Listen Here

By Eddie Harris
Arranged by Zachary Smith

INSTRUMENTATION

Conductor
C Flute (Optional)
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st Bb Tenor Saxophone
2nd Bb Tenor Saxophone
Eb Baritone Saxophone (Optional)
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

Bb Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./Bb Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./Bb Tenor Saxophone (Doubles 2nd Trombone)
NOTES TO THE CONDUCTOR

This arrangement provides an excellent opportunity to introduce your young musicians to jazz legend Eddie Harris. *The Electrifying Eddie Harris* is the album which contained his first version of “Listen Here,” charting at number 2 on the Billboard R&B charts, which was (and still is) quite a feat for a “jazz” recording. Although the melody of the song is only eight measures long, the rhythm section groove is really the essence of this tune (and this chart as well). To that end, spend extra time with your rhythm section when rehearsing this chart. I highly suggest the rhythm section and entire band listen to the demo recording at alfred.com/downloads, and look up “Listen Here” on YouTube as well for other versions of this simple but very effective tune. The groove is king on this one!

Make sure all melodic parts lock in with each other, that everyone hits beat 2 of the two-bar melodic figure together, and that the chord instruments (rhythm section) hit the “and” of beat 4 precisely—don’t rush, don’t drag; right in time. Those comments sound obvious, but precision is essential in a simple melody like this. Encourage your rhythm section to follow the dynamic markings, particularly in mm. 101–109, as they will add a lot of excitement to the performance. If you have extra percussionists, have someone play cowbell on all four beats—but not too loud as there sometimes is too much cowbell. A pattern of a guiro playing a quarter-note scratch followed by two eighths will also fit nicely. Another issue is consistency for the rhythm section. This groove repeats a lot, so it’s easy for a young player to lose focus on the groove. Instill concentration on the groove.

The horn articulations have been indicated. Notes with a marcato or rooftop accent should be played detached and accented. Even better is to direct the winds to stop the note with the tongue with a “daht” effect. Make the staccato notes short (but not clipped or too short) with a “t” on the front and the back of the note—think “dit.” The fall-offs in m. 33 should be fairly quick, and strive to make sure everyone plays the fall together. No part should stick out—make it a uniform descending fall.

Even though solos have been written out for the tenor sax and trumpet, encourage young improvisers to ad lib. A B blues scale (Google it) can be used over the two-chord vamp, though a better approach is to focus on hitting a D on the Bb7, and a D on the Eb7 (concert key). That will make your improvisers sound a lot more like they are playing over the chords, rather than wandering in “blues scale land.” Also, extra solos can be added by repeating mm. 33–40 if desired.

At m. 53, the brass have a three-bar figure a cappela, with no rhythm section. Strive for a solid section sound with all parts balanced. Good blend/balance will make the dissonance come alive. Speaking of dissonance, make sure the students don’t back off on any crunchy dissonances; the harmonic crunch is what makes this section work.

This arrangement has a number of Eddie Harris quotes thrown in as well. You might want to point out that the trumpet background figure at m. 41 is very similar to the Harris composition “Cold Duck Time.” The sax and trombone backgrounds at m. 81 are modeled after the melody of Harris’ “Compared to What.” I also used a piece of Eddie’s solo for the saxophone figure at m.57. Can you tell I really dig Eddie Harris’ music? Check out him out; I promise you’ll learn how to play a groove with a simple melody.

One last thought: this really is the kind of tune that should make people want to move or even dance. To that end, encourage your musicians to move a little while playing this piece. It will help them feel the groove, and should result in a more energetic performance.

Enjoy!

—Zachary Smith

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has a garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.