



Havana Good Time

KRIS BERG

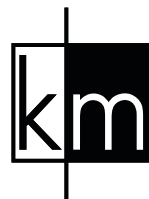
Instrumentation

Full Score	1
Alto Saxophone 1	
Alto Saxophone 2	
Tenor Saxophone 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
Maraphone	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 solo sections and a 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 \flat 13 (A \flat mixolydian). As you work on the piece have them explore playing with all the notes that work over both (F, A \flat , B \flat , C, E \flat) 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

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

Full Score

KRIS BERG
(ASCAP)

Cha-cha ♩ = 136

9

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Drums

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21

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds: A. Sax 1 & 2, T. Sax 1 & 2, and B. Sax. Below these are the brass instruments: Tpt. 1-4, Tbn. 1-4, and Vib. The guitar (Gtr.) and piano (Pno.) parts are positioned below the brass. The bass and drums are at the bottom. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large diagonal watermark 'For Preview Only Kendor Music Publishing' is overlaid across the center of the page.

The musical score is arranged in a standard orchestral layout. It features 15 staves: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Vib., Gtr., Pno., Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. A large diagonal watermark 'For Preview Only Vendor Music Publishing' is overlaid across the center of the page. The score shows measures 31 through 40. Measure 31 has a '31' below it, measure 32 has a '32', measure 33 has a '33' and a 'Fill' marking above it, measure 34 has a '34', measure 35 has a '35', measure 36 has a '36', measure 37 has a '37', measure 38 has a '38', measure 39 has a '39', and measure 40 has a '40'. The Gtr. and Pno. parts include chord symbols: FM7, D#MA7, and C7#9 FM7. Dynamic markings like 'mf' are present in several staves.

Havana Good Time - Full Score

48

Optional open for solos - backgrounds on cue

Score for Havana Good Time, measures 41-50. The score includes parts for Saxophones (A. Sx. 1 & 2, T. Sx. 1 & 2), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-4), Vibraphone (Vib.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. A large watermark 'For Preview Only Kendor Music Publishing' is overlaid diagonally across the score.

Measure 48 is marked with a box containing the number 48. Above measure 48, the text 'Optional open for solos - backgrounds on cue' is present. The score indicates solo opportunities for the Saxophone 1 (1st time) and Trombone 1 (2nd time) parts.

Chord changes are indicated above the guitar and piano parts. In measure 46, the chords are A^{b13}, G^{M7}, and C^{7#9}. In measure 48, the chord is F^{M7}. The guitar part includes a 'Crown' marking in measure 42 and a 'Fill' marking in measure 47.

Measure numbers 41 through 50 are printed below the drum part.

71 79

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Drums

71 72 73 74 75 76 77 78 79 80

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F^M7 *A^b13* *F^M7* *D^b/E^b* *E^b/F* *C/D* *D/E*

The musical score for page 89 of 'Havana Good Time - Full Score' features the following instruments and parts:

- A. Sax. 1 & 2:** Alto saxophones with melodic lines and dynamic markings like *mf*.
- T. Sax. 1 & 2:** Tenor saxophones with melodic lines and dynamic markings like *mf*.
- B. Sax.:** Baritone saxophone with a melodic line.
- Tpt. 1-4:** Trumpets with melodic lines and dynamic markings like *mf*.
- Tbn. 1-4:** Trombones with melodic lines and dynamic markings like *mf*.
- Vib.:** Vibraphone with melodic lines and dynamic markings like *mf*.
- Gtr.:** Electric guitar with a melodic line and dynamic markings like *mf*.
- Pno.:** Piano with a harmonic accompaniment.
- Bass:** Double bass with a melodic line and dynamic markings like *mf*.
- Drums:** Drum set including Hi-hat, with dynamic markings like *mf*.

Measure numbers 81 through 90 are indicated at the bottom of the page. A large diagonal watermark 'For Preview Only Kendor Music Publishing' is overlaid on the score.

This musical score page contains measures 91 through 99. The instrumentation includes:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax.
- Trumpets:** 1, 2, 3, 4.
- Trombones:** 1, 2, 3, 4.
- Vibraphone (Vib.):** Provides harmonic support with chords.
- Guitar (Gtr.):** Features a rhythmic pattern with chords and a solo section in measures 97-99.
- Piano (Pno.):** Provides harmonic accompaniment.
- Bass:** Provides the low-end harmonic and rhythmic foundation.
- Drums:** Includes a 'Crown' section in measure 93 and a complex rhythmic pattern throughout.

Chord changes for the guitar in measures 97-99 are: A^b13, G^b7, C7^{#9}, and F^b7. A large watermark 'For Preview Only' is overlaid diagonally across the score.