

Spin Cycle

ALAN BAYLOCK

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Vibraphone (Optional)
Bass
Drums

PREMIER
JAZZ
SERIES

NOTES TO THE CONDUCTOR

“Spin Cycle” is a half-time funk chart that has what I hope is a catchy melody and lots of fun ensemble sections for the entire band to dig into. Tenor sax and guitar have solo space, and the wah-wah guitar and the rest of the rhythm section are featured on the groove throughout the chart. As always, be particularly attentive to the articulations. For the melody to have the proper impact, the notes marked with a staccato must be short.

The statement of the melody at measure 14 should be uniform in articulation, phrasing, concept, dynamics, and so on. It is unison, so be careful that the guitar and bass blend equally with the horns. In measure 25, the melody is restated with backgrounds. The background horns—altos, trumpets, and trombones—should give full value to the notes and should continue to listen for the blend of the guitar part. Starting at measure 32, emphasize the contrast of the more legato melodic line in the altos and trumpets as everyone builds dynamically into measure 50. Measures 50, 126, and the last five bars of the chart should be the loudest sections. Measure 108 (the second ending) should be strong, but it also should build into measure 126.

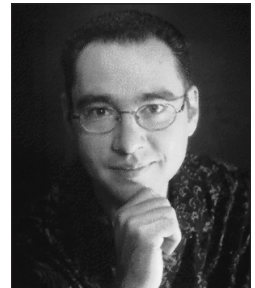
The ensemble should provide a strong send-off for the soloists in measure 37. I suggest the soloists start simple and mellow and build their solos with energy and complexity. Soloists should consider spending some time analyzing the sound of the chord progression. Listen for the roots of the chords as they change, and learn extensions of each chord because they will provide the color notes for the solo. Caution the background ensemble not to overpower the soloists.

The guitar wah-wah pedal effect should not be overbearing but rather a color and sometimes a rhythmic effect added to the sound of the ensemble. When playing the single-note melody with the wah-wah, try to make the guitar “talk.” Use the wah-wah sparingly during the solo so that the sound effect does not get repetitious. The bass player can continue the rhythm groove written in measure 57 through the solos. Variations are fine, but keep the same groove feel.

The title has two meanings. My washing machine (which is right next to my office) is very hip. It breaks into a beautiful funk groove, similar to the one in this chart, right around its spin cycle. It can be very inspiring. The second meaning refers to the endless cycle of chatter on the news that always seems to be spun in one direction or the other.

Thanks for your interest in this chart. I sincerely hope you enjoy playing it.

—Alan Baylock



Alan Baylock

Alan Baylock holds the position of Staff Arranger with the United States Air Force Band in Washington, D.C. and is the chief arranger for the Air Force’s premier jazz ensemble, the Airmen of Note. Alan holds a Bachelor of Music Education degree from Shenandoah University (VA) and a master’s degree in jazz studies from the University of North Texas.

CONDUCTOR
JEM04023C

STRAIGHT 8THS $\text{♩} = 164$

SPIN CYCLE

By ALAN BAYLOCK

1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
4TH TROMBONE
GUITAR
PIANO
BASS
DRUMS

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BRASSA(B9)
BRASS(B9)
CHORD/DI
CHORD(B9)

FILL
FILL
FILL
FILL
FUNK, HALF-TIME FEEL

1 2 3 4 5 6 7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

14

WITH WAH PEDAL

FILL

SOLO FILLS

PUNK, HALF-TIME FEEL

8 9 10 11 12 13 14 15

Musical score for 'SPIN CYCLE' featuring vocalists (Alto, Tenor, Bass), woodwinds (Trumpets), brass (Trombones), guitar, piano, bass, and drums. The score spans measures 16 to 24. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

16 17 18 19 20 21 22 23 24

SOLO PILLS

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRG.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31

32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39

NO DAM PEDAL
Dhurs7(b9)

Ghurs9/Bb

Dhurs7(b9)

Ghurs9/Bb

Dhurs7(b9)

Ghurs9/Bb

Auss4#

Fwith

Auss4#

Fwith

Auss4#

Fwith

Auss4#

Fwith

sm.

CONDUCTOR (40)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47

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FILL SOLO FILLS

50

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

WITH LHM PEDAL

48 49 50 51 52 53 54 55

57

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

SOLO 1st x, TACET END x

E♭7(9)

D7(9)

E♭7(9)

COMPL 1st x, SOLO END x

C7(9)

D7(9)

C7(9)

D7(9)

C7(9)

D7(9)

C7(9)

D7(9)

C7(9)

D7(9)

C7(9)

D7(9)

CONTINUE SIMILAR GROOVE

FILL

56 57 58 59 60 61 62 63 64

65

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

CONTINUE SIMILAR GROOVE

66 67 68 69 70 71 72

D7(9) E7(9) D7(9) E7(9)

C7(9) D7(9) C7(9) D7(9) C7(9) D7(9) C7(9) D7(9)

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75

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

E7(#9)

E7(#9)

E7(#9)

E7(#9)

D7(#9)

E7(#9)

D7(#9)

E7(#9)

D7(#9)

E7(#9)

D7(#9)

E7(#9)

D7(#9)

E7(#9)

D7(#9)

75 74 75 76 77 78 79 80

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

E7(#9) F7(#9) E7(#9) E7(#9)

D7(#9) E7(#9) D7(#9) E7(#9) D7(#9) E7(#9) D7(#9) E7(#9)

81 82 83 84 85 86 87 88



89

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

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AS WRITTEN

97

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103

D7(9#) E7(9#) D7(9#) D7(9#) D7(9#) D7(9#)

D7(9#) D7(9#) D7(9#) D7(9#)

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1. 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO FILLS

104 105 106 107 108 109 110 111 112

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116

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

113 114 115 116 117 118 119 120

Amaj9#9 F#m11 E7(b9) Amaj9/C# F#m7(b9) Bm9/D# Dm7(b9) Bm7(b9)

Amaj9#9 F#m11 E7(b9) Amaj9/C# F#m7(b9) Bm9/D# Dm7(b9) Bm7(b9)

FILL

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

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126

WITH WAR PEDAL

FILL

SOLO FILLS

Am7(b9) Dm7/F# Fm11 E7(b9)

Am7(b9) Dm7/F# Fm11 E7(b9)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TEN. 1
TEN. 2
TEN. 3
TEN. 4
GTR.
PNO.
BASS
DRUMS

153

NO WAR PEDAL

FILL

154

155

156

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

137 138 139 140 141 142 143 144 145 146

BRASS (B)
BRASS (B)
CHOR/OB
DRUMS

PUNK, HALF-TIME FEEL
FILL
SOLO FILLS

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