

Modifications to Chart Form

Last Update: 3/23/2025

This document covers *changes to FORM* in our music – differences between the actual written form on your part and what we actually play when we perform the chart. It does *not* cover dynamics, articulation, etc.; every Inmate is expected to learn what changes have been made to the written music and to *mark their part as necessary* to reflect those.

[46] SuperStar

We *repeat* the first 8 bars of Letter A (that is, we put a repeat sign at the end of bar 12 in the chart). We ignore the repeat at the end; we take the *second ending*.

[55] Rock Around The Clock

When we play this *on the march*, we *ignore all repeats*. When we play it *in a concert*, we *take all repeats*. In either case, in the four-bar transition between each section (that is, each time we pass a repeat sign), we YELL: “Rock Around The Clock; Rock Around The Clock; Rock, Ophir, Rock!”

[79] Stars and Stripes

We play *kazoos* the first time at the “Grandioso”.

[89] Basin Street

The whole band does a “crouch” movement starting to the left at Letter D; each movement is held for four counts then switched to the opposite direction. The movements stop during the first ending but then start again on the repeat. At Letter E the whole band does a “Kick”: Left foot first (to the right), then alternating feet on every odd count (left foot on 1; right foot on 3; etc.). The last kick is on the downbeat (beat 1) of Letter F.

[106] Ragtime Cowboy Joe

We *sing* from Letter A to Letter C (the words are on the band website; the words add an extra 2 bars between B and C). We play starting with pickups to Letter C, in *double-time*. The whole band *kicks* starting two bars before the first ending; we skip the first ending and take the *second ending*. The last kick is on the downbeat of the second bar from the end.

[107] String of Pearls

We play this *as written* (meaning we *take the repeat*). (There has been some confusion about this in the past...)

[116] Opus One

We play the first measure as if it were a series of ‘dotted-eighth/sixteenth’ notes, played “swing-style”. We do not play it as triplets. We add a “Sign” (*segno*, %) at the start of bar number 3. We add a “dal segno” (“DS”; go back to the Sign) at the end of bar 44 (i.e., after playing the two-measure Second Ending). We take the repeat both times (i.e., we take the repeat on the DS).

[128] Tuxedo Junction

There is a “Sign” (*segno*, %) at the start of bar number 21, and a DS al coda (go back to the Sign and take the Coda) at the end of bar 44. We take the DS **twice** (that is, we play bars 21-44 *three* times, taking the jump to the coda the *third* time where indicated (bar 27). We play the repeated section in the coda *three* times (making the written first ending become the *first* and *second* endings, then taking the written second ending as a *third* ending. The breath mark at the end of bar 57 is omitted. The last three bars, marked with a *ritard* and a *fermata*, are taken at a tempo provided by Rufus.

[130] Ball Game

We play the introduction (in $\frac{3}{4}$ time) and then start *singing* at the double-bar where the cut-time starts. We sing the song once normally (the words are on the Band website), then a second time “off-beat” (you’ll have to learn it). After the second singing, we start playing again at bar 15. We take the **second ending** (i.e. we skip the repeat).

[138] Sing Sing Sing

We normally start this chart with a drum vamp. Rufus counts in the band and we start at the top. The first 1st ending has a repeat which goes back to LETTER B (this is missing on some printed copies). Starting at Letter I the entire band does a horn movement, left and then right on every odd count (left on 1, right on 3; left on 1 in the next measure, etc.) The movement continues until the last note of the chart.

[140] Leap Frog

We add a “Sign” (*segno*, %) at the start of bar number 5. We repeat bars 30-39 **four** times (not just twice as it is written); the *first ending* (bar 37) becomes the *first*, *second*, and *third* endings; the written “second ending” (bar 38) becomes the *fourth ending*. The four repeated 8-bar phrases are used for soloists, usually two people playing 16 bars each (but it *could* be just one person – or 3 or four; you need to *count the repeats*). We add a “dal segno” (“DS”; go back to the Sign) at the end of the *fourth ending* (i.e. at the start of bar 39; i.e., after playing the one-measure Fourth Ending). We take all repeats both times (i.e., we take repeats on the DS – both the single repeat from bar 12 back to bar 5, and the *four* repeats again between bars 30 and 39). We then add an extra repeat from bar 46 back to bar 39 – that is, we play 39-46 *three times*, not just twice; the first ending at bar 45 becomes the *first and second endings*, and the written second ending becomes the *third* ending.

[154] Stompin’ At The Savoy

There is a “Sign” (*segno*, %) at the start of bar number 14, and a DS (“go back to the sign”) at the end of bar 38. We take that DS **twice**, jumping to the Coda the *third time*. We repeat the bars from 30 through 38 *four times* (allowing for two 16-bar solos), and we do this four-time repeat on BOTH DS’s.

