Havana Good Time

KRIS BERG

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (Optional)	1
Baritone Saxophone (Optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (Optional)	1
Trumpet 4 (Optional)	1
Trombone 1	1
Trombone 2 (Optional)	1
Trombone 3 (Optional)	1
Trombone 4 (Optional)	1
Vibraphone	1
Guitar (Optional)	1
Piano	1
Bass	1
Drums	1
Flute (Optional)	1
Clarinet (Optional)	1
Horn in F (Optional)	1
Tuba (Optional)	1

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Kris Berg

As a bassist, Kris tends to start original compositions from the "bottom" up, starting with a groove or rhythmic chord progression idea and composing melodies over the top. For his arrangements, Kris loves to "change" things up including meter, style, tempo or "de-construction" of the melody.

Havana Good Time

"Havana Good Time" is an original composition inspired by my recent tours playing in Cuba. The Cuban people have an incredible energy and their music reflects this. Written in a Cha-cha style, the chart features both solid sectional and full ensemble writing.

When introducing this chart to your band I would start with the rhythm section looping measures 9-16 and working on getting a really solid groove together. This will help the band almost naturally fall into the right style. The Pianist should remember that Latin players play piano like a Conga Drum. Very articulate and with attack and energy. This will be crucial in the first 4 measures. Band hits at the top are accented but not too short. Really exaggerate the dynamics in bar 5. Melody at 9 should be in-tune and relaxed. At 21, but sure the melody now stated with Trombones and Tenor Saxes is heard. Melody always wins!

Section 34 is a slow burn that explodes in ms. 42. Don't confuse softer dynamics with less energy. The style is the same, just not loud. Build over the 8 bars and then let it fly at 42 with the biggest hit on the down beat of 48. Soloists play over just 2 chords. Fm7 (F dorian) and A♭13 (A♭ mixolydian). As you work on the piece have them explore playing with all the notes that work over both (F, A♭, B♭, C, E♭) but also have the explore the notes that change. This section could be easily opened for more soloists.

Measure 71 restates the melody, but with a full ensemble. This needs to be balanced with the lead Trumpet always heard. Exaggerate the dynamic changes in bars 79 through 88. The Drums should telegraph these dynamic changes. Measure 89 to the end is a re-cap of an earlier section. Once you hit 93, we are loud and in charge until the final measure!

"Havana Good Time" is a perfect chart for concerts or contests where you want an exciting alternate style. Cha-cha, while kind of exotic, is a very approachable style for both your players and your audience. The chart would be perfect as a closer for a 3-tune contest performance.

Just be ready. You may have folks dancin' in the aisles! Please feel free to contact me with your questions and comments.

kris@krisbergjazz.com

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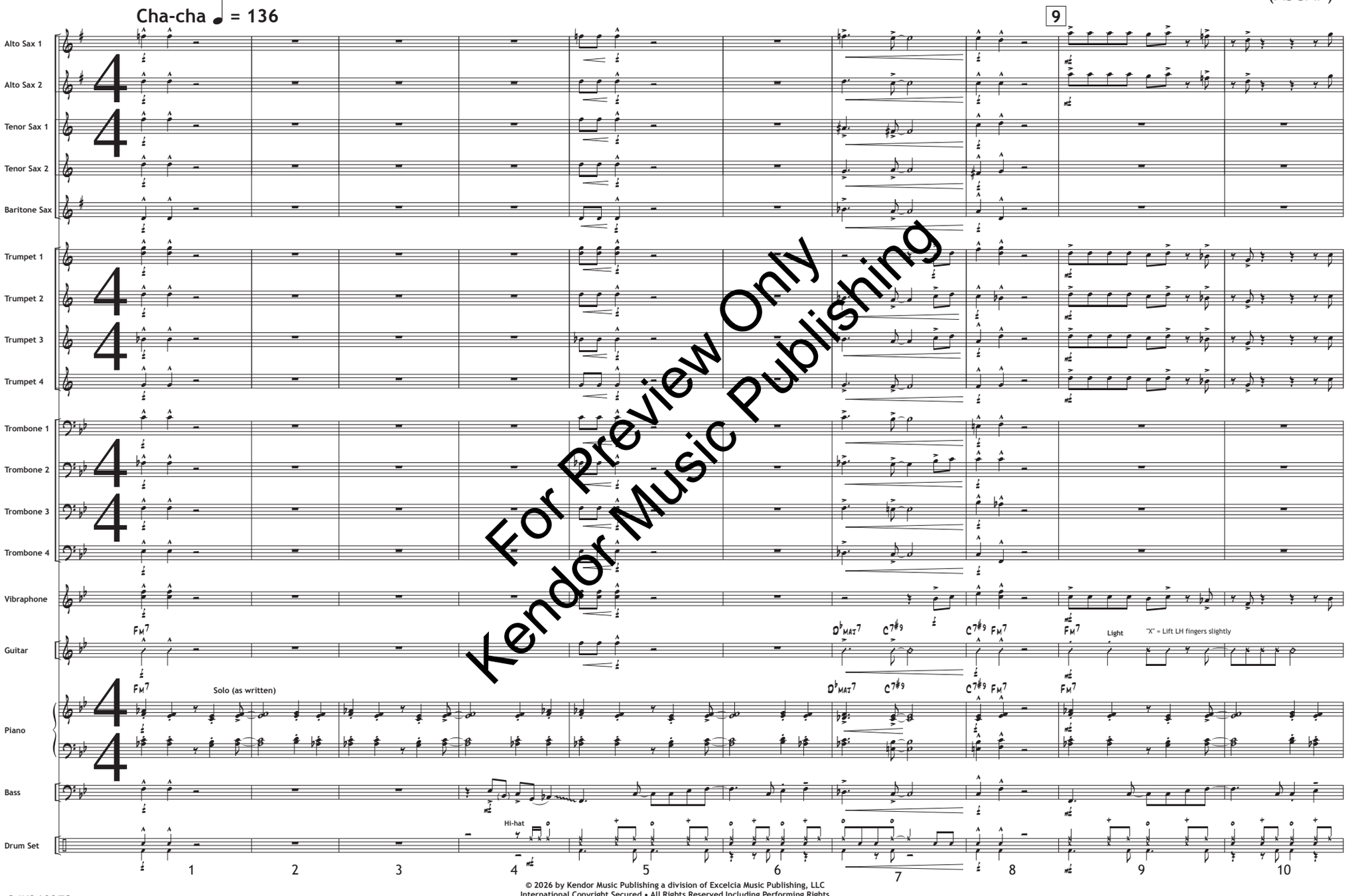
SoloMate
Practice Improvisation

