Chapter 2: Literature Review and Resource File

Articles from Journals

Cheek, Joyce M., and Smith, Lyle R. (Winter 1999). Music training and mathematics achievement. Adolescence, 34, 759-761.

There appears to be a relationship between musical symbolism, time signature and note delineations and mathematical symbolism used in fractions. Also, children who are actively involved in music exercise cortical neurons thus enhancing their intelligence in the areas of reasoning, mathematics and spatial skills. A study of several subgroups was made in a population of 8th grade students who took the Iowa Tests of Basic Skills (ITBS) comparing students who took private music lessons, no music lessons, school music lessons, keyboard lessons, and other music instrument instruction. It appears that the only significant difference was found in the subgroup of those students who studied private keyboard lessons for more than two years. This raises other questions that will require further research.

Hinckley, June. (January/February 2000). Pivotal issues in music education in the twentieth century. Arts Education Policy Review, 101 (3), 31-33.

Several developments have emerged in the last thirty-five years which have gradually eroded arts education programs. Perhaps one of the most devastating influences has been site-based curricular leadership. Too often teachers and programs are being evaluated by administrators with little or no knowledge of arts education and subject matter. In too many cases this has led to either an emphasis on the entertainment and public relations value of the arts

or attention and resources are diverted and the arts lose out by default and through apathy.

The arts community received the loudest wake up call when the 1990 Governor's Summit did not include any mention of the arts in their announced "basics" for education. Decision makers are currently becoming more swayed by data that purports the usefulness of the arts in improving test scores, reducing drop-out rates and student referrals. This, however, negates the intrinsic value of the arts as part of a well-rounded education.

Lang, Susan S. (Spring 1999). Music - good for not only the soul, but the brain. Human Ecology Forum, 27 (2), 24.

A child's brain is less thought of today as a sponge soaking up information, but rather a three-dimensional dot-to-dot in which dots are neurons connected by a variety of early experiences. Without these active experiences connections can be lost. Early musical experiences are a way to connect the dots, so to speak, and can enhance a child's ability to acquire language, vocabulary, sensory motor skills, spatial reasoning, logic as well as rhythmic skills.

Manning, M. Lee. (Spring 2000). Child-centered middle schools. Childhood Education, 76 (3), 154-159.

The middle school model is a fairly recent phenomenon in the history of educational developments. The focus is on adolescents from ages 10 to 15 years old. Teachers and counselors trained for this age group's needs endeavor to put into place curriculum, instruction methods, materials and guidance efforts that reflect the somewhat unique physical, psycho social

and cognitive developments of adolescents. In the past, this "transitional' school level lacked defining characteristics or best practice guidelines. Too often the content was just a little more difficult than elementary or a little less difficult than high school. Students in a child-centered middle school need to know that the goals, activities, instruction and overall mission are designed for them. Effective middle schools often provide an exploratory curriculum, sometimes called mini-courses. These are especially appropriate for building new interest and address a student population that may have shorter attention spans, fluctuating motivation levels or self-esteem issues. Typical courses in this field may last a few weeks to an entire semester and include courses such a keyboarding, drama, business, arts and crafts, foreign language, independent study, dance or music.

McParland, Robert. (1999). Music to our ears. Instructor, 109 (7), 27-30.

Listening to music with the skills to analyze and describe it has been added to the list of national music standards. Listening experiences need not be limited to the grand historical entities but ought to also include music contemporary to the student's experience. This inclusion can also involve integrating aspects of the music with literary arts and historical studies. Current pop and folk tunes can also be integrated into the general music curriculum where students can imitate and adapt what they hear to their classroom music experiences. Students can draw inspiration from the connections between literature and music, both popular and classical. Students can be asked to describe, in writing or discussion, how a selection of music makes them feel; what images the artist is using; and in the case where lyrics are involved, what they notice about the language.

Similarities between the terms such as hook, riff, bridge and motif can be identified and explored. This course of study can launch students on their own journey of musical and literary creativity and investigation.

Monk, Martin, and Poston, Mark. (March 1999). A comparison of music and science education. Cambridge Journal of Education, 29 (1), 93-101.

This comparison of music and science education was done with a view of proposing linkage between the two by integrating the best of both worlds. Parallels are presented such as the activities of music: composition and performance, and their science counterparts: theorizing, constructing and linking ideas and experimental practice. The histories of the development of music and science have similarities, as well. Contrasts become apparent, too. Music curriculum places greater emphasis on thinking about and criticizing music, but science curriculum stresses knowing, recall and use of science. The object of this comparison is to try and break away from the poverty of a limited science curricula which is based solely on a closed body of pre-existing knowledge and open it up to contested sets of conjectures and refutation, thus providing a student more freedom to think and theorize, based on the more open

Pearce, Mike. (May 2000). A model for improving reading through music study in band and orchestra. The Reading Teacher, 53 (8), 649-651.

