

# Cycle 2 Wayne Valley Jazz Audition Etude

ALTO SAX.

STEVE OWEN

(A)

MED. SWING  $\text{♩} = 160$

Measures 1-5 of the etude. The music is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes with various accidentals, including flats and sharps. A triplet of eighth notes is marked with a '3' at the end of the first line.

(B)

Measures 6-15 of the etude. The melody continues with eighth and quarter notes, featuring a variety of intervals and accidentals. Measure 10 is marked with a '10' at the beginning of the line.

(C)

Measures 16-25 of the etude. The music features a change in dynamics to forte (*f*) starting in measure 21. The melody continues with eighth and quarter notes, including some rests.

(D)

Measures 26-40 of the etude. The melody concludes with eighth and quarter notes, maintaining the key signature and tempo. Measure 31 is marked with a '31' at the beginning of the line.

2 *Alto Sax*

41 **E**  
SOLO  $D^{6/9}$   $C^{\#MIN7(b5)}$   $F^{\#7(b9)}$

47  $B^{MIN6/9}$   $A^{MIN7}$   $D^7$   $G^{MAJ7}$   $G^{MIN7}$   $C^7$   $D^{MAJ7}$   $F^{\#MIN7(b5)}$   $B^{7(b9)}$   $E^{7(\#11)}$

55 **F**  
 $E^{MIN7}$   $A^{7(b9)}$   $D^{MAJ7}$   $C^{\#MIN7(b5)}$   $F^{\#7(b9)}$   $B^{MIN7}$   $E^{7(b9)}$   $A^{MIN7}$   $D^7$   $G^{MAJ7}$   $G^{MIN7}$   $C^7$

63  $F^{\#MIN7}$   $B^{7(b9)}$   $E^{MIN7}$   $E^{MIN7}$   $A^7$   $D^{MAJ7}$   $D^{7(b9)}$   $G$   $F^{\#7(b9,13)}$

71 **G**  
 $B^{MIN6/9}$   $E^{7(\#11)}$   $A^7sus$   $A^{7(b9)}$   $D$   $C^{\#MIN7(b5)}$   $C^{7(\#11)}$

79  $B^{MIN6/9}$   $B^{b7(\#11)}$   $A^{MIN7}$   $A^{b7(\#11)}$   $G^{MAJ7}$   $C^{7(\#11)}$

83  $F^{\#MIN7}$   $B^{7ALT}$   $E^{MIN7}$   $A^7$   $F^{\#MIN7}$

88  $B^{7(\#9)}$   $E^{MIN7}$   $E^{13(b9)}$   $A^{7(\#9)}$   $D$   $A^{b7(\#9)}$

# Cycle 2 Wayne Valley Jazz Audition Etude

BARITONE SAX.

STEVE OWEN

(A)

MED. SWING ♩ = 160

Musical notation for section A, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a mezzo-forte (*mf*) dynamic. Measure 1 contains a whole note chord. Measures 2-5 contain eighth and quarter notes with various accidentals.

(B)

Musical notation for section B, measures 6-10. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 10.

Musical notation for section B, measures 11-15. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 15.

(C)

Musical notation for section C, measures 16-21. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 21. The dynamic is marked forte (*f*).

Musical notation for section C, measures 22-26. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 26.

(D)

Musical notation for section D, measures 27-31. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 31.

Musical notation for section D, measures 32-36. The notation continues with eighth and quarter notes, including a triplet of eighth notes in measure 36.

2 Baritone Sax

41 **(E)**  
SOLO D<sup>6/9</sup> C<sup>#</sup>MIN<sup>7(b5)</sup> F<sup>#</sup>7(b<sup>9</sup>)

47 B<sup>MIN</sup><sup>6/9</sup> A<sup>MIN</sup><sup>7</sup> D<sup>7</sup> G<sup>MAJ</sup><sup>7</sup> G<sup>MIN</sup><sup>7</sup> C<sup>7</sup> D<sup>MAJ</sup><sup>7</sup> F<sup>#</sup>MIN<sup>7(b5)</sup> B<sup>7(b9)</sup> E<sup>7(#11)</sup>

