

COUNT BASIE ONE O CLOCK JUMP

COUNT BASIE ONE O CLOCK JUMP: THE JAZZ CLASSIC THAT CHANGED SWING FOREVER

COUNT BASIE ONE O CLOCK JUMP IS MORE THAN JUST A SONG TITLE; IT'S A LANDMARK IN THE HISTORY OF JAZZ MUSIC. THIS ICONIC TUNE, COMPOSED AND POPULARIZED BY THE LEGENDARY PIANIST AND BANDLEADER COUNT BASIE, HELPED DEFINE THE SWING ERA AND LEFT AN INDELIBLE MARK ON AMERICAN MUSIC. FOR THOSE NEW TO JAZZ OR SEASONED ENTHUSIASTS ALIKE, UNDERSTANDING THE ROOTS AND IMPACT OF ONE O'CLOCK JUMP OFFERS A FASCINATING GLIMPSE INTO THE EVOLUTION OF BIG BAND JAZZ AND THE GENIUS OF COUNT BASIE'S ORCHESTRA.

THE ORIGINS OF COUNT BASIE ONE O CLOCK JUMP

ONE O'CLOCK JUMP WAS FIRST RECORDED IN 1937, A TIME WHEN SWING MUSIC WAS RAPIDLY GROWING IN POPULARITY ACROSS THE UNITED STATES. COUNT BASIE, BORN WILLIAM JAMES BASIE IN 1904, HAD ALREADY BEEN MAKING WAVES WITH HIS KANSAS CITY-BASED ORCHESTRA. THE TUNE ITSELF WAS BORN OUT OF A JAM SESSION, WHICH WAS COMMON IN THE KANSAS CITY JAZZ SCENE — A PLACE RENOWNED FOR ITS IMPROVISATIONAL STYLE AND BLUES INFLUENCES.

UNLIKE MANY COMPOSITIONS OF THE TIME, ONE O'CLOCK JUMP IS CHARACTERIZED BY ITS SIMPLE YET INFECTIOUS RIFF. IT'S A 12-BAR BLUES PIECE, WHICH MADE IT RELATABLE AND EASY FOR BOTH MUSICIANS AND AUDIENCES TO GRASP. THE SONG'S STRUCTURE ALLOWED EACH BAND MEMBER TO TAKE TURNS IMPROVISING SOLOS, SHOWCASING THE EXCEPTIONAL TALENT WITHIN BASIE'S ORCHESTRA.

WHAT MAKES ONE O'CLOCK JUMP UNIQUE?

ONE OF THE DEFINING FEATURES OF ONE O'CLOCK JUMP IS ITS DRIVING RHYTHM AND THE WAY IT CAPTURES THE ENERGY OF A LIVE JAM SESSION. THE TUNE'S GROOVE IS ANCHORED BY FREDDIE GREEN'S SIGNATURE GUITAR COMPING AND WALTER PAGE'S WALKING BASS LINES, CREATING A SWINGING FOUNDATION THAT PROPELS THE MUSIC FORWARD.

ADDITIONALLY, THE PIECE HIGHLIGHTS THE DYNAMIC INTERPLAY BETWEEN THE SAXOPHONES, TRUMPETS, AND TROMBONES, WITH SOLOS THAT FEEL SPONTANEOUS YET PERFECTLY CRAFTED. THIS BLEND OF STRUCTURE AND IMPROVISATION BECAME A HALLMARK OF BASIE'S STYLE, INFLUENCING COUNTLESS MUSICIANS WHO FOLLOWED.

THE LEGACY OF ONE O'CLOCK JUMP IN JAZZ HISTORY

COUNT BASIE'S ONE O'CLOCK JUMP QUICKLY BECAME THE BAND'S THEME SONG AND A STAPLE OF THE SWING ERA. ITS POPULARITY HELPED BASIE'S ORCHESTRA GAIN NATIONAL ATTENTION, LEADING TO RADIO BROADCASTS, TOURS, AND RECORDINGS THAT SOLIDIFIED THEIR PLACE IN JAZZ HISTORY.

INFLUENCE ON SWING AND BIG BAND MUSIC

THE TUNE'S SUCCESS DEMONSTRATED THE POWER OF SIMPLICITY COMBINED WITH MUSICAL SOPHISTICATION. MANY BIG BANDS OF THE TIME EMULATED BASIE'S APPROACH, FOCUSING ON TIGHT ARRANGEMENTS PUNCTUATED BY EXCITING SOLOS. ONE O'CLOCK JUMP ALSO SHOWCASED HOW BLUES ELEMENTS COULD BE SEAMLESSLY INTEGRATED INTO SWING, BROADENING THE APPEAL OF JAZZ TO WIDER AUDIENCES.

MOREOVER, THE SONG BECAME A VEHICLE FOR EMERGING JAZZ TALENTS. PLAYERS LIKE LESTER YOUNG AND HARRY "SWEETS" EDISON USED ONE O'CLOCK JUMP AS A PLATFORM TO DEVELOP THEIR SIGNATURE SOUNDS, INFLUENCING FUTURE GENERATIONS.

