

TODAY'S MUSIC EDUCATION RESOURCE

# MUSIC ALIVE!

## LISTENING GUIDE

"6th Ave Heartache"  
by The Wallflowers

It's Instrumental:  
**THE HARMONICA**

THE ART OF THE  
ACCOMPANIST

The Music of  
**A CHORUS LINE**

**SAY WHAT?**  
The meanings  
and origins of  
musical sayings

A photograph of Bruno Mars performing on stage. He is wearing a grey fedora hat and a plaid shirt, smiling broadly while playing an acoustic guitar and singing into a microphone. The background is a vibrant green.

# BRUNO MARS

Transcending time and genre, the craftsman, showman and chart-topper returns

## CONTENTS

- 3 A Summary of the National Core Arts Standards
- 4 The Art of the Accompanist
- 5 The Music of Musical Theater: *A Chorus Line*
- 6 It's Instrumental: The Harmonica
- 7 Cover Story: Bruno Mars
- 8 Listening Guide: "6th Avenue Heartache" by The Wallflowers
- 9-10 Crossword and Answer Key
- 11-12 Word Search and Answer Key
- 13 Links

## HOW TO CONTACT US CUSTOMER SERVICE

Please visit [musicalive.com](http://musicalive.com) for basic information regarding subscriptions and customer service. If you need assistance regarding any problems with magazine delivery or damaged components, please e-mail [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com). Remember, we need your complete name and address to respond to and solve your problem. Please provide as much detail as possible in your message, as well as how and when to contact you. We're committed to providing you with not only great educational materials, but also great service.

## BACK ISSUES

To inquire about past issues still available for purchase, please email us at [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com).

## EDITORIAL QUESTIONS

For any content-related questions or comments, or to suggest an artist or topic for future coverage, please e-mail the editor at [editor@intunepartners.com](mailto:editor@intunepartners.com). We welcome your feedback.

*Music Alive!* (ISSN 1051-8975), is published eight times each year, from October through May, by In Tune Partners, LLC, 822 Commerce St. P.O. Box 166 Thornwood NY 10594, Fax 914-741-1136, Phone 914-358-1200.

*Music Alive!* is independently owned and operated. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form, by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. © 2026 In Tune Partners, LLC

## FROM THE EDITOR

THIS MONTH'S COVER STORY features Bruno Mars, one of the best-selling popular musicians of the modern era, and it's interesting that we haven't featured him sooner! Mars is a top-tier global artist with multiple Grammy awards and 10 No. 1 hits, the latest from his new album released in February. As of this month, Bruno Mars is among the top artists in the world for monthly listeners on streaming media.

This issue also includes a story about the job of an accompanist as defined by our author and longtime studio musician Seth Glassman. Coverage of the Broadway show *A Chorus Line* and a dissection of the Wallflowers' hit "6th Avenue Heartache" round out another eclectic issue of Music Alive. Along with our music news vignettes, instrument profile, and closing essay on a frequently heard musical idiom, there's pretty much something for everyone...At least everyone musically inclined 😊

## HEAR THE MUSIC

"Just The Way You Are"

by Bruno Mars

"Risk It All" by Bruno Mars

"Juke" by Little Walter

"Blowin' In The Wind"

by Bob Dylan

"Ho Hey"

by The Lumineers

"6th Avenue Heartache"

by The Wallflowers

From *A Chorus Line*:

"I Hope I Get It"

"I Can Do That"

"At The Ballet"

"Sing!"

"The Music and the Mirror"

"What I Did For Love"

"One"

# A Summary of the National Core Arts Standards

As you use this Teacher's Guide, refer to this summary  
of the 11 NCCAS anchor standards

## **Cr1**

Generate and conceptualize artistic ideas and work

---

## **Cr2**

Organize and develop artistic ideas and work

---

## **Cr3**

Refine and complete artistic ideas and work

---

## **Pr4**

Analyze, interpret, and select artistic work for presentation

---

## **Pr5**

Develop and refine artistic work for presentation

---

## **Pr6**

Convey meaning through the presentation of artistic work

---

## **Re7**

Perceive and analyze artistic work

---

## **Re8**

Interpret intent and meaning in artistic work

---

## **Re9**

Apply criteria to evaluate artistic work

---

## **Cn10**

Synthesize and relate knowledge and personal  
experiences to make art

---

## **Cn11**

Relate artistic ideas and works with societal, cultural, and historical  
context to deepen understanding

## THE ART OF THE ACCOMPANIST

National Standards: Pr4, Re7-9

Behind every great soloist is a great accompanist. But what makes an accompanist great? Technical skills like sight reading can be important, but the real artistry of accompanying is more subtle. Backing up a soloist is a collaborative effort that requires listening, real-time interpretation and flexibility. Introduce your students to this critical concept today!