[172] Neutron Dance

We add an open-ended drum solo at bar 47. The drums bring the band back in with a particular rhythm cue (which you'll have to learn to hear), and we come back in at 47 – but instead of what's written at 47, we play a particular 4-bar phrase (which you'll have to hear and learn), starting again with the music at bar 51. We don't play the last measure; the chart ENDS on the first note of the next-to-last measure.

[178] Louie Louie

We have several variations on how we play this; check for each performance. Sometimes we start right at the top; other times we start with 4+ bars of drums and Rufus brings the band in. One common form is that we play it as written until the DS back to bar 5; at that point we start *singing* (“*Louie, Louie; Oh, Baby, We Gotta Go...*”) over and over while we just disperse. Another form is that we vamp bars 29-37 over and over while soloists play. Another form is that Rufus could bring us back in after singing; in that case we finish the tune by playing at the *second bar of the Coda*.

[179] Hey Baby

We *sing* (the words are on the Band website) from bars 11 through 19, both times. We omit the last measure, and play the last note (which is in the next-to-last written measure *short* and accented).

[186] Animal House / Shout

The bars between Letter F and G are repeated a total of 8 times (as marked). We SING these bars: “A little bit softer now...” four times, getting softer each time, and then “A little bit louder now...” four times, getting louder each time. We add a REPEAT sign at Letter H, and the matching (ending) repeat sign goes four bars later (i.e., in front of the last three bars of the chart. We VAMP this repeat – play it over and over and over and over and... until Rufus brings us out of the vamp: Rufus' downbeat out of the vamp is the down beat of the beginning of the LAST THREE BARS OF THE CHART.

[189] Just a Gigolo

We *sing* the words “Hummala Baybala Seebala Boobala, Hummala Baybala Seebala BOP!” in the two bars just before Letter F. The next-to-last bar (and the first note of the last bar) is *needs only*; everyone comes back in on the last two notes of the chart.

[194] The Sound of Beer

We *sing* (the words are on the Band website) the second time through the repeat (i.e., start singing at letter G, second time). After singing, we start playing again two bars before the first ending, and take the second ending.

[198] Rubbie Duckie

We completely omit bars 7-15; we jump directly from the fermata in bar 6 to an up-tempo beat in bar 16. We put multiple repeats around the section comprising bars 32-39, allowing for multiple soloists. The *first* time we get to bar 32, we *play it* as written; then we repeat back to 32 and SING (“You gotta put down the Duckie... if you wanna play the saxophone”); then we repeat back multiple additional times for soloists. If the soloist is in your section, *don't play*; otherwise, play your part (*softly!*). The last soloist is normally Frank; after that we pick up at 40 and play to the end – except we put a fermata on the fourth bar from the end, and omit the last three measures.

[199] Zoot Suit Riot

We take the repeat (i.e., take the *first ending*) when playing the DS. We SING the words “Zoot Suit Riot!” at bar 34, and again at bar 38.

[201] Glorious Beer

We repeat bars 5 and 6 (play those two bars twice) before going in to the melody at bar 7. After taking the first ending, we *repeat back to bar 5* (not to bar 7 where the repeat is written), and we again *repeat bars 5 and 6*. At that point (bar 7, second time), we SING (the words are on the band website, and probably also on your chart). We repeat the two bars after the second ending. We SING the last four bars (“Glorious, glorious, glorious, glorious; glorious, glorious BEER”).

[207] Birthday

We normally use this chart only for parade skits – e.g. on the Fourth of July. As such, the form jumps around quite a bit. It starts with *8 beats of percussion*, replacing the written first measure. We then start playing at the second measure (which has a begin-repeat sign in it, although we'll never get back to it). We play 8 bars (up to Letter F), and then *cut to four bars before the coda*. We play those four bars, and then *take the D.S. back to the Sign* (which is 16 bars after Letter F). From the Sign we play eight bars, at which point there is a “Coda” sign (“go to Coda”). We jump the to Coda and play to the end.

[208a] Jailhouse Rock

First, note that you should have version 208A of this chart, not the older (incorrect) original version numbered simply 208. The section from bar 38 to bar 57 (the end of the *first ending*) is repeated multiple times, depending on how many soloists we select for a given performance. Each time through, do not play if the soloist is someone from *your section*; if the soloist is from another section, *play your part (softly!)*. Following the last soloist (normally harmonica, but could vary) take the *second ending* and finish as written.

