

ROBERT HINZ, PhD

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JAZZ PIANIST MUSIC EDUCATOR

AREAS OF EXPERTISE

Jazz Piano ■ Jazz Theory ■ Jazz Improvisation ■ Jazz Composition ■ Jazz Arranging
Jazz History ■ Music Theory ■ Transcription Methods ■ Piano Technique

EDUCATION

Ph.D., Jazz Performance, NEW YORK UNIVERSITY, New York, NY

Master of Music Education, EASTMAN SCHOOL OF MUSIC, Rochester, NY

Bachelor of Arts, Music Theory, SUNY at STONY BROOK, Stony Brook, NY

TEACHING EXPERIENCE *(presented in the perceived order of interest to the reader)*

Adjunct Professor, FIVE TOWNS COLLEGE, Dix Hills, NY

Within the Music Department, developed graduate curriculum and taught jazz harmony, jazz pedagogy, jazz piano, and keyboard harmony. Chaired and served on dissertation committees. Authored many student documents on a variety of music topics. 2008-2012

Assistant Professor, SUFFOLK COMMUNITY COLLEGE, Selden, NY

As an adjunct instructor, taught classes in jazz history (four semesters) and music theory (two semesters). Developed many instructional aids/handouts to facilitate learning. 2004-2006.

Adjunct Professor, NASSAU COMMUNITY COLLEGE, Garden City, NY

Within the Music Department, provided effective instruction for jazz theory and songwriting courses. Authored student handouts on a variety of music topics. 1993-1994

Instructor, STATE UNIVERSITY OF NEW YORK – College at Fredonia, Fredonia, NY

Developed college curriculum in jazz studies and music technology. Taught classes in piano, jazz piano, jazz improvisation, class piano, keyboard ensemble, sound recording, and music theory for majors (aural & written) and non-majors. 1987-1992

Piano Instructor, Huntington, NY

Teach 25 talented piano students in private weekly lessons. Coordinate and arrange student performances and recitals. 1992-Present

Music Teacher, Middletown High School, Middletown, NY

Taught music theory, music technology, and sound recording. 1985-1987

Music Teacher, Half Hollow Hills High School, Dix Hills, NY

Taught music theory and vocal music. Directed the choir. 1984-1985.

ADDITIONAL EXPERIENCE

Professional Music Transcriber, Independent business offering music transcription services, 2008-Present
Pianist, Jazz Trio—Numerous Club & Concert Appearances, New York/Buffalo/Miami, 1986-Present
Pianist—James Dean Restaurant, Hicksville, NY, 2004
Bob Hinz Jazz Quartet—La Grange Restaurant, West Islip, NY, 2000-2002
Pianist—Long Island Guitar Festival, C. W. Post Campus/LIU, Brookville, NY, 2000
Jazz Adjudicator—NYSSMA Festivals, New Hyde Park, NY, 1999
Pianist—Ritz-Carlton Hotel with Les DeMerle, Amelia Island, FL, 1996
Pianist & Accompanist—Roslyn Presbyterian Church, Roslyn, NY, 1996-1999
Pianist—Seascope Cruise Lines, Miami, FL, 1985
Music Director—Homestead Resort Hotel, Hot Springs, VA, 1984
Pianist—for Jazz Trumpeter Pat Vidas & Flight, West Palm Beach, FL, 1982-1984

HONORS / MEMBERSHIPS

Featured Guest on Marian McPartland's *Piano Jazz*, National Public Radio Broadcast, June, 2001.
Featured in full length *New York Times* Article "Jazzman Sets Tin Ears Ringing," October 15, 2000.
Original Composition "Chemistry," selected for National Association of Record Merchandiser's sampler *Jazz: Discover an American Original*; Summer, 1998
Academic Achievement Award, New York University, May, 1997
Professional Development Grant, SUNY Fredonia, 1989
Pi Kappa Lambda National Music Honor Society
Suffolk County Music Educators Association
Writer-member, Broadcast Music, Inc.
College Music Society

CD ALBUMS (AS LEADER)

Send It In Forthcoming; demo available (Quintet)
A Moment Set Apart, Bob Hinz Music, 2010 (Solo Piano)
Flying Colors, Cats Paw Records, 1995 (Ensemble)
Instead of Words, Mainspring Records, 1988 (Ensemble)