55 **(F)**  
E<sup>MIN</sup><sup>7</sup> A<sup>7(b9)</sup> D<sup>MAJ</sup><sup>7</sup> C<sup>#</sup>MIN<sup>7(b5)</sup> F<sup>#</sup>7(b<sup>9</sup>) B<sup>MIN</sup><sup>7</sup> E<sup>7(b9)</sup> A<sup>MIN</sup><sup>7</sup> D<sup>7</sup> G<sup>MAJ</sup><sup>7</sup> G<sup>MIN</sup><sup>7</sup> C<sup>7</sup>

63 F<sup>#</sup>MIN<sup>7</sup> B<sup>7(b9)</sup> E<sup>MIN</sup><sup>7</sup> E<sup>MIN</sup><sup>7</sup> A<sup>7</sup> D<sup>MAJ</sup><sup>7</sup> D<sup>7(b9)</sup> G F<sup>#</sup>7(b<sup>9</sup>,<sup>13</sup>)

71 B<sup>MIN</sup><sup>6/9</sup> E<sup>7(#11)</sup> A<sup>7sus</sup> A<sup>7(b9)</sup> **(G)** D C<sup>#</sup>MIN<sup>7(b5)</sup> C<sup>7(#11)</sup>

79 B<sup>MIN</sup><sup>6/9</sup> B<sup>b7(#11)</sup> A<sup>MIN</sup><sup>7</sup> A<sup>b7(#11)</sup> G<sup>MAJ</sup><sup>7</sup> C<sup>7(#11)</sup>

83 F<sup>#</sup>MIN<sup>7</sup> B<sup>7ALT</sup> E<sup>MIN</sup><sup>7</sup> A<sup>7</sup> F<sup>#</sup>MIN<sup>7</sup> B<sup>7(#9,13)</sup>

89 E<sup>MIN</sup><sup>7</sup> E<sup>13(b9)</sup> A<sup>7(#9)</sup> D A<sup>b7(#9)</sup>

Tenor Sax/Clarinet

# Cycle 2 Wayne Valley Jazz Audition Etude

STEVE OWEN

(A)

MED. SWING ♩ = 160

mf

5

3

Section A consists of five measures of music in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure begins with a dynamic marking of *mf*. The notation includes eighth and quarter notes with various accidentals (flats and sharps) and rests. A triplet of eighth notes is indicated by a '3' over the notes in the fifth measure.

(B)

10

15

Section B consists of ten measures of music. It begins with a double bar line and a key signature change to two sharps (F# and C#). The notation features a mix of eighth and quarter notes, with some measures containing rests. Measure numbers 10 and 15 are indicated at the start of their respective lines.

(C)

21

f

26

Section C consists of ten measures of music. It begins with a double bar line and a key signature change to one sharp (F#). The notation includes eighth and quarter notes, with a dynamic marking of *f* in the final measure. Measure numbers 21 and 26 are indicated at the start of their respective lines.

(D)

31

36

Section D consists of ten measures of music. It begins with a double bar line and a key signature change to one sharp (F#). The notation includes eighth and quarter notes, with a dynamic marking of *p.* in the first measure. Measure numbers 31 and 36 are indicated at the start of their respective lines.

2 Tenor Sax/Clarinet

41 SOLO  $\text{E}$   $\text{G}^{6/9}$   $\text{F}^{\#}\text{MIN}^{7(\text{b}5)}$   $\text{B}^{7(\text{b}9)}$

47  $\text{E}^{\text{MIN}6/9}$   $\text{D}^{\text{MIN}7}$   $\text{G}^7$   $\text{C}^{\text{MAJ}7}$   $\text{C}^{\text{MIN}7}$   $\text{F}^7$   $\text{G}^{\text{MAJ}7}$   $\text{B}^{\text{MIN}7(\text{b}5)}$   $\text{E}^{7(\text{b}9)}$   $\text{A}^{7(\#11)}$

55  $\text{A}^{\text{MIN}7}$   $\text{D}^{7(\text{b}9)}$   $\text{F}$   $\text{G}^{\text{MAJ}7}$   $\text{F}^{\#}\text{MIN}^{7(\text{b}5)}$   $\text{B}^{7(\text{b}9)}$   $\text{E}^{\text{MIN}7}$   $\text{A}^{7(\text{b}9)}$   $\text{D}^{\text{MIN}7}$   $\text{G}^7$   $\text{C}^{\text{MAJ}7}$   $\text{C}^{\text{MIN}7}$   $\text{F}^7$