[210] America The Beautiful

We have (or had at one time) two forms of this tune – one without an Intro (started right in on the melody (“Oh, Beautiful for spacious skies...”)) and one with a ten-bar intro. *We normally play the one with the ten-bar intro; make sure you have the right one*. In either case, we put a “Sign” (segno, %) at Letter A and a “DS” (go back to the sign) at the end. We SING when we go back to the sign. After singing the words once, we *play* again, starting at the pickup to Letter B.

[213] What Is Hip?

We *normally* start this chart at Bar Number **8**. (There are times when the trumpets play the first seven bars, but in that case it's normally a sectional solo; the band comes in on a downbeat at 8.) The bar before number 18 is *omitted* – it doesn't exist. The bar before number 46 is likewise *omitted*.

[215] We Like Beer

We play only one-person-on-a-part during the melody (bars 19-42). The whole band SINGS the Refrain, starting at bar 28. Only the reeds play in the 1st and 2nd endings; the entire band sings again ("Makes us feel mellow") the third time. We sing the 2nd and 3rd measures from the end ("Yes, We Like Beer"), then PLAY the last note.

[223] Rock This Town

We do not play the first 15 bars; Rufus' downbeat starts the chart at *bar 16*. If you have a "fall" written in your music at bar 24, omit it. The *last note* of the chart – a series of whole notes tied together – is played out *in tempo* and *off on beat one*, with **no fall on the last note**.

[225] Hey Pachuco

We do not play the first 8+ bars; Rufus' downbeat starts the chart at *bar 9*. The *last note* of the chart is a *stinger* – a single eighth-note, accented and as short as possible – *not* a quarter tied to an eighth as written.

[232] Wooly Bully

Each occurrence of the pattern given in the second bar *starts pianissimo* with a slow crescendo to forte. At the start of bar 46 we add a "DC" (*Da Capo – go back to the top*). We therefore play the chart (almost completely) twice through. We omit the last two bars completely. The last note (what is written as the first note of the third measure from the end) has a long fall on it. There are soloists playing through much of the repeated sections of the chart.

[237] Get Ready

There is a *vamp* (unlimited repeat) around bars 7-8; Rufus counts the band in at bar 9 to end the vamp.

[240] Old Time Rock and Roll and [239] Johnny B. Goode

We never play these charts separately; we always play them as a pair (in the above order – 240 and then 239). At the end of [240] we insert two bars (8 beats) of drums, then *immediately* start into [239].

[246] It Don't Mean A Thing

The first four measures of the chart are repeated (this is missing on some parts). We do not play bars 61 through 68. Instead, we put a DS (*dal segno; go back to the sign*) at the end of bar 60; that takes us back to the Sign at bar 45, and we jump to the coda where marked (end of bar 52).

[248] Minnie The Moocher

We do vocal echoes to the Soloist all four times in bars 14-30. The third time through (i.e., after the DS) the second half of the phrase is double-time. If your part has running eighth notes and/or triplets in the 3rd and 4th measures from the end, don't play them – the Soloist covers that part.

[259] Easy Does It

We take the repeat (bar 17 back to bar 5) on the DS (it should be printed this way in the music).

[261] April In Paris

Rufus may, at the end of this chart and after a delay, yell "One More Time!". At that point the percussion starts with four beats and then the band comes back in at bar 54, playing again to the end.

[262] Hernando's Hideaway

We add a repeat from the end of bar 34, back to bar 11.

[264] Go Daddy-O

The chart starts with 4 bars of "high-hat" cymbal – that's the first four bars of the chart (where everyone else has four bars of rest).

[268] I'm A Man

As written, the chart contains a repeat around the first four measures. We repeat this four-measure block TWICE (that is, we play it *three times*). It is a percussion/bass solo.

[272] Brown Derby Jump

There are numerous places in the chart where multiple sections have a measure with a rhythm consisting of a quarter note, quarter rest, and half note. In all instances of this rhythm, we play the half-note a half-beat early. That is, we play the measure as if it was written as quarter note followed by an *eighth rest* followed by the half note.

[274] (The) Lady Is A Tramp

At bar 9 we add a "Begin Repeat"; at the end of bar 24 we add an "End Repeat". In other words, at the end of bar 24 we repeat back to bar 9. If you have pickups in bar 24 into the next phrase (bar 25), only play them the second time (i.e., on the repeat).

[277] Hit The Road Jack

The first six bars are a trumpet solo; Rufus brings the band in at bar 7. At bar 27 is another trumpet solo; the band should be playing *pianissimo* for 7 bars. When we reach the end of the First Ending we *repeat back to 19* (instead of back to 43 as written). The second time through we *again play the First Ending, and this time repeat back to 43* (meaning we play the First Ending *twice* – once going back to 19, the second time going back to 43). The third time we arrive at the First Ending, we *jump immediately to the LAST TWO BARS OF THE CHART*. (That is, at the end of playing Bar 48 for the third time, we jump to Bar 62.) We CUT OUT the entire Second Ending, and also all the bars from 55 through 61.