### Prepare

By a show of hands, ask how many students in class have ever accompanied a singer or instrumental soloist. For those with raised hands, ask for more details about the experience? What type of performance or rehearsal was it? What instruments were involved? How much preparation time did they have? Did they play the music exactly as written/recorded, or did they modify it to fit the soloist's preferences? Overall, what was the biggest challenge? What did they learn in the process? After discussing, read the article as a class.

### *Key points in the article:*

- Though we usually think of an accompanist as a well-dressed pianist playing with an opera singer or soloist, there is much more to the activity. Accompanists can play any instrument, any genre, and in any number of performance or rehearsal scenarios.
- Accompanying is not necessarily a solo activity – entire ensembles will, of course, accompany a singer or bandleader. This often requires the individual members to draw from a shared common repertoire, such as the Great American Songbook.
- While there are certain technical skills that might come in handy depending on the genre, such as sight reading, the most important skill of any accompanist is the ability to listen. Ultimately, the job of an accompanist is to bring the soloist's vision to life. That requires a keen ear and the ability to make changes on the fly.

### Begin

*Review Vocabulary words from the article below:*

- **Pinnacle:** the highest point or level, esp of fame, success, etc
- **Unwieldy:** not easily managed, handled, or used
- **Aspiring:** directing one's hopes or ambitions toward becoming a specified type of person
- **Adaptation:** the action or process of changing something, or of being changed, to suit a new purpose or situation
- **Subtle:** not loud, bright, noticeable, or obvious in any way

### Discuss

After reading the article, conduct a classroom discussion about what students learned from the article.

For those with experience as an accompanist, ask whether the article aligns with their experience? What do they think of the advice offered? Will they approach their next accompaniment opportunity differently after reading the article? Is there anything else they would add for aspiring accompanists?

For everyone else: Did the article answer any questions they had about being an accompanist? Do they have any questions that weren't answered? Do they feel more likely to pursue opportunities as an accompanist than they were before reading the article?

### Expand

To assess student understanding, assign the "All About the Article" worksheet located at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets).

For an additional assignment, have students find video of a live performance on YouTube of a soloist and accompanist. It can be any combination of instruments and any genre of music. Students will write a short analysis of the performance focusing on the accompanist – how do they match their playing with the soloist? What cues do they take from the soloist? How do they tailor their dynamics, tempo, and expression to support the soloist?

## MUSIC OF MUSICAL THEATER: A CHORUS LINE

National Standards: Pr4, Re7-9, Cn11

Set entirely on a bare stage during a Broadway audition, *A Chorus Line* was a revolutionary moment for musical theater. Rather than transporting the audience to faraway lands with a fanciful story, *A Chorus Line* pulls back the stage curtain and reveals the inner lives of performers. This stripped-down, inward-facing plot focus broke entirely new ground for Broadway, leading to nine Tony Awards and the Pulitzer Prize for Drama. Share this classic with your class today!

### Prepare

By a show of hands, ask if anyone in class has seen *A Chorus Line* or heard any songs from the musical. For those who have, ask them to describe the musical. What stands out about it? What do they like (or dislike) about it? Play a clip of “I Hope I Get It” linked in the Learn More section of this issue for the class.

Next, ask the class if they have ever seen a musical (or film, or TV show) about the making of a fictional show. Can the class name a few examples? *The Producers*, featured in the previous issue of *Music Alive!*, is a great example. Discuss the concept of the meta narrative, a piece of media focused on the real-world environment that produces that type of media. After discussing, read the article as a class.

*Key points in the article:*

- With an entirely bare set and an introspective focus on the characters just out of the spotlight, *A Chorus Line* was a revolutionary moment in musical theater. Premiering in 1975, the show won a host of awards and influenced countless musicals to come.

- The show follows Zach, a demanding director and choreographer, as he casts the dancers for a new show. Rather than a standard audition, he asks the candidates to open up about their lives and backgrounds.

- With a groundbreaking structure and narrative style, *A Chorus Line* is an incredible depiction of the dedication, sacrifice, and passion of the performers who bring musicals to life – especially those who never see the spotlight themselves. More than fifty years later, it stands as a powerful exploration of ambition and identity.

### Begin

Review Vocabulary words from the article below:

- **Spontaneity:** the quality or state of being spontaneous; arising from a momentary impulse, occurring without apparent external influence
- **Refuge:** shelter or protection from danger or distress
- **Poignant:** evoking a keenly felt sense of emotion, especially of bittersweet sadness or regret
- **Solace:** comfort or consolation in a time of distress or sadness
- **Conformity:** behavior that follows the usual standards that are expected by a group or society

### Discuss

Select 2-3 songs from the list of Key Songs in the article and play them for the class (all are available for streaming via the Hear The Music playlist at [www.musicalive.com](http://www.musicalive.com)). As a critical listening exercise, play each song twice and have students analyze them from the following angles, stopping after each listen to discuss:

**1<sup>st</sup> listen-** Character analysis and plot movement

- What do we learn about the character(s) through the lyrics of the song? How does the song move the plot forward? What feelings does the song evoke?