SoloMate recordings are rhythm section only tracks with the changes from the solo section of the chart. Go to kendormusic.com and search the title of this piece.

Havana Good Time

KRIS BERG
(ASCAP)

Cha-cha ♩ = 136



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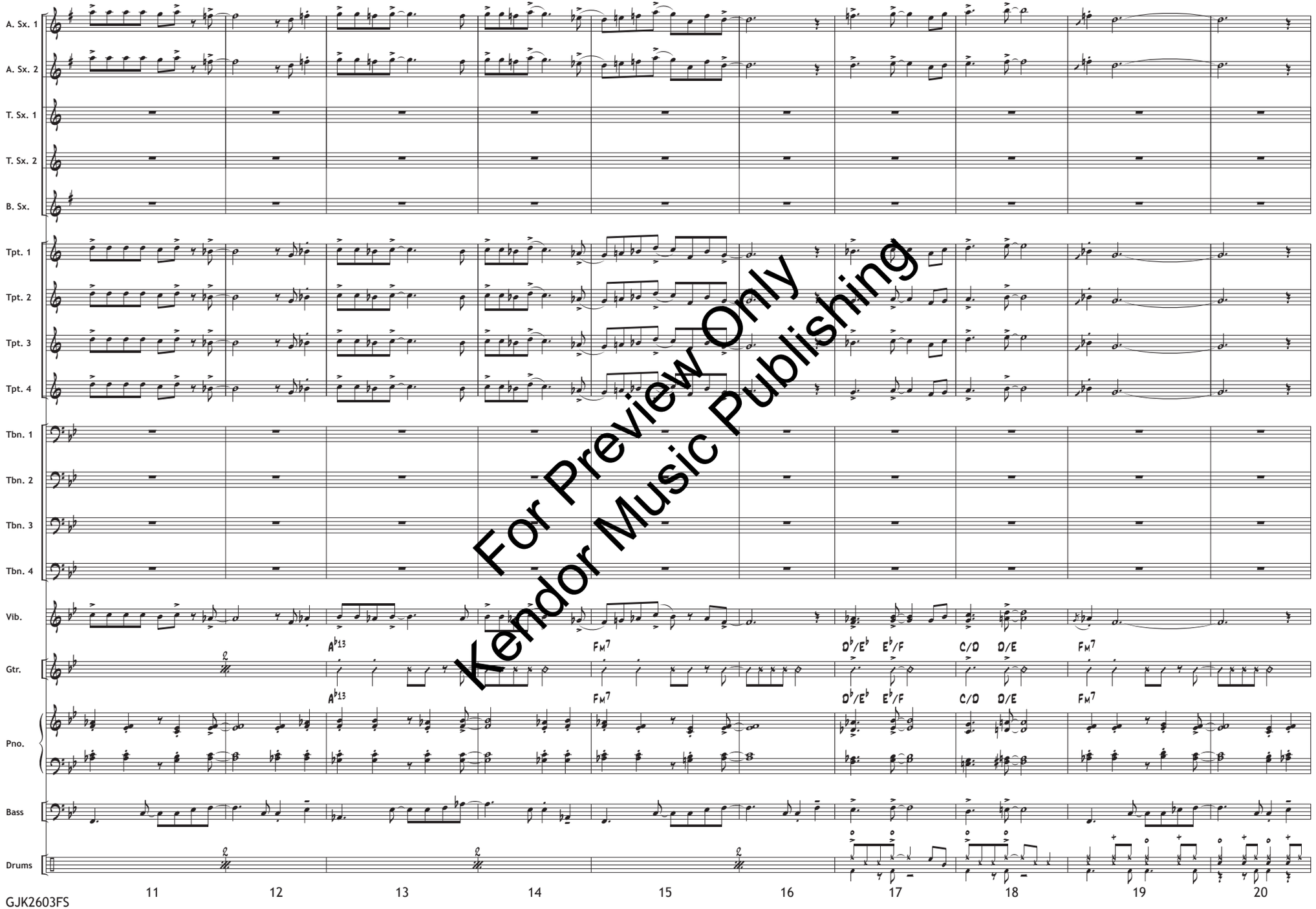