63  $\text{B}^{\text{MIN}7}$   $\text{E}^{7(\text{b}9)}$   $\text{A}^{\text{MIN}7}$   $\text{A}^{\text{MIN}7}$   $\text{D}^7$   $\text{G}^{\text{MAJ}7}$   $\text{G}^{7(\text{b}9)}$   $\text{C}$   $\text{B}^{7(\text{b}9,13)}$

71  $\text{E}^{\text{MIN}6/9}$   $\text{A}^{7(\#11)}$   $\text{D}^7_{\text{SUS}}$   $\text{D}^{7(\text{b}9)}$   $\text{G}$   $\text{G}$   $\text{F}^{\#}\text{MIN}^{7(\text{b}5)}$   $\text{F}^{7(\#11)}$

79  $\text{E}^{\text{MIN}6/9}$   $\text{E}^{\text{b}7(\#11)}$   $\text{D}^{\text{MIN}7}$   $\text{C}^{\#7(\#11)}$   $\text{C}^{\text{MAJ}7}$   $\text{F}^{7(\#11)}$

83  $\text{B}^{\text{MIN}7}$   $\text{E}^{7\text{ALT}}$   $\text{A}^{\text{MIN}7}$   $\text{D}^7$   $\text{B}^{\text{MIN}7}$   $\text{E}^{7(\#9,13)}$

89  $\text{A}^{\text{MIN}7}$   $\text{A}^{13(\text{b}9)}$   $\text{D}^{7(\#9)}$   $\text{G}$   $\text{D}^{\text{b}7(\#9)}$

# Cycle 2 Wayne Valley Jazz Audition Etude

TRUMPET IN B $\flat$

STEVE OWEN

(A)

MED. SWING  $\text{♩} = 160$

Musical notation for section A, measures 1-4 and 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The first measure starts with a *mf* dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

(B)

Musical notation for section B, measures 9-14 and 15-20. The notation continues with eighth and sixteenth notes, and rests. Measure 15 begins with a new rhythmic pattern.

(C)

Musical notation for section C, measures 21-25 and 26-30. The notation includes eighth and sixteenth notes, and rests. Measure 21 starts with a *f* dynamic.

(D)

Musical notation for section D, measures 31-35 and 36-40. The notation includes eighth and sixteenth notes, and rests. Measure 36 begins with a new rhythmic pattern.

Trumpet in Bb

41 SOLO E G<sup>6/9</sup> F<sup>#MIN 7(b5)</sup> B<sup>7(b9)</sup>

47

E<sup>MIN 6/9</sup> D<sup>MIN 7</sup> G<sup>7</sup> C<sup>MAJ 7</sup> C<sup>MIN 7</sup> F<sup>7</sup> G<sup>MAJ 7</sup> B<sup>MIN 7(b5)</sup> E<sup>7(b9)</sup>

53 F

A<sup>7(#11)</sup> A<sup>MIN 7</sup> D<sup>7(b9)</sup> G<sup>MAJ 7</sup> F<sup>#MIN 7(b5)</sup> B<sup>7(b9)</sup> E<sup>MIN 7</sup> A<sup>7(b9)</sup> D<sup>MIN 7</sup> G<sup>7</sup>

61

C<sup>MAJ 7</sup> C<sup>MIN 7</sup> F<sup>7</sup> B<sup>MIN 7</sup> E<sup>7(b9)</sup> A<sup>MIN 7</sup> A<sup>MIN 7</sup> D<sup>7</sup> G<sup>MAJ 7</sup> G<sup>7(b9)</sup>

69

C B<sup>7(b9 13)</sup> E<sup>MIN 6/9</sup> A<sup>7(#11)</sup> D<sup>7sus</sup> D<sup>7sus</sup> D<sup>7(b9)</sup>

G

G F<sup>#MIN 7(b5)</sup> F<sup>7(#11)</sup> E<sup>MIN 6/9</sup> D<sup>MIN 7</sup> C<sup>#7(#11)</sup> C<sup>MAJ 7</sup> F<sup>7(#11)</sup>

