Listen Here

EDDIE HARRIS
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts
Auxiliary Percussion (Small Cowbell, Tambourine or Shaker)
1st C Flute
2nd C Flute
1st B♭ Clarinet
2nd B♭ Clarinet
E♭ Baritone Saxophone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
NOTES TO THE CONDUCTOR

Listen Here is a composition written by saxophonist Eddie Harris. Harris was born and grew up in Chicago. His father was originally from Cuba, and his mother from New Orleans. He is recognized as one of the greats of jazz.

This chart is tailor-made for young jazz ensembles. Due to its simple and catchy melody, this tune is very easy to learn and play. Rhythmically, it is written in a cha-cha/rock style and the basic rhythm and harmony resemble the tune “Oye Como Va.”

There are many sections written in unison throughout this chart; therefore, good intonation is very important. Work on getting the rhythm section to play cohesively and to maintain a steady groove. The rhythm and harmonic pattern is somewhat repetitious so concentration is a key. I suggest spending a few moments to make certain that the drumset is properly tuned to produce a pleasing and varied drum sound. A little research on how to tune the drums may be necessary.

Observe dynamics and articulations throughout. Accurate articulation is vital to the melodic line. The staccatos are short but not clipped, the marcato or rooftop accent (\textsuperscript{\textdagger}) is detached and accented but not as short as a staccato—think “daht.” Direct the rhythm section to observe these articulations as well.

Typically in jazz, the last note of a group of two or more eighths is short. A clear example of this is in measure 36—but make sure the ensemble does not rush the eighths. In measure 40, the articulation should be expressed as “doo-dit.”

For the rhythm section, the parts are fully written out. The (optional) guitar part has written notes and chord changes as an option. At rehearsal number 33, for an added option, the drumset player may play the written pattern or play of the pattern and an ad lib solo when the ensemble is resting. The solo section at measure 42 provides the flexibility of a soloist or any combination of players, as well as sections or the entire ensemble. The intent is to think of this chart as a dance piece while keeping a steady pulse and building momentum.

I hope this jazz standard is a fun chart that will be your students’ favorite.

—Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.