**2<sup>nd</sup> listen-** Musical analysis

- What instruments do students hear in the song? Is the tempo fast, slow, or moderate? Is the music loud, soft, or both? How does the music support the lyrics and feelings of the song?

### Expand

After discussing, have students complete the “All About the Article” worksheet located at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets).

For a class project, form students into groups and assign each group a Key Song from *A Chorus Line* not discussed previously in class. Have each group listen to their assigned song and analyze it together through the same framework (character analysis and plot development/musical analysis). At the end of the class period, have each group present their song and analysis. Allow other groups to ask questions or add their own thoughts after each presentation.

## IT'S INSTRUMENTAL: THE HARMONICA

National Standards: Re7-9, Cn11

Pocket-sized, affordable, and easy to learn, the harmonica makes an ideal instrument for beginner musicians or those looking to add another instrument to their repertoire. With the unique ability to produce different notes by blowing or drawing air through the same hole, harmonica creates a breathy, deeply expressive sound. Whether lending its raspy warmth to rock, blues, or folk, or creating smooth, elegant textures in jazz or classical, the harmonica punches above its weight class in just about any genre. Share the history of this portable powerhouse with your class today!

### Prepare

To start, ask if anyone in class plays the harmonica. If not, are they familiar with the sound of the instrument? Ask students if they can describe the sound of a harmonica How is it played? What styles of music use the harmonica Can they name any songs or music groups that feature the harmonica? After this brief introductory discussion, read the article as a class.

#### *Key points in the article:*

- The harmonica was invented in Germany around 1820 by a craftsman named Christian Friedrich Buschmann, who dubbed his creation the Mundharmonika. It's portability and affordability made it an ideal instrument for common folk and led to its spread across the Atlantic.

- Harmonica found its home in the American South in the pockets of cowboys, ranchers, and farmers, and became a foundational element of the blues. Players like Little Walter and Sonny Boy Williamson showcased the instruments expressive dynamism and popularized it with radio hits like "Juke."

- While the diatonic harmonica was the weapon of choice for blues, rock, country, and folk artists, the chromatic harmonica opened up new worlds of expression in jazz and classical. To this day, both versions of the harmonica remain staples of popular music styles around the world.

### Begin

Review Vocabulary words from the article below:

- **Portability:** the ability to be easily carried or moved
- **Signature:** unique to one person or thing
- **Sophisticated:** having, revealing, or proceeding from a great deal of worldly experience and knowledge of fashion and culture
- **Texture:** the way that different sound layers are combined in a musical piece to create a sense of depth and richness
- **Accessible:** able to be reached or easily obtained

### Discuss

After reading the article, listen to the following tracks from the Hear the Music playlist at [www.musicalive.com](http://www.musicalive.com):

- "Juke" by Little Walter
- "Ho Hey" by The Lumineers

After listening to the examples, discuss the harmonica performances heard in each song. What words would students use to describe the performance? What types of sounds and timbres does the harmonica create in each piece? What emotions does it evoke?

The "Music Review Journal" found at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets) can also be used to assess students' understanding of each song.

### Expand

To assess student understanding, assign the "All About the Article" worksheet located at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets).

As a supplement to the lesson, have students research and select another song that features harmonica, preferably in a different style or genre than the songs from the Discuss section of this lesson. In a short report, students will analyze the role of the harmonica in their selected song using the same framework presented in the Discuss section. After this analysis, students will compare the role of the harmonica in their selected song to the two songs presented in class. Is the harmonica in their selected song used similarly to the other two, or is there a difference in the approach? Is it more prominent, or more subdued? Does it invoke the same emotional response across all three pieces, or does it vary?

## COVER STORY: BRUNO MARS

National Standards: Pr4, Re7-9, Cn11

Bruno Mars walks a tightrope few popstars can manage. Steeped in musical traditions of the past but with modern precision and sheen, Mars effortlessly glides between eras without sounding out of place on pop radio. From his humble beginnings as a child performer and Elvis impersonator, Mars has reached the upper echelons of musical stardom through charisma, raw talent, and meticulous attention to detail. Share his story with your class today!

### Prepare

By a show of hands, ask if anyone in class is a fan of Bruno Mars. What do they like about his music? Which albums/songs/eras of his career do they enjoy most? How would they describe his sound and songwriting?

Next, play a clip of “Risk It All” from his latest album (linked in the *Learn More* sections) and ask students to listen carefully. What instruments do they hear? What lyrical themes do they notice? How does it compare to Mars’ early output? After discussing, read the article as a class.

### *Key points in the article:*

- Born Peter Gene Hernandez in Honolulu, Hawaii, Mars was a star from the very beginning. He began performing with his family band as a young child and immediately showed stage presence beyond his years, gaining local fame for his Elvis impersonation.