83

B<sup>MIN 7</sup> E<sup>7ALT</sup> A<sup>MIN 7</sup> D<sup>7</sup> B<sup>MIN 7</sup> E<sup>7(13)</sup>

89

A<sup>MIN 7</sup> A<sup>13(b9)</sup> D<sup>7(13)</sup> G C<sup>#7(13)</sup>



# Cycle 2 Wayne Valley Jazz Audition Etude

TROMBONE

STEVE OWEN

(A)

MED. SWING ♩ = 160

mf

5

3

Detailed description: This block contains the first five measures of the etude. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'MED. SWING' with a quarter note equal to 160 beats per minute. The dynamic is 'mf'. The notation includes eighth and quarter notes, some with slurs and ties. Measure 5 ends with a triplet of eighth notes.

(B)

10

Detailed description: This block contains measures 6 through 10. It continues the melodic line with various rhythmic patterns, including eighth and quarter notes. Measure 10 ends with a quarter rest.

OPTIONAL  
8va

15

Detailed description: This block contains an optional section for measures 11 through 15, indicated by a dashed line and '8va'. The notation features eighth and quarter notes, with a triplet in measure 15.

(C)

21

f

Detailed description: This block contains measures 16 through 21. It features a dynamic change to 'f' in measure 21. The notation includes eighth and quarter notes with slurs.

26

Detailed description: This block contains measures 22 through 26. It continues the melodic development with eighth and quarter notes, including slurs and ties.

(D)

31

Detailed description: This block contains measures 27 through 31. It features a key signature change to two flats (Bb, Eb) in measure 28, indicated by a '(b)' above the notes. The notation includes eighth and quarter notes.

35

Detailed description: This block contains the final four measures of the etude, measures 32 through 35. It concludes with eighth and quarter notes, including slurs and ties.

Trombone

2

39

SOLO (E) F<sup>b</sup>/9 E<sup>MIN</sup>7(<sup>b</sup>5) A<sup>7</sup>(<sup>b</sup>9) D<sup>MIN</sup><sup>b</sup>/9 C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7

44

FMAJ<sup>7</sup> A<sup>MIN</sup>7(<sup>b</sup>5) D<sup>7</sup>(<sup>b</sup>9) G<sup>7</sup>(<sup>#</sup>11) G<sup>MIN</sup>7 C<sup>7</sup>(<sup>b</sup>9)

51

(F) FMAJ<sup>7</sup> E<sup>MIN</sup>7(<sup>b</sup>5) A<sup>7</sup>(<sup>b</sup>9) D<sup>MIN</sup>7 G<sup>7</sup>(<sup>b</sup>9) C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7

A<sup>MIN</sup>7 D<sup>7</sup>(<sup>b</sup>9) G<sup>MIN</sup>7 G<sup>MIN</sup>7 C<sup>7</sup> FMAJ<sup>7</sup> F<sup>7</sup>(<sup>b</sup>9)

63

B<sup>b</sup> A<sup>7</sup>(<sup>b</sup>9/<sup>b</sup>13) D<sup>MIN</sup><sup>b</sup>/9 G<sup>7</sup>(<sup>#</sup>11) C<sup>7</sup>SUS C<sup>7</sup>SUS C<sup>7</sup>(<sup>b</sup>9)

69

(G) F E<sup>MIN</sup>7(<sup>b</sup>5) E<sup>b</sup>7(<sup>#</sup>11) D<sup>MIN</sup> D<sup>b</sup>7(<sup>#</sup>11) C<sup>MIN</sup>7 B<sup>7</sup>(<sup>#</sup>11) B<sup>b</sup>MAJ<sup>7</sup> E<sup>b</sup>7(<sup>#</sup>11)

A<sup>MIN</sup>7 D<sup>7</sup>ALT G<sup>MIN</sup>7 C<sup>7</sup> A<sup>MIN</sup>7 D<sup>7</sup>(<sup>b</sup>9/<sup>b</sup>13)

83

*Trombone*

Musical notation for Trombone, measures 89-91. The notation is in bass clef with a key signature of one flat (Bb). The notes are as follows:

- Measure 89: G2 (half note), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half).
- Measure 90: G2 (half), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half).
- Measure 91: G2 (half), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half).

