

BOB STOLOFF



“Bob’s approach to vocal improvisation is a treasure trove of accessible and practical information for anyone interested in the art of scat singing. With so much detailed instruction and so many exercises for both soloists and groups, singers at all levels will be lucky to have Bob as their oracle. I’ve always been a big fan of Mr. Stoloff!”

**- PETER ELDRIDGE
NEW YORK VOICES**

Bob Stoloff is one of the most sought-after teachers in the world of vocal improvisation. He has expanded the vocabulary of jazz singers around the globe, coining the ‘instru-vocal’ approach and freeing his students’ musical potential with his relaxed, fun, insightful style.

WORKSHOPS

SUMMER 2015 WEEK LONG VOCAL RETREAT

Zeeveld, the Netherlands

This workshop is designed for experienced teachers, semi-professional or professional performers who want to improve their skills in rhythmic interpretation, solo and group improvisation, scat singing in the jazz idiom, vocal percussion and Big Band Brass articulations.

BOB STOLOFF’S VOCAL JAZZ ACADEMY

This is a course that combines jazz choir with two days of vocal improvisation workshops and a culminating performance for a total of 100 hours of training. These hours can be 5 distinct weekends over the period of one year, a two week camp or any other combination best suited to a specific age, level or community.

“There is hardly anyone in the whole world who knows more about scat singing than Bob Stoloff... he takes out the terror!”

- MARK MURPHY

AUDITION BOOT CAMP

For High School Juniors and Seniors, Vocalists and Instrumentalists

Whether you’re planning to be a music major or minor when you go to college, get the inside scoop on auditions from one of the world’s top adjudicators. Improve your sight-reading, prepare a piece with accompaniment, 35 hours of skill-building. All students who study music and want to learn how to audition should take this course, whether you play jazz, classical, or other contemporary styles of music including pop, rock and R&B.

SCAT!

Rhythmic, melodic and harmonic approaches to traditional scat singing, including syllables, accents, chord scales, patterns, phrasing, how to solo over jazz standards and Latin tunes.

(continued on reverse)

BOB STOLOFF WORKSHOPS *(cont'd)*

SCAT SINGING PART 1

Using call-response and round-robin story-telling formats, Bob will teach fundamental scat singing techniques including scat syllables, accents, rhythms, phrasing, melodic and harmonic considerations, and how to improvise a solo over basic chord progressions like blues, rhythm changes and basic turn-arounds. Participants will practice improvising solos to jazz standards from Bob's "Recipes" book, beginning with Summertime and All of Me.

SCAT SINGING PART 2

A continuation of scat singing techniques with application of more advanced syllables, accents, rhythms, phrasing, melodic and harmonic considerations. Participants will continue learning how to improvise a solo to additional American jazz standards from Bob's "Recipes" book, including Girl From Ipanema and Autumn Leaves.

RHYTHMANIA WORKOUT SESSION

Bob's newest publication, Rhythmania!, is specifically designed to help singers connect with rhythm more intimately and incorporate rhythmic diversity in vocal performance. From funk and swunk to swing-opation, the instru-vocal exercises in this Rhythmania Workout are right out of the book and are comprehensive, challenging and fun to learn! Enjoy singing a variety of contemporary rhythms using special tonguing techniques, percussion, bass & brass articulations with a taste of body drumming!

*participants of this workshop will receive a discount on Bob's book: Rhythmania!

RECIPES FOR SOLOING OVER JAZZ STANDARDS

How To Solo Over Jazz Standards Is a workshop for vocalists of all levels who are interested in learning how to sing original solos over common chord progressions written to popular jazz songs. Bob will review chord scale and arpeggio patterns using prescribed scat syllable articulation exercises. Then singers will study vocal bass lines, color tones and extensions. As the workshop progresses these primary melodic and harmonic components will be applied to a compilation of jazz standards using a technique called "phraseology." Participants will sing written solos that demonstrate these compositional elements and learn how to use echo-motifs, line contour, rhythm displacement and melodic quotation. Hone your ear training skills by singing the roots of chords, vocal bass lines, color tones, scales, arpeggios, extensions and a solo composition integrating these essential components. The exercises are easy, fun and can be learned entirely by ear if you don't read music!

*participants of this workshop will receive a discount on Bob's book: Recipes for Soloing Over Jazz Standards: Vol.1.

GROUP IMPROVISATION GAMES PART 1

Bob's unique approach to group improvisation teaches singers how to create music by weaving together spontaneous rhythmic, melodic and harmonic motifs. Group Improvisation Games offers a diverse palette of musicianship skills to the a cappella vocal ensemble including composition, tonality, harmony, dynamics, meter, instru-vocal articulation, motivic development, group blending, choreography and how to improvise using text. In addition, participants will develop confidence in their own intuitive musicality while learning about building community through both cooperation and leadership. This workshop is available for existing vocal ensembles or as an open workshop session for singers currently working in ensemble settings.

GROUP IMPROVISATION PART 2

A continuation of Bob's group improvisation games with the addition of background rhythm section tracks to provide rhythmic and harmonic scaffolds for vocal team improvisation. Emphasis in this session will be on time feels, musical styles, groove variations and spontaneous composition.