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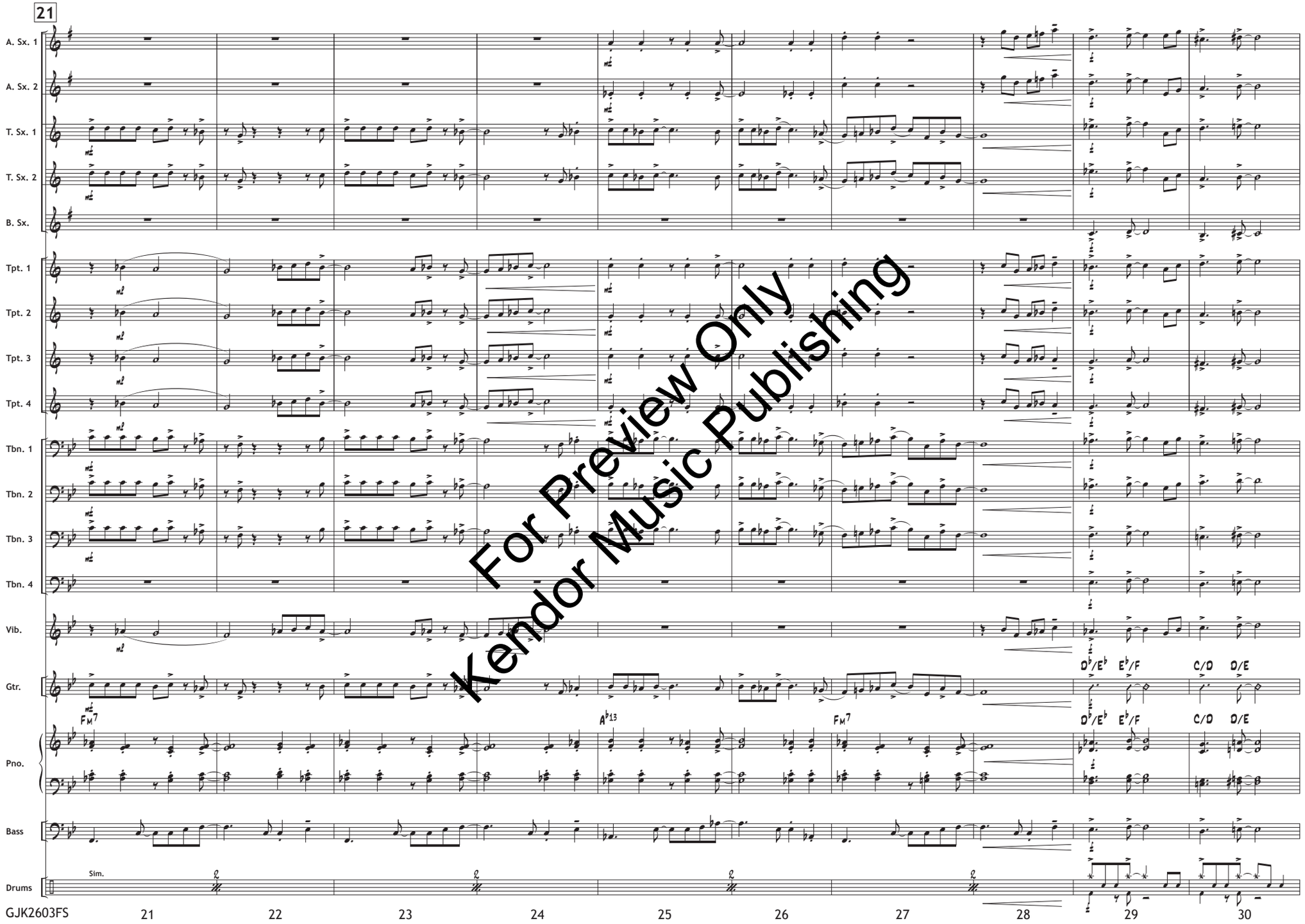

