

1 DAY NEWTON-JAMERSON ONLINE VIDEO BASS WORKSHOP

3 HOURS TEACH AND TALK – HOUR 4, Q & A

Behind every great person there is an even greater teacher! Tony Newton

* CLASS FORMAT: **NEWTON NOTES**

HOUR-1

Introduction - TN History – Education, Blues, John Lee Hooker, Motown/Smokey

QUESTION/STATEMENT:

[1] Why and how have I played on over 100 recordings, and toured the world with top recording music artists?

[2] When I first saw Jamerson at the Greystone Ballroom (2 cabinets – 15” Ampeg Portaflex with extension speaker) + secret placement

[3] Mostly studied Jamerson and Rainey.

[4] Why I got the gigs at Motown, TW Lifetime, Gary Moore, as well as many Blues, Rock, Pop, and Jazz sessions. Played on over 100 Hits. (NEWTON YouTube Channel)

[5] Jamerson started on Tuba, Blues and big-band. I started on woodwinds, Baritone and bass saxophones, also bass and contra-bass clarinets.

JJ and I.

Two Bass Motown Hits (Baby Love, Stop in the Name of Love, Where Did Our Love Go, Reach Out.)

JJ History at Motown, Analysis of JJ playing technique, skill level/theory, Creativity,

Genius of JJ: Jamerson played differently for each artist, He played exactly what the song needed to capture the artists direction and take it over the top into perfection-on-point, He played with or without music ultimately tagging him a creative genius as Funk Bros./Keyboards, Earl Van Dyke would say it.

Approach to instrument – How to hold, Thumb position, Finger and hand positions.

13 SECRET JAMERSON TECHNIQUES

[1] String and Finger techniques [2] String Rocking [3] Pick-up tones [4] Passing tones [5] String rakes [6] Skip-tones [7] 2-String pull-down skip. [8] Intro phrases [9] “Rock from under” string 10] Using syncopation. [11] Using open strings [12] Taking the short route to neck positions. [13] Learning “neck” agility

HOUR-2

1. Recording, Sessions, Touring
2. Pre-Frame: 10k hours of “conscious” practice, and additionally listening alertly to various styles of playing, for your personal bass licks vocabulary
3. Requirements: Relationships, cultured intelligence, hi-level of technical skill, and inborn natural talent.
4. Foundation: Mindset-Creativity-Execution

MINDSET: Music Direction, listen for what the song needs. Your approach to the solution.

CREATIVITY: Expression emotional range, Attune to the individual artists direction.

EXECUTION: Music Magic Zone, Sight-reading Notation, Emotional range and sensitivity.

6. Understanding “Minimalist” playing and “Overplaying”, and “Empathic” playing.

7. (1) Creating great bass lines. (2) Playing at various energy levels.

BEAT METRICS: Understanding and expressing the pocket or groove and its relation to the beat and its temporal metrics of ON-BEHIND-AHEAD

8. (1) Using syncopation. (2) Using open strings (3) Taking the short route to neck positions. (4) Learning “neck” agility

9. Understanding Harmony/Chords and the instrument neck.

10. Creating a great sound, tone, and its mental components influence. Your unique, authentic sound

HOUR-3

10A. What do you bring to the table? What makes up you? Understanding and develop what is it that is special and valuable. Understanding and executing various styles and feels and using “conscious relaxation”

11. Operating at your highest level of skill and talent.
Doing the best you can – Without Ego – Whole Hearted Playing.

12. What does the term “Creative Expression” mean to use and how can you display it?

13. Judging what the song needs regarding bass to make it viable and strong.

14. Transference of mind-heart-soul energies into the instrument with crystal clear inner focus and vision of this musical creation (song-music) and infuse the recording performance for a special moment in time, synchronization, relaxed and at one in conscious control and expression of music energy life-force.

15. Playing as a functional bass player as the foundation and creative motivator for the rest of the rhythm unit players. And, not as a soloist! Bringing creativity and authenticity to each new original song and artist. (a) Create-improvise 3-5 different song styles, progressions using unique bass lines

16. Connecting with the music. Rehearse and play song recordings [a] note for note [b] Understanding “Minimalist” playing and “Overplaying”, and “Empathic” playing.

17. Playing in a rhythm section: Listening (all the time), connection with drummer, kick, beat. Do not overplay and get in the way of another players creativity. Only play “complimentary” line to propel the rhythm unit into a new level of creative expression.

18. Bringing bass magic to “any” sound recording.

HOUR-4: QUESTION AND ANSWER

MENTION: Gold Thunder, Groovemonster, Private Skype/Zoom Lessons, Music Composition, Artistry and Science, Other Classes: Using C.I. (Creative Intelligence), Creativity, DW Meditation