All teachers at Prairie Middle School in Aurora, Colorado were mandated by the principal to devise strategies for improving student literacy scores. Mr. Mike Pearce, the band and

and orchestra director, created a successful three tier literacy project consisting of brief activities of meaningful music learning and an assessment. Type I (level 1) earned 5 point and consisted of reading one or more short music related articles, from newspapers, magazines, the Internet, or CD covers. The student attached a copy of the article in a spiral notebook completed a brief writing assignment that included a 2-3 sentence summary and explanation of interest. Also included was a list of three or more vocabulary words and a sentence using each one. Type II (level 2) earned 10 points. The student selected 5 words that reflected the content, found 5 more words from which to write synonyms and antonyms. Then the student was to find a thesis sentence in the article and rewrite it with a different slant. Type III (level 3) earned 15 points and required the student to select a paragraph and then write their own paragraph that challenged the author's position. In the second year pretesting and post-testing were included to assess effectiveness, and after-school tutorials were scheduled for weak readers. Students and parents have helped develop an extensive reading resource file with several hundred articles. Student complaints have largely disappeared and enjoyment and satisfaction has grown as well as better reading skills.

Reimer, Bennet. (December 1999). Facing the risks of the `Mozart

Effect'. Phi Delta Kappan, 81 (4), 278-283.

The much publicized experiment referred to as the Mozart Effect may have a limiting influence on the value and core purpose of music education. If music education is relegated to simply promoting spatial/temporal reasoning, students will lose the benefits of many other factors. For example, neurologist, Antonio Damasio, asserts in his book, Descartes' Error: Emotion,

Reason and the Human Brain that contrary to traditional scientific opinion, feelings are just as cognitive as other precepts. If overemphasis on math and science cognition is given priority in the purpose of music education, all the national standards could be placed in jeopardy. Music educators must be sensitive to and supportive of all the many positive ways that the musical experience can enhance

Wilcox, Ella. (February 2000). Music, brain research, and better behavior. The Education Digest, 65 (6), 10-15.

A considerable amount of research is supporting the value of music education. According to Joyce Huffaker, neonatologist at Kaiser Permanente-Los Angeles, "Clinically, it's apparent that babies respond to sound stimuli by the third trimester of pregnancy." Wendy Sims, a professor of music education at the University of Missouri-Columbia states that non-verbal assessments show that children are able to perceive and respond to many more sophisticated musical discriminations than their limited vocabulary allows them to express. Participation, be it moving to music, dancing, playing instruments and experimenting with sound offers the greatest benefit to all aspects of learning. Music instruction appears to have long-lasting benefits, but it is not yet known how long is long enough or what age is best to begin although younger is believed to be better. Brain imagery is showing incenses in parts of the cerebral hemisphere and thickness of neural fibers connecting the two sides of the brain in children who begin a stringed-instrument or keyboard study before age seven compared to children not exposed to this kind of learning. Harry Price, professor of music education at the University of Alabama, Tuscaloosa states that

while we may not know what all these physical changes mean, we do know that improved connectivity has lifelong implications including learning ability from an early age to memory in old age. Music participants, on average, receive more academic honors and higher grades than in the general school population. Most compelling is news that disadvantaged children show significant improvement in spatial-temporal reasoning when given piano instruction.

Werner, Robert J. (January/February 2000). Arts education policy in the twentieth century. Arts Education Policy Review, 101 (3), 15-16.

Dr. Werner traces the evolution of arts education, and more particularly, music education in the twentieth century and speculates on its legacy in shaping the policies of the next century. The twentieth century began with a predominance of religious choral music. The early decades saw the adoption of policies that democratized arts education increasing children's exposure to the arts via singing and music appreciation. Instrumental music instruction expanded in the schools in the 1920's and 1930's and flourished into the 1940's. Professional training expanded to meet the needs. Through the 1960's dance studios, amateur theater companies and private lessons in art and music became enriching experiences that parent's believed were necessary for children's education. Policy changes in the 1970's and 1980's gave fewer resources to the arts. Family dynamics saw major changes. Technology has an increasing influence. Competing responsibilities and entertainments are challenging the role of the arts in a diverse culture. The challenge now is how to conserve the past while preparing for the future.