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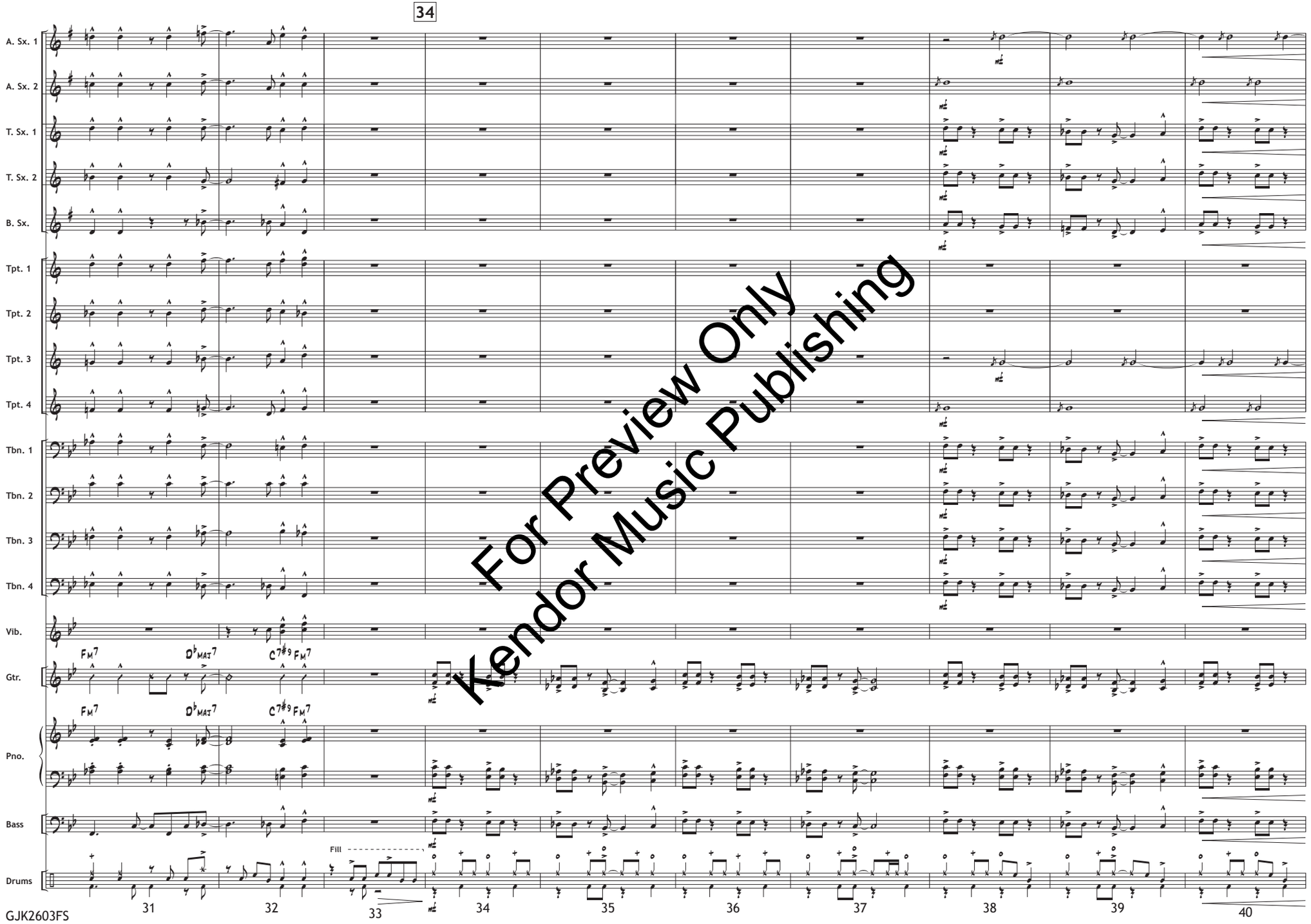

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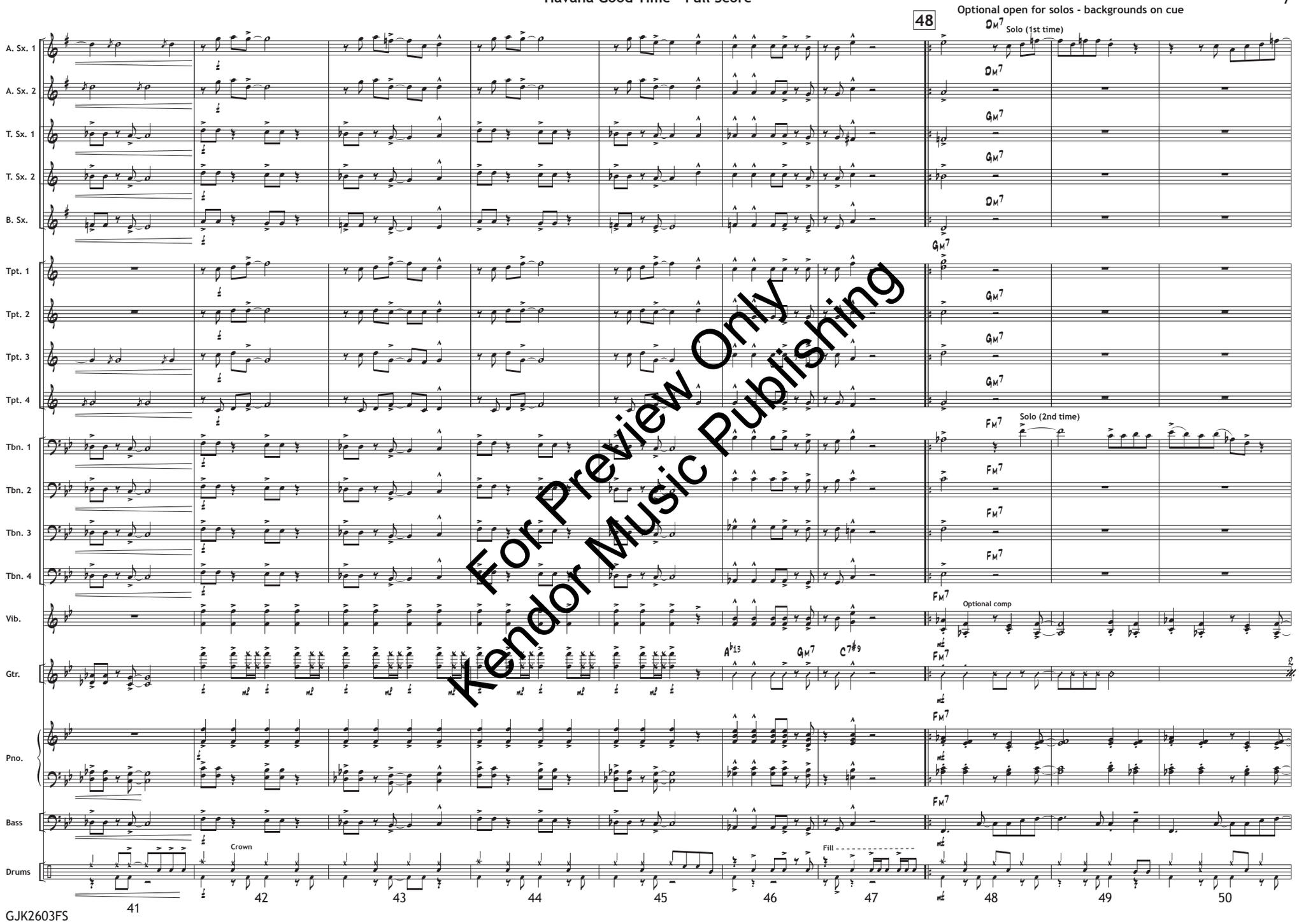