- Mars’ breakout hits came as part of the production duo The Smeezingtons, who co-wrote smash hits “Nothin’ On You” with B.o.B. and “Billionaire” with Travie McCoy. This exposure paved the way for Mars’ debut album *Doo-Wops and Hooligans* in 2010 which featured Song Of The Month “Just The Way You Are.”

- With every successive release, Mars expands his catalogue of styles and influences without losing his artistic identity. A devotee of classic funk, Motown, and New Jack Swing, Mars’ fans have long claimed that his true genius is in the synthesis of these styles and more.

### Begin

Review Vocabulary words from the article below:

- **Indelible:** not able to be forgotten
- **Meticulous:** showing great attention to detail; very careful and precise
- **Sterile:** lacking in stimulating emotional or intellectual quality; lifeless
- **Synthesis:** the mixing of different ideas, influences, or things to make a whole that is different, or new\
- **Enigmatic:** difficult to interpret or understand; mysterious

### Discuss

Play “Just The Way You Are” for the class and encourage active listening and note-taking. After listening to the full song, ask the class to identify fundamental elements of the song and use their responses as a gateway to deeper exploration. For instance, ask about instruments they hear, the tempo, and the style/genre of the record. Does the sound of the record remind them of any other artists?

Next, explore the lyrical themes of the song. How would the class describe the lyrical approach overall? Do any lines stand out? How do the lyrical themes of “Just The Way You Are” compare to “Risk It All” from his latest album?

Next, encourage more abstract analysis. How do the sounds of the instruments fit together? What atmosphere or mood does the music create? How does this complement the vocals? What feelings do they get from the song? If students close their eyes and listen, what scenery do they picture?

### Expand

After discussing, have students complete the “All About the Article” worksheet located at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets). For an additional assignment, have students select another pop artist who draws on classic styles. Students will write a short report on their selected artists’ career, including an analysis of their influences. How does the artist take inspiration from bygone eras of music and make them modern? Do they stay in one primary genre, or do they explore a wide array of styles like Mars? What impact has the selected artist made on their contemporaries?

# LISTENING GUIDE: “6th Avenue Heartache” by The Wallflowers

National Standards: Pr4, Re7-9

Initially a group project upon their 1989 formation, The Wallflowers evolved into a solo project centered around Jakob Dylan, son of Bob Dylan. Their 1996 album *Bringing Down the Horse* launched The Wallflowers to stardom on the backs of singles “One Headlight” and the subject of this month’s Listening Guide, “6th Avenue Heartache.” A moving rumination on loss, empathy, and the invisible connection between disparate lives, “6th Avenue Heartache” stands as a highlight of the band’s discography. Share it with your class today!

## Prepare

By a show of hands, ask the class if they have heard “6th Avenue Heartache” or any other songs by The Wallflowers. If they don’t recognize it by name, play a quick snippet of the song.

Next, instruct the class to take out a notebook (or whichever device they use for notetaking) and play “6th Avenue Heartache” in its entirety. Encourage students to listen carefully and take notes on what instruments they hear on the record, the tempo of the song, lyrical themes, and the overall atmosphere of the song. How would they describe the vibe of the song? What feelings does it evoke?

## *Key points in the article:*

- The lead single for The Wallflowers 1996 album *Bringing Down the Horse*, “6th Avenue Heartache” is a bittersweet anthem of loss and human connection. The song reached No. 8 on the Billboard Modern Rock Tracks chart and No. 10 on the Mainstream Rock Tracks chart. It was also the most played song on adult alternative radio stations in the United States in 1996.
- The inspiration for “6th Avenue Heartache” came from Dylan’s experience as an 18-year-old living in New York City, when a homeless musician who often played outside his apartment disappeared, leaving his belongings behind. Fans have speculated that the lyrics also express a young Dylan’s desire to form an identity separate from his father.
- Stylistically, “6th Avenue Heartache” is a blend of roots rock and alternative influences. Featuring slide guitar from Mike Campbell of Tom Petty and the Heartbreakers and backing vocals from Adam Duritz of Counting Crows, “6th Avenue Heartache” remains a favorite of The Wallflowers’ catalogue.

## Begin

Review Vocabulary words from the article below:

- **Empathy:** the ability to understand and share the feelings of another
- **Transience:** the state or fact of lasting only for a short time; transitory nature
- **Universal:** done or experienced by everyone
- **Inherited:** handed down by one’s family
- **Melancholic:** feeling or expressing pensive sadness

## Discuss

After reading the article, ask students if they missed anything mentioned in the article on their initial listen to “6th Avenue Heartache.” Then, play the record for the class again as they read along with the listening guide. Tell the class to listen for the elements described in each timestamp in the guide.