RECOGNITION AND AWARDS

OVER THE DECADES, ONE O'CLOCK JUMP HAS BEEN RECOGNIZED AS A JAZZ STANDARD AND WAS INDUCTED INTO THE GRAMMY HALL OF FAME, A TESTAMENT TO ITS ENDURING SIGNIFICANCE. COUNT BASIE'S CONTRIBUTIONS TO MUSIC WERE CELEBRATED WITH NUMEROUS AWARDS, AND THIS TUNE REMAINS ONE OF HIS MOST BELOVED WORKS.

ANALYZING THE MUSICAL ELEMENTS OF ONE O'CLOCK JUMP

FOR MUSICIANS AND JAZZ AFICIONADOS, DIVING INTO THE MUSICAL STRUCTURE OF ONE O'CLOCK JUMP OFFERS INSIGHTFUL LESSONS ON ARRANGEMENT AND IMPROVISATION.

THE 12-BAR BLUES FOUNDATION

AT ITS CORE, ONE O'CLOCK JUMP IS BASED ON THE TRADITIONAL 12-BAR BLUES FORM, A CHORD PROGRESSION THAT CYCLES THROUGH I, IV, AND V CHORDS. THIS FOUNDATION PROVIDES A FAMILIAR HARMONIC FRAMEWORK THAT INVITES CREATIVE EXPRESSION, ALLOWING SOLOISTS TO EXPLORE MELODIC VARIATIONS WHILE MAINTAINING COHESION.

RIFFS AND CALL-AND-RESPONSE

THE TUNE'S CATCHY RIFFS ARE ESSENTIAL TO ITS APPEAL. COUNT BASIE'S BAND USES THESE SHORT, REPEATED PHRASES TO BUILD MOMENTUM AND ENGAGE LISTENERS. THE CALL-AND-RESPONSE PATTERNS BETWEEN THE BRASS AND REED SECTIONS ADD EXCITEMENT AND A CONVERSATIONAL FEEL TO THE PERFORMANCE.

IMPROVISATIONAL HIGHLIGHTS

ONE O'CLOCK JUMP IS NOTABLE FOR FEATURING EXTENDED SOLO SECTIONS WHERE MUSICIANS TAKE CENTER STAGE. THESE IMPROVISATIONS ARE NOT ONLY SHOWCASES OF INDIVIDUAL VIRTUOSITY BUT ALSO CONTRIBUTE TO THE OVERALL NARRATIVE OF THE PIECE, MAKING EACH PERFORMANCE UNIQUE.

COUNT BASIE ONE O CLOCK JUMP IN POPULAR CULTURE

BEYOND THE JAZZ CLUBS AND CONCERT HALLS, ONE O'CLOCK JUMP HAS PERMEATED POPULAR CULTURE AND CONTINUES TO RESONATE WITH AUDIENCES TODAY.

FILM AND TELEVISION APPEARANCES

THE TUNE HAS BEEN FEATURED IN NUMEROUS FILMS AND TV SHOWS THAT DEPICT THE SWING ERA OR CELEBRATE JAZZ MUSIC. ITS UPBEAT TEMPO AND RECOGNIZABLE MELODY MAKE IT A PERFECT BACKDROP FOR SCENES CAPTURING THE EXCITEMENT AND ELEGANCE OF 1930S AND 1940S AMERICA.

EDUCATIONAL SIGNIFICANCE

MUSIC EDUCATORS OFTEN USE ONE O'CLOCK JUMP TO TEACH STUDENTS ABOUT BIG BAND ARRANGING AND BLUES-BASED

IMPROVISATION. ITS CLEAR STRUCTURE AND ENERGETIC FEEL PROVIDE A PRACTICAL EXAMPLE OF HOW JAZZ BLENDS DISCIPLINE WITH CREATIVITY.

MODERN INTERPRETATIONS

CONTEMPORARY JAZZ MUSICIANS CONTINUE TO PAY HOMAGE TO ONE O'CLOCK JUMP BY RECORDING THEIR OWN VERSIONS OR INCORPORATING ITS MOTIFS INTO NEW COMPOSITIONS. THIS ONGOING RELEVANCE HIGHLIGHTS THE TUNE'S TIMELESS QUALITY AND ITS ROLE AS A CORNERSTONE OF JAZZ REPERTOIRE.

TIPS FOR MUSICIANS LEARNING ONE O'CLOCK JUMP

IF YOU'RE A MUSICIAN INTERESTED IN TACKLING ONE O'CLOCK JUMP, HERE ARE SOME POINTERS TO HELP YOU CAPTURE ITS SPIRIT:

- **MASTER THE 12-BAR BLUES:** UNDERSTANDING THIS FORM IS CRUCIAL SINCE IT FORMS THE BACKBONE OF THE PIECE.
- **FOCUS ON SWING FEEL:** LISTEN TO ORIGINAL RECORDINGS TO GET A SENSE OF THE RHYTHM AND GROOVE THAT MAKE THE TUNE SWING.
- **PRACTICE CALL-AND-RESPONSE:** THIS INTERACTION BETWEEN SECTIONS IS KEY TO THE TUNE'S DYNAMIC.
- **DEVELOP IMPROVISATIONAL SKILLS:** USE THE CHORD PROGRESSION AS A CANVAS FOR CREATIVE SOLOS, JUST LIKE THE ORIGINAL BAND MEMBERS DID.
- **EMBRACE SIMPLICITY:** DON'T OVERCOMPLICATE RIFFS; PART OF THE MAGIC LIES IN THE TUNE'S STRAIGHTFORWARD, CATCHY MOTIFS.