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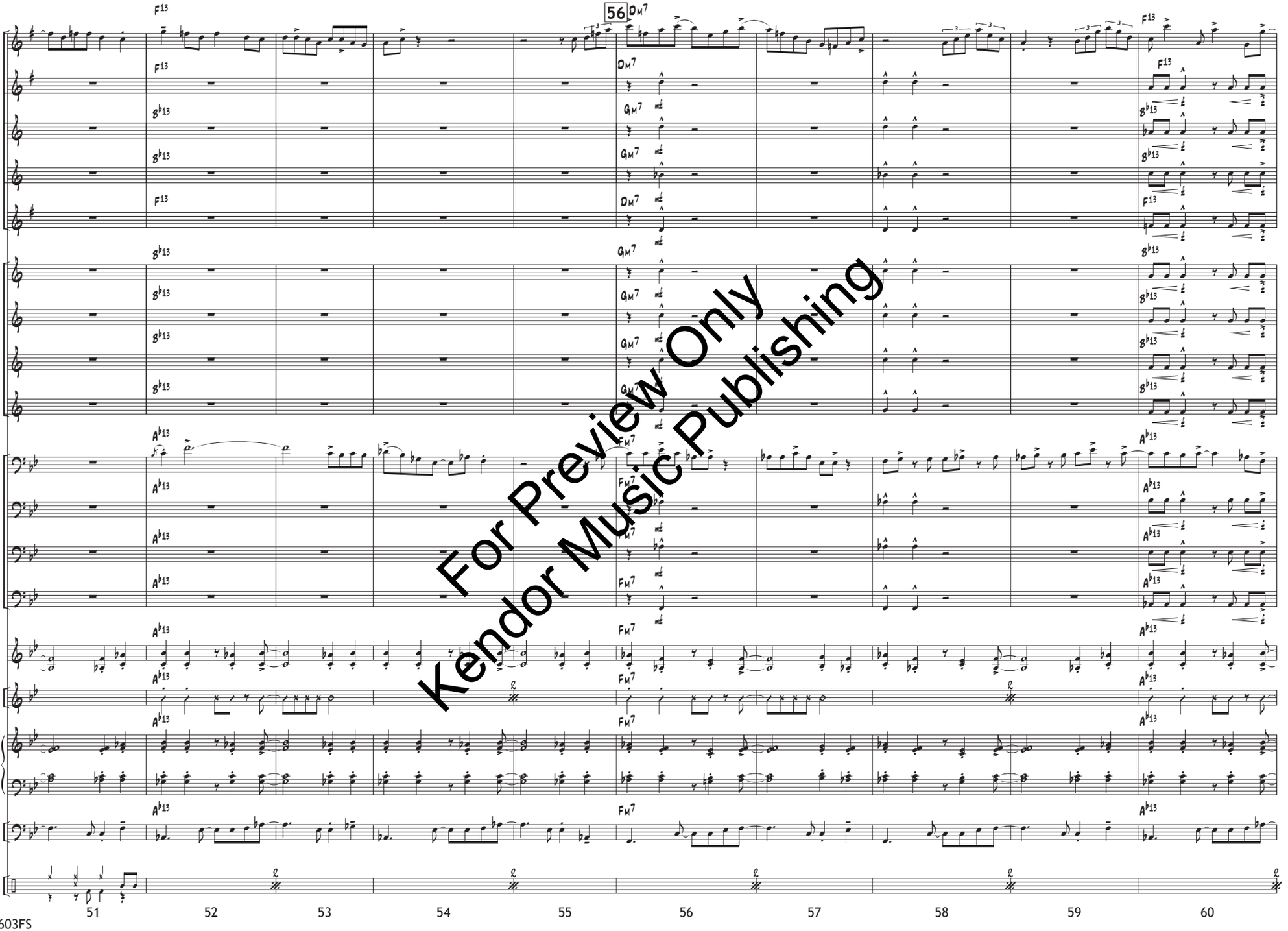
Havana Good Time - Full Score