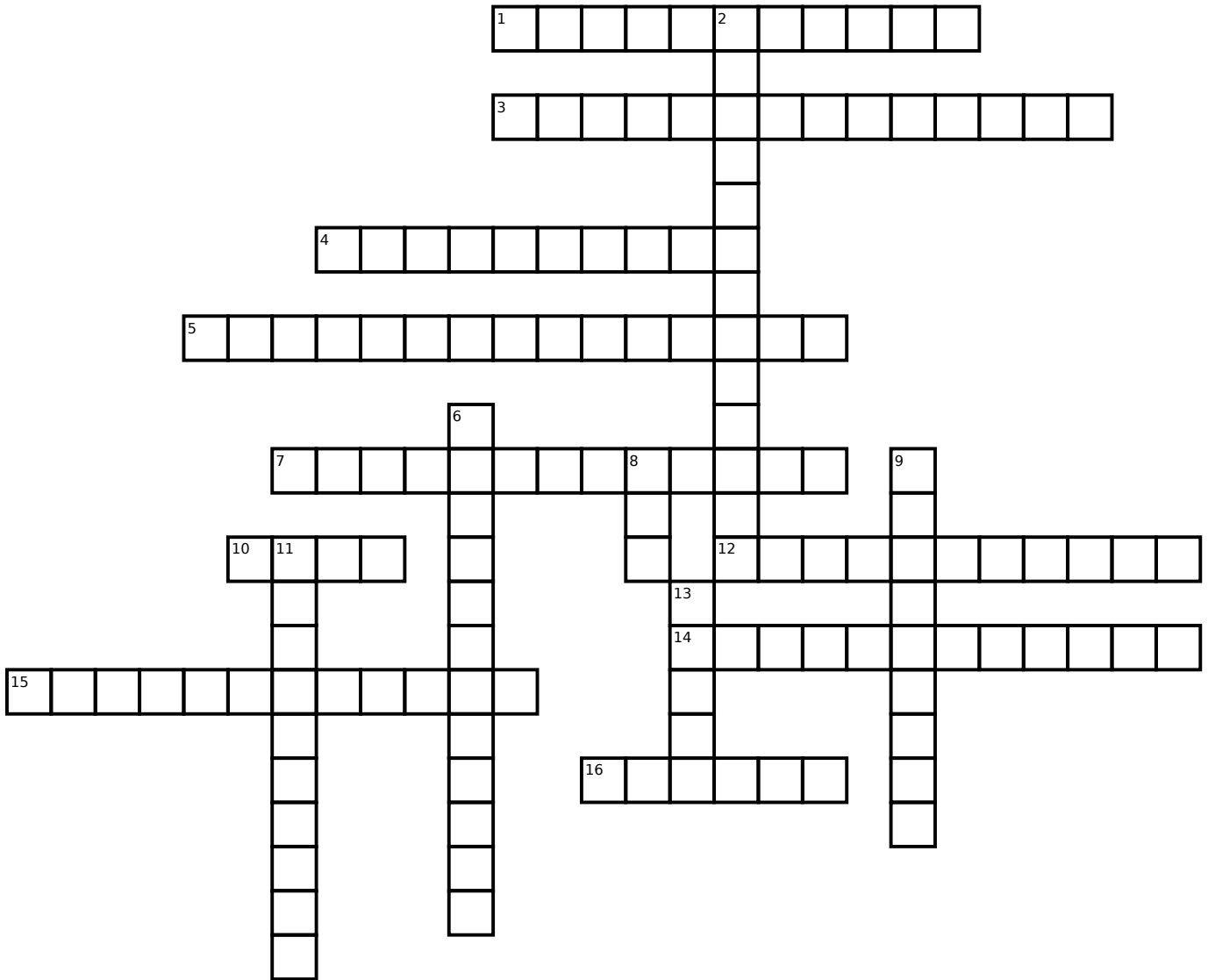
At relevant points, pause the recording and talk to students about what just occurred in the song. Ask questions like “How does the slide guitar melody match the emotional tone of the song?” or “How do Adam Duritz’s backing vocals interact with Jakob Dylan’s lead vocal?” or “How does the acoustic piano build momentum in the verses?” After listening to the full song, ask students to identify their favorite part of the song. What instruments are most important in different sections of the song? How does the energy of the song build? How does the last chorus feel different than the first?

## Expand

To assess student understanding, assign the “All About the Article” worksheet located at [www.musicalive.com/worksheets](http://www.musicalive.com/worksheets).

As an additional assignment, have students research other musical artists whose parent(s) were also famous musicians and select one as the subject of a short report. First, students should lay out a brief summary of the famous parent’s musical career, including notable achievements and milestones, and a description of their musical style. Next, reports should describe their child’s musical career and style. Next, compare and contrast their musical styles. Did the child follow in their parent’s footsteps, or did they go a completely different direction? Was this an intentional choice? Did the artist struggle with the weight of their parent’s legacy, or did they embrace it? Did the artist’s career live up to (or exceed) the success of their parent, or did they remain in their parent’s shadow? How did this influence their music and identity?