WHY COUNT BASIE ONE O CLOCK JUMP STILL MATTERS

MORE THAN 80 YEARS AFTER ITS DEBUT, ONE O'CLOCK JUMP REMAINS A VIBRANT PIECE OF MUSIC HISTORY. IT CAPTURES THE ESSENCE OF SWING, THE IMPROVISATIONAL SPIRIT OF JAZZ, AND THE COLLABORATIVE ENERGY OF A BIG BAND. FOR LISTENERS, IT'S AN INVITATION TO EXPERIENCE A JOYFUL, RHYTHMIC CELEBRATION. FOR MUSICIANS, IT'S A MASTERCLASS IN HOW TO BALANCE MELODY, RHYTHM, AND SPONTANEITY.

COUNT BASIE'S ABILITY TO CREATE A TUNE THAT'S BOTH ACCESSIBLE AND ARTISTICALLY RICH IS WHY ONE O'CLOCK JUMP CONTINUES TO INSPIRE MUSICIANS AND DELIGHT AUDIENCES AROUND THE WORLD. WHETHER YOU'RE DISCOVERING IT FOR THE FIRST TIME OR REVISITING IT AS A CLASSIC, THE SONG'S INFECTIOUS ENERGY AND TIMELESS GROOVE MAKE IT A TRUE JAZZ TREASURE.

FREQUENTLY ASKED QUESTIONS

WHAT IS 'ONE O'CLOCK JUMP' BY COUNT BASIE?

'ONE O'CLOCK JUMP' IS A FAMOUS JAZZ INSTRUMENTAL COMPOSED BY COUNT BASIE IN 1937. IT IS A SWING-ERA BIG BAND STANDARD KNOWN FOR ITS CATCHY RIFF AND IMPROVISATIONAL STYLE.

WHY IS 'ONE O'CLOCK JUMP' SIGNIFICANT IN JAZZ HISTORY?

'ONE O'CLOCK JUMP' IS SIGNIFICANT BECAUSE IT BECAME COUNT BASIE'S SIGNATURE TUNE AND A DEFINING PIECE OF THE SWING ERA, SHOWCASING THE ENERGY AND STYLE OF BIG BAND JAZZ AND INFLUENCING MANY MUSICIANS.

WHEN WAS 'ONE O'CLOCK JUMP' FIRST RECORDED?

'ONE O'CLOCK JUMP' WAS FIRST RECORDED BY THE COUNT BASIE ORCHESTRA IN 1937 AND QUICKLY BECAME A HIT AND A STAPLE OF THEIR PERFORMANCES.

WHAT MUSICAL STYLE DOES 'ONE O'CLOCK JUMP' REPRESENT?

'ONE O'CLOCK JUMP' REPRESENTS THE SWING STYLE OF JAZZ, CHARACTERIZED BY A STRONG RHYTHM SECTION, BLUESY RIFFS, AND OPPORTUNITIES FOR SOLO IMPROVISATION WITHIN A BIG BAND SETTING.

WHO WERE SOME NOTABLE SOLOISTS ON 'ONE O'CLOCK JUMP'?

NOTABLE SOLOISTS ON 'ONE O'CLOCK JUMP' INCLUDED COUNT BASIE ON PIANO, AND VARIOUS BAND MEMBERS OVER TIME, SUCH AS SAXOPHONISTS LESTER YOUNG AND ILLINOIS JACQUET, WHO CONTRIBUTED MEMORABLE IMPROVISATIONS.

HOW DID 'ONE O'CLOCK JUMP' INFLUENCE OTHER JAZZ MUSICIANS AND BANDS?

'ONE O'CLOCK JUMP' INFLUENCED OTHER JAZZ MUSICIANS BY POPULARIZING THE RIFF-BASED BIG BAND SOUND AND ENCOURAGING EXTENDED IMPROVISATIONS, INSPIRING MANY BANDS TO CREATE SIMILAR SWINGING, DANCEABLE TUNES.

IS 'ONE O'CLOCK JUMP' STILL PERFORMED TODAY?

YES, 'ONE O'CLOCK JUMP' REMAINS A JAZZ STANDARD AND IS FREQUENTLY PERFORMED BY BIG BANDS AND JAZZ ENSEMBLES AROUND THE WORLD, MAINTAINING ITS STATUS AS A CLASSIC PIECE OF AMERICAN JAZZ HISTORY.

ADDITIONAL RESOURCES

COUNT BASIE ONE O CLOCK JUMP: AN ENDURING JAZZ CLASSIC

COUNT BASIE ONE O CLOCK JUMP STANDS AS ONE OF THE MOST ICONIC PIECES IN THE HISTORY OF JAZZ MUSIC, EMBLEMATIC OF THE SWING ERA AND THE BIG BAND SOUND THAT DEFINED THE 1930S AND 1940S. COMPOSED AND POPULARIZED BY THE LEGENDARY BANDLEADER AND PIANIST WILLIAM JAMES "COUNT" BASIE, THIS INSTRUMENTAL HAS TRANSCENDED DECADES, INFLUENCING GENERATIONS OF MUSICIANS AND JAZZ ENTHUSIASTS ALIKE. THIS ARTICLE DELVES INTO THE MUSICAL SIGNIFICANCE, HISTORICAL CONTEXT, AND LASTING IMPACT OF "ONE O'CLOCK JUMP," WHILE EXPLORING ITS STYLISTIC ELEMENTS AND LEGACY WITHIN AMERICAN JAZZ CULTURE.

