



THELONIOUS MONK INSTITUTE OF JAZZ PERFORMANCE APPLICATION FOR ADMISSION - CLASS ENTERING FALL 2007

Eligibility

The Thelonious Monk Institute of Jazz Performance accepts up to ten (10) extremely talented jazz musicians into a two-year diploma/degree program designed to enhance their musicianship through intensive study with renowned jazz masters, combined with a unique performance-based education. The program offers a learning environment in which talented jazz musicians can create and experiment musically without the artistic and financial pressures of the working world. All applicants must be planning to pursue a career as a performing and/or recording jazz musician. Applicants should note that the program requires a full two-year commitment, during which time the program must take priority over all other music touring or recording opportunities. An advanced level of performance skills, including sight-reading ability, is required. International applicants must submit a TOEFL score and all applicants must have earned a high school diploma or equivalency.

Applications may be submitted to study the following instruments: saxophone, trumpet, trombone, piano, guitar, acoustic bass, vibraphone, violin, drums, and vocals. Applicants who double or play secondary instruments and those who compose may be given extra consideration. The musicians accepted to attend the Thelonious Monk Institute of Jazz Performance must complete the full two-year program of study. The Thelonious Monk Institute of Jazz Performance encourages the application of all candidates without regard to race, color, religion, gender, age, national or ethnic origin, sexual orientation, mental or physical handicap, or veteran status in the administration of its educational policies, admissions policies, scholarship programs, and other activities.

Degrees and Credits

A diploma from the Thelonious Monk Institute of Jazz Performance will be awarded upon successful completion of the two-year program. For those students eligible, a Master's degree may be pursued. Eligibility for the Master's degree will be based on academic record and prior degree. The program is fully accredited, and course credits may be applied toward Bachelor's or Master's degrees or non-degree certificate programs at any other school, subject to that school's transfer credit policies.

Costs

Students accepted to the Thelonious Monk Institute of Jazz Performance receive full-tuition scholarships and a monthly cash stipend toward living expenses or are provided living accommodations in university housing facilities.

Deadlines

Completed application forms and audition tapes **must be received by February 16, 2007** for the new class to enter in August 2007.

Application Procedures

The attached application form must be completed in full, including official transcripts for all college level work, at least three letters of recommendation, and an essay discussing: A) Why you wish to study at the Thelonious Monk Institute of Jazz Performance, and B) Why you are the musician we should select.

Each applicant will be required to audition by submitting a compact disc or, if unavailable, an audio cassette. Those selected as finalists will be required to audition in person. Applications will be reviewed by a panel of renowned jazz artists and educators and will be judged on the basis of exceptional musical skill, artistic vision, and promise, as well as each applicant's ability to function within a group. Please include a \$65 (U.S.) application fee by check or money order (no cash), made payable to the Thelonious Monk Institute of Jazz. Application fees are non-refundable. Application forms and audition compact discs/cassettes must be sent to the following address:

Daniel Seeff
Thelonious Monk Institute of Jazz
USC - 3443 Watt Way, Lower Level
Los Angeles, CA 90089-1102

Please write your name and instrument in large letters on the outside of your application mailing envelope.

Audition compact discs must be no longer than 30 minutes in length. The applicant's name must be written clearly on the compact disc and its box spine. Performance selections must include all of the material listed under each instrumental category. Label the compact disc, listing the order of the selections. While the selections may be submitted in any order, it is recommended that you put your strongest performance first. Please leave a minimum of 5 seconds between each selection. The compact disc/cassette may be a home, live or studio recording. Sound quality of the recording will not be a final determinant in the judging process; however, it is strongly recommended that you review your recording before submitting it, to ensure that sound is intelligible and that no malfunctions have occurred. Unintelligible compact discs will be disqualified. Audition recordings will not be returned.