# Crossword



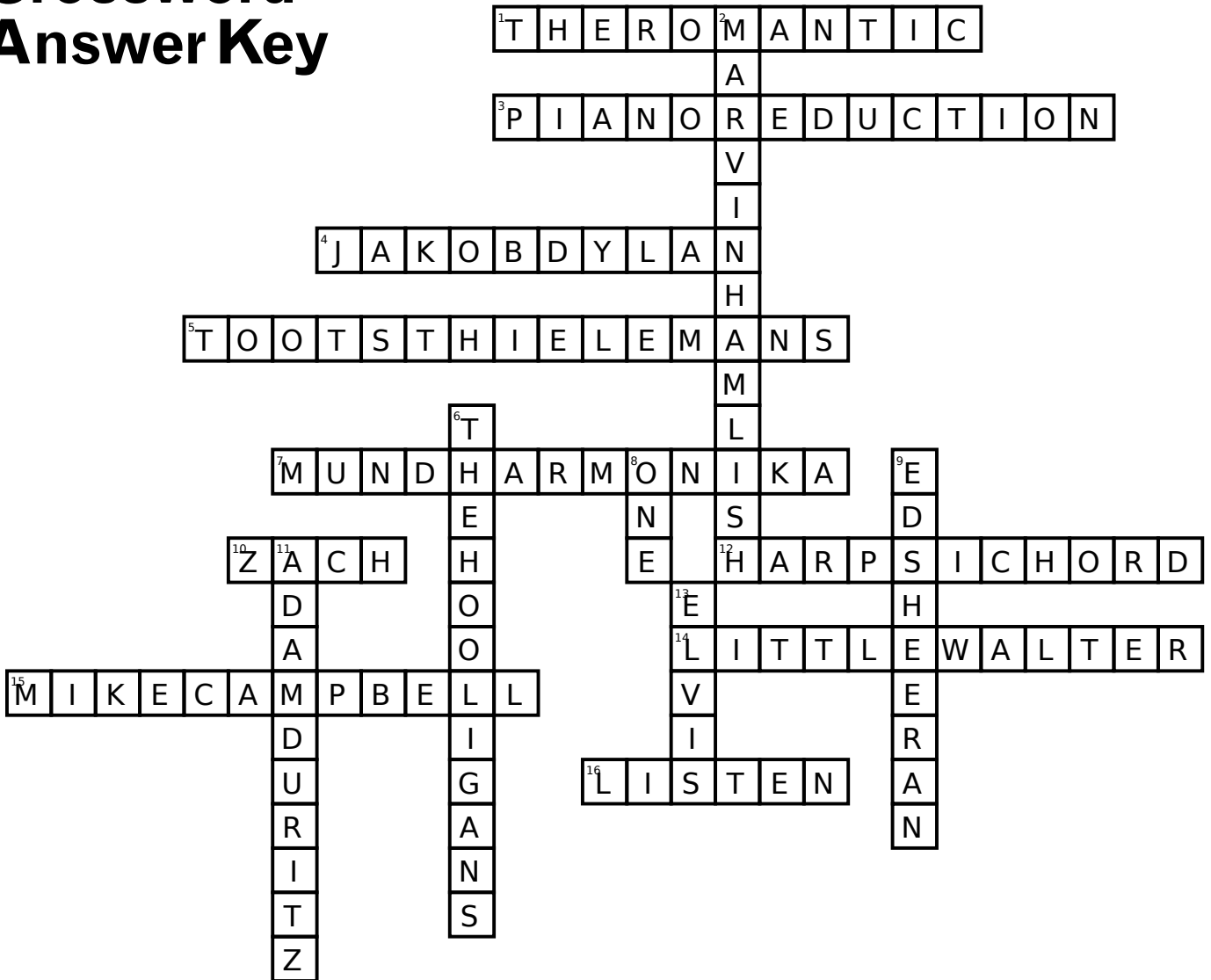
**Down:**

- 2. Wrote the music for A Chorus Line
- 6. Bruno Mars' backing band
- 8. A Chorus Line's dazzling, synchronized finale, where the dancers become a unified chorus line
- 9. Modern pop star who weaves harmonica into his songs for texture
- 11. Counting Crows singer who provides backing vocals on "6th Avenue Heartache"
- 13. The singer Bruno Mars used to impersonate as a child

**Across:**

- 1. Bruno Mars' latest album
- 3. A rearrangement of an entire orchestral score for solo piano
- 4. Singer/songwriter behind The Wallflowers
- 5. Pioneer of jazz harmonica
- 7. Original German name of the harmonica
- 10. The demanding director and choreographer at the center of A Chorus Line
- 12. The primary accompanying instrument of the Baroque era
- 14. Popularized blues harmonica with his 1952 hit "Juke"
- 15. Guitarist from Tom Petty and The Heartbreakers who plays slide on "6th Avenue Heartache"
- 16. The most important skill of an accompanist is the ability to \_\_\_\_\_.