HISTORICAL BACKGROUND AND ORIGINS OF "ONE O'CLOCK JUMP"

"ONE O'CLOCK JUMP" WAS FIRST RECORDED BY COUNT BASIE AND HIS ORCHESTRA IN 1937. THE PIECE QUICKLY BECAME THE BAND'S SIGNATURE TUNE, REGULARLY PERFORMED AS A CLOSING NUMBER DURING LIVE SETS AND RADIO BROADCASTS. THE COMPOSITION ORIGINATED AS A SIMPLE RIFF-BASED JAM SESSION AT THE RENO CLUB IN KANSAS CITY, WHERE BASIE'S BAND WAS RESIDENCY. ITS STRUCTURE WAS ROOTED IN THE BLUES, FEATURING A 12-BAR FORM THAT ALLOWED FOR IMPROVISATION AND SPOTLIGHT SOLOS FROM VARIOUS BAND MEMBERS.

THE SONG EMERGED DURING A PIVOTAL PERIOD IN JAZZ HISTORY WHEN SWING MUSIC DOMINATED THE AMERICAN MUSIC SCENE. BASIE'S APPROACH TO "ONE O'CLOCK JUMP" ENCAPSULATED THE ESSENCE OF THE KANSAS CITY JAZZ STYLE — A FUSION OF BLUES, SWING RHYTHMS, AND IMPROVISATIONAL FREEDOM. THIS STYLE CONTRASTED WITH THE MORE ARRANGED AND TIGHTLY

ORCHESTRATED BIG BAND PIECES OF THE EAST COAST, MARKING BASIE'S WORK AS INNOVATIVE AND INFLUENTIAL.

MUSICAL STRUCTURE AND STYLE

AT ITS CORE, "ONE O'CLOCK JUMP" EXEMPLIFIES THE BLUES-BASED SWING FORM. THE TUNE IS BUILT AROUND A SIMPLE YET INFECTIOUS RIFF THAT REPEATS THROUGHOUT THE PERFORMANCE, PROVIDING A FOUNDATION FOR SOLOISTS TO EXPLORE MELODIC VARIATIONS. THIS RIFF-DRIVEN FORMAT CONTRIBUTED TO THE SONG'S ACCESSIBILITY AND DANCEABILITY, QUALITIES THAT HELPED CEMENT ITS POPULARITY.

THE PIECE'S RHYTHM SECTION — FEATURING BASIE ON PIANO, FREDDIE GREEN ON GUITAR, WALTER PAGE ON BASS, AND JO JONES ON DRUMS — DELIVERS A MINIMALIST YET PROPULSIVE GROOVE. THIS RHYTHM SECTION STYLE, OFTEN REFERRED TO AS THE "BASIE RHYTHM," BECAME A HALLMARK OF SWING MUSIC. IT EMPHASIZED LIGHTNESS, SUBTLETY, AND A STEADY PULSE, ALLOWING SOLOISTS TO SHINE WITHOUT OVERPOWERING THE ENSEMBLE.

SOLOS IN "ONE O'CLOCK JUMP" TRADITIONALLY CYCLED THROUGH DIFFERENT INSTRUMENTS, SHOWCASING THE INDIVIDUAL TALENTS WITHIN BASIE'S ORCHESTRA. NOTABLE SOLOISTS SUCH AS TENOR SAXOPHONIST HERSCHEL EVANS AND TRUMPETER BUCK CLAYTON CONTRIBUTED SIGNATURE PHRASES THAT BECAME PART OF THE TUNE'S IDENTITY. THE CALL-AND-RESPONSE PATTERNS BETWEEN SECTIONS OF THE BAND ADDED DYNAMIC TENSION AND EXCITEMENT, A TECHNIQUE REFLECTING THE INTERACTIVE SPIRIT OF JAZZ PERFORMANCE.

THE SIGNIFICANCE OF "ONE O'CLOCK JUMP" IN JAZZ HISTORY

COUNT BASIE'S "ONE O'CLOCK JUMP" HOLDS HISTORICAL IMPORTANCE NOT ONLY AS A BELOVED TUNE BUT ALSO AS A REPRESENTATION OF A TRANSFORMATIVE MOMENT IN JAZZ. IT WAS ONE OF THE FIRST JAZZ COMPOSITIONS TO GAIN WIDESPREAD NATIONAL RECOGNITION THROUGH RADIO BROADCASTS AND RECORDINGS, HELPING TO POPULARIZE THE BIG BAND SOUND ACROSS THE UNITED STATES.

IMPACT ON BIG BAND AND SWING MOVEMENTS

THE SUCCESS OF "ONE O'CLOCK JUMP" PROPELLED COUNT BASIE AND HIS ORCHESTRA TO NATIONAL STARDOM, CONTRIBUTING TO THE RISE OF THE BIG BAND ERA. UNLIKE MANY CONTEMPORARIES WHO EMPHASIZED COMPLEX ARRANGEMENTS, BASIE'S BAND WAS NOTED FOR ITS RELAXED SWING FEEL AND IMPROVISATIONAL APPROACH. THIS BALANCE BETWEEN STRUCTURE AND SPONTANEITY BECAME A MODEL FOR SWING BANDS THROUGHOUT THE 1930S AND 1940S.