Performance Requirements

SAXOPHONE / VIOLIN

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216, and "Four In One" (Thelonious Monk) at a medium tempo, quarter note = ca. 132.
2. A ballad performance of "Round Midnight" (Thelonious Monk): two choruses maximum, of which at least one is improvised; no double time.
3. A medium tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.
4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quarter note = ca. 180; maximum two solo choruses.
5. An up-tempo performance of "E.S.P." (Wayne Shorter), quarter note = ca. 240; maximum two solo choruses.
6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.
7. Play an unaccompanied or quartet performance of a transcription of Charlie Parker's saxophone solo from "Now's The Time" (Charlie Parker) available on *The Essential Charlie Parker* on Verve Records (Catalogue # 3145171732).

TRUMPET

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216, and "Four In One" (Thelonious Monk) at a medium tempo, quarter note = ca. 132.
2. A ballad performance of "Round Midnight" (Thelonious Monk): two choruses maximum, of which at least one is improvised; no double time.

3. A medium tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.
4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quarter note = ca. 180 maximum two solo choruses.
5. An up-tempo performance of "Sorcerer" (Herbie Hancock), quarter note = ca. 200; maximum two solo choruses.
6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.
7. Play an unaccompanied or quartet performance of a transcription of the first three choruses of the Freddie Hubbard solo from "Birdlike" (Freddie Hubbard) from *Ready for Freddie* (Blue Note B0001GWALD).

TROMBONE

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216, and "Four In One" (Thelonious Monk) at a medium tempo, quarter note = ca. 132.
2. A ballad performance of "Round Midnight" (Thelonious Monk): two choruses maximum, of which at least one is improvised; no double time.
3. A medium-tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.
4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, half note = ca. 180; maximum two solo choruses.
5. An up-tempo performance of "E.S.P." (Wayne Shorter), quarter note = ca. 240; maximum two solo choruses.
6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.
7. Play an unaccompanied or quartet performance of a transcription of J.J. Johnson's solo from "Laura" (Johnny Mercer/David Raskin) from *Trombone Master* (Sony Catalogue #44443).

ACOUSTIC PIANO / VIBRAPHONE

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216, and "Four In One" (Thelonious Monk) at a medium tempo, quarter note = ca. 132.
2. A ballad performance of "Round Midnight" (Thelonious Monk), featuring the piano: two choruses maximum, of which at least one is improvised; no double time.
3. A medium-tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.
4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quarter note = ca. 180; maximum two solo choruses.
5. An up-tempo performance of "Sorcerer" (Herbie Hancock), quarter note = ca. 200; maximum two solo choruses.
6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.

7. Play a transcription of any Fats Waller or Jelly Roll Morton piano solo. (Piano only.)

8. Play an unaccompanied or trio performance of a transcription of Lionel Hampton's solo from "Stardust" (Glenn Miller) from *Flying Home* (Lrc Ltd.). (Vibraphone only.)

GUITAR

Applicants should demonstrate examples of linear improvisation using the entire fingerboard, while showing their ability to improvise harmonically in as many of the selections as possible.

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216, and "Four In One" (Thelonious Monk) at a medium tempo, quarter note = ca. 132.

2. Play a three chorus performance of "Round Midnight" (Thelonious Monk). The first chorus should be your own chord solo arrangement. The second chorus should include harmonic as well as linear improvisation.

3. A medium-tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.

4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quartet = ca. 180; maximum two solo choruses.

5. An up-tempo performance of "E.S.P." (Wayne Shorter), quarter note = ca. 240; maximum two solo choruses.

6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.

7. Play a transcription of the melody and first chorus of Wes Montgomery's "The Days of Wine and Roses" (Henry Mancini) from *Boss Guitar* (Original Jazz Classics Catalogue #261).

ACOUSTIC BASS

1. To demonstrate your rhythmic precision and technical facility, play the unaccompanied melodies of "Freedom Jazz Dance" (Eddie Harris) beginning on G, half note = ca. 100, and "Tricotism" in Db (Oscar Pettiford), half note = ca. 72.

2. Play a duo or trio ballad performance of "Round Midnight" (Thelonious Monk). Play the complete melody with the bow. Maximum two choruses, of which at least one will be improvised. No double time.

