



HERBIE HANCOCK

INSTITUTE OF JAZZ

HERBIE HANCOCK INSTITUTE OF JAZZ PERFORMANCE AT THE UCLA HERB ALPERT SCHOOL OF MUSIC

APPLICATION FOR ADMISSION – CLASS ENTERING FALL 2020

Eligibility

The Herbie Hancock Institute of Jazz Performance accepts up to eight (8) extremely talented jazz musicians into a two-year Master's program designed to enhance their musicianship and develop their artistic vision through intensive study with renowned jazz masters, combined with a unique, performance-based education. The program aims to provide a learning environment in which gifted 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 two-year commitment, during which time the program must take priority over all other music touring, teaching and recording opportunities. An advanced level of performance skills, including sight-reading ability, is required. Students must have completed an undergraduate degree at a four-year American college or university or equivalent institution outside of the United States and must have a minimum GPA of 3.0 for the last two years of upper division coursework. International students must have a TOEFL score of at least 560 on the written exam and 87 on the Internet exam.

Applications may be submitted to study the following instruments: saxophone, trumpet, trombone, piano, electric 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 Institute of Jazz Performance must complete the full, two-year program of study. The Institute encourages applications from all candidates without regard to race, color, religion, gender, age, national or ethnic origin, sexual orientation, mental or physical handicap, or veteran status in administration of its educational policies, admissions policies, scholarship programs and other activities.

Once accepted into the program, students will apply for a Master's Degree from the UCLA Herb Alpert School of Music by submitting an additional application to the UCLA Graduate Division. Students must be academically approved by the University of California Los Angeles to be accepted into the UCLA Herb Alpert School of Music.

Domestic students will be required to establish California residence in order to receive the full scholarship in the second year of the program. This includes establishing legal/physical residence and obtaining a California-based driver's license, vehicle registration, voter registration and bank account.

Degrees and Credits

A Master's Degree from the UCLA Herb Alpert School of Music for qualified applicants and a certificate from the Herbie Hancock Institute of Jazz Performance will be awarded upon successful completion of the two-year program.

Costs

Students accepted to the Herbie Hancock Institute of Jazz Performance are awarded full-tuition scholarships. The second year's full-tuition scholarship is contingent upon achieving California residency. Students also receive monthly stipends toward living expenses.

Deadlines

Completed application forms, materials and audition recordings must be received by December 6, 2019 at 11:59 pm PST for the new class entering in September 2020.

Applicants selected to audition for the program will be notified by January 2020. Auditions will be held in February 2020.

December 6, 2019: Application deadline; completed applications must be received by 11:59 p.m. PST
January 2020: Selected applicants are invited to audition at UCLA
February 2020: Auditions are held at UCLA
March 1, 2020: Admissions decisions are made

Application Procedures

The application form must be completed in full, and must be accompanied by transcripts for all college level work, at least three letters of recommendation, and an essay discussing: A) your past experience and/or current work, and B) your artistic and professional goals. Each applicant will be required to audition by submitting a recording that follows the performance requirements. Those selected as finalists will be required to audition in person. The Institute's admissions panel, which includes renowned jazz artists and educators, will review the applications. Each applicant will be judged on their application, letters of recommendation and criteria including exceptional musical skill, artistic vision, and potential for growth, as well as his or her ability to function within a group. Applicants who are not accepted will not receive critical feedback on their applications or recordings.

Please include a \$75 (USD) non-refundable application fee by payment online, check or money order (no cash), made payable to: Herbie Hancock Institute of Jazz. Those applying on multiple instruments must submit an application along with supporting materials for each instrument but are only required to pay one application fee.

If not submitting electronically, application forms and audition recordings must be sent to the following address:

Daniel Seeff
Herbie Hancock Institute of Jazz Performance
UCLA
2520 Schoenberg Music Building
Los Angeles, CA 90095-1616

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

Audition recordings on USB flash drive or compact disc must not exceed 30 minutes in length. The applicant's name must be written clearly on a label attached to the USB flash drive or on the compact disc and its box spine. Performance selections must include all of the material listed under each instrument category in requirement order. Label the compact disc, listing the order of the selections. The recording 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 recordings will be disqualified. Audition recordings will not be returned.

Performance Requirements

SAXOPHONE/VIOLIN

1. A performance of the unaccompanied melody 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 "Chelsea Bridge" (Billy Strayhorn); 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 "Satellite" (John Coltrane), quarter note = ca. 240 or "Sorcerer" (Herbie Hancock), quarter note = ca. 180; two solo choruses maximum.
5. A quartet or trio performance of an original composition, jazz standard, or modern/contemporary jazz composition of your choice, odd time signature optional, tempo of your choice.