MOREOVER, "ONE O'CLOCK JUMP" INFLUENCED SUBSEQUENT JAZZ COMPOSERS AND BANDLEADERS WHO SOUGHT TO REPLICATE BASIE'S RHYTHM SECTION STYLE AND RIFF-BASED ARRANGEMENTS. THE TUNE'S PERSISTENT POPULARITY ENSURED THAT THE BASIE SOUND REMAINED RELEVANT EVEN AS JAZZ EVOLVED THROUGH BEBOP AND MODERN JAZZ PHASES.

RECOGNITION AND AWARDS

IN 1977, "ONE O'CLOCK JUMP" WAS INDUCTED INTO THE GRAMMY HALL OF FAME, RECOGNIZING ITS LASTING CULTURAL AND MUSICAL SIGNIFICANCE. THIS ACKNOWLEDGMENT REFLECTS THE TUNE'S ROLE AS A FOUNDATIONAL JAZZ STANDARD, FREQUENTLY STUDIED BY MUSICIANS AND PERFORMED IN VARIOUS CONTEXTS.

PERFORMANCE AND RECORDING EVOLUTION

OVER THE DECADES, COUNT BASIE AND HIS ORCHESTRA REVISITED "ONE O'CLOCK JUMP" MULTIPLE TIMES, EACH RENDITION REFLECTING CHANGES IN BAND PERSONNEL, RECORDING TECHNOLOGY, AND MUSICAL TRENDS. EARLY RECORDINGS FROM THE LATE

1930s capture the raw energy and immediacy of live performance, while later studio versions incorporate richer arrangements and improved sound quality.

Variations and Interpretations

While the core riff and structure of "One O'Clock Jump" remain consistent, different performances highlight distinct musical elements. For example:

- Early live recordings emphasize extended solos and spontaneous interplay.
- Later studio versions incorporate tighter arrangements with added horn section dynamics.
- Modern reinterpretations by other jazz artists sometimes integrate bebop or fusion elements, showcasing the tune's adaptability.

This flexibility has allowed "One O'Clock Jump" to remain a staple in jazz repertoires worldwide.

Notable Covers and Influence on Other Artists

Count Basie's composition has inspired countless covers, from big bands like those of Benny Goodman and Duke Ellington to smaller jazz combos and soloists. Each artist brings a unique interpretation, whether staying faithful to the swing roots or experimenting with tempo and instrumentation.

Performers and educators often use "One O'Clock Jump" as a teaching tool to demonstrate swing rhythm, blues harmony, and ensemble interplay. Its status as a jazz standard ensures that it continues to be analyzed and performed by both amateurs and professionals.

Legacy and Cultural Impact

"One O'Clock Jump" is more than just a song; it is a symbol of an era and a testament to Count Basie's enduring influence on jazz music. Its infectious rhythm and approachable melody made it a favorite not only among musicians but also among dancers and general audiences.

Representation in Popular Media

The tune has appeared in numerous films, documentaries, and television programs exploring jazz history and American music culture. Its recognizable opening riff often serves as an auditory shorthand for the swing era, evoking nostalgia and authenticity.

Preservation and Continued Relevance

Organizations dedicated to jazz preservation frequently highlight "One O'Clock Jump" in concerts and educational programs. The tune's inclusion in jazz anthologies and streaming playlists ensures that new listeners continue to discover Basie's work.

In educational settings, "One O'Clock Jump" offers a practical example of blues-based jazz composition and

SWING RHYTHM, MAKING IT AN ESSENTIAL PIECE FOR UNDERSTANDING JAZZ FUNDAMENTALS.

EXPLORING THE NUANCES OF COUNT BASIE'S "ONE O'CLOCK JUMP" REVEALS MUCH ABOUT THE DEVELOPMENT OF JAZZ AS AN ART FORM AND CULTURAL PHENOMENON. ITS BLEND OF SIMPLICITY AND SOPHISTICATION, TRADITION AND INNOVATION, SHOWCASES WHY THIS COMPOSITION REMAINS A CORNERSTONE OF AMERICAN MUSIC HISTORY.

Count Basie One O Clock Jump

count basie one o clock jump: *One O'clock Jump* Douglas Henry Daniels, 2006 The only book on the legendary band that included Lester Young, Count Basie, and Ralph Ellison The Blue Devils have received very little attention from jazz historians, though the band members and the writer Ralph Ellison (who sometimes sat in with them) spoke with conviction about their sterling musicianship and their legendary ability to defeat all competitors in battles of the bands. In a literal sense, the band survived for ten years, from its founding in 1923 to its demise in 1933. In a figurative sense, the band continued for more than half a century because, as members Jimmy Rushing, Lester Prez Young, Oran Hot Lips Page, and Count Basie became jazz legends, their apprenticeship in the Blue Devils authenticated them as genuine jazzmen, real troupers ready to play for any and all occasions. Even as their fame grew, they always remained true to the group, believing, Once a Blue Devil, always a Blue Devil. Chronicling the ten years the band was officially together, with a peek at what the Devils became after they disbanded, Douglas H. Daniels provides a corrective to most accounts of musical groups. He delves into the potent social and cultural history of the Depression to show its influence on the groups founding as well as on the players careers. This meticulously researched history of an iconic jazz band rescues them from undeserved obscurity and clears away the fog of neglect. Praise for Douglas H. Daniels's *Lester Leaps In: A groundbreaking account of one of the great figures of twentieth-century music and the rich cultural heritage that made a Lester Young and this wonderful art possible.* --Robin D. G. Kelley, author of *Freedom Dreams* and *Yo Mamas Disfunktional!*