Chords indicated above the staff:

- Measure 89: G MIN7
- Measure 90: G13(b9)
- Measure 91: C7(b9)
- Measure 92: F
- Measure 93: B7(b9)

Measure 93 has a '3' above it, indicating a triplet.

# Cycle 2 Wayne Valley Jazz Audition Etude

GUITAR

STEVE OWEN

**MED. SWING** ♩ = 160

**(A)** *mf*

$F^{b9}$   $E^{MIN7b5}$   $A^{7(b13)}$   $D^{MIN6/9}$   $F^7$   $B^{7(\sharp9)}$   $B^b_{MAJ7}$

$B^b_{MIN7}$   $E^{b7}$   $F_{MAJ7}$   $A^{MIN7}$   $D^{7(\sharp9)}$   $G^7$   $A^{b7(\sharp11)}$   $G^{7(\sharp11)}$   $G^{MIN7}$   $C^{7(\sharp9)}$   $F_{MAJ7}$

**(B)**

$B^{7(\sharp11)}$   $B^b_{6/9}$   $E^{b7(\sharp11)}$   $D^{MIN6/9}$   $D^{b7(\sharp9)}$   $C^{MIN7}$   $F^{7(b9)}$   $B^b_{MAJ7}$   $B^b_{MIN7}$   $E^{b7(\sharp11)}$

$F_{MAJ7}$   $A^{MIN7}$   $D^{7(\sharp9)}$   $G^{7(b9)}$   $C^{7(\sharp9)}$   $F^{13(b9)}$

**(C)** *f*

**(D)**

$F_{MAJ7}$   $E^{MIN7b5}$   $A^{7(b13)}$   $D^{MIN6/9}$   $F^{13}$

$B^b_{MAJ7}$   $B^b_{MIN7}$   $E^{b7}$   $F_{MAJ7}$   $D^{7(\sharp9)}$   $G^{13(b9)}$   $C^{7(\sharp9)}$   $F^{13}$

**(E)** *SOLO*

$F^{b9}$   $E^{MIN7(b5)}$   $A^{7(b9)}$   $D^{MIN6/9}$   $C^{MIN7}$   $F^7$

2 *Guitar*

49  $B^b_{MAJ7}$   $B^b_{MIN7}$   $E^b7$   $F_{MAJ7}$   $A_{MIN7(b5)}$   $D^7(b9)$   $G^7(\sharp 11)$

55  $G_{MIN7}$   $C^7(b9)$   $\textcircled{F}$   $F_{MAJ7}$   $E_{MIN7(b5)}$   $A^7(b9)$   $D_{MIN7}$   $G^7(b9)$   $C_{MIN7}$   $F^7$

61  $B^b_{MAJ7}$   $B^b_{MIN7}$   $E^b7$   $A_{MIN7}$   $D^7(b9)$   $G_{MIN7}$   $G_{MIN7}$   $C^7$

67  $F_{MAJ7}$   $F^7(b9)$   $B^b$   $A^7(\sharp 9_{b13})$   $D_{MIN6/9}$

73  $G^7(\sharp 11)$   $C^7_{SUS}$   $C^7_{SUS}$   $C^7(b9)$   $\textcircled{G}$   $F$   $E_{MIN7(b5)}$   $E^b7(\sharp 11)$   $D_{MIN6/9}$

79  $D^b7(\sharp 11)$   $C_{MIN7}$   $B^7(\sharp 11)$   $B^b_{MAJ7}$   $E^b7(\sharp 11)$   $A_{MIN7}$   $D^7_{ALT}$

85  $G_{MIN7}$   $C^7$   $A_{MIN7}$   $D^7(\sharp 9_{b13})$

89  $G_{MIN7}$   $G^{13(b9)}$   $C^7(\sharp 9_{b13})$   $F$   $A^7(\sharp 9_{b13})$   $B^b13$   $B^7(\sharp 9_{b13})$

# Cycle 2 Wayne Valley Jazz Audition Etude

BASS

STEVE OWEN

MED. SWING ♩ = 160

**(A)** '2' FEEL  
F<sup>b</sup>/9 E<sup>MIN</sup>7<sup>b5</sup> A<sup>7(b13)</sup> D<sup>MIN</sup>6/9 C<sup>MIN</sup>7 F7 B<sup>7(#9)</sup> B<sup>b</sup>MAJ7 B<sup>b</sup>MIN7 E<sup>b</sup>7