[278] Crazy Train

We add a repeat at Number 47, back to Number 5. At bar 55, there is a *subito pianissimo* (the entire band gets *suddenly soft*) and remains soft for six bars, followed by a crescendo into bar 63 (with a *forte piano crescendo* in bar 62. We add a *breath mark* for the *entire band* between bars 58 and 59.

[279] Run Away Baby

At Number 43 we add a “*Da Capo*” (*DC*) back to the start.

[280] And All That Jazz

After the fermata in Measure 4, we *cut the next two bars*. Rufus will give a down-beat following the fermata; that is the downbeat to *Measure 7*. (Note that the downbeat will be in *TWO*; the chart is in *Cut Time* at that point.) At Measure 27 the chart transitions into *Common Time* (4/4), but *stays at the same tempo*. This means a quarter note becomes twice as long as it was in the previous bar.

[281] Mambo No. 5

As it says in the chart, we D.S. at bar 58 back to bar 25, *and we take all repeats on the D.S.* This means we play the section from 33 to 37 three times, *both times*.

[282] Any Way You Want It

We omit the first bar (the chart starts on the downbeat of bar 2, with NO pickup). We add a repeat from the end of bar 30 back to bar 7.

[283] Big Noise From Winnetka

We omit the first 20 bars; instead, the drums play a four-bar intro and then the tubas and baris play a four-bar follow-up intro (consisting of bar 19 repeated four times) and then the band starts playing at bar 21. (Another way to say this: we cut out bars 1-12, and everyone but the drums, tubas, and baris has 8 bars of rests from 13 through 20.) We cut from bar 45 to bar 53, and we cut from bar 61 to bar 69. We omit the fermata in the next-to-last bar; we play the ending in-tempo all the way out.

[286] Forget You

We omit the first two bars; the chart starts on the *downbeat of bar 3* (with NO “pickup”). We CUT from bar 47 to bar 55 (the first beat at 47 becomes the first beat of 55). If you have EIGHTH-NOTE PICKSUPS in bar 54 going into bar 55, play them as part of the end of bar 46. We omit the LAST bar; the chart ends on the downbeat at the beginning of that last bar (bar 68).

[287] Daft Punk

The entire band performs a slow crescendo, from ppp up to forte, over bars 14/15/16. Bars 52 through 63 have a quiet melody in the trumpets; the rest of the band needs to drop below that.

[289] Things Ain't What They Used To Be

We add a “begin repeat” at letter “C”; we add the corresponding “end repeat” at letter “D”. (In other words, we repeat from D back to C, one time.)

[292] I Just Don't Look Good Naked Anymore

We add a "Grand Pause" (G.P.) between bars 93 and 94 (i.e., just before the fourth bar from the end).

[293] Sweet Caroline

We add a "Begin Repeat" at the start of bar 8; we add the matching "End Repeat" at the end of bar 45 (i.e., right before "Number 46"). Note that this means we play 8-45 twice, then continue into 46, then take the marked "D.S." back to 34, then take the Coda.

[294] Oye Como Va

We add a "Da Capo" at the end of bar 44 --, so when we reach Number 45 the first time we instead go back to the top.

[297] Sweet Dreams

We remove the very first repeat (so we play bars 1-4 just once). We also remove the second repeat (so there is no *repeat* from the end of bar 26 back to bar 5). The first time through we take the "First Ending" (bar 34), *and then continue onward* (to bar 36). When we reach the "D.S. for Solos" at the end (bar 43), we take the D.S. back to bar 5. Each time thereafter we have a soloist play from bars 5 through 26; then we play bars 27-34, taking the "next ending" (2,3,4...) and then continuing on from that ending to bar 36 (and then again take the D.S.) After the *last* soloist finishes, we again take the numbered ending and then take the D.S. one more time – and then take the "Fine" ending. Note that this means we play bars 5 to the end N+2 times, where N is the number of soloists (play once without a soloist; play N times with a soloist and taking the numbered ending each time; play one more time without a soloist and taking the "Fine" ending).

[300] Chili Pepper

We add a number of soloists to this tune. Each soloist takes 16 bars – the repeated section between 41 and 49. After each soloist we go on and play the "Interlude" section from 49 to 56 – but we do *not* repeat the Interlude each time we play it; instead, after one time through the Interlude we jump back to 41 and repeat 41-49 for the next soloist. After the last soloist finishes we play the Interlude one more time, then to on to bar 58 and finish the chart.