



**THELONIOUS MONK INSTITUTE OF JAZZ PERFORMANCE
AT THE UCLA HERB ALPERT SCHOOL OF MUSIC**

PERFORMANCE REQUIREMENTS - CLASS ENTERING FALL 2018

Submissions should be audio recordings only. No video submissions will be accepted. Please play the melody at the beginning and end of all tunes except ballads and transcriptions.

SAXOPHONE/VIOLIN

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.
2. A quartet ballad performance of "Round Midnight" (Thelonious Monk): two improvised choruses maximum; no double time. Tempo of your choice.
3. A quartet performance of a blues composition of your choice, quarter note = ca. 144; four improvised choruses maximum.
4. A quartet performance of "E.S.P." (Wayne Shorter) or "Countdown" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two improvised choruses maximum.
5. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.
6. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.
7. An unaccompanied or quartet performance of a transcription of either the first four choruses of Cannonball Adderley's solo from "Spontaneous Combustion" (Cannonball Adderley) available on *The Cannonball Adderley Quintet in San Francisco* (Riverside) or the first two choruses of John Coltrane's solo from "I Love You" (Cole Porter) from *Lush Life* (Prestige).

TRUMPET

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.
2. A quartet ballad performance of "Round Midnight" (Thelonious Monk): two improvised choruses maximum; no double time.
3. A quartet performance of a blues composition of your choice, quarter note = ca. 144; four improvised choruses maximum.
4. A quartet performance of "E.S.P." (Wayne Shorter) or "Countdown" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two improvised choruses maximum.
5. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.

6. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.

7. An unaccompanied or quartet performance of a transcription of the first four choruses of the Freddie Hubbard solo from "Birdlike" (Freddie Hubbard) from *Ready for Freddie* (Blue Note Records).

TROMBONE

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.

2. A quartet ballad performance of "Round Midnight" (Thelonious Monk): two improvised choruses maximum; no double time.

3. A quartet performance of a blues composition of your choice, quarter note = ca. 144; four improvised choruses maximum.

4. A quartet performance of "E.S.P." (Wayne Shorter) or "Countdown" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two improvised choruses maximum.

5. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.

6. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.

7. An unaccompanied or quartet performance of a transcription of J.J. Johnson's solo from "Laura" (Johnny Mercer/David Raskin) from *Trombone Master* (Columbia)

ACOUSTIC PIANO/VIBRAPHONE

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.

2. A trio or solo ballad performance of "Round Midnight" (Thelonious Monk): two improvised choruses maximum; no double time.

3. A trio or quartet (with horn) medium tempo blues composition of your choice, quarter note = ca. 144; four improvised choruses maximum, two chorus accompanying maximum.

4. A quartet performance of "E.S.P." (Wayne Shorter) or "Countdown" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two improvised choruses maximum, two accompanying choruses maximum.

5. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.

6. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.

7. A performance of a transcription of the first minute of Fats Waller's "Handful of Keys" (Fats Waller) from *The Very Best of Fats Waller* (RCA) or the first minute Jelly Roll Morton's "The Pearls" from *A Piano Anthology* (Decca). **(piano only)**

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

ELECTRIC GUITAR

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.
2. Play a three-chorus performance of "Round Midnight" (Thelonious Monk) solo, duo or trio (any instrumentation). The first chorus should be your own chord solo arrangement. The second chorus should include harmonic as well as linear improvisation.
3. A trio (guitar, bass and drums) medium tempo blues composition of your choice, quarter note = ca. 144; four improvised choruses maximum.
4. A quartet performance of "E.S.P." (Wayne Shorter) or "Countdown" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two improvised choruses maximum, two accompanying choruses maximum.
5. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.
6. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.
7. A performance of a transcription of the melody and solo of Wes Montgomery's "The Days of Wine and Roses" (Henry Mancini) from *Boss Guitar* (Riverside/Fantasy).

ACOUSTIC BASS

1. A performance of the unaccompanied melody of and one chorus of improvisation on "Freedom Jazz Dance" (Eddie Harris) beginning on G, half note = ca. 100, or "Tricotism" in Db (Oscar Pettiford), half note = ca. 72.
2. A duo or trio ballad performance of "Round Midnight" (Thelonious Monk). Play the complete melody with the bow. Improvise with bow for one chorus. No double time.
3. A medium tempo blues composition of your choice, quarter note = ca. 144; maximum four improvised choruses.
4. A quartet performance of either "Giant Steps" (John Coltrane), "Moment's Notice" (John Coltrane), or "Countdown" (John Coltrane), quarter note = ca. 220; maximum two improvised choruses, maximum two choruses accompanying.
5. An up-tempo performance of "Sorcerer" (Herbie Hancock), quarter note = ca. 200; maximum two improvised choruses, maximum two choruses accompanying.
6. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice.
7. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.
8. A solo or piano and bass duo performance of a transcription of Jimmy Blanton's bass line and solo from "Pitter Panther Patter" (Duke Ellington) (Take 1) from Duke Ellington's *Solos, Duets & Trios* (RCA Classics or Bluebird).

DRUMS

1. A small group, ballad performance of "Prelude to a Kiss" (Duke Ellington): two choruses maximum, no double time.
2. A medium tempo blues composition of your choice, quarter note = ca 144; maximum four improvised 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 improvised 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 improvised choruses using brushes and at least one improvised chorus of drum solo using brushes.
6. A quartet or trio performance of an original composition or jazz standard of your choice performed in an odd time signature, tempo of your choice. Original arrangements for multiple horns and rhythm section are encouraged.
7. A performance of a transcription of Roy Haynes' solo from "Down Home" (Curtis Fuller) from Roy Haynes' *Just Us* (Original Jazz Classics).

VOCALS

1. A performance of the unaccompanied melody of and one chorus of improvisation on "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), "Round Midnight" (Thelonious Monk), or "Body and Soul" (Johnny Green). 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), or "Nobody Else But Me" (Jerome Kern). 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), "One Finger Snap" (Herbie Hancock), "Sorcerer" (Herbie Hancock), or "Cherokee" (Ray Noble). Improvise for two choruses.
5. A medium tempo performance with a trio (bass, drums, piano or bass, drums, guitar) of "Giant Steps" (John Coltrane) in either a straight eighths feel, bossa nova, or Afro-Cuban rhythm. Improvise for two choruses.
6. A performance with a trio (bass, drums, piano or bass, drums, guitar) of "Alone Together" (Arthur Schwartz/Howard Dietz), "All The Things You Are" (Jerome Kern), "E.S.P." (Wayne Shorter), or "Moment's Notice" (John Coltrane) in an odd time signature.
7. A performance of an original composition. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple horns and rhythm section are encouraged.
8. An unaccompanied performance of Charlie Parker's saxophone solo from "Now's The Time" (Charlie Parker) available on *The Essential Charlie Parker* (Verve).