Ginocchio, John. (February 2001). Popular music, performance class. Teaching Music, 8 (40), 41-44.

Mr. Ginocchio was approached by a student one day who said that is would be "neat" to have a class where students could get together to play rock music. It took him by surprise, not because he had any dislike for popular music but because he hadn't realized until that moment how unprepared he was to teach such a class. He approached the principal with the idea who embraced the idea enthusiastically. So he tackled the idea with the usual gusto of a good music teacher, establishing expectations and a curriculum that included transcribing, composing and rock history as well as performance. Thirteen students signed up for the first class and four more transferred in soon after, and by the end of the semester there were twenty students. At the end of the first year he concluded that great musicians can be found in many unlikely places and to teach music is truly to teach a student to think, to feel, and to communicate. It does not really matter what style is chosen to teach, what's important is that we are teaching students about life and the world they live in.

Demorest, S. M. and Morrison, S. J. (September 2000). Does music make you smarter? Music Educators Journal, 87 (2), 33-39, 58.

The focus of this issue of the Music Educators Journal is music and the brain. This article is one of five. Other titles include: "Implications of Music and Brain Research," "Music and the Baby's Brain: Early Experiences," "EEG Studies with Young Children," and "A Virtual Panel of Expert Researchers." In July, 1999, Joan Schmidt, NBSA board member, spoke before the

House of Representatives and said, "I'm here to tell you that NSBA (National School Boards Association) supports raising student achievement, and we know music can do that. Students who participate in music earn higher grades and score better on standardized tests." The results are beginning to pile up regarding the positive association between music performance and academic achievement, not the least of which are the SAT score statistics. The belief in a link between the study of music and improved achievement in other areas of schooling goes back a long way. Research in neurology has demonstrated that all human beings are born with musical brains, and strongly supports the contention that all humans can develop their musicianship. One piece of evidence gleaned from the available data is that music participation does not interfere with academic progress and that those with greater years spent in arts education maintain a higher than average level of academic achievement.

Adamek, M. S. (January 2001). Meeting special needs in music class. Music Educators Journal 87 (4), 23-29, 63.

By tailoring learning strategies music educators can find ways to more effectively include students with special needs. The first step is to get enough information about the students. Often such students come into the music class unannounced and unexpected. If they had a one-on-one assistant the music class time should not be considered break time for this person. There are many methods that music teachers can draw on to adapt educational materials that suit the student's needs. Rhythm instruments make an ideal inclusion activity. Visual aides can get concrete examples for the lesson. Cooperative learning situations are often welcomed by other students.

Some instrument manufacturers have begun to develop lines of adaptive instruments to meet the needs of students with physical limitations. It should be kept in mind, though, the need for utilizing age-appropriate instruments and materials. A student with disabilities should be playing the same type of instruments as the other students in the class. Even though the student can play the jingle bell easily, it might not be the best choice if the other students are too old to be playing that particular instrument.

Stone, J. E. and Clements, A. (1998). Research and innovation: Let the buyer beware. In R. R. Spillane and P. Regnier (Eds.). The Superintendent of the Future (pp. 59-97). Gaithersburg, MD: Aspen Publishers. Retrieved from the World Wide Web:

<http://www.education-consumers.com/articles/research and innovation.htm>. The authors state that schools are inundated with research that promises to improve achievement, but when programs are implemented results always when to fall short. Educational researchers say the problem is a lack of money for research but outside observers disagree. This thirty-one page paper is a gold mine of practical analysis, giving solid information on the pros and cons of mainstream educational philosophies and their impact to date. Apparently, uncertainty about learning outcomes was not considered a pedagogic weakness by progressive education founders; and, from their view-point research that sought to demonstrate a teaching methodology's ability to produce preconceived learning outcomes was considered inherently faulty and inconsistent with the proper aims of schooling. The authors explain that the failure of schools to employ reasonable precautions in adopting research-based innovations has been

directly responsible for much wasted time, money, and educational opportunity.

Wiggins, Robert A. (March 2001). Interdisciplinary curriculum: music educator concerns. Music Educators Journal. 87 (5), 40-44.