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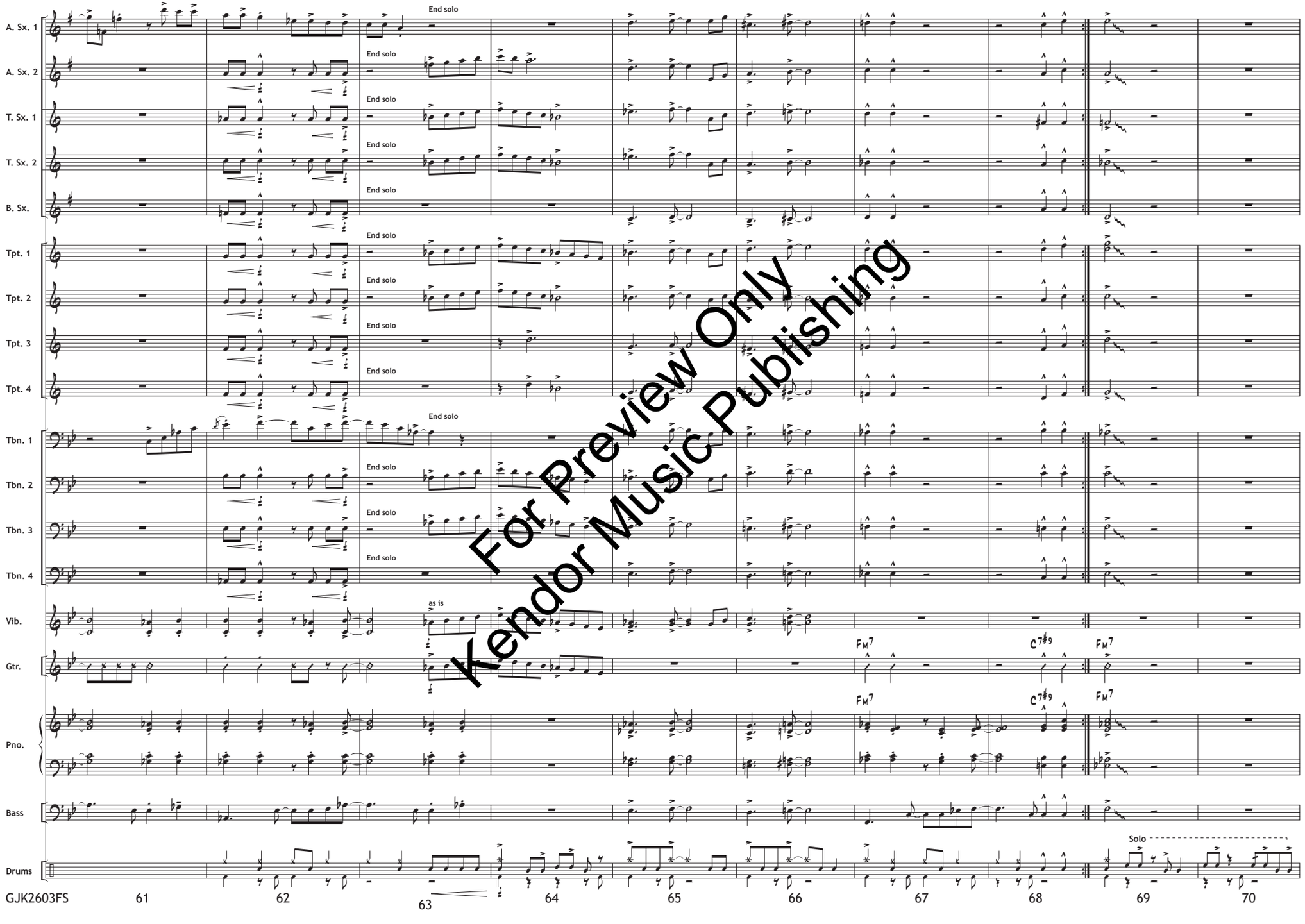