6. A performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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 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 "Chelsea Bridge" (Billy Strayhorn); 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 solo 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, jazz standard, or modern/contemporary jazz composition of your choice, odd time signature optional, tempo of your choice.

6. A performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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 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 "Chelsea Bridge" (Billy Strayhorn); 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 "Satellite" (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, jazz standard, or modern/contemporary jazz composition of your choice, odd time signature optional, tempo of your choice.

6. A performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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 and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.
2. A trio ballad performance of "Chelsea Bridge" (Billy Strayhorn); two improvised choruses maximum; no double time.
3. A quartet performance of a 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 "Satellite" (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 with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) are encouraged.
7. A performance of a transcription of the first minute of Fats Waller's "Handful of Keys" from *The Very Best of Fats Waller* (RCA) or the first minute of 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 and one chorus of improvisation on "Donna Lee" (Charlie Parker) at a medium up-tempo, quarter note = ca. 216.
2. A trio ballad performance of "Chelsea Bridge" (Billy Strayhorn). Play three choruses; the first chorus should be your own chord solo arrangement, the second chorus should include harmonic as well as linear improvisation.
3. A quartet performance of a 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 "Satellite" (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, jazz standard, or modern/contemporary jazz composition of your choice, odd time signature optional, tempo of your choice.
6. A performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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 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. Play a duo or trio ballad performance of "Chelsea Bridge" (Billy Strayhorn). Play the complete melody with the bow. Improvise for one chorus. Melody not necessary at the end of the performance. No double time.
3. A medium tempo blues composition of your choice, trio or quartet, walk/accompany during melody and during

two choruses of improvisation by another soloist, solo for four choruses, quarter note = ca. 144.

4. A quartet performance of either "Giant Steps" (John Coltrane), "Satellite" (John Coltrane), or "Countdown" (John Coltrane), quarter note = ca. 220; walk/accompany during melody and during two choruses of improvisation by another soloist, solo for two choruses.

5. An up-tempo performance of "Sorcerer" (Herbie Hancock), quarter note = ca. 200; walk/accompany during melody and during two choruses of improvisation by another soloist, solo for two choruses.

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. Walk/accompany for two choruses, solo for two choruses.

7. A performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) are encouraged. Walk/accompany for two choruses, solo for two choruses.

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), "Satellite" (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 performance of an original composition with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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 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) 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 with rhythm section. Composition may be performed in a swing feel, straight eighths feel, bossa nova, or Afro-Cuban rhythm. Original arrangements for multiple voices (instruments or human voice) 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).

About the Herbie Hancock Institute of Jazz

The Herbie Hancock Institute of Jazz (www.hancockinstitute.org), a nonprofit education organization, was founded in 1986 as the Thelonious Monk Institute of Jazz. The organization was named the Herbie Hancock Institute of Jazz in January 2019 in recognition of Mr. Hancock's commitment to the Institute since its establishment, his expert guidance as Institute Chairman, and his immense contributions to and impact on music, education and humanity. The mission of the Institute is to offer the world's most promising young musicians college level training by internationally acclaimed jazz masters and to present public school-based jazz education programs for young people around the world.

About the Herbie Hancock Institute of Jazz Performance

Since 1995, the Institute of Jazz Performance has offered aspiring young jazz musicians intensive training and interaction with a variety of visiting jazz masters through an innovative, graduate-level college program. Every two years, one ensemble of the most talented young jazz musicians from around the world is selected to participate in the program. In addition to receiving full scholarships and stipends to cover living expenses, the students are mentored by jazz legends who pass on their knowledge through private and ensemble instruction. Herbie Hancock and Wayne Shorter are Institute Distinguished Professors and serve as instructors for the college program. Artists-in-Residence have included Christian McBride, Danilo Pérez, Jimmy Heath, Lewis Nash, John Scofield, Wynton Marsalis, Walter Smith III, Barry Harris, Benny Golson, Jason Moran, Dee Dee Bridgewater, Mark Turner, Kenny Barron, Dianne Reeves, Stefon Harris, Kurt Elling, Terri Lyne Carrington, Dick Oatts, Jerry Bergonzi and Slide Hampton among others, along with former Artistic Directors Ron Carter and Terence Blanchard. As part of the program of study, the students participate in outreach programs across the United States and abroad. Past travel has included Argentina, Australia, Chile, China, Cuba, Egypt, France, India, Israel, Italy, Japan, Mexico, Morocco, Panama, Peru, Russia, Sweden, Thailand and Vietnam.

