

JAZZ BEGINNINGS SERIES

Listen Here

EDDIE HARRIS

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

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

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 Publishing Co.

CONDUCTOR
38656S

LISTEN HERE

By EDDIE HARRIS
Arranged by VICTOR LÓPEZ

CHA-CHA/ROCK ♩ = 158

1ST C FLUTE (OPTIONAL)

2ND C FLUTE (OPTIONAL)

1ST B♭ CLARINET (OPTIONAL)

2ND B♭ CLARINET (OPTIONAL)

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 (OPTIONAL)
N.C.

PIANO
N.C.

BASS

DRUMS
H.H. CLOSED

1 2 3 4 5 6 7

mp3

FLUTE 1 SOLI ②

FLUTE 2 (1st Tpt.)

CLAR. 1 SOLI

CLAR. 2 (1st Tsn.)

ALTO 1

ALTO 2 (1st T. Sax.)

TENOR 1 SOLI

TENOR 2

TPT. 1 SOLI

TPT. 2 (1st Tpt.)

TEN. 1 SOLI

TEN. 2 (1st Tsn.)

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14

TOUG FILL

SUN TONE

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17 

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21

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Preview Requires Purchase

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TEN. 1

TEN. 2

GTR.

PNO.

BASS

DRUMS

To CODA  33

FILL - - - - -

29 30 31 32 33 34 35



FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPTR. 1

TPTR. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42 43

42 OPEN FOR SOLOS

Chords: C7, F9, D7, G9, A7, D9, G7, G7(#9), C9, F15

Tom's Fill

CONDUCTOR

- 7 -

LISTEN HERE

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

44

45

46

47

48

49

50

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PREVIEW

Full

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TEN. 1

TEN. 2

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57

FILL

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58 ON CUE

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TEN. 1

TEN. 2

GTR. N.C.

PNO. N.C.

BASS

DRUMS

58 59 60 61 62 63

TOMS FILL

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CONDUCTOR

- 10 -

LISTEN HERE

⦿ CODA

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR. N.C.

PNO. N.C.

BASS

DRUMS

64 65 66 67 68 69 70

Toms