There seems to be a recurring trend toward integrating interdisciplinary instruction, especially with music because of new research that shows the measurable benefits of music and academic achievement. However, there are some fundamental differences of opinion as to what this looks like. James Beane, a noted expert on integrated instruction, argues that the current view is not true to the original meaning of the term because he thinks instruction is education about life, and points out that in school as in life there should be no separate disciplines. Howard Gardner disagrees with this view, pointing out that disciplines exist for a reason; and can provide keener lenses on the world. Mr. Wiggins proposes five possible ways that integrated curricula can work Some examples are singing the alphabet or math tables, reading a play to learn more on a period of history, expanding on a unit of study bringing in tangent subjects, mixing dance and math to express a concept, or integrating reading, writing and listening to formulate understanding and develop skills in verbal literacy. He makes a good point in his conclusion saying, "The key to developing a credible integrated curriculum is to first create a strong, valid, concept-based music curriculum about which there is no compromise."

Report

Alliance for Childhood**..** (2000, September). Fool's gold: a critical look at computers and childhood. Retrieved from the World Wide Web on March 4, 2001: <http://www.allianceforchildh/computers_reports fools_gold_htm>.

Many people think that very young children ought to be learning with computers to guarantee their future success. But thirty years of research on educational technology has produced no evidence of a clear link between computers in the early grades and improved learning. In fact, computers may pose serious health hazards to children. What is good for adults with certain disabilities can benefit from early technology use. Teachers report that children in our electronic society are becoming alarmingly deficient in generating their own images and ideas.

Speeches

Change...Ideal No. 3. Presented at the Seventh May Day Group Symposium, Seattle, Washington, USA. Retrieved September 2, 2000, from the world Wide Web:
Humphreys, Jere T. (April 31 - May2, 1999). Teaching pigs to sing. Commentary on Action for <http:,/members.aol.cony/jtgates/maydgyaroup/humphreys3d html>

There are significant changes taking place on the current education landscape. Present education models are structured on an Industrial Revolution hierarchical model with a curriculum prescribed for workers and school scheduling practices implemented by managers. But the business world is changing and newer models are emerging that move away from hierarchical

examples and toward smaller, more flexible models. The current movement toward imposing curriculum standards might be seem as a last-gasp attempt by some to maintain control over the schools. In music there is a lot of natural appeal that will help music programs evolve through and beyond current curricular mandates. Music educators can provide the best of both worlds; namely, the communal and accomplishment-oriented large ensemble experiences, and new opportunities for creative fulfillment. There is plenty of musical life in society, at large. Music educators need to examine their motives and desires and be willing to grow with the changes taking place and help students want to take what they learn in school and extend it into their lives outside of school.

Wilson, Frank, (November 9, 1999). Hand-made minds: the realities of hands-on experience and education. Speech given at the Harvard Graduate School of Education. Harvard Education Letter: Research Online, Forum Feature. (January/February 2000). Retrieved September 2, 2000, from the World Wide Web: <http://www.edletter.org pst/issues/2000-if/forum.shtml>/

Interest is growing into the amazing research findings about the brain and its connection to the body in terms of learning, cognition, emotion, etc. Dr. Wilson strives to enlighten the view that there are important connections between the mind, the hand and a human being's capacity for things: creative, artistic and innovative. He argues that the hand plays a central role in shaping language, culture and the mind in the development of each individual. He raises questions about how young children today may be affected by the pervasive use of computers and the subsequent

limited or loss of hand movements that would otherwise be taking place in the child's development. This speaks to the musical community and particularly to music educators. Technology is marching forward into all aspects of education. Nevertheless, The importance of hand-on experiences can not overlooked or diminished in the child' musical development.

Books

Baker, Steve. (1991). The harp handbook. (3rded..). [CD of historical performances included.] London: Wise Publications.

This is one of the best and most thorough books on the harmonica. The extensive, nine-page annotated discography is divided into nine different style periods. It was from this list that I found good listening examples for the lessons in this practicum. The training exercises in chapter 13 require some knowledge of music notation. Chapter 10 and 11 introduce the major harmonica players and their styles in a personable, easy to read manner. The first fifty-four pages are a wealth of information on turnings, construction and maintenance, bending, overblowing, positions, playing techniques and how all this fits into the styles of blues, country, rock and jazz.

Gindick, Jon. (1995). Harmonica americana: History, instruction and music for 30 great american tunes. Los Angeles: Cross Harp Press.

Jon Gindick writes in a pleasant, folksy style as he teaches about basic harmonic performance techniques and tells interesting stories of harmonica lore. The 7x10 inch book contains 175 pages and begins with an 18 page, illustrated history of the harmonica.. The title of

this book is derived from the thirty American folk songs taught in chapter five. Three chapter provides clear, easy-to-read instruction on blowing, drawing, tonguing and breathing, simple information about scales and rhythm; and bending notes and improvisation. The songs in the songbook chapter include words, guitar chords, and a number-circle harmonica tablature system to facilitate playing the melodies more quickly. Each song page includes golden nuggets of information about the song and a short paragraph on some aspect of performance. A two-CD set of play-along tunes comes with this book for added fun. This is an excellent book to have in the classroom for students to browse with their harmonica. It is designed well enough to be used as scaffolding for constructivist learning or as a text for direct instruction.