**(B)** FMAJ7 A<sup>MIN</sup>7 D<sup>7(b9)</sup> G7 A<sup>b7(#11)</sup> G<sup>7(#11)</sup> G<sup>MIN</sup>7 C<sup>7(#9)</sup> FMAJ7 B<sup>7(#11)</sup>

**(C)** B<sup>b</sup>/9 E<sup>b7(#11)</sup> D<sup>MIN</sup>6/9 D<sup>b7(#9)</sup> C<sup>MIN</sup>7 F<sup>7(b9)</sup> B<sup>b</sup>MAJ7 B<sup>b</sup>MIN7 E<sup>b7(#11)</sup> FMAJ7

A<sup>MIN</sup>7 D<sup>7(#9)</sup> G<sup>7(b9)</sup> C<sup>7(#9)</sup> F13(#9) '4' FEEL B<sup>b</sup>7 (SWING TIME) *f*

A<sup>7(#9)</sup> D<sup>MIN</sup>6/9 G<sup>7(#11)</sup> G<sup>MIN</sup>7

**(D)** C13(b9) FMAJ7 E<sup>MIN</sup>7<sup>b5</sup> A<sup>7(b13)</sup> D<sup>MIN</sup>6/9 F13 B<sup>b</sup>MAJ7

B<sup>b</sup>MIN7 E<sup>b</sup>7 FMAJ7 D<sup>7(#9)</sup> G13(b9) C<sup>7(#9)</sup> F13

**(E)** F<sup>b</sup>/9 E<sup>MIN</sup>7<sup>(b5)</sup> A<sup>7(b9)</sup> D<sup>MIN</sup>6/9 C<sup>MIN</sup>7 F7

Bass

2

B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 FMAJ<sup>7</sup> A<sup>MIN</sup>7(b5) D<sup>7</sup>(b9) G<sup>7</sup>(#11)

49

G<sup>MIN</sup>7 C<sup>7</sup>(b9) (F) FMAJ<sup>7</sup> E<sup>MIN</sup>7(b5) A<sup>7</sup>(b9) D<sup>MIN</sup>7 G<sup>7</sup>(b9) C<sup>MIN</sup>7 F<sup>7</sup>

55

B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>MIN</sup>7 D<sup>7</sup>(b9) G<sup>MIN</sup>7 G<sup>MIN</sup>7 C<sup>7</sup>

61

FMAJ<sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup> A<sup>7</sup>(b9/13) D<sup>MIN</sup>6/9

67

G<sup>7</sup>(#11) C<sup>7</sup>SUS C<sup>7</sup>SUS C<sup>7</sup>(b9) (G) F E<sup>MIN</sup>7(b5) E<sup>b</sup>7(#11)

73

D<sup>MIN</sup>6/9 D<sup>b</sup>7(#11) C<sup>MIN</sup>7 B<sup>7</sup>(#11) B<sup>b</sup>MAJ<sup>7</sup> E<sup>b</sup>7(#11) A<sup>MIN</sup>7 D<sup>7</sup>ALT

79

G<sup>MIN</sup>7 C<sup>7</sup> A<sup>MIN</sup>7 D<sup>7</sup>(#9/13)

85

G<sup>MIN</sup>7 G<sup>13</sup>(b9) C<sup>7</sup>(#9/13) F A<sup>7</sup>(#9/13) B<sup>b</sup>13 B<sup>7</sup>(#9/13)

89

# Cycle 2 Wayne Valley Jazz Audition Etude

PIANO

STEVE OWEN

MED. SWING ♩ = 160

**(A)**

PIANO

*mf*

Chords:  $F^{6/9}$ ,  $E^{MIN7b5}$ ,  $A^{7(b13)} D^{MIN6/9}$ ,  $F^7$ ,  $B^{7(\#9)}$ ,  $B^b MAJ^7$

PNO.

Chords:  $B^b MAJ^7$ ,  $E^b 7$ ,  $F MAJ^7$ ,  $A^{MIN7}$ ,  $D^{7(b9,13)}$ ,  $G^7$ ,  $A^b 7(\#11)$ ,  $G^{7(\#11)}$

**(B)**

PNO.