# Crossword Answer Key



**Down:**

2. Wrote the music for A Chorus Line
6. Bruno Mars' backing band
8. A Chorus Line's dazzling, synchronized finale, where the dancers become a unified chorus line
9. Modern pop star who weaves harmonica into his songs for texture
11. Counting Crows singer who provides backing vocals on "6th Avenue Heartache"
13. The singer Bruno Mars used to impersonate as a child

**Across:**

1. Bruno Mars' latest album
3. A rearrangement of an entire orchestral score for solo piano
4. Singer/songwriter behind The Wallflowers
5. Pioneer of jazz harmonica
7. Original German name of the harmonica
10. The demanding director and choreographer at the center of A Chorus Line
12. The primary accompanying instrument of the Baroque era
14. Popularized blues harmonica with his 1952 hit "Juke"
15. Guitarist from Tom Petty and The Heartbreakers who plays slide on "6th Avenue Heartache"
16. The most important skill of an accompanist is the ability to \_\_\_\_\_.

# Word Find

H T E S L W W V J W G A U E L A J C O Y R X W O C  
A H G Q G G T R J Z I C B Q J A K O B D Y L A N L  
R A X B R A N I X U X H K A S X E A Q B M T L H Q  
M V U B E T F T C X P O X D I E Q S F E B L B E F  
O E G B A V L F V L J R M U N D H A R M O N I K A  
N N V C T B F G I S K U B E D P V K R P Y U V F C  
I U T U A T P E R M M S R B Q N O C Y Q Y N C O J  
C E W H M L U R E I O L W T A X I R Y W V W R Y G  
A H P R E L X L V D O I L J N U J N P G C K Y W R  
B E G E R W P C E J E N T H E R O M A N T I C Y K  
R A A V I Y A I Y Y Q E V G H Q Z U O L O E O P I  
O R F J C P P L A Z K V R K B T T S D N Y Y Y L K  
A T Z I A Q T J L N T H E S M E E Z I N G T O N S  
D A F E N Y Y H W F O W X O Q Q S A Z Z T Q K R O  
W C B X S F E M E A L R K V N D Q B J P B A R X Q  
A H D M O U L R C L C O E G Y C D B N H R D J T A  
Y E I X N L D X L N U C W D V F M U A G J A D O R  
F X X D G Z Y T P B Z M O E U E G O C X Z M O N Y  
T H Z D B T E X G R Z P I M R C M Q Q V H D P Y R  
M A S O O M H M M S H D V N P S T K K H L U K A N  
L W D E O N M C Z M L U K S E A L I B R I R Y W C  
T A W N K O Q E N E M Y N S S E N F O C S I Z A B  
J I E L I T S H H E R Y P P B O R I N N T T Z R D  
N I Z O I B R U N O M A R S C P P S S Z E Z B D Q  
K S P U L I T Z E R P R I Z E E C V W T N F O S Z

