

# Havana

Words and Music by Camila Cabello, Louis Bell, Pharrell Williams, Adam Feeney, Ali Tamposi, Brian Lee, Andrew Wotman, Brittany Hazzard, Jeffery Lamar Williams and Brandon Perry

\*Capo III  
Strum Pattern: 2  
Pick Pattern: 4



Intro  
Moderate Latin

\*Optional: To match recording, place capo at 3rd fret.

## Chorus

Ha - van - a, ooh, na, na. Half of my heart is in Ha -  
van - a, ooh, na, na. He took me back to East At - lan - ta, na, na, na.  
All of my heart is in Ha - van - a, there's some - thing 'bout his man - ners. Ha - van - a, ooh. I. He  
my heart is in Ha -

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# Havana Chords

**Lloyd Whitesell**



## Havana Chords:

The Music of Joni Mitchell Lloyd Whitesell, 2008 Joni Mitchell is one of the foremost singer songwriters of the late twentieth century Yet despite her reputation influence and cultural importance a detailed appraisal of her musical achievement is still lacking Whitesell presents a through exploration of Mitchell s musical style sound and structure in order to evaluate her songs from a musicological perspective His analyses are conceived within a holistic framework that takes account of poetic nuance cultural reference and stylistic evolution over a long adventurous career Mitchell s songs represent a complex meticulously crafted body of work The Music of Joni Mitchell offers a comprehensive survey of her output with many discussions of individual songs organized by topic rather than chronology Individual chapters each explore a different aspect of her craft such as poetic voice harmony melody and large scale form A separate chapter is devoted to the central theme of personal freedom as expressed through diverse symbolic registers of the journey quest bohemianism creative license and spiritual liberation Previous accounts of Mitchell s songwriting have tended to favor her poetic vision expansive verse structures and riveting vocal delivery Whitesell fills out this account with special attention to musical technique showing how such traits as complex or conflicting sonorities dualities of harmonic mode dialectical tensions of texture and register intricately layered instrumental figuration and a variable vocal persona are all essential to her distinctive identity as a songwriter The Music of Joni Mitchell develops a set of conceptual tools geared specifically to Mitchell s songs in order to demonstrate the extent of her technical innovation in the pop song genre to give an account of the formal sophistication and rhetorical power characterizing her work as a whole and to provide grounds for the recognition of her intellectual stature as a composer within her chosen field

Getting Started with Improvisation Ned Bennett, 2008 Getting Started with Improvisation is a practical and imaginative introduction to improvising for instrumentalists and pianists of any age from pre reading to early intermediate stage A journey around the world you ll explore music from other cultures as well as developing your improvising skills and building confidence This book includes an enhanced CD featuring audio tracks to play along with and piano accompaniments to download

Chords of Remembrance Mathilde Verne, 1936 Engineering News and American Railway Journal , 1898

Cuban Flute Style Sue Miller, 2013-10-30 Richard Eg es and Jos Fajardo are universally regarded as the leading exponents of charanga flute playing an improvisatory style that crystallized in 1950s Cuba with the rise of the mambo and the chachach Despite the commercial success of their recordings with Orquesta Arag n and Fajardo y sus Estrellas and their influence not only on Cuban flute players but also on other Latin dance musicians no in depth analytical study of their flute solos exists In Cuban Flute Style Interpretation and Improvisation Sue Miller music historian charanga flute player and former student of Richard Eg es examines the early twentieth century decorative style of flute playing in the Cuban danz n and its links with the later soloistic style of the 1950s as exemplified by Fajardo and Eg es Transcriptions and analyses of recorded performances demonstrate the characteristic elements of the style as well as the

styles of individual players A combination of musicological analysis and ethnomusicological fieldwork reveals the polyrhythmic and melodic aspects of the Cuban flute style with commentary from flutists Richard Eg es Joaquin Oliveros Polo Tamayo Eddy Zervig n and other renowned players Miller also covers techniques for flutists seeking to learn the style including altissimo fingerings for the Boehm flute and fingerings for the five key charanga flute as well as guidance on articulation phrasing repertoire practicing improvisation and working with recordings Cuban Flute Style will appeal to those working in the fields of Cuban music improvisation music analysis ethnomusicology performance and performance practice popular music and cultural theory **Engineering News** ,1901 *Engineering News and American Contract Journal* ,1908

**Harmony and Normalization** Timothy P. Storhoff,2020-10-21 Harmony and Normalization US Cuban Musical Diplomacy explores the channels of musical exchange between Cuba and the United States during the eight year presidency of Barack Obama who eased the musical embargo of the island and restored relations with Cuba Musical exchanges during this period act as a lens through which to view not only US Cuban musical relations but also the larger political economic and cultural implications of musical dialogue between these two nations Policy shifts in the wake of Ra l Castro assuming the Cuban presidency and the election of President Obama allowed performers to traverse the Florida Straits more easily than in the recent past and encouraged them to act as musical ambassadors Their performances served as a testing ground for political change that anticipated normalized relations While government actors debated these changes music forged connections between individuals on both sides of the Florida Straits In this first book on the subject since Obama s presidency musicologist Timothy P Storhoff describes how after specific policy changes musicians were some of the first to take advantage of new opportunities for travel push the boundaries of new regulations and expose both the possibilities and limitations of licensing musical exchange Through the analysis of both official and unofficial musical diplomacy efforts including the Havana Jazz Festival the National Symphony Orchestra of Cuba s first US tour the Minnesota Orchestra s trip to Havana and the author s own experiences in Cuba this ethnography demonstrates how performances reflect aspirations for stronger transnational ties and a common desire to restore the once thriving US Cuban musical relationship

**Engineering Record, Building Record and Sanitary Engineer** Henry Coddington Meyer,Charles Frederick Wingate,1892 *Railway Tract and Structures* ,1920 **The Electrical Journal** ,1905 *Our Dumb Animals* ,1915

**Railway Engineering and Maintenance of Way** ,1920 *Economics of Bridgework* John Alexander Low Waddell,1921 Concerns road and railroad bridges **The Musical Guide** Rupert Hughes,1903 Music Lovers' Encyclopedia Rupert Hughes,1919 *Music Lovers' Cyclopedia* Rupert Hughes,1912 **The musical guide, ed. by R. Hughes** Rupert Hughes,1903 **International Music and Drama** ,1914 *Jacobs' Orchestra Monthly* ,1927

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