count basie one o clock jump: *Oscar Peterson* Johannes Kunz, 2024-09-09 Der kanadische Jazzpianist Oscar Peterson (1925-2007), der am 15. August 2025 seinen 100. Geburtstag gefeiert hätte, war schon zu Lebzeiten eine Legende. Johannes Kunz, der Peterson persönlich gut gekannt hat, porträtiert diesen Ausnahmekünstler in einem reich bebilderten Werk. Oscar Peterson hat in seiner Karriere 200 eigene Alben veröffentlicht und ist auf etwa 400 weiteren zu hören, hat mehr Platten verkauft und mehr Konzerte gegeben als jeder andere Pianist in der Geschichte des Jazz. Kein Pianist hat mehr zur Anerkennung des Jazz als Kunstform und zur weltweiten Popularisierung dieser Musik beigetragen. Quincy Jones, Produzent, Trompeter, Komponist und Bandleader, urteilte: Oscar Peterson war einer der letzten Giganten des Jazz. Seine Musik wird ewig Bestand haben. Johannes Kunz, der Peterson seit den 1960er-Jahren persönlich kannte und mit ihm Konzerte veranstaltet hat, zeichnet anhand von Gesprächen mit ihm, seinem Manager Norman Granz und musikalischen Mitstreitern wie Ray Brown oder Ella Fitzgerald ein faszinierendes und reich bebildertes Porträt dieses umjubelten Künstlers.

count basie one o clock jump: *Rhythmus* Martin Pfeleiderer, 2015-07-15 Rhythmus steht im Zentrum populärer Musik, denn Rhythmus bindet die Hörer sowohl mental als auch körperlich in das Klanggeschehen ein. Die materialreiche Studie stellt die Eigenheiten der Rhythmusgestaltung in zahlreichen populären Musikstilen (u.a. Ragtime, Blues, Jazz, Rhythm'n'Blues, Rock, Funk, Disco, Techno, Rap Music, Drum'n'Bass) vor. Durch die Verknüpfung von Wahrnehmungspsychologie, Musiktheorie und musikalischen Analysen werden anhand des Rhythmusphänomens zugleich die konzeptionellen Grundlagen für eine Populärmusikforschung gelegt, welche die klanglichen Strukturen populärer Musik ernst nimmt. Das Buch richtet sich an Musik- und Kulturwissenschaftler sowie an Musiker und Musikfans.

count basie one o clock jump: An Angel on My Shoulder Jerry Rosenblum, Jack Neworth, 2020-07-30 An Angel on My Shoulder By: Jerry Rosenblum and Jack Neworth About the Book Advance Praise for Jerry Rosenblum • Jerry spreads joy and acts of kindness. Congresswoman Alexandra Ocasio- Cortez • You're an A' student and a wonderful storyteller. Jay Johnson, Professor Emeritus College • Your mother was a delight and so is your memoir. Mazel Tov! Elliot Gould • Your book is fast -paced, poignant and funny. Former Santa Monica Mayer , Mat Trives •As I recently turned 90, Jerry is my new role model. Ed Asner Excerpts "After my father's funeral, my aunt Mildred admonished, 'Jerry, now you're the man of the house.' I was 12 and it was the height of the Depression. How was I going to do it?" "Panicked by Orson Welles' 'War of the Worlds,' radio broadcast, my boss, Mr. Wiener, who owned the drug store, raced out the door. I assumed to fight the aliens or sell them some Pepto-Bismol." "During WWII, my racist co-workers threatened, 'We don't appreciate you with the nig*er.' 'I'll eat my lunch with whoever I want,' I said defiantly, hoping they didn't see my knees knocking." "On a troop ship heading home on leave, I rolled 11 straight passes. If I'd been in Vegas, I'd have owned the hotel." "My most charismatic customer was Muhammad Ali, the most relaxed was Bing Crosby, and the most menacing was mobster Alan Dorfman who wound up murdered, gangland style." "Because of the unexpected steep grade, I fell. I lay helpless in the street, 96-years old, bleeding and unable to get up. But after being rescued I wondered, had I finally met my guardian angel?"

count basie one o clock jump: The Jazz Standards Ted Gioia, 2021 An essential comprehensive guide to some of the most important jazz compositions, telling the story of more than 250 key jazz songs and providing a listening guide to more than 2000 recordings

count basie one o clock jump: Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

count basie one o clock jump: Listen to Jazz! Melissa Ursula Dawn Goldsmith, 2025-06-12 Listen to Jazz!: Exploring a Musical Genre explores jazz as both an American musical genre and a global creative exchange, with a focus on 50 must-hear musicians, composers, bands, groups, albums, and songs. Rather than focusing on jazz as a solely American genre with a limited set of established jazz greats, Listen to Jazz! explores the diversity of jazz's sounds, compositions, recordings, and styles. A background chapter concisely surveys the genre's sounds, concepts, performance practices, and interactions with the sound recording industry and technological advances in recording. The A-to-Z Must-Hear Music entries include recent jazz musicians from around the world, jazz musicians and recordings that have been marginalized or overlooked, as well as musicians, songs, and albums that have been recognized already for contributing to the defining aspects of specific jazz styles. Chapters on the impact of jazz on popular culture and its legacy, as well as a bibliography, enhance the historical and analytical content found in many jazz resources. This book stands out for its inclusive and comparative listening-centered approach, often pairing or grouping musicians and recordings in its entries. Music concepts such as improvisation, syncopation, tone color, musical structure, harmonic and rhythmic patterns, and music production techniques are introduced and explained thoroughly, making the book accessible to high school and undergraduate students without any previous musical background while still being of interest to jazz aficionados and scholars.