HERBIE HANCOCK INSTITUTE OF JAZZ PERFORMANCE
APPLICATION FOR ADMISSION – CLASS ENTERING FALL 2020
(please print or type)

Application Checklist for All Applications

- Completed and signed Application Form

- Audition recording on USB flash drive or compact disc clearly and properly labeled, including all required selections for your instrument, with five seconds between each selection. Audition recordings will not be returned.

- Essay

- Three or more letters of recommendation

- Transcripts of all college level work. Transcripts may be unofficial. Official transcripts will be required for all applicants who are selected to attend live auditions.

- Check or Money Order for \$75 (U.S.) made payable to Herbie Hancock 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 December 6, 2019:
Daniel Seeff
Herbie Hancock Institute of Jazz Performance
UCLA
2520 Schoenberg Music Building
Los Angeles, CA 90095-1616

BASIC INFORMATION

Give your full legal name (surname), first and middle names, and suffix (if applicable) in the spaces provided. The name given on the application should be used consistently in all your official communications with the Institute. When corresponding with UCLA Graduate Admissions/Student and Academic Affairs, use exactly the same name that you have given on the application.

International applicants: The name entered here *must* match your passport.

Your Name

Last Name (Family Name):

First Name (Given Name):

Middle:

Suffix:

Preferred name (optional):

If your name on any of your academic records differs from your legal name, please use the spaces provided below to give us the other name(s) you have used.

Other Name(s):

Other Last Name (Family Name):

Other First Name (Given Name):

Other Middle Name:

Suffix:

Your Address

Please provide a complete address.

International applicants: Visa regulations require an actual street address for the mailing address. Do not use a P.O. Box.

F1 and J1 visa applicants: You must give a street address in your home country as your permanent address.

Mailing Address

Address:

City:

U.S. State:

U.S. ZIP/International Postal Code:

Canadian Province (if applicable):

If your mailing address is in California, please indicate which county:

If your mailing address is outside the United States, please indicate which country:

Is your permanent address the same as your mailing address?

If no, please complete below.

F1 and J1 visa applicants: You must give a street address in your home country as your permanent address.

Permanent Address

Address:

City:

U.S. State:

U.S. ZIP/International Postal Code:

Canadian Province (if applicable):

If your mailing address is in California, please indicate which county:

If your mailing address is outside the United States, please indicate which country:

Use permanent (instead of mailing) address starting on (MM/DD/YYYY):

Contact Information

Day Phone:

Evening Phone:

Mobile Phone:

Emergency Phone:

Fax Phone:

Email:

PERSONAL INFORMATION**Gender**

Female

Male

Non-binary

Date of Birth

 / /
Month / Day / Year

International applicants: You must enter your date of birth in this order: Month/Day/Year

Birthplace:

CITIZENSHIP AND RESIDENCY

Special instructions for U.S. citizens:

U.S. Citizens Born in the United States:

Do you expect to be classified as a legal California resident by the start of the term of which you are applying?

Non-U.S. Citizens

Are you a citizen of the United States? Yes No

If no, answer the questions below:

Of what country are you a citizen?

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 Herbie Hancock Institute of Jazz Performance is open to:

Acoustic Bass

Clarinet

Drums

Electric Guitar

Harmonica

Piano

Saxophone:

Alto

Tenor

Soprano

Baritone

Trombone

Trumpet

Vibraphone

Violin

Vocals

Other (please specify):

Secondary instrument (if any):

Total years played:

History of private study – list instructors and dates of study:

ACADEMIC HISTORY

High School/Secondary School Education

List below the secondary school from which you graduated.

Name:

Public Independent Parochial

Location:

Year of Graduation:

College and University Education

List below all colleges and universities attended.

1. Name of Institution:

Location:

Dates of Attendance:

Major:

Degree (date earned or expected):

GPA:

2. Name of Institution:

Location:

Dates of Attendance:

Major: Degree (date earned or expected):

GPA:

3. Name of Institution:

Location:

Dates of Attendance:

Major:

Degree (date earned or expected):

GPA:

OPTIONAL INFORMATION

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?