Chords:  $G^{MIN7}$ ,  $C^{7(\#9,15)}$ ,  $F MAJ^7$ ,  $B^{7(\#11)}$ ,  $B^b b/9$ ,  $E^b 7(\#11)$ ,  $D^{MIN6/9}$ ,  $D^b 7(\#9)$ ,  $C^{MIN7}$ ,  $F^{7(b9)}$

PNO.

Chords:  $B^b MAJ^7$ ,  $B^b MAJ^7$ ,  $E^b 7(\#11)$ ,  $F MAJ^7$ ,  $A^{MIN7}$ ,  $D^{7(\#9,13)}$ ,  $G^{7(b9)}$



Piano

2

C7(#9)

F13(#9)

B<sup>b</sup>7

(C)

A7(#9)

D<sup>MIN</sup>6/9

PNO.

Measures 22-27: Piano accompaniment for measures 22-27. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. A dynamic marking of *f* is present in measure 25. Chord changes occur at the beginning of each measure.

G7(#11)

G<sup>MIN</sup>7

C13(b9)

F<sup>MAJ</sup>7

(D)

PNO.

Measures 28-33: Piano accompaniment for measures 28-33. The right hand continues the melodic line with eighth notes and quarter notes. The left hand provides a steady harmonic accompaniment. Chord changes occur at the beginning of each measure.

E<sup>MIN</sup>7<sup>b5</sup>

A7(b13)

D<sup>MIN</sup>6/9

F13

B<sup>b</sup>MAJ7

B<sup>b</sup>MIN7

E<sup>b</sup>7

F<sup>MAJ</sup>7

D7(#9)

PNO.

Measures 34-39: Piano accompaniment for measures 34-39. The right hand features a melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment. Chord changes occur at the beginning of each measure.

G13(b9)

C7(#9)

F13

(E)

(SOLO) F<sup>b</sup>/9

E<sup>MIN</sup>7(b5)

A7(b9)

PNO.

Measures 40-46: Piano accompaniment for measures 40-46. The right hand features a melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment. Chord changes occur at the beginning of each measure. A 'SOLO' marking is present above the right hand in measure 45.

D<sup>MIN</sup>6/9

C<sup>MIN</sup>7

F7

B<sup>b</sup>MAJ7

B<sup>b</sup>MIN7

E<sup>b</sup>7

F<sup>MAJ</sup>7

A<sup>MIN</sup>7(b5)

D7(b9)

PNO.

Measures 47-52: Piano accompaniment for measures 47-52. The right hand features a melodic line with eighth and quarter notes. The left hand provides a harmonic accompaniment. Chord changes occur at the beginning of each measure.

47

Piano

PNO. *G*<sup>7(#11)</sup> *G*<sup>MIN7</sup> *C*<sup>7(b9)</sup> **F** *F*<sup>MAJ7</sup> *E*<sup>MIN7(b5)</sup> *A*<sup>7(b9)</sup>

PNO. *D*<sup>MIN7</sup> *G*<sup>7(b9)</sup> *C*<sup>MIN7</sup> *F*<sup>7</sup> *B*<sup>b</sup> *MAJ7* *B*<sup>b</sup> *MIN7* *E*<sup>b7</sup> *A*<sup>MIN7</sup> *D*<sup>7(b9)</sup>

PNO. *G*<sup>MIN7</sup> *G*<sup>MIN7</sup> *C*<sup>7</sup> *F*<sup>MAJ7</sup> *F*<sup>7(b9)</sup> *B*<sup>b</sup> *A*<sup>7(b9)</sup><sub>13</sub>

PNO. *D*<sup>MIN</sup><sup>6/9</sup> *G*<sup>7(#11)</sup> *C*<sup>7sus</sup> *C*<sup>7sus</sup> *C*<sup>7(b9)</sup>

PNO. **G** *F* *E*<sup>MIN7(b5)</sup> *E*<sup>b7(#11)</sup> *D*<sup>MIN</sup><sup>6/9</sup> *D*<sup>b7(#11)</sup> *C*<sup>MIN7</sup> *B*<sup>7(#11)</sup> *B*<sup>b</sup> *MAJ7* *E*<sup>b7(#11)</sup>