Web Sites

Dezso, Victor. HARPTOWN, the virtual harmonica museum. Retrieved August 18, 2000, from the World Wide Web: <http://www.axionet.com.bluesharp/museum/>

This is a photographic collection of harmonicas old and new, famous and eclectic. Clicking on a picture will render it larger for a more detailed view. Each picture is described. A walk through this virtual museum web page is much like a walk through any small museum. You can give comments about the collection by e-mailing Harp Town curator, Sherman Doucette at: Doucette@direct.ca.

AYM Music. (1999). A basic guide for learning harmonica. HarmonicaLessons. com. Retrieved August 4, 2000, from the World Wide Web: <http://ikvAv.harmonicalessons.cotn>

This website is very well organized with thirty-three specific headings to direct you to the information or lessons level you need. Beginners are welcomed, and easy to find headings will start you off. Experienced players also have much to explore on this site. Besides lessons there is information on repair, history, downloading samples, terms and definitions, a list of CD's, a chat room and message board. A student can get an immediate experience of community and encouragement from a source such as this.

The Society for the Preservation and Advancement of the Harmonica. (1999). The harpers' clearinghouse for all things harmonica. Harmonica.Org. [on-line database]. Retrieved August 8, 2000, from the World Wide Web: <http://Nkww.harmonica.gmL

The Society for the Preservation and Advancement of the Harmonica (SPAR) is a sort of super world wide harmonica club that has existed for about 31 years. It's original interest group was the aging afficionados of vaudeville harmonica bands like the Harmonicats. Their club magazine is called Harmonica Happenings. A new editor and executive vice president are strongly committed to education. This web site was initiated in August, 1998, and reflects the creative changes in the organization. There is a plethora of information available. Of particular note is SPAH's "List of Harmonica Industry Resources" which can be accessed from this site or retrieved at <http:;%member.aol.com/harmonica/OTHER/indust.html> This list will give you 21 pages of resources, many of which are hotlinked to this site.

The HARMONICA PROJECT. (2000). Accompanying action on music information in libraries. SVB Coordinator. [On-line database]. Retrieved August 18, 2000, from the World Wide Web: <http://www.svb.ni/project/harmonica/harmonica html>

The purpose of this project is to provide a framework for networked access to music, and elated multimedia services that involve the harmonica. It is being completed in phases. This present site is the final report of the first phase. It was last edited on April 19, 2000, and consists entirely of hotlinks. These links include a survey, recommendations, several international sites and Zany sites for news, views and information. There are many harmonica projects in the works and his site will link you to them.

Harmonica Suppliers and Publications (1998). Retrieved August 8, 2000, from the World Wide Web: <http://www.island. net/-blues/mags.html>

This is an extensive literature review of all the available harmonica magazine publications around the world and an extensive listing of harmonica sources and manufacturers. Each entry contains addresses, phone and fax numbers and, in some cases, hotlinks to e-mail addresses and website homepages. Each entry also has a paragraph

Resource File

Book

Gindick, J. (1995). Harmonica americana. Los Angeles: Cross Harp Press.

This is the one book I've listed in both my Literature Review and Resource File because it is such a valuable resource to have on hand in the classroom. Two tracks on the first CD are included in Lesson 4. Jon Gindick has a very calm and thorough presentation style. The harmonica style taught in this book is straight harp, folk style playing. This is also the primary performance style taught in this practicum.

Methods

. (2000). Teach yourself to play harmonica. [CD-ROM]. Van Nuys, CA: Alfred Publ. This is a "next generation" learning system. With the purchase of this boxed method the student will get a 10-hole diatonic harmonica and a CD-ROM disk. The disk contains an interactive learning system which includes a unique feature called Add-A-Lesson. This links the student to a learning website which will add lessons that go beyond those on the disk. This method starts with good, practical information ranging from a short history, care of the harmonica, a look at basic playing techniques, and two very simple three-hole melodies: "Jingle Bells" and "Row, Row, Row Your Boat." It moves on to teach six single-hole melodies using numbered-arrow harmonica tablature. The best part about all this instruction is the interaction with the computer. You can play along with the computer generated accompaniment in which

you set parameters such as speed, volume, metronome or none, etc. Also on the screen is a view of a harmonica on which a colored arrow lights up over the correct hole as the music plays. Its grand fun to play along with the band at your own speed. The CD-ROM instruction progresses on to more advanced techniques including the blues styles, improvisation and historic licks of well-known artists. I let my students know that this kind of harmonica instruction is available so they can carry this experience on with them into their homes. The CD can be run on both Windows and Macintosh platforms.