BOOKS

Diminished Scale Harmony, Publication forthcoming; pdf available, 2021
Jazz Piano Cluster Voicing Workshop, Self-Published, 2012
The Virtuoso Jazz Pianist, Self-Published, 2008
The Bud Powell Real Book, Hal Leonard, 2008
Jazz Piano Quartal Voicing Workshop, Charles Colin, 2008
The Artistry of George Shearing, Alfred Music (Originally published by Warner Bros.), 2001
The Improviser's Guide to Melodic Embellishment: Volume II, Charles Colin, 2001
The Improviser's Guide to Melodic Embellishment: Volume I, Charles Colin, 2000
The Artistry of Bill Evans, Vol. 2, Alfred Music (Originally published by Warner Bros.), 1995

PUBLISHED ARTICLES

- "Using Target Tones When Changing Hand Position," *Creative Keyboard*, February, 2010
- "Using Blocking as a Fingering Technique," *Creative Keyboard*, December, 2009
- "In Jazz Harmony, Simpler is Better," *Creative Keyboard*, October, 2009
- "Improving Accuracy by Developing Keyboard Awareness," *Creative Keyboard*, August, 2009
- "Basic Fingering Principles," *Creative Keyboard*, June, 2009
- "Creating Bass Lines," *Creative Keyboard*, April, 2009
- "Avoiding Tension With Movement," *Creative Keyboard*, February, 2009
- "Using Small Intervals to Manage Large Leaps," *Creative Keyboard*, December, 2008
- "Practice Exaggeration for Large Intervals and Leaps," *Creative Keyboard*, October, 2008
- "15 Tips for Successful Jazz Improvisation," *Creative Keyboard*, August, 2008
- "Understanding Keyboard Symmetry," (publication forthcoming) *Clavier*.
- "Jazz Improvisation: 15 Tips for Getting Started," *Creative Keyboard*, June, 2008
- "Practice Transposition to Develop Your Ear and Technique," *Creative Keyboard*, April, 2008
- "Understanding and Playing Polyrhythms," *Creative Keyboard*, February, 2008
- "Using Simple Rhythms to Play Difficult Rhythms," *Creative Keyboard*, December, 2007
- "Working With Cross Rhythms," *Creative Keyboard*, October, 2007
- "Harmonizing Jazz Melodies Using Clusters," *Creative Keyboard*, August, 2007
- "Developing and Aural Connection to the Piano," *Creative Keyboard*, July 2007
- "Listen, Then Play by Ear," *Clavier* 37, no. 9 (November, 1998): 11-12
- "Get Out of a Rut, Mixing Up Practice Sessions," *Clavier*, 36, no. 7 (September, 1997): 20, 22-24
- "Dave Kikoski's Solo on Chick Corea's 'Steps,'" *Jazz Educators Journal*, 29, no. 5 (March, 1997): 48-57
- "Teaching Students How to Find Comfortable Fingering," *Clavier* 35, no. (December, 1996): 15-18, 22
- "The Aesthetics of Art as Improvised Performance: An Inquiry Into the Nature of the Improvised Jazz Solo," *Aesthetic Investigations*, New York University, (1995): 52-56
- "Helping Students Master Improvisation," *Music Educators Journal* 82, no. 2 (September, 1995): 32-36
- "Transcribing for Greater Musicality," *Music Educators Journal* 82, no. 1 (July, 1995): 25-28, 63
- "Introducing Jazz Improvisation," *Teaching Music* 2, no. 5 (April, 1995): 30-31
- "Comparing Electronic and Acoustic Pianos," *Clavier* 32, no. 4 (April, 1993): 26-28
- "The Harmony of Bill Evans: An Introduction," *Letter from Evans* 1, no. 5 (May-June, 1990): 12-15

SCORED COMPOSITIONS

Country, Early Evening, Dreamer, Fly Away, Coming Across, If You Would, A Moment Set Apart, Every Day, The Story Within, Deep Well, A Quiet Corner, Looking Back, Piano Blues (Piano)

Sky Signs (Small Studio Orchestra)

Singing and Dancing, Before and After (Big Band)

Rhapsody for Flute and Piano

Sand Steps, Instead of Words (Small Jazz Ensemble)

TRANSCRIPTIONS

Complete, unpublished solo piano transcriptions of performances by Bill Evans, George Shearing, Keith Jarrett, Herbie Hancock, Roland Hanna, Thelonious Monk, Clare Fischer, Alan Broadbent, Dudley Moore, Billy Taylor, Wayne Marshall, John Bayless, Khatia Buniatishvili, and Chuck Leavel.