count basie one o clock jump: Exciting Sounds of the Big Band Era Alfred Music, 1999-11-05 Contents: * At Last * Back Bay Shuffle * Blues on Parade * Cherokee * Do Nothin' Till You Hear from Me * Don't Be That Way * Don't Get Around Much Anymore * Eager Beaver * In a Minor Mood * In a

Mist * In the Mood * Johnson Rag * Pennsylvania 6-5000 * Taking a Chance on Love * Two O'Clock Jump.

count basie one o clock jump: Ella Fitzgerald und ihre Zeit Johannes Kunz, 2016-08-25 Ella ist die Größte von allen! (Bing Crosby) Queen of Jazz und First Lady of Song wurde sie genannt, und ohne sie wäre die Musikgeschichte eine andere. 13 Grammys, zig Millionen verkaufte Schallplatten, dutzendfach als Beste Sängerin ausgezeichnet, das sind nur einige Meilensteine in der mehr als 50-jährigen Karriere von Ella Fitzgerald (1917–1996). Aus ärmlichsten Verhältnissen stammend, arrivierte das uneheliche Kind einer Wäscherin zur viel bewunderten Interpretin, die in den renommiertesten Konzerthallen weltweit gefeiert wurde. Ebenso einzigartig wie ihr Stimmumfang von über drei Oktaven ist ihre Bedeutung für die amerikanische Kultur. Bis heute zeugt ihr Leben von einer Zeit, in der rassistische Demütigungen alltäglich waren, Jazz- und Bluesmusiker jedoch von Weißen bewundert wurden. Das Buch erzählt somit auch von der Integrationskraft des Jazz. In Gesprächen, die Johannes Kunz mit Ella Fitzgerald, ihrem Manager Norman Granz oder dem Pianisten Oscar Peterson führte, wird die Aura dieser faszinierenden Persönlichkeit lebendig.

count basie one o clock jump: Trumpet Blues Peter J. Levinson, 1999-11-18 Swing is back in style, and with it a renewed interest in the Big Band Era. And few players dominated that era more than Harry James, whose soaring trumpet solos and romantic hit tunes influenced popular music for a generation. Now, Peter J. Levinson, who knew Harry James personally, has written a revealing biography of this jazz icon, based on nearly 200 interviews with musicians and friends. Harry James led a truly colorful life, and in Trumpet Blues Levinson captures it all. Beginning with James's childhood in a traveling circus, we follow the young trumpeter's meteoric rise in the 1930s and witness his electrifying performances with the Benny Goodman Orchestra. We see how James formed his own band in 1939, an incubator for many pop music stars of the 1940s and '50s, including Frank Sinatra, Connie Haines, Dick Haymes, Helen Forrest, and Kitty Kallen. Combined with James's superb musicianship, peerless trumpet technique and talented sidemen, this stellar group dominated the war years and the immediate post-war period. And James himself, especially after his marriage to film goddess Betty Grable, became one of America's most famous personalities and lived like true Hollywood royalty. Levinson describes their twenty-two-year marriage with insight and sympathy. But he shows how James's marriage--and his triumphant late-1950s comeback in Nevada's casinos--were slowly undermined by his penchant for compulsive gambling, womanizing, and alcoholism. He gives us the inside story of James's sybaritic life style, and probes the profound psychological reasons for James's destructive behavior. The first biography ever written on Harry James, Trumpet Blues is a scintillating portrait of Swing's brightest star--his life, his loves, and the music that defined an era.

count basie one o clock jump: Authentic Sounds of the Big Band Era Alfred Music, 1999-11-05 Contents: * Artistry in Rhythm * Chattanooga Choo Choo * The Elk's Parade * Hawaiian War Chant (Ta-Hu-Wa-Hu-Wai) * I'm Coming Virginia * Little Brown Jug * Moonlight Serenade * My Reverie * One O'Clock Jump * Quaker City Jazz * 720 in the Books * Sing, Sing, Sing (With a Swing) * So Rare * Song of India * South Rampart Street Parade * Stompin' at the Savoy.

