a new world? Have students conduct research their own personal histories and find out from where their own families came and how their own family traditions may have been passed on. If students had to leave their country suddenly, what traditions, holidays or festivals would they carry with them? How would they pass them on? Have students present to the class their findings on their own familial backgrounds if known.

Take the discussion a step further and investigate the master-apprentice relationship, its function among oral traditions like that in Afghanistan, and discuss how it also existed in this country (such as in early trades like blacksmiths and farming) What types of work existed in this country? Does it still exist?

Grade 3 Music Aesthetic Valuing

4.3 - Describe how specific musical elements communicate particular ideas or moods in music.

Grade 6-8

Historical and Cultural Context: Diversity of music

3.5 Identify instruments from a variety of cultures visually and aurally.

Grade 5 – Connections, Relationships, Applications

5.1 – Explain the role of music in community events.

5.2 – Identify ways in which the music professions are similar to or different from one another.

Grades 6-8. Artistic Perception

1.5 - Analyze and compare the use of musical elements representing various genres and cultures, emphasizing meter and rhythm

Identifying musical instruments.

Using tracks off the album by Ustad Mahwash, such as the song, Beshnaw Az Nai (Listen to the Ney), have students listen first and then discuss the different instruments heard in the music. As distinct and easily recognizable instruments (including the ney flute, the rubâb, tabla and vocals) lead a discussion on the different qualities of sound they hear. Separate and categorize the instruments according to their type - string, percussion, or wind. Identify the quality of each instrument and its role in the music. What range of emotions do the instruments invoke, and what do they think the song is about? The *ney* has a particularly haunting sound. How does the music make the students feel?

As an extension, find other recordings of North Indian classical music, and compare and contrast similar types of instruments. For instance, there are different flutes such as the *ney* of Afghanistan, verses the *bansuri* flute of North India. Also, the *rubab* of Afghanistan gave rise to the *sarod* of India. Investigate the finer differences and similarities of each.

Once students become familiar with the different qualities of sound on each instrument, see if they can name each

instrument, just by playing an isolated recording of it.

Poetry in music - Write your own ghazal

The ghazal is an extremely versatile form of sung poetry in Afghanistan, and is possible to recreate in English. Lead the class in creating one together, then have individuals write their own. First decide upon a refrain that will be repeated. This could either be a repeated word or phrase at the end of the second line in the couplet, such as the word "beauty" or "come tomorrow".

Here is a real example by the 14th century Persian poet, Hafez. You can see more of his poetry at this website, with translations by Michael Boylan (Boylan, 1987). You can also listen to the poems read by Boylan in Persian and English.

http://www.mage.com/poetry/hafez_dance.html

Dance of Life

Waiting. Straining to hear - your voice that I may rise.

I am heaven's dove that from the earthly cage will rise.

If I am bid but to be your slave I gladly shall foreswear

Dominion over worldly things as now I rise.

Let the rain fall from your cloud of grace oh Lord

Before, to dust I would be changed - I rise.

Bring a minstrel to my grave and a bottle of good wine.

Your fragrant presence shall lift me dancing full of joy as I rise.

Hold high your lordly stature that I may see. You draw me nigh.

With clapping hands I leave this life, and I rise.

Though I am old yet in a night - from your embrace

In Dawn's new light a youth will rise.

On the day that I die, a glimpse of you may I behold and, as Hafez

From Life's desire leap into eternity, and I will rise!

The rhyme scheme generally follows this form: aa ba ca da ea, etc., and the syllables within each couplet should be somewhat maintained. Challenge students to use proper uses of imagery, metaphor and symbolism. Have students individually choose their own poetic themes, and present their poems to the class.

Language Arts Standards – Grades 4-6

2.0 Speaking Applications

2.4 – Recite brief poems, soliloquies, or dramatic dialogues, using clear diction, tempo, volume and phrasing.

3.0 Literary Response and Analysis

3.5 – Describe the function and effect of common literary devices (e.g., imagery, metaphor, symbolism)

Call and response

In much of North Indian music and some Afghan music, there is a moment in the music where a soloist will alternate musical and rhythmic ideas with another member of the group, often the tabla player. Listen to samples from Homayun Sakhi, Ustad Mohammed Omar as well as other examples from North Indian classical music (many recordings with [Zakir Hussain](#) will

have a moment of rhythmic conversation), to hear examples of the call-and-response that is common between instrumentalists.

Engage your class in a follow-the-leader echoing game using rhythmic dialogue. First establish a steady, unchanging beat. Using body percussion or rhythm sticks to create a variety of rhythmic ideas, but stay within the steady beat of the group. Body percussion allows for a variety of percussive sounds, from clapping to hands tapping on legs to light slapping of the hand across the leg.

Start with simple rhythms in repeated four-beat cycles, such as alternating quarter notes with eighth notes and rests. For instance: Ta = one quarter note; Ti = one eighth note (therefore, two ti-ti's in one ta); and a "sh" for a quarter note rest, i.e.:

Ta Ta Ti-ti Ta
(then they repeat)
Or: Ta Ti-ti Sh Ta
Or: Ti-ti Ta Sh Ti-ti

Become more and more complex and allow students to lead the group in different ideas. Increase the complexity as is appropriate, by changing the meter to 6/8 or even 7/8, or increasing the tempo, or by adding more rhythmic possibilities, such as syncopation, half notes, and eighth note rests. If you have classroom instruments, try transferring these ideas to the instruments.

Music Grades 3-12
Creative Expression
2.4 – Create short rhythmic and melodic phrases in question-and-answer form.
2.3 - Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.