DISSERTATION / PAPERS

"Aspects of Harmony and Voice Leading in Four Solo Piano Performances by Clare Fischer," 1998. Available from UMI, 300 North Zeeb Rd., Ann Arbor, MI 48106-1346 (800-521-0600) Order Number: 9819865. Also available as a PDF.

"The Harmonic Language of Bill Evans," Berklee College of Music Jazz Harmony Conference, Boston, MA.

SOLO PIANO RECITALS

New York University, New York, NY
SUNY Fredonia, Fredonia, NY
Adams Memorial Gallery, Dunkirk, NY
Eastman School of Music, Rochester, NY (Classical)
South Huntington, Half Hollow Hills, Port Washington, Long Beach, Sachem, and Shelter Rock public library recitals

ENSEMBLES

Recitals as accompanist for students and faculty:

SUNY Fredonia; Fredonia Percussion Ensemble; Fredonia Synthesizer Ensemble; Fredonia Chamber Players

COLLABORATIONS

Recordings and performances with:

Marian McPartland, Clare Fischer, Nelson Rangell, Pat Vidas, Matt Wilson, Les DeMerle, Eliot Zigmund, Rod Morgenstein, Rick Marotta, Tony Levin, Glenn Drews, Zach Danziger, Brian Dunne, Drew Gress, Dominic Duval, Joe Kiernan, Jeff Jarvis, Paul Kendall, Bob Gallo, and Howie Shear.

STUDENT ACHIEVEMENTS

Phil Magallanes, pianist with Al Di Meola, Arturo Sandoval & Blood, and Sweat, & Tears
Jonathan Lee, First Place, *Downbeat* Jazz Instrumental Soloist Award, high school division, 2004
Rahul Jain, First Place, *Downbeat* Jazz Combo Award, high school division, 2002
Jonathan Lee, First Place, *Downbeat* Jazz Combo Award, high school division, 2002
Greg Ciraulo, First Place, *Downbeat* Jazz Combo Award, high school division, 2002
Jonathan Lee, Top Soloist Award, Berklee Festivals, 2003 & 2004

CERTIFICATION

New York State Permanent Certification in Music Education, 1991

COMPUTER EXPERIENCE

Finale, Record Producer Deluxe, Sequencer Plus, Sound Forge, WordPerfect, Publisher, Front Page (Website Design), and Windows Live Movie Maker

COLLEGE COURSES TAUGHT

Doctoral Advisement
Music Theory for Majors
Music Theory for Non-Majors
Jazz Improvisation (Beginning and Advanced)
Jazz Pedagogy
Jazz History
Jazz Theory
Jazz Piano for Majors (Studio)
Classical Piano (Studio)
Piano Class
Music Technology
Introduction to Sound Recording
Songwriting
Synthesizer Fundamentals for Performers
Synthesizer Programming
Synthesizer Ensemble

PRINCIPAL MENTORS

Jazz Piano: Jim McNeely, Bill Dobbins, Vince Maggio
Improvisation: Ramon Ricker, Bevan Manson
Arranging: Rayburn Wright, Manny Albam
Piano: Blair Cosman, Avraham Sternklar
Theory: Mark Holland, Ron Miller, Peter Winkler

OTHER EDUCATION

Graduate Studies in Jazz Piano Performance, University of Miami, 1980; Courses and Seminars in Motivation and Human Potential with Landmark Education, including the Curriculum for Living (The Forum, Advanced Course, Self-Expression-Leadership), the Action Workshop, and other courses and seminars, 1983-present.

LEISURE INTERESTS AND ACTIVITIES

Psychology, Biking, Roller-Blading, and Ballroom Dancing