THE NINE LAWS

CREATE UNIQUE & ORIGINAL BASS LINES

A BOOK BY STEVE BISHOP

WWW.THENINELAWS.COM

The Nine Laws
BASS METHOD

By Steve Bishop

Version 1

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The Nine Laws

Principles & Philosophy of Modern Bass

"No Way Is The Way;" Bruce Lee

This is not just another book on how to play bass guitar. Through my own journey of playing bass, I always felt like I was searching for something. *The Nine Laws* led me to understand another '*Way*' of how to approach the bass, a new way of thinking about rhythm. *The Nine Laws* can be thought of as a language designed to help you create original rhythmic patterns and phrases; it is completely different from the way other bass players teach bass; it is the '*Way*' *i*, approach bass after my own involvement with bass and music for more than four decades; although Bruce Lee said: "*No Way Is The Way*" of which i, agree as there is no one '*Way*' to do anything; i, have found no other '*Way*' of teaching how to create unique and original bass lines superior to the one presented in these pages.

Not to be taken lightly or dismissed, *The Nine Laws* is a profound work, which has taken a lifetime to mature into what it is today (*and still evolving*); it is not for the immature; it is *a 'Way'* to *Mastery* of the bass. There's a big difference between learning someone else's bass line and creating something of your own; knowing how to do something and actually doing it are two different things; anyone with enough skill can copy another's work; one who just copies does not understand the true '*Way*' of a man or woman who wishes to *Master* their art. *Mastery* requires more than a copy and paste attitude; there's nothing wrong in learning the creations of others as originality finds its way through other peoples work; this book is for bass players who want to gain a level of *Mastery* of bass to express themselves through their own original bass lines and music.

Learn, practise, and absorb these fundamental rhythm patterns, or *Laws* into your body; do this and you give yourself knowledge and information to develop a never ending complex series of rhythms, an inner logic to help you create your own original bass lines, which will be reflected in your *State of Being* when you perform.

State is important as performance requires energy and skill; you demonstrate how much time, life and energy you put into your art before you even pick up a bass and play; *Are you confident? Are you sure about what you're doing, or do you doubt yourself on some level?*

State is improved by belief in oneself; you gain confidence in what you play when you believe in what you're playing; not only will others notice your rhythm and *Timing* are better, *you* will notice a sense of what you're doing is better; a new confidence in yourself that increases because you know you will be able to keep *Time* without having to rely on others for your cues; you'll be able to keep track, and know where you are within a musical context; other people will feel a different energy from you; they can count on you; *'where you're coming from,'* as Jaco Pastorius once said, you're not just *'wiggling your fingers,'* you've *engaged the mind* in the process, and become more powerful as a bassist and performer. With commitment through development of technique, *The Nine Laws* will help you move in a more confident direction with your playing; once a specific technique or *Law* is understood the bassist stops using it on a conscious level as being overly conscious can impose limitations while engaged *In The Process* of creation.

This work is by no means finished; it is a first draft so to speak. It is my wish this work enables you to begin a new '*Way*' to practice with confidence to develop your rhythm and *Timing* into many different directions to take your bass playing where you wish to take it.

The Man: Steve Bishop;

What Are The Nine Laws?

"Rhythm Is Life;" Steve Bishop

The Nine Laws are a set of rhythms derived from drum patterns called *Para-diddles* applied to bass guitar; the Patterns or *Laws* do not depend on the instrument you are using as ALL instruments adhere to the same principles of music; ALL rhythms of all instruments follow the same rules that are completely independent of the instrument, genre or style of music.

The Nine Laws are a system in the same way as a *'Key'* of a song is a musical system; putting a piece of music together requires chord progressions; scales; melody etc, that indicate the organising system or arrangement being used; again you can call this a *'Key Signature.'* It's then up to you to decide which notes to choose in whatever order you choose to apply them; this is the subjective nature of art in music. Again; the concept behind *The Nine Laws* is very simple; they are based on simple sticking patterns; otherwise known as *Para-diddles* used by drummers; with the patterns you can use whatever notes you wish to use in whatever order you choose.

paradiddle
/ˈparəˌdɪd(ə)l/

noun

1. one of the basic patterns (rudiments) of drumming, consisting of four even strokes played in the order 'left right left left' or 'right left right right'.