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count basie one o clock jump: Encyclopedia of Great Popular Song Recordings Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day, from Scott Joplin to Kanye West, from Stephen Foster to Coldplay, The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth. Approximately 1,000 key song recordings from 1889 to the present are explored in full, unveiling the stories behind the songs, the recordings, the performers, and the songwriters. Beginning the journey in the era of Victorian parlor balladry, brass bands, and ragtime with the advent of the record industry, readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music

on record and the shift from acoustic to electrical recording in the 1920s. The odyssey continues through the Swing Era of the 1930s; rhythm & blues, bluegrass, and bebop in the 1940s; the rock & roll revolution of the 1950s; modern soul, the British invasion, and the folk-rock movement of the 1960s; and finally into the modern era through the musical streams of disco, punk, grunge, hip-hop, and contemporary dance-pop. Sullivan, however, also takes critical detours by extending the coverage to genres neglected in pop music histories, from ethnic and world music, the gospel recording of both black and white artists, and lesser-known traditional folk tunes that reach back hundreds of years. This book is ideal for anyone who truly loves popular music in all of its glorious variety, and anyone wishing to learn more about the roots of virtually all the music we hear today. Popular music fans, as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting.

count basie one o clock jump: *A Biographical Guide to the Great Jazz and Pop Singers* Will Friedwald, 2010-11-02 Will Friedwald's illuminating, opinionated essays—provocative, funny, and personal—on the lives and careers of more than three hundred singers anatomize the work of the most important jazz and popular performers of the twentieth century. From giants like Ella Fitzgerald, Louis Armstrong, Frank Sinatra, and Judy Garland to lesser-known artists like Jeri Southern and Joe Mooney, they have created a body of work that continues to please and inspire. Here is the most extensive biographical and critical survey of these singers ever written, as well as an essential guide to the Great American Songbook and those who shaped the way it has been sung. The music crosses from jazz to pop and back again, from the songs of Irving Berlin and W. C. Handy through Stephen Sondheim and beyond, bringing together straightforward jazz and pop singers (Billie Holiday, Perry Como); hybrid artists who moved among genres and combined them (Peggy Lee, Mel Tormé); the leading men and women of Broadway and Hollywood (Ethel Merman, Al Jolson); yesterday's vaudeville and radio stars (Sophie Tucker, Eddie Cantor); and today's cabaret artists and hit-makers (Diana Krall, Michael Bublé). Friedwald has also written extended pieces on the most representative artists of five significant genres that lie outside the songbook: Bessie Smith (blues), Mahalia Jackson (gospel), Hank Williams (country and western), Elvis Presley (rock 'n' roll), and Bob Dylan (folk-rock). Friedwald reconsiders the personal stories and professional successes and failures of all these artists, their songs, and their performances, appraising both the singers and their music by balancing his opinions with those of fellow musicians, listeners, and critics. This magisterial reference book—ten years in the making—will delight and inform anyone with a passion for the iconic music of America, which continues to resonate throughout our popular culture.

count basie one o clock jump: *Encyclopedia of African-American Heritage, Third Edition* Susan Altman, 2020-01-01 Praise for the previous edition: Every reference library...should have a copy...Highly recommended. —Book Report ...a useful, dependable, and attractive encyclopedia. —American Reference Books Annual Now in its third edition, this highly acclaimed and comprehensive reference offers a wealth of information on African-American history, politics, and culture. Chronicling more than a millennium of history, the encyclopedia traces the rich and varied tapestry woven by Africans—from those who remained on their ancestral continent to those who were forced to leave their homes and begin again in a new land. Coverage includes: People: scientists, civil rights leaders, artists, explorers, politicians, athletes, and key figures in ancient African history Places: nations and major cities of Africa, as well as former empires and kingdoms Culture: the Harlem Renaissance, jazz, the Negro Baseball League, rhythm and blues, calypso, and rap Politics: key political groups, movements, and events, including the voting rights struggle in the United States and the victory of the African National Congress over apartheid in South Africa History: major events of the African-American past, including slavery and resistance to it, the abolitionist and civil rights movements, Reconstruction, and Pan-Africanism.

count basie one o clock jump: *Rhythm and Blues Goes Calypso* Timothy Dodge, 2019-03-15 Starting in 1945 and continuing for the next twenty years, dozens of African American rhythm and blues artists made records that incorporated West Indian calypso. Some of these recordings were

remakes or adaptations of existing calypsos, but many were original compositions. Several, such as "Stone Cold Dead in de Market" by Ella Fitzgerald and Louis Jordan or "If You Wanna Be Happy" by Jimmy Soul, became major hits in both the rhythm and blues and pop music charts. While most remained obscurities, the fact that over 170 such recordings were made during this time period suggests that there was sustained interest in calypso among rhythm and blues artists and record companies during this era. *Rhythm and Blues Goes Calypso* explores this phenomenon starting with a brief history of calypso music as it developed in its land of origin, Trinidad and Tobago, the music's arrival in the United States, a brief history of the development of rhythm and blues, and a detailed description and analysis of the adaptation of calypso by African American R&B artists between 1945 and 1965. This book also makes musical and cultural connections between the West Indian immigrant community and the broader African American community that produced this musical hybrid. While the number of such recordings was small compared to the total number of rhythm and blues recordings, calypso was a persistent and sometimes major component of early rhythm and blues for at least two decades and deserves recognition as part of the history of African American popular music.

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count basie one o clock jump: 25 Great Jazz Piano Solos Huw White, Hal Leonard Corp., 2016-04-01 (Piano Instruction). From Duke Ellington, to Chick Corea, Bill Evans, Oscar Peterson and many others, take a look at the genesis of jazz piano. This book with audio provides solo transcriptions in standard notation, lessons on how to play them, biographies, instrument information, photos, history, and more. The accompanying audio contains full-band demo tracks and accompaniment-only tracks for every piano solo in the book. Songs include: All of You * Caravan * Freddie Freeloader * Have You Met Miss Jones? * I Fall in Love Too Easily * If I Were a Bell * In Walked Bud * Night and Day * Slings & Arrows * West Coast Blues * and more.

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