**Both levels of Group Improvisation Games are available as a workshop for teachers who want to include improvisation in their choir rehearsals, vocal ensemble rehearsals and classroom/studio settings.*

A CAPPELLA

Visual presentation, blend, instru-vocal articulation, style interpretation, stage presence, ensemble skills, grooves, arranging considerations.

JAZZ CHOIR

Rehearsal (with optional performance) of standard S.A.T.B. jazz choir arrangements of works by well-known composers and arrangers including Michele Weir, Kerry Marsh, Greg Jasperse, Anders Jalkeus and others. *Available as a weekend session, a week-long session or rehearsals over a period of months.*

For those of you who have never participated in a choir before, the experience of singing parts in harmony is a fundamental must for all vocalists! Jazz choir teaches a myriad of musicianship skills including group blend, intonation, articulation and how to improvise a solo over chord changes. Additionally, Jazz choir offers singers the opportunity to practice reading music and apply any particular vocal technique they are working on. As guest conductor and adjudicator at jazz festivals for many years, Bob's repertoire includes Jazz, Latin and contemporary arrangements that are challenging and fun to sing!

STOLOFF SONGS (CIRCLE OR "LOOP" SONGS)

A unique and popular approach to improvisation that teaches groups of singers how to create spontaneous harmony and counterpoint by layering or "looping" instrumental motifs using syllables, text and choreography. An ideal ensemble for learning a diverse palette of musicianship skills including tonality, dynamics, meter, traditional and jazz articulations, cueing, solo/background vocals, body movement, arranging and stage presence.

"Circle Songs" is a popular contemporary improvisation format for vocalists with all levels of experience and musical backgrounds. This experiential approach to learning emphasizes all musicianship skills in a cappella setting. Vocalists who enjoy singing in groups will appreciate simulating a vocal brass, woodwind, string or rhythm section one would hear in a band, orchestra or other instrumental collaboration. Circle Songs are all about spontaneous creation of ensemble music using intuitive ideas initiated by a leader, followed by complimentary rhythmic, melodic and harmonic ideas volunteered by members of the group. Join Bob in the circle!

STAGE PERFORMANCE MASTER CLASS

Lead sheet preparation, rehearsal techniques, style feels, count-offs, cut-offs, cues, intros, endings, half-time, double-time, how to communicate effectively with the rhythm section, leader protocol. Concert performance techniques with full rhythm section accompaniment, including style interpretation, stage presence, phrasing plus effective audience and accompanist communication skills.

Stage Performance Master Class is perhaps the most popular training session Bob offers to singers interested in solo performance. This comprehensive seminar is open to all levels of experience and embraces any contemporary style of music. Vocalists will be excited to learn how to execute appropriate band cues for count-offs, cut-offs, repeats, turnarounds and changes in tempo. Songs will be interpreted in different styles by applying various time feels commonly used to change the groove. Essential vocabulary and instru-vocal communiqué will be reviewed to prepare singers for the future role of bandleader!

INSTRU-VOCAL ARTICULATION

Vocal articulation of contemporary drumbeats, bass lines and brass articulations using rhythmic patterns, special tonguing techniques and vocabulary for each of these instruments.

From Bob: My "instru-vocal" approach to improvisation stems from a long history of playing musical instruments since I was a child. With years of extensive coaching on trumpet, bass, drums and flute behind me, I entered the vocal arena in 1978 as a "scat" singer extraordinaire. In retrospect, my interest in singing made perfect sense considering all the experience I had playing in classical, jazz and contemporary music ensembles. The combination of listening to recordings and live performance opportunities provided me with a keen ear and diverse palette of stylistic colors to make music with. My desire to "play" the voice like a musical instrument was a natural transition in my musical career!

One of the more popular modes of vocal expression has always been the simulation of musical instruments. "Instru-vocal" languages were successfully explored by many singers including Ella Fitzgerald, Louis Armstrong, John Hendricks, Al Jarreau & Bobby McFerrin who all ventured into the realm of interpreting percussion, bass and a variety of horns within their solos. Vocalists who have a passion for instrumental articulation will enjoy my call-response exercises that define the nuance of these instruments by using vocabulary especially designed for the voice.

INSTRU-VOCAL PERCUSSION (IVP)

Vocal articulation of contemporary drum beats and rhythmic patterns using special tonguing techniques with a unique vocabulary of vocal drum and percussion articulations.

INSTRU-VOCAL BASS (IVB)

Vocal articulation of acoustic and electric bass lines in jazz, Latin and other contemporary styles. Time feels include walking, 2-beat, half-time, double time.

INSTRU-VOCAL BRASS (IVBR)

Vocal interpretation of standard brass articulations commonly played in Jazz stage bands using a vocabulary originated by trumpet & trombone players from big bands including Count Basie, Duke Ellington and others. Application of the shake, doit, spills, fall-off, plop, etc. to melodic jazz riffs.

BODY DRUMMING

Vocalists will appreciate this comprehensive study of contemporary rhythmic patterns and stylistic drum grooves using Bob's unique "tap-slap-thump" method that includes Jazz, R&B, Pop, Latin, Reggae, Funk, Afro-Cuban and shuffle beats. Body drumming is an excellent way to learn how to feel and express rhythm!

bobstoloffmusic.com