Harp, D. (1994). Music theory made easy. Montpelier, VT: Musical I. Press.

This nifty 12x4.5 inch booklet is a excellent music theory reference. Students enjoy the short, easy-to-read science of sound and brief history of music sections. These concepts dove-tail very well with basic math and science principles they have studied in elementary school. Mr. Harp's metaphorical, common-sense approach eliminates the dry, technical side of music theory and infuses fun, humor and lots of novel information. He shows how to make his trade mark NoteFinder which quickly teaches concepts of enharmonic note names, circle of fifths, and chord types. Improvising and composition are also goals of this book, not just discussion. This booklet is a little like having an uncle who plays harmonica and gives you handy answers to your musical questions.

Bryne, P. (1993). Instant harmonica: Quick and easy instruction for the beginner. Milwaukee, WI: Hal Leonard.

This is one of the quickest little harmonica song books to start a student right into playing country, folk and cowboy songs. Short paragraphs guide the student through five pages of general instruction and then five simple tunes are used to teach basic performance technique. These songs are written in numbered-arrow harmonica tablature. Four pages teach basic staff notation followed by thirty-one songs with technique instruction interspersed. The thirty-one well-known songs have both numbered-arrow tablature and staff notation with the alphabetic name super imposed over each note. Above each song is a double-row, ten-hole harmonic diagram indicating only those holes used for the song below it. This instruction/songbook is very helpful in building student's understanding and confidence with reading music notation as they play.

Holman, B. (2000). Step one: Teach yourself harmonica. New York: Amsco Publishing. Between the video and the book the student gets a very good primer lesson on the best practices for care of the harmonica and how it works. The next nine pages include eleven simple, easy-to-play folk tunes written in number-circle harmonica tablature. Two pages of basic music theory are followed by a fairly steep step into riffs and blues harmonica instruction. There is a very good explanation of bending notes and the video is very helpful with this lesson. Also included is an excellent section on harmonica styles: folk, blues, jazz, pop, country, and rock. Interesting photos feature famous players of these styles. A play-along CD accompanies this book with a track list next to the table of contents page.

Marcos, (1985). How to play the harmonica... instantly. Hermosa Beach, California: Harp'n Music Publishing Co.

This fifty-seven page harmonica method book presents a step-by-step direct instruction approach to teaching harmonica. A play-along CD and video augment the instruction. Concepts of high and low, octave, triad and scale are taught along with blow-draw breathing techniques. Thirty-five well-known, traditional melodies are written in number-arrow harmonica tablature. More information on note bending, basic positions, tongue blocking and several hand techniques are presented in sections III and IV; and good maintenance and construction information is given in section V. The six-page history includes some very helpful illustrations. This is one of the first books I used to teach harmonica to my students. It has the most gradual learning curve in the beginning chapters.

Jennings, S. (1999). Absolute beginners harmonica: The complete picture guide to playing harmonica. London: Wise Publications.

This self-help, forty page instruction booklet starts out with fun to play 3-hole chord tunes, rather than jumping into single-note melodies. Music notation is used along with numbers indicating which holes to blow and circled numbers to indicated which notes draw breath to play. Shaded side bars provide playing tips and check points of instruction move quickly to well-known folk songs, and the enhanced CD provides both clearly marked listening and play-along opportunities for each tune. Interspersed among the tunes are helpful photographs and pictures of famous players.

Appleby, A., Pickow, P. (1995). You can play harmonica. New York: Amsco Publications. This fast-paced 60-page booklet is designed for beginning students with some music notation background. However, it starts with non-notation tablature for a smooth introduction. The first songs use three-hole melodic chord lines for quick success. Two-hole tunes are introduced and then single-hole melodies. A new concept is introduced with each song and background music is provided for each tune on the CD recording. A section on improvising a blues solo includes riff ideas for creating your own improvised solos.

Fletcher, R. (1998). Blues harmonica for beginners. Van Nuys, CA: Alfred Publishing Co.

