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STINNETT

MUSIC

Level One

Example 1

Musical notation for Example 1, featuring the word "STINNETT" overlaid in large red letters. The notation is in bass clef, 4/4 time, with a tempo of 96. The first staff starts with a measure number of 1, and the second staff starts with a measure number of 5. The music consists of a sequence of eighth and quarter notes.

Example 2

Musical notation for Example 2, featuring the word "MUSIC" overlaid in large red letters. The notation is in bass clef, 4/4 time, with a tempo of 96. The first staff starts with a measure number of 1, and the second staff starts with a measure number of 5. The music consists of a sequence of eighth and quarter notes, including some beamed eighth notes.

Example 3

Musical notation for Example 3. The notation is in bass clef, 4/4 time, with a tempo of 96. The first staff starts with a measure number of 1, and the second staff starts with a measure number of 5. The music consists of a sequence of eighth and quarter notes, including some beamed eighth notes.

Example 26

Musical score for Example 26, a bass line in 4/4 time with a tempo of 92. The score consists of six staves. The first five staves contain a continuous bass line with the words "STINNETT" and "MUSIC" overlaid in large red letters. The sixth staff shows a final measure with a fermata and a double bar line.

As you internalize the one measure shapes, your ability to perform with good time will improve. Your reading ability will take a quantum leap forward. The hardest part of developing your reading is the beginning as the learning curve is steep.

Level Two

I am sure you recognize the staccato marking. It has appeared in previous examples. Here we see a classic Motown phrase that employs the use of the short notes. When you play the phrase, you will recognize the sound. Of course we could have used sixteenth notes instead of eighth notes with staccato indicators, but that would have required the use of sixteenth rests. The most difficult thing to read and play in music is the rests. You will see more articulation used in upcoming examples.

Example 31

$\text{♩} = 104$

1

5

9

13

17

21

STINNETT

MUSIC

Example 43

♩ = 86

1

5

9

13

17

21

25

29

STINNETT

MUSIC

Example 66

What's Going On

Intro

1

Verse

5

9

13

Verse

17

21

25

Chorus

29

Here is another batch of fills. It is so cool playing these and hearing each fill one after another. You can hear and feel the different effect each fill creates.

Example 70

Example 70 is a bass line in 4/4 time, marked with a tempo of 80. The key signature is one sharp (F#). The score consists of six staves of music, with measure numbers 1, 5, 9, 13, 17, 21, and 25 indicated. The music features a steady bass line with various rhythmic fills and melodic patterns. Large red text overlays 'STINNETT' and 'MUSIC' are placed over the first and third staves, respectively.

1

5

9

13

17

21

25

Example seventy-two is a Motown style bass line I wrote many years ago. I was trying to sound like Jamerson, of course. I have enjoyed this line so much that it has appeared in a few of my books. So, here it is again, stolen from myself.

Example 72

Example 72 is a Motown style bass line in 4/4 time, key of B-flat major, tempo 84. The score consists of seven staves of music. The first staff starts at measure 1. The second staff has the word "STINNETT" overlaid in large red letters. The third staff has the word "MUSIC" overlaid in large red letters. The fourth staff starts at measure 10. The fifth staff starts at measure 13. The sixth staff starts at measure 16. The seventh staff starts at measure 19 and ends with a double bar line.