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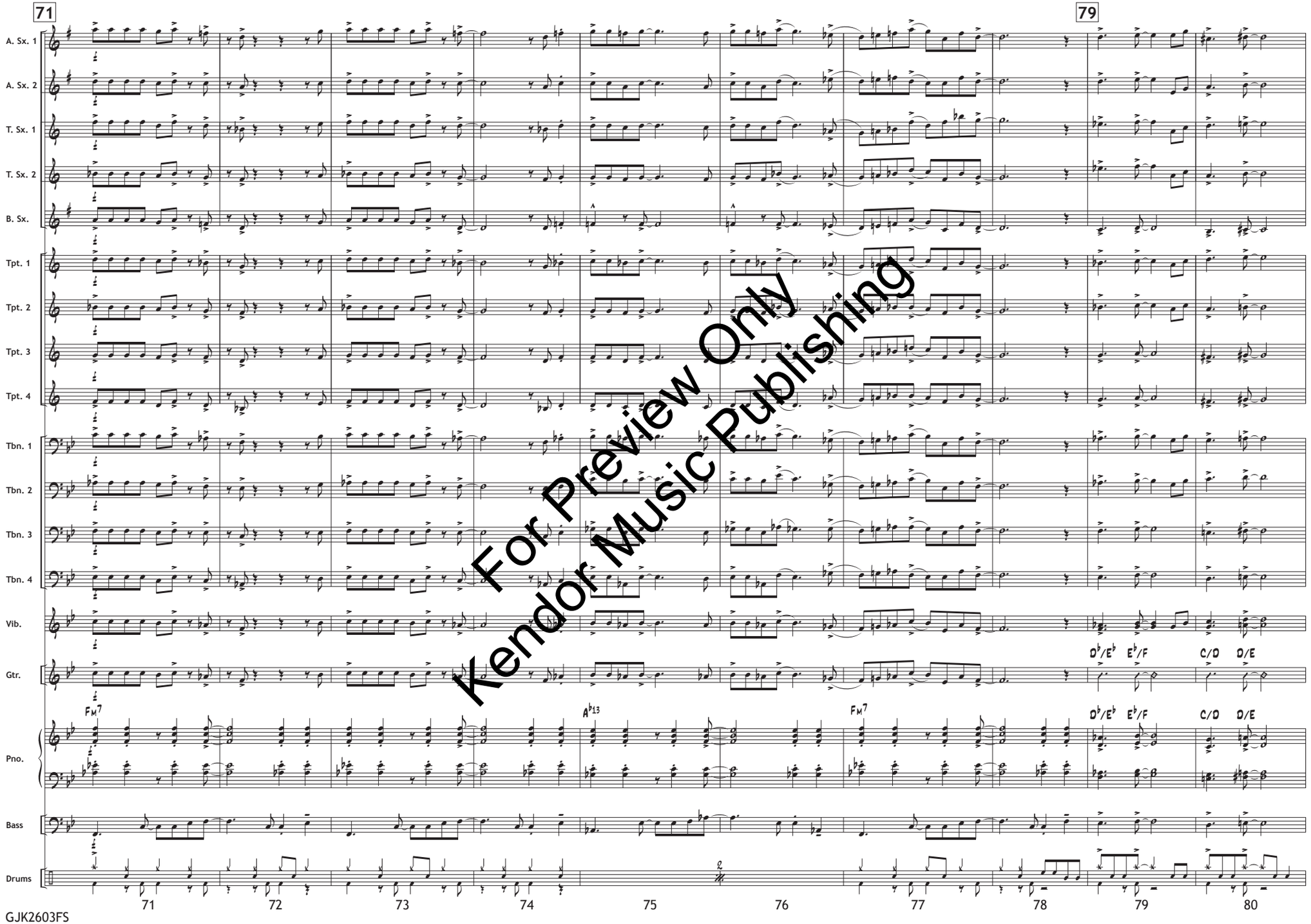

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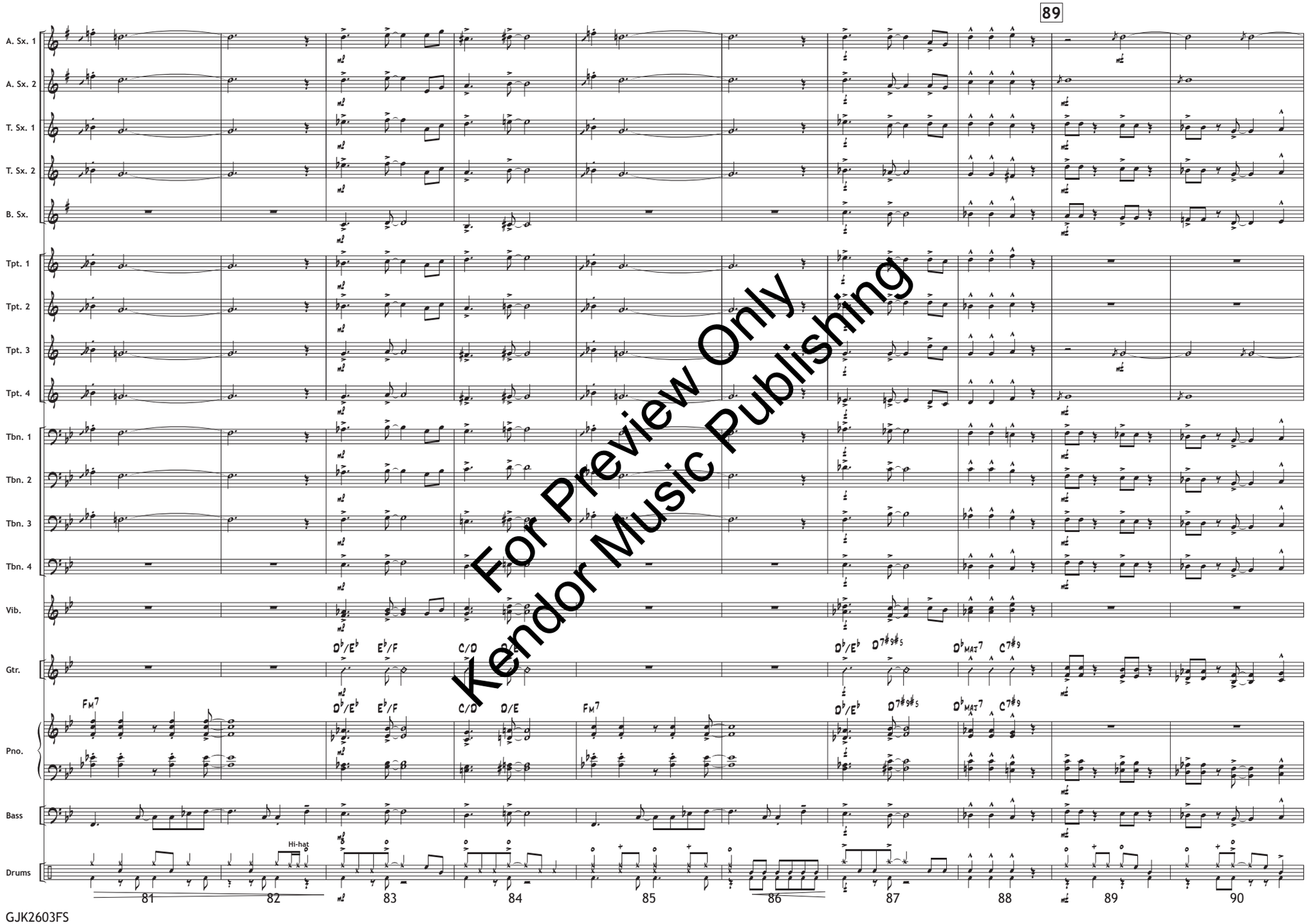