It is essential to use the instructional CD recording with each exercise and song in this method book because it is an integral part of the learning process. There are so many fun things to play and a lot of new and original pieces. It has a fresh, young approach and moves quickly from chord melodies to regular notation with harmonica tablature under each note. Photographs of great harmonica players with short bios are peppered throughout the book. Valuable listening tips are scattered throughout the book. Excellent charts, diagrams, and photos help explain the concepts. Things get exciting with bent notes, the shake, the swoop, and the blues scale. You really feel like you're learning something with this method. The book ends with a handy appendix, one page of which is a valuable troubleshooting checklist.

Holman, B. J. (2000). The Hal Leonard complete harmonica method. Milwaukee, WI: Hal Leonard.

Bobby Joe Holman has written a very casual, yet informative harmonica method book. At first glance it appears to be a songbook but on closer inspection succinct nuggets of instruction are well-placed throughout the book, usually in outlined "tip boxes." Music notation is used throughout with number-arrow harmonica tablature below each note for easy reference. Chord symbols are above the staff so a student can have a dual experience with this book, playing with a friend on ukelele or guitar. A student could have a good constructivist learning experience with this method. The audio CD serves an example of each song and an accompaniment for a playalong experience with a little practice. A unique assessment is included at the end of the book. Under the title "New... What Do You Know?" a few questions are asked for each chapter heading. If you can answer them with some degree of confidence you'll have a pretty good idea what the harmonica is basically all about.

Manus, R., Manus, S. (1996). Basix: harmonica method. Van Nuys, CA: Alfred Publishing Co. This is the third generation of this method book. The first was published in 1975. If you can find a copy of this early edition it is worth having for the charts and rhythm activities which were not included in future editions. The latest edition has several enhancements and some nice photographs of top pop players. This method is unusual because it includes simultaneous instruction for both the traditional 10-hole diatonic harmonica and also for the 10-hole chromatic harmonica. The book begins with easy-to-follow holding, breathing and blowing instructions. There are also five pages of traditional folk tunes written in number-arrow harmonic tablature. Basic music theory is taught in five pages ending with a clever "Riddles and Quizzes" note naming

worksheet. Regular music notation is used for the rest of the book with hole arrows guiding the student. Advanced techniques such as blues progression, scales, improvisation are taught along with the riffs and styles of seven modern pop players. A student can simply play along with the accompaniments on the enhanced CD (Windows 95/98/NT) or pop it into a PC computer and work with the songs and exercises on the screen. Because you can slow the tempo down you'll be able to play along with the accompaniment sooner than you expect.

Neely, B., Downing, D. (2000). Fast track: Harmonica I. Milwaukee, WI: Hal Leonard. The up-beat, humorous instruction style of this method makes it easy to follow. The layout is roomy and interesting. Music notation is introduced right at the beginning but also includes number-arrow harmonic tablature under every note for easy guidance. The selection of songs is nice and the pace with which new concepts are introduced is not overwhelming. The audio CD gives a good example for each song and with practice a student should be able to keep up with the tempo. This is a method book I could feel comfortable using as scaffolding for my students' discovery of the harmonica. I know I enjoyed exploring the harmonica with this book.

Barrett, D. (2000). David Barrets harmonica masterclass. Pacific, MO: Mel Bay.

The growing popularity of harmonica playing is very apparent from this series of twelve method books. A play-along CD recording accompanies each book. My primary interest is in the two beginning level books. There are also five series-two beginning/intermediate books and five series-three books: intermediate/advanced books. Mr. Barrett is an excellent teacher and is the

first to present the much easier Tilt Embouchure. For beginners , this new embouchure technique is superior to the tongue blocking or the pucker methods. This method uses number-plus (+) harmonic tablature. Blown notes are indicated with a numbered plus while drawn notes are simply numbered. Straight eighth notes are used to teach agility and note placement. This method is excellent for teaching the basic blues progression and helping students hear and respond to chord changes. An especially good feature of this series are the two websites connected to it. This has the potential of expanding the student's experience into the wider community of harmonica enthusiasts. The websites are: <www.harmonicamasterclass.com> and <www.bluesharmonica.com>

Stoebenau, J. (1997). Christmas for harmonica. Van Nuys: Alfred Publishing Co.

This Christmas collection is chock full of helpful information. Each of the twenty-two carols is notated with diatonic and chromatic tablature. Fifteen of the carols are notated for cross harp playing. Chord symbols are included above each staff and guitar tablature is included with each song. Lyrics are also included. Students could have fun putting an instrumental group together with all this information.

Videos

Holman, B. (Director). (1994). Play harmonica in one hour. [Video]. Milwaukee, WI: Hal Leonard.

Bobby Joe Holman has a clear, patient delivery style in his instruction which makes this a

very good learning tool for adolescent beginners on the harmonica. Students are taught the basics of producing a melody and tips for playing three musical styles: folk, country and blues.