Para-diddles are alternating patterns between the left hand and the right hand; these various sticking patterns are played around the drum-set; we can apply the same principle to the bass; *The Nine Laws* are combinations of various *Para-diddles* that offer endless possibilities for creating unique and original bass lines through personal expansion of the exercises:

R = Right Hand

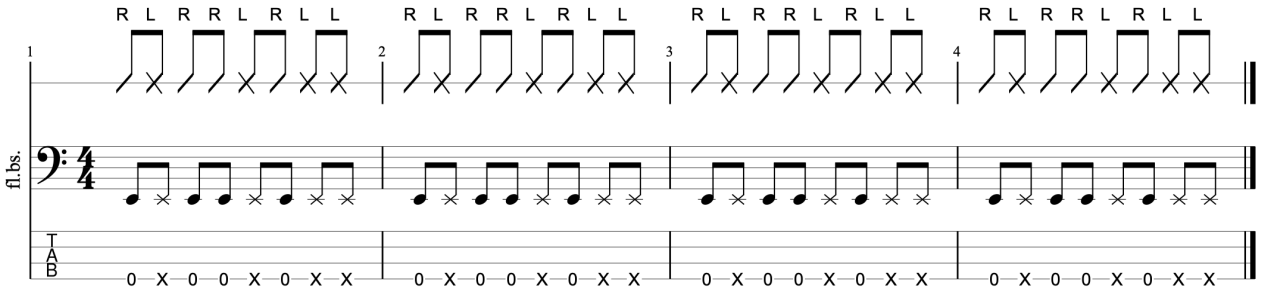
L = Left Hand

The first most basic sticking pattern is *Law #1;* generally speaking on the bass the '**R**' is the played note and the '**L**' can either be a muted note or not played at all (*felt rather than played*); or a combination of both;

R L R R - L R L L

The Nine Laws are set out in the following pages on three staves; TAB; Music Notation; and Rhythm Pattern; and set out as a basic practise method on each string; the idea is for you to become familiar with the different movement or *alternating patterns* between the hands;

E = Single Bass Paradiddle Variation #1: R L R R L R L L |



Don't be fooled by the simplicity of the *The Nine Laws* examples; simple and basic are generally overlooked; one *Law* can be interpreted in an infinite number of ways when we superimpose our understanding and experience over the rhythm. Listen to the track *'Someone Different;'* that track is practically this single pattern in *D minor* for ninety percent of the song;

Your fingers have played much more involved and complex bass lines than these examples; but these examples demand *more* from *you*; more of your mind: that's where the *Confidence* in your playing resides; where the *Power* is; don't take these patterns lightly if you require *Mastery* over your playing;

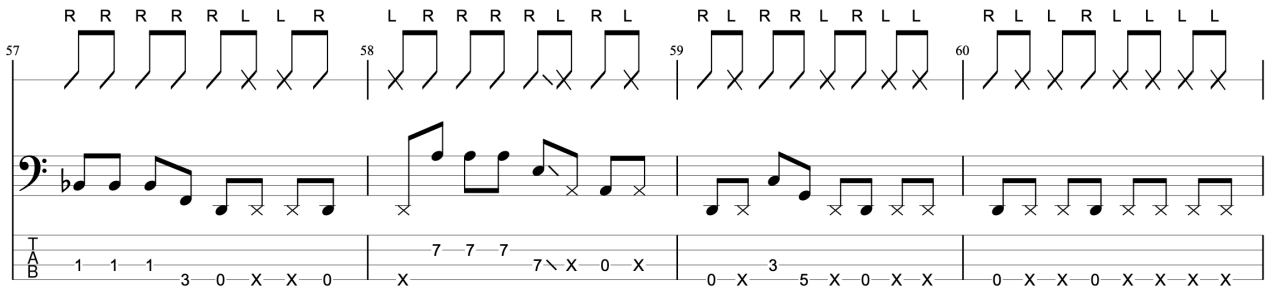
The Nine Laws will always be in a state of development as the possibilities are endless. Rather than take another year to advance this material further, in the following pages I have only laid out variations of simple patterns of *The Nine Laws* performed on each string in eight note patterns to get you started. If you want to create sixteenth note patterns, use two barres as a single bar. You will see there is much more to come.

What Are Variations?

I have added variations to some of the **Laws** as you will notice that some bass-lines you play don't conform perfectly to a specific law, there may be elements, or a mix of different laws; what I mean is there are 4 x other possible combinations of **Right** & **Left** as eighth notes::

R R | L L | R L | L R

As an example in the ***Chorus Section*** of the track ***Someone Different***, you will see:



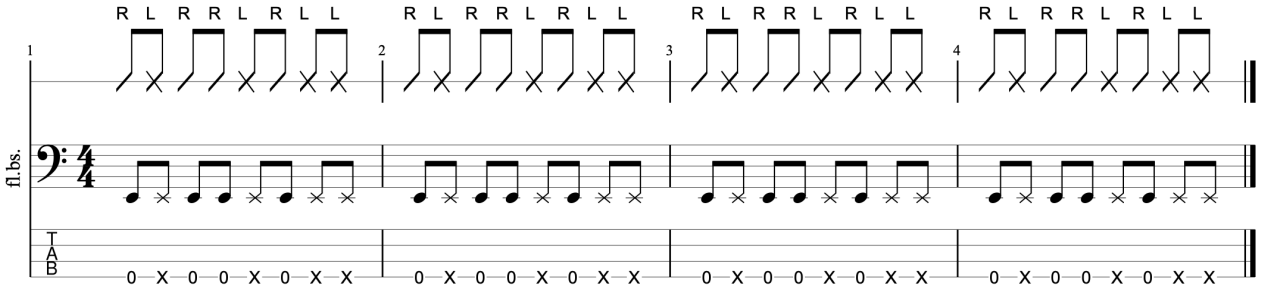
In the case of the the first barre you will see **R R R R**, this is fine, sometimes playing straight eighth notes is all that is required for a song. You will also see **L L L L** in the last barre, as mentioned before the '**R**' is considered a played note, and the '**L**' can either be a muted note, or not played at all, or a combination of both. So when you see more than one '**L**' in a row, it doesn't make sense for the left hand to be moving - doing nothing, so again it is a muted, a ghost note, or *felt rather than played note,* which is generally my preferred way of playing multiple '**L**'s. It is always a good idea to make up your own exercise patterns for practising different combinations of **R R** + **L L** + **R L** + **L R** etc., to add your own variations around the **Laws**.

Just like songs borrow notes from other chords, and scales, we can do the same with the Laws; mix and match as we see fit, or what the song needs. As i, have said before, we can use the Laws *'as-is,'* like the track ***Someone Different*** where I purposely played the basic **Law #1** for most of the song, but you can also just take parts you like of any Law and create your own rhythms; a kind of mix-and-match approach. i, see the Laws as starting blocks to get the bass off and running.

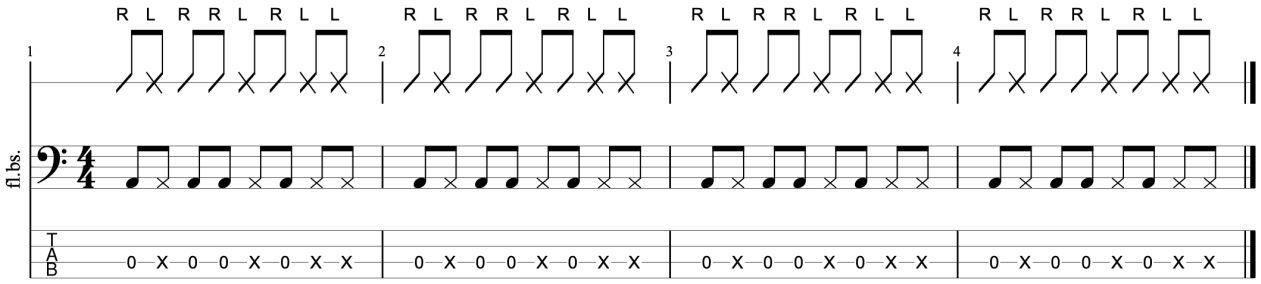
Law #1:

R L R R - L R L L

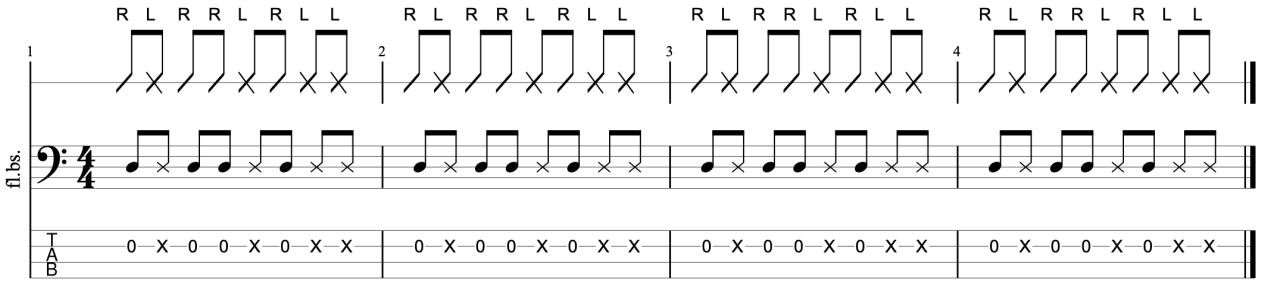
E = Single Bass Paradiddle: R L R R L R L L