African American or Black

African American

Ethiopian

Haitian

Jamaican

Nigerian

Somali

Other:

Asian (incl. Indian Subcontinent)

Chinese

Filipino

Asian Indian

Japanese

Korean

- Vietnamese
- Other:
- Hispanic or Latino
 - Chilean
 - Colombian
 - Cuban
 - Dominican
 - Ecuadorian
 - Mexican or Mexican American
 - Peruvian
 - Puerto Rican
 - Salvadoran
 - Other:
- Middle Eastern or North African
 - Algerian
 - Egyptian
 - Iranian
 - Lebanese
 - Moroccan
 - Syrian
 - Other:
- Native American or Alaskan Native
 - American Indian
 - Alaska Native
 - Central or South American Indian
 - Other:
- Native Hawaiian or Pacific Islander
 - Chamorro
 - Fijian
 - Marshallese
 - Native Hawaiian
 - Samoan
 - Tongan
 - Other:
- White or European
 - English
 - French
 - German
 - Hungarian
 - Italian
 - Irish
 - Polish
 - Swedish
 - Other:

ESSAY

On separate paper, discuss:

- A. How has your past experience (and/or current work) prepared you for studies at the Herbie Hancock Institute of Jazz Performance? (500 words max)
- B. What are your artistic and professional goals, and how would studying at the Herbie Hancock Institute of Jazz Performance help you achieve them? (500 words max)

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 Herbie Hancock 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.

AWARDS/DISTINCTIONS

List academic/music awards, prizes, honors, fellowships or other distinctions you have received.

RESUME OR CV

Please attach a resume or CV that includes professional experience.

TRANSCRIPTS

Please send a copy of all transcripts from the schools listed in the Academic History section. Transcripts may be unofficial. Official transcripts will be required from all applicants who are selected to attend live auditions.

TOEFL SCORES

To ensure your official test scores are properly processed, please be sure the personal information provided in your application matches exactly the information provided to the testing service.

Do not wait for your test results to complete your application. TOEFL scores are forwarded to UCLA if you inform the testing service that you want scores sent to UCLA.

List the percentile scores as appropriate. If you have taken any of these examinations multiple times, please provide the most recent scores.

TOEFL Test Information

TOEFL Test Date:

TOEFL Score:

TOEFL IBT: Listening ____ Reading ____ Speaking ____ Writing ____ Total ____

MISCELLANEOUS

How did you learn of the Herbie Hancock Institute of Jazz Performance?

- Advertisement
- Alumni
- College night program
- Community
- Friend
- High school or college guidance office
- Music school
- Music teacher
- Poster
- Relative
- Social media
- Website
- Other (please specify):

APPLICATION FEE AND SIGNATURE

Enclosed is my check or money order (DO NOT SEND CASH) for \$75.00 in U.S. currency, payable to the Herbie Hancock Institute of Jazz. I understand that this fee is nonrefundable.

I certify that all information provided on this application is complete, accurate and honestly presented. I understand that the information furnished on this application form, together with information and materials of any kind received by the Herbie Hancock Institute of Jazz from any source, or prepared by anyone at the Institute's request, shall be completely confidential and shall not be disclosed to anyone, including the candidate and their family.

Applicant's signature: _____

Date: _____
Month / Day / Year

The Herbie Hancock Institute of Jazz encourages applications from 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 their educational policies, admission policies, employment policies, scholarship and loan programs, or other activities.

This application form along with your complete audition package must be received by December 6, 2019.

Submit all materials to:

Daniel Seeff
Herbie Hancock Institute of Jazz Performance
UCLA
2520 Schoenberg Music Building
Los Angeles, CA 90095-1616
310-206-9700

PRIVACY NOTIFICATION STATEMENT: The State of California Information Practices Act of 1977 (effective July 1978) requires the University to provide the following information to individuals who are asked to supply information about themselves: Application: The principal purpose for requesting information on the Application is for applicant-tracking purposes and to collect applicant contact information. Affirmative Action and Equal Employment Opportunity Data Form: Information furnished on this form is requested by UCLA's Affirmative Action Office. The University of California, Los Angeles is a Federal contractor and, therefore, must comply with Affirmative Action regulations issued pursuant to Executive Order 11246, Federal Revised Order No. 4, Section 503 of the Rehabilitation Act of 1973 and Section 402 of the Vietnam Era Veterans Readjustment Assistance Act of 1974. Furnishing the information on this form is voluntary. There is no penalty for not completing this form. The offices responsible for maintaining the information supplied on this form are the UCLA Human Resources Office and the Affirmative Action Office.