3. A medium-tempo blues composition of your choice, quarter note = ca. 144; maximum four choruses.

4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quarter note = ca. 180; maximum two solo choruses.

5. An up-tempo performance of "Sorcerer" (Herbie Hancock), quarter note = ca. 200; maximum two solo choruses.

6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.

7. Play a transcription of Jimmy Blanton's solo from "Pitter Panther Patter" (Duke Ellington) (Take 1) from *Duke Ellington's Solos, Duets & Trios* (RCA #2178).

DRUMS

1. A small group, ballad performance of "Crepuscule with Nellie" (Thelonious Monk): two choruses maximum, no double time.
2. A medium tempo blues composition of your choice, quarter note = ca 144; maximum four choruses.
3. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane) played in a medium up-tempo either straight eighths feel, bossa nova or Afro-Cuban rhythm, quarter note = ca. 180; maximum two solo choruses.
4. A quartet performance of "Spiral" (John Coltrane), "Conception" (George Shearing), or "Dear Old Stockholm" (traditional).
5. A performance of "Seven Steps To Heaven" (Victor Feldman), quarter note = ca. 280; at least two choruses using brushes and at least one chorus of drum solo using brushes.
6. A selection of your choice, which may include an original composition, jazz standard, or composition from the "classical" repertoire for your instrument.
7. Play a transcription of Roy Haynes' solo from "Down Home" (Curtis Fuller) from Roy Haynes' *Just Us* (Original Jazz Classics Catalogue #879).

VOCALS

1. To demonstrate your rhythmic precision, vocal pitch and technical facility, sing the unaccompanied melody of "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note= ca. 216.
2. A ballad performance, using only one accompanying instrument, of either "Midnight Sun" (Johnny Mercer/Sonny Burke/Lionel Hampton), "Sophisticated Lady" (Duke Ellington), "Daydream" (Duke Ellington), "Round Midnight" (Thelonious Monk), "But Beautiful" (Jimmy Van Heusen/Johnny Burke), "More Than You Know" (Billy Rose/Vincent Youmans), or "Lazy Afternoon" (John Latouche/Jerome Moross). Sing 1 1/2 choruses, a portion of which must be sung a cappella a tempo.
3. A medium tempo performance with a trio (bass, drums, piano or bass, drums, guitar) of either "Chega de Saudade" (in English or Portuguese) (A.C. Jobim), "Desafinado" (in English or Portuguese) (A.C. Jobim), "Night Dreamer" (Wayne Shorter, lyrics Kurt Elling), "Maiden Voyage" (Herbie Hancock, lyrics of your choice, original or otherwise, or wordless melody), "Invitation" (Bronislau Kaper), "Love Walked In" (George Gershwin), "Nobody Else But Me" (Jerome Kern), or "All The Things You Are" (Jerome Kern/ Oscar Hammerstein). Improvise for two choruses.
4. An up-tempo performance with a trio (bass, drums, piano or bass, drums, guitar) of either "Just One of Those Things" (Cole Porter), "So In Love" (Cole Porter), "The Song is You" (Jerome Kern), "Just Friends" (Sam Lewis/John Klenner), "E.S.P." (Wayne Shorter), "One Finger Snap" (Herbie Hancock), "Sorcerer" (Herbie Hancock), "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Cherokee" (Ray Noble). Improvise for two choruses.
5. A slow or medium tempo blues of your choice with your choice of accompaniment.
6. A song of your choice with your choice of accompaniment. Original compositions are encouraged.
7. Sing an unaccompanied or trio performance (bass, drums, piano or bass, drums, guitar) of Charlie Parker's saxophone solo from "Now's The Time" (Charlie Parker) available on *The Essential Charlie Parker* on Verve Records (Catalogue # 3145171732).