PNO. *A*<sup>MIN7</sup> *D*<sup>7ALT</sup> *G*<sup>MIN7</sup> *C*<sup>7</sup> *A*<sup>MIN7</sup> *D*<sup>7</sup><sup>(#9)</sup><sub>13</sub>

PNO. *G*<sup>MIN7</sup> *G*<sup>13</sup><sup>(b9)</sup> *C*<sup>7</sup><sup>(#9)</sup><sub>13</sub> *F* *A*<sup>7</sup><sup>(#9)</sup><sub>13</sub> *B*<sup>b</sup>13 *B*<sup>7</sup><sup>(#9)</sup><sub>13</sub>

Vibraphone/Flute

# Cycle 2 Wayne Valley Jazz Audition Etude

STEVE OWEN

(A)

MED. SWING ♩ = 160

*mf*

5 3

(B)

10

15

(C)

21 *f*

26

(D)

31

36

2 Vibraphone/Flute

41 **(E)**  
 SOLO  $F^{b9}$   $E^{MIN7(b5)}$   $A^{7(b9)}$

47  $D^{MIN^{b9}}$   $C^{MIN7}$   $F^7$   $B^bMAJ^7$   $B^bMIN^7$   $E^{b7}$   $FMAJ^7$   $A^{MIN7(b5)}$   $D^{7(b9)}$

53  $G^{7(\#11)}$   $G^{MIN7}$   $C^{7(b9)}$  **(F)**  $FMAJ^7$   $E^{MIN7(b5)}$   $A^{7(b9)}$   $D^{MIN7}$   $G^{7(b9)}$

60  $C^{MIN7}$   $F^7$   $B^bMAJ^7$   $B^bMIN^7$   $E^{b7}$   $A^{MIN7}$   $D^{7(b9)}$   $G^{MIN7}$   $G^{MIN7}$   $C^7$

67  $FMAJ^7$   $F^{7(b9)}$   $B^b$   $A^{7(b9)}$   $D^{MIN^{b9}}$   $G^{7(\#11)}$   $C^{7sus}$   $C^{7sus7(b9)}$

**(G)**  $F$   $E^{MIN7(b5)}$   $E^{b7(\#11)}$   $D^{MIN^{b9}}$   $D^{b7(\#11)}$   $C^{MIN7}$   $B^{7(\#11)}$

81  $B^bMAJ^7$   $E^{b7(\#11)}$   $A^{MIN7}$   $D^{7ALT}$   $G^{MIN7}$   $C^7$

87  $A^{MIN7}$   $D^{7(\#9)}$   $G^{MIN7}$   $G^{13(b9)}$   $C^{7(\#9)}$   $F$   $B^{7(\#9)}$

# Cycle 2 Wayne Valley Jazz Audition Etude

DRUM SET

STEVE OWEN

(A)

MED. SWING  $\text{♩} = 160$

'2' FEEL

(KICKS)

*mf*

(B)

FILL

FILL

8

FILL

15

(C)

(SWING TIME)

'4' FEEL

23

*f*

2

4

6

(D)

32

8

2

4

6

8

(E)

SOLO FILL

41

10

2

4

(F)

49

6

8

10

12

58

2

4

6

8

10

# Drum Set

Measures 67-74: A series of eight measures, each containing a hatched drum set pattern. Measure numbers 67, 12, 2, 4, and 6 are written below the staff.

Measures 75-78: A series of four measures. Measures 75 and 76 contain hatched drum set patterns. Measure 77 contains a rest followed by a quarter note G (circled), an eighth note, and a quarter note. Measure 78 contains a quarter note, an eighth note, a quarter note, and a quarter note. Measure numbers 75, 8, 2, and 4 are written below the staff.

Measures 81-84: A series of four measures, each containing a hatched drum set pattern. Measure numbers 81, 6, 8, 2, and 4 are written below the staff.

Measures 85-88: A series of four measures. Measures 85 and 86 contain hatched drum set patterns. Measures 87 and 88 contain musical notation: eighth notes, quarter notes, and quarter notes. Measure 88 ends with a diamond-shaped symbol. The text "(Fill Ad Lib)" is written above the staff. Measure number 89 is written below the staff.