

## Reviews of Jim Tinter's Publications

### *Jazz Education Journal* Reviews

By Dr. John Kuzmich, Jr., Senior Columnist

#### *A Minor Melody*

*A Minor Melody* is the real thing in recorder music, providing improvisation instruction and working perfectly in the general music class. Easy to use and complete, it works!

The author offers an improvisation clinic from the CD for each tune, beginning first with only three notes and later expanding. Three performance options – solo, duet, or trio – are offered. The head tunes are harmonized very simply and include only four-note melodies. The solo accompaniment tracks are for echoing, improvisation, and practicing – and use really cool synthesizer parts.

The solo/echo patterns are designed to give the beginning improviser a melodic and rhythmic vocabulary with which to play musically satisfying solos. And the excellent solo examples make it possible to hear how actual solos can sound, providing material for imitation and modeling. Condensed scores are also provided. Photocopying the charts is allowed. This is a very powerful product for the general music teacher.

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#### *Big Mouth Blues*

Are you teaching general music and looking for some musical excitement for your recorder students in the area of the blues and cool, interactive improvisation? Look no further than *Big Mouth Blues*, a first-class play-along musical adventure for elementary and middle school applications.

This collection offers rhythm section accompaniments for every track with and without recorders. Designed for the recorder and including over 70 minutes of material, it can be used for any C instrument. Note reading skills are not necessary. The CD also has interactive lessons, which are outstanding.

There are five clever tunes each in contrasting styles and improvisation opportunities, and each with a score and individual parts. This music is highly contagious, and the arrangements are both very musical and simple (level 2). Don't hesitate to use it with other C instruments such as harmonica, flute, or violin for expanding the instrumentation of your ensemble for public performances.

For more creativity, consider transposing the recorder parts with a computer notation program such as free NotePad by MakeMusic for all available instruments, and you will have quite an ensemble that can easily win the attention of your students and audience alike.

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## ***B-A-G Bossa Nova***

B-A-G Bossa Nova is a unique improvisation resource for the general music teacher that really “kicks” in jazz for recorders and all C instruments. It is an ambitious collection of five playable and interactive tunes for recorder emphasizing the notes B, A, and G.

The teacher’s manual includes a 32-page book and a 50-track interactive demo/performance CD featuring live recorder performances, lessons on playing the recorder, playing each song, articulation, solfeggio, Kodaly rhythm syllables, form, and even scat singing.

The demonstration tracks feature soprano, alto, and tenor recorders along with Orff mallet instruments, percussion instruments, and easy solo examples. I strongly suggest students use the transcribed solos for learning phrasing and discovering new melodic and rhythmic ideas for improvising.

The performance tracks are the same as the demo tracks minus the soprano recorder melody line and recorded solos. The interactive lessons are brief and engaging. There are solo/echo patterns providing the rhythmic, melodic, and harmonic foundations for improvising that begin with one note and gradually increase in complexity. Students learn chord tones, passing tones, and neighboring tones by singing them in solfeggio, and with simplified scat syllables in order to develop the jazz style.

The solo/accompaniment tracks are great for practicing or improvising. The book also includes license to copy the notation, full scores, and all parts. Simply register your kit in order to make copies legally!

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## ***American Recorder Reviews***

### ***VFX (Very Fine Examples)***

Jim Tinter is a practicing music educator and his goals for publishing *VFX* are far loftier than providing performance pieces for beginning players. The recorder skills addressed may be basic, but his suggestions for extending each activity transform these five works into challenging and engaging classroom material.

Intended primarily for novice teachers, the collection of complete scores is accompanied by three pages of teaching suggestions. Ideas for using rhythmic syllables, learning the melodies by singing solfege, movement, and playing other accompaniment instruments such as Boomwhackers® will appeal to educators who teach beginning recorder in the context of a comprehensive music curriculum.

The 36-track CD included in this teacher kit provides listening examples, performance accompaniments, audio workshops for teachers and excerpts from other Tinter publications. A teacher who is preparing to teach recorder for the first time may appreciate the audio workshops in which Tinter gives information about selecting a suitable recorder for classroom use, management issues for beginning recorder, supplemental ideas for teaching the scores and even an outline of his approach to effective teaching process.

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