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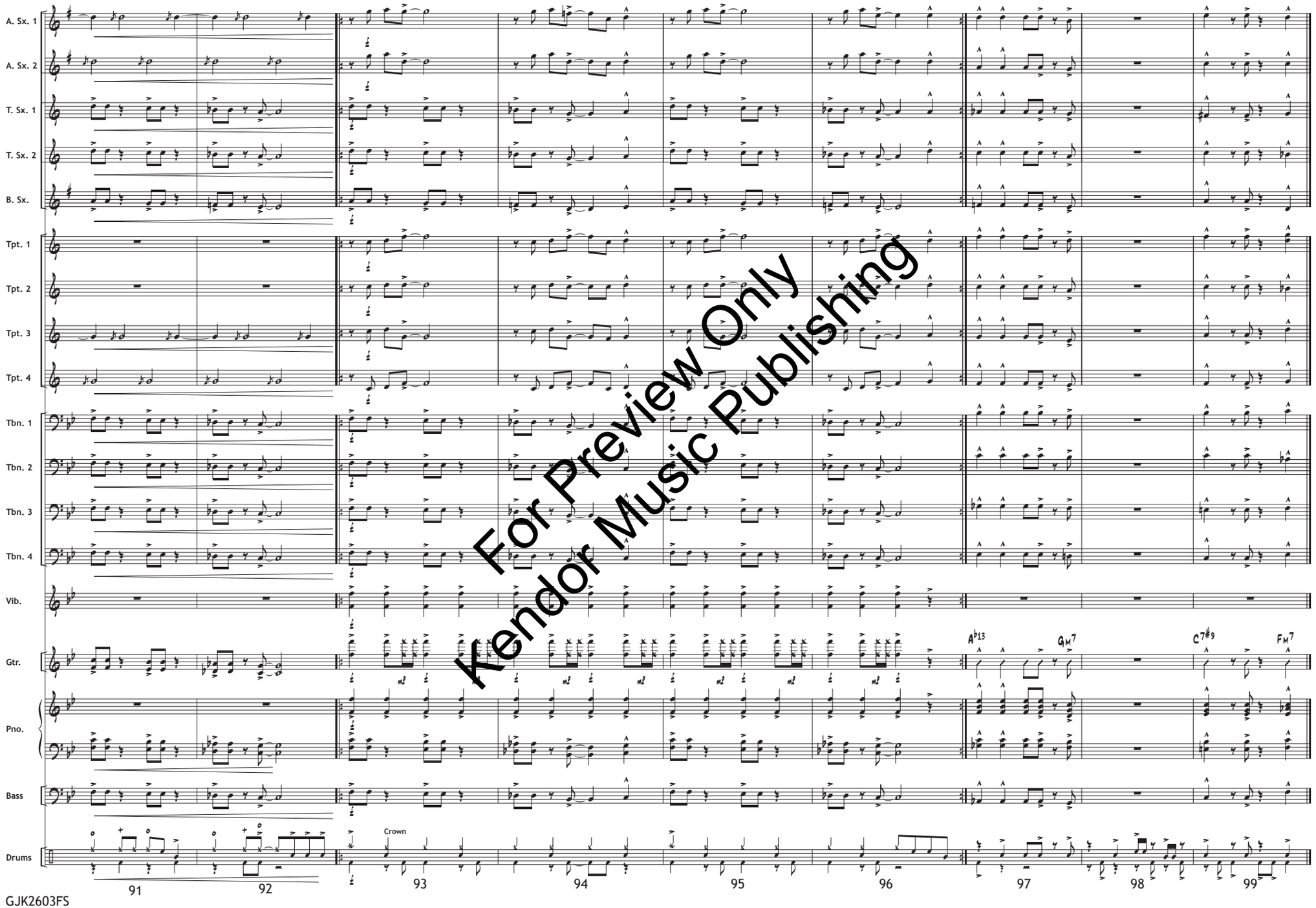

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