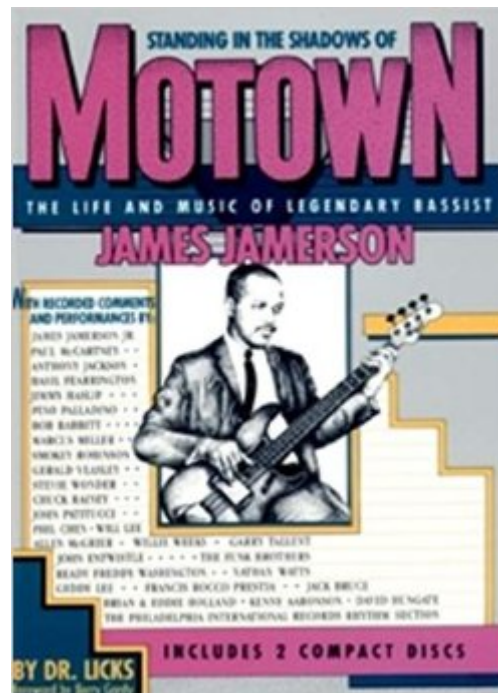


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# Standing In The Shadows Of Motown: The Life And Music Of Legendary Bassist James Jamerson



## Synopsis

(Guitar Book). Bassist James Jamerson was the embodiment of the Motown spirit and groove the invisible entity whose playing inspired thousands. His tumultuous life and musical brilliance are explored in depth through hundreds of interviews, 49 transcribed musical scores, two hours of recorded all-star performances, and more than 50 rarely seen photos in this stellar tribute to behind-the-scenes Motown. Features a 120-minute CD! Allan Slutsky's 2002 documentary of the same name is the winner of the New York Film Critics "Best Documentary of the Year" award! Songs include: Ain't No Mountain High Enough \* Ain't Nothing like the Real Thing \* Ain't That Peculiar \* Bernadette \* Come 'Round Here (I'm the One You Need) \* Darling Dear \* Don't Mess with Bill \* For Once in My Life \* Home Cookin' \* How Long Has That Evening Train Been Gone \* How Sweet It Is (To Be Loved By You) \* I Heard It Through the Grapevine \* I Was Made to Love Her \* I'm Gonna Make You Love Me \* My Guy \* Nowhere to Run \* Reach Out I'll Be There \* What's Going On \* You Can't Hurry Love \* and many more excerpts and riffs.

## Book Information

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## Customer Reviews

This book and CD combination examines the music of James Jamerson, the studio bassist on most of the early Motown hits. Until rather recently, Jamerson was unknown to the general public and not widely known to musicians. Nonetheless, his playing was very influential and many bassists today consider his playing the gold standard of bass guitar in popular music. This book is valuable as a reference for the history of Motown, but it is primarily a teaching tool. It is organized into three parts.

The first 78 pages give a biography of Jamerson and put his work into historical context. Part two (17 pages) is a compilation of data: descriptions of bass equipment, recording facilities, accompanists, and discography. Also included in this section is a four page "Appreciation of Style" by Anthony Jackson that attempts to analyze the musical elements that made Jamerson unique. Part three contains 90 pages of transcriptions of Jamerson bass lines and accompanying text. The transcriptions go with the CDs described below. The CDs and transcriptions are the heart of the set. The CDs feature Motown tunes with the bass lines played by over two dozen "all-star" bassists (e.g. Marcus Miller, Jack Bruce, John Entwistle). Bass is on the left channel with instrumental accompaniment on the right. The bass lines are transcribed by the author and the transcriptions are accompanied by short bios of the artists who play the lines. The tracks on the CDs are interspersed with short interviews of people who knew Jamerson. The artists reportedly donated their services as a tribute to Jamerson and the bass lines and accompaniment were recorded in a variety of circumstances. Many tracks are recorded in home studios. The quality varies, but all tracks are well played and all are useful teaching tools.

While at one time he was simply known as "The Motown Bassist" to thousands of aspiring bass players around the world, including more famous and world class bass players than you can imagine, James Jamerson is now a legend of immense proportions. If you don't know who Jamerson is by now then you simply must get this book. If you do know who James Jamerson is, then this book is a no brainer. Quite possibly the most influential musician of the past 50 years. If it weren't for him, the Beatles, Led Zeppelin, and countless of others in the rock and r&b genres wouldn't sound the way they do. The biography is compelling and I read it straight through over a several hour period when I first received this book. The lessons are difficult, and definately not for the beginner. For a beginner who wants to learn classic R&B style bass playing I'd reccomend the Duck Dunn book (What Duck Done) followed by the James Brown book (Funkmasters). Donald "Duck" Dunn was the house player at Stax and has also played on countless classics from Wilson Pickett, Otis Redding and many other Memphis Soul artists. More recently he's played with The Blues Brothers and even Neil Young. His lines are much more straightfoward than Jamersons and are easier to learn. When you get through that book you can go on to Funkmasters and learn some classic James Brown grooves. Finally, when you've graduated from those books you can take a crack at the Jamerson book, though I think it should be on your shelf from day 1 to give you inspiration, and so you can listen to the tracks with the bass prominently mixed. Just to get it into your ears, so to speak. You might also hear a Motown tune you think you can pick up and will want

to reference this book.

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