Barrett, D. (Director). (2000). Basic blues harmonica method [Video]. Pacific. MO: Mel Bay. This seventy-minute video accompanies the beginning series I of David Barrett's Harmonic Masterclass method books.

Barrett, D. (Director). (2000). Building harmonica technique. [Video]. Pacific, MO: Mel Bay. This set of four videos is designed to accompany series-two and -three of David Barretts's Harmonica Masterclass method. They are very comprehensive, giving the student the support of a studio teacher. They range in running time from 53 to 90 minutes.

Recordings

. (1996). Classic recordings from 1920's and 30's. [Remastered directly from original 78s by Richard Nevins]. On Harmonica masters. [CD]. Los Angeles: Yazoo-Shanachie Entertainment. This is a collection of twenty-three Depression-era harmonica artists. The liner notes contain valuable information about each player and a very good brief history of harmonica from the mid-1800's to 1930's.

. (1998). Blues masters: Harmonica classics, volume 2. [CD]. Los Angeles, CA: Rhino Entertainment Co.

This collection of sixteen blues harmonica artists also includes delightful bios on each artist or group. For example, one catchy bit of trivia tells that Howlin' Wolfs voice could destroy the delicate diaphragms of expensive studio microphones with a single raspy yowl. Kids love that kind of information. The photos are an added bonus.

Mayall, J. (1996). Blues breakers. [CD]. London, England: Decca Record Co.

The harmonica and the blues are historically connected. This CD is an example of a fine 1960's blues band. Eric Clapton debuted on this recording. The clear, easy-to-follow chord changes makes this a very good resource for helping students identify the blues chord progression.

Dylan, B. (1999). Bob Dylan's greatest hits [CD]. New York: Columbia Records.

The chordal folk style of Bob Dylan is easy for students to recognize. This collection of his most famous 1960's hits also presents opportunities to discuss the musical history and influences of folk-pop music of this era.

Miller, S. (1998). Steve Miller live [CD]. Hollywood, CA: Capitol Records.

The harmonica duos on this CD are some of my students favorites. The Steve Miller Band was a 1980's rock band that had several hit recordings. The U.S. Post Office used their "Fly Like An Eagle" theme. It has been good for students to hear the blend of their own rock music and harmonica playing.

Thielemans, T. (1992). The brasil project [CD]. Los Angeles: Private Music.

Toots Thielemans is a fine jazz harmonica artist. This CD is a very good example of Brazilian-flavored Latin jazz. It is often a new sound for students. The harmonica, guitar and vocal blends present opportunities to ask questions about this new sound.

Fleck, B. (1992). UFO TOFU [CD]. New York: Warner Brothers Records.

My students know that Bela Fleck and the Flecktones is one of my very favorite performing groups, especially when Howard Levy played with them. Mr. Levy is one of the best examples of virtuoso harmonica playing. The students are fascinated with the blend of harmonica and electric banjo. The Wooten brothers add to this mix with one of the best, cutting-edge rhythm sections in the business.

Meurkens, H. (1993). A view from manhattan [CD]. Concord, CA: Concord Records.

Hendrick Meurkens plays pure jazz harmonica on this CD, backed up by a jazz combo of sax, flute, trombone and rhythm section. This sophisticated jazz sound is a little high brow for my students who are immersed in pop and rap music. It opens up their view of the music world and the harmonica's potential in it.

Manufacturers

A sense of ownership, even with an assigned class harmonica, is an important consideration among adolescent learners. Harmonicas come in a wide variety of quality and price

range. Students can be encouraged to purchase a personal harmonica or a classroom set can be purchased because less expensive, entry-level harmonicas are presently more readily available. Below are sources which supply inexpensive harmonicas. When purchased in quantity the listed priced can be significantly reduced.

Suzuki Corporation. Mr. Richard Pritikin, P.O. Box 261030, San Diego, CA 92196-1030. http://www.suzukiharmonicas.com 1-800-854-1594. Fax: 619-560-9517.

This manufacturer makes their own harmonicas. Entry level harmonicas list at $5.95 each. Huang Harmonicas. Division of Insignia International, Inc. Mr. Cham-Ber Huang, 12A Seabro Ave., North Amityville, NY 11701. http://w~w~v.huank,-inc.com E-mail: huang-inc@worldnet.att.net 516-842-1907 Fax: 516-842-1909.

This manufacture makes a $5.00 entry-level diatonic harmonica available in both 10-hole and 12-hole models. They also make three or four $12.00 models.