Great American Songbook

6th Avenue Heartache

The Smeezingtons The Wallflowers

Piano Reduction

Mundharmonika The Lumineers

The Romantic

Pulitzer Prize

A Chorus Line

Accompanist

Harmonica

Tony Awards

Broadway

Jakob Dylan

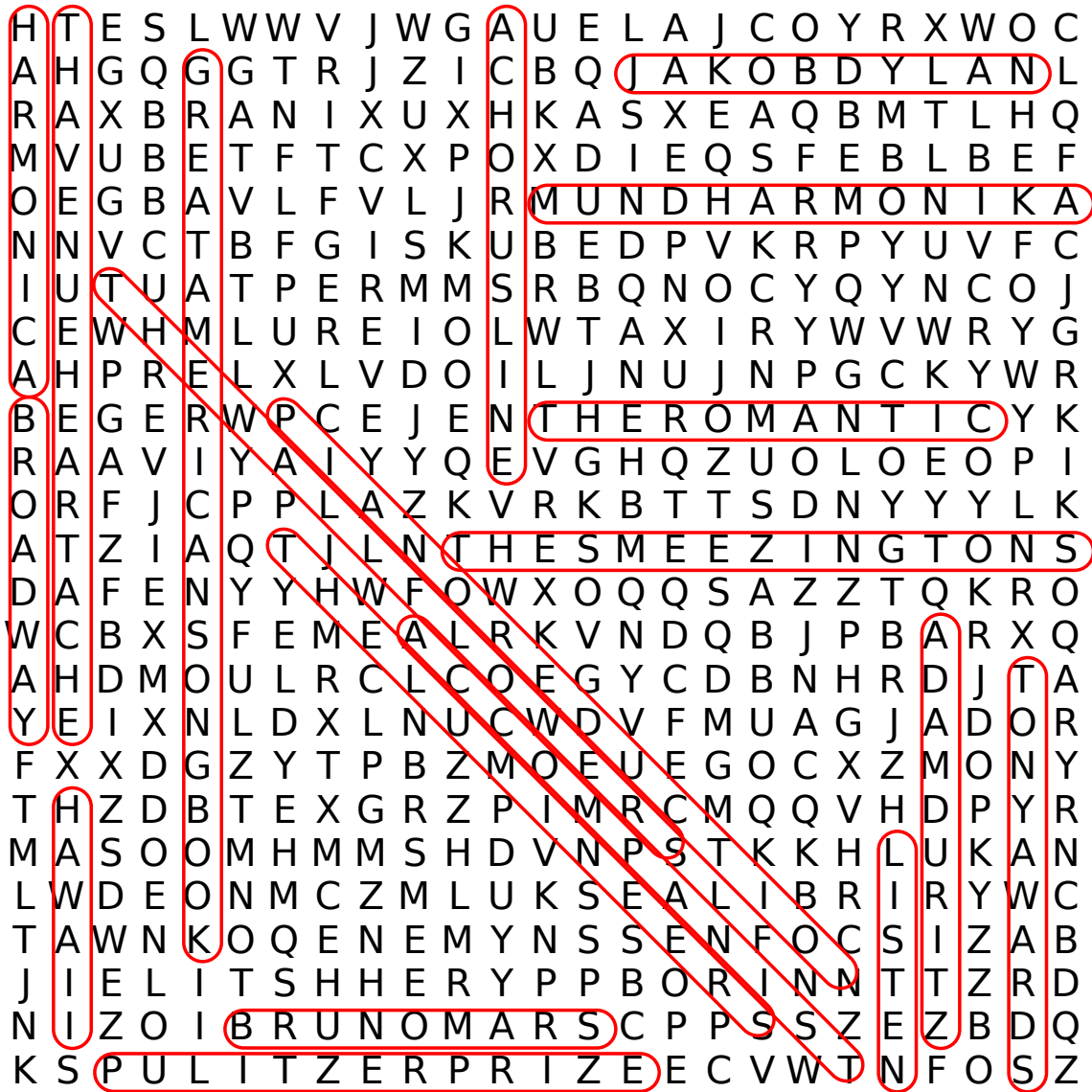
Bruno Mars

Adam Duritz

Hawaii

Listen

# Word Find Answer Key



- |                         |                      |
|-------------------------|----------------------|
| Great American Songbook | 6th Avenue Heartache |
| The Smeezingtons        | The Wallflowers      |
| Piano Reduction         |                      |
| Mundharmonika           | The Lumineers        |
| The Romantic            |                      |
| Pulitzer Prize          | A Chorus Line        |
| Accompanist             |                      |
| Harmonica               | Tony Awards          |
| Broadway                |                      |
| Jakob Dylan             | Bruno Mars           |
| Adam Duritz             |                      |
| Hawaii                  | Listen               |

# LINKS

## Learn More

### *Cover Artist*

Watch 4-year-old Bruno Mars performing a medley of Elvis songs:

[https://www.youtube.com/watch?v=d0rNH6iRMPA&list=RDd0rNH6iRMPA&start\\_radio=1](https://www.youtube.com/watch?v=d0rNH6iRMPA&list=RDd0rNH6iRMPA&start_radio=1)

### *Song of the Month*

See the official music video for “Just The Way You Are”:

[https://www.youtube.com/watch?v=LjhCEhWiKXk&list=RDLjhCEhWiKXk&start\\_radio=1](https://www.youtube.com/watch?v=LjhCEhWiKXk&list=RDLjhCEhWiKXk&start_radio=1)

### *A Chorus Line*

See “A Chorus Line Opening/I Hope I Get It” from A Chorus Line at The 5th Avenue Theatre:

[https://www.youtube.com/watch?v=Y38ZTJ\\_pzM4&list=RDY38ZTJ\\_pzM4&start\\_radio=1](https://www.youtube.com/watch?v=Y38ZTJ_pzM4&list=RDY38ZTJ_pzM4&start_radio=1)

### *It’s Instrumental*

Check out this mind-bending harmonica solo by Indiara Sfair:

[https://www.youtube.com/watch?v=uIss2Qmmc5k&list=RDuIss2Qmmc5k&start\\_radio=1](https://www.youtube.com/watch?v=uIss2Qmmc5k&list=RDuIss2Qmmc5k&start_radio=1)

### *Listening Guide*

Watch The Wallflowers perform “6th Avenue Heartache” - Live on Letterman

[https://www.youtube.com/watch?v=4oQf59BIBn0&list=RD4oQf59BIBn0&start\\_radio=1](https://www.youtube.com/watch?v=4oQf59BIBn0&list=RD4oQf59BIBn0&start_radio=1)