Application Checklist for All Applications

- Signed Application Form.
- Audition compact disc or, if unavailable, cassette tape. Recording must be clearly and properly labeled, including all required selections for your instrument, with five seconds between each selection.
- Essay.
- Three or more letters of recommendation.
- Official transcripts of all college level work. Each transcript must be sent directly from the Registrar's Office in a sealed envelope.
- Check or Money Order for \$65 (US) made payable to Thelonious Monk Institute of Jazz.
DO NOT SEND CASH.
- Envelope clearly marked with your name and instrument.
- Mail all materials to the following address to be received by February 16, 2007:

Daniel Seeff
Thelonious Monk Institute of Jazz
USC - 3443 Watt Way, Lower Level
Los Angeles, CA 90089-1102
Phone: (213) 821-1500

Thelonious Monk Institute of Jazz

The Thelonious Monk Institute of Jazz, a nonprofit education organization, was founded in 1986. The mission of the Institute is to offer the world's most promising young musicians college level training by America's jazz masters and to present public school-based jazz education programs for young people around the world.

Since 1995, the Thelonious Monk Institute of Jazz Performance has offered aspiring young jazz musicians intensive training and interaction with a variety of visiting jazz masters through this innovative college program. Every two years, a small group of the most talented young jazz musicians from around the world is selected to participate in the program. In addition to receiving full scholarships, plus stipends to cover living expenses, the students are mentored by the greatest living jazz masters who pass on their knowledge through private and ensemble instruction. Instructors have included Herbie Hancock, Clark Terry, Wayne Shorter, Ron Carter, Jack DeJohnette, Wynton Marsalis, John Scofield, Barry Harris, Lewis Nash, Slide Hampton and others. As part of the program of studies, the students also participate in outreach programs throughout the United States and abroad, traveling most recently to Vietnam, India, Thailand, Argentina, Chile, Peru, and Egypt.

Thelonious Monk Institute of Jazz Performance Artistic Director Terence Blanchard is a Grammy Award-winning, internationally renowned jazz trumpeter and film composer. He emerged on the New York jazz scene in the 1980s as a member of Art Blakey and the Jazz Messengers and as a co-leader of a band with saxophonist Donald Harrison. Blanchard tours the world regularly and is a much sought-after film composer, having worked on such notable films as *Malcolm X*, *Barbershop*, and *Love and Basketball*. Blanchard swept DownBeat Magazine's Annual Readers Poll in 2000, winning the top three categories of Artist of the Year, Album of the Year, and Trumpeter of the Year. His most recent release, *Flow* (Blue Note), features original compositions by Blanchard and Monk Institute of Jazz Performance graduate Lionel Loueke.

In his role as Artistic Director, Blanchard works with the Institute of Jazz Performance students in the areas of artistic development, improvisation, arranging, composition, career counseling, and concert programming. He also participates in master classes and community outreach activities associated with the college program.



THELONIOUS MONK INSTITUTE OF JAZZ PERFORMANCE
APPLICATION FOR ADMISSION - CLASS ENTERING FALL 2007

Please print or type.

PERSONAL INFORMATION

_____ Mr. _____ Ms.

Last Name: _____ First Name: _____

Middle: _____ Nickname (if any): _____

Date of Birth: _____ Social Security Number: _____

Telephone Number: _____

Permanent Home Address

Address: _____

City/State: _____ Postal Code: _____

Country: _____

Mailing Address (if temporary address, specify expiration date to revert to home permanent address)

Address: _____

City/State: _____ Postal Code: _____

Country: _____

Date Mailing Address Expires: _____

Are you a citizen of the United States? Yes No

If no, answer the questions below:

Of what country are you a citizen? _____

Country of Birth? _____

Are you a U.S. Resident Alien? Yes No

Alien Registration ("green card") number: _____

(Enclose a photocopy of your Alien Registration Card)

Do you presently have a U.S. visa? Yes No

If yes, what type? _____

When does this visa expire? _____

INSTRUMENT

What is your principal instrument? The TMIJP program is open to:

Acoustic Bass
Drums
Electric Guitar
Piano

Saxophone:
Soprano
Alto
Tenor
Baritone

Trombone
Trumpet
Vibraphone
Violin
Vocals

Secondary Instrument (if any): _____

Total Years Played: _____

History of private study - List instructors and dates of study: _____

DEGREE

What degree do you intend to pursue at the Thelonious Monk Institute of Jazz Performance?

___ Master's Degree ___ Diploma

ACADEMIC HISTORY

Secondary School Education

List below the secondary school from which you were (or will be) graduated.

Name: _____

Location: _____

___ Public ___ Independent ___ Parochial

CEEB Code Number: _____ Year of Graduation: _____

College and University Education

List below all colleges and universities attended.

Name of Institution: _____

Location: _____ Dates of Attendance: _____

Major: _____ Degree (date earned or expected): _____

Name of Institution: _____

Location: _____ Dates of Attendance: _____

Major: _____ Degree (date earned or expected): _____

Name of Institution: _____

Location: _____ Dates of Attendance: _____

Major: _____ Degree (date earned or expected): _____

TEST INFORMATION

Undergraduate Applicants:

What is the latest date on which you took (or will take) the SAT? _____

Non-native English-speaking Applicants:

When did (or will) you take the TOEFL? _____

ESSAY

On separate paper, discuss:

A. Why you wish to study at the Thelonious Monk Institute of Jazz Performance.

AND

B. Why you are the musician we should select.

THREE OR MORE LETTERS OF RECOMMENDATION

Please ask your teachers, musicians and others who know you well to write a letter of recommendation for your admission to the Thelonious Monk Institute of Jazz Performance. Two letters should discuss your musical strengths and weaknesses as well as give insight into your potential. One letter should include personal information about your character qualities.

OPTIONAL INFORMATION

The following information is optional and will in no way affect your admission.

___ Male ___ Female Marital Status: _____

In accordance with the Compliance Report of Higher Education under Title IV of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972, we are asked to provide data about our student population relating to race. If you choose to volunteer this information, how would you describe yourself?

- | | |
|--|--|
| <input type="checkbox"/> White (Non-Hispanic) | <input type="checkbox"/> American Indian or Alaskan Native |
| <input type="checkbox"/> Black (Non-Hispanic) | <input type="checkbox"/> Hispanic (incl. Puerto Rican, Cuban, Chicano) |
| <input type="checkbox"/> Asian or Pacific Islander | <input type="checkbox"/> Other (please specify): _____ |

MISCELLANEOUS

How did you learn about the Thelonious Monk Institute of Jazz Performance?

- | | | |
|---|--|--|
| <input type="checkbox"/> Music teacher | <input type="checkbox"/> Friend | <input type="checkbox"/> Community Music School |
| <input type="checkbox"/> Alumni | <input type="checkbox"/> College Night Program | <input type="checkbox"/> Other (please specify): |
| <input type="checkbox"/> H.S. guidance office | <input type="checkbox"/> Poster | |
| <input type="checkbox"/> Advertisement | <input type="checkbox"/> Relative | _____ |

APPLICATION FEE AND SIGNATURE

Enclosed is my check or money order (DO NOT SEND CASH) for \$65.00 in U.S. currency, payable to the Thelonious Monk Institute of Jazz. I understand that this fee is non-refundable.

I certify that all information provided on this application is complete, accurate and honestly presented. I further understand that the information furnished on this application form, together with information and materials of any kind received by either the Thelonious Monk Institute of Jazz from any source, or prepared by anyone at its request, shall be completely confidential and shall not be disclosed to anyone, including the candidate and his/her family.

Applicant's Signature: _____

Date: _____

The Thelonious Monk Institute of Jazz encourages the application of all persons regardless of race, color, religion, gender, age, national or ethnic origin, sexual orientation, mental or physical handicap, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship programs, and other activities.

Application form along with your complete audition package must be received by February 16, 2007. Submit all materials to:

Daniel Seeff
Thelonious Monk Institute of Jazz
USC - 3443 Watt Way, Lower Level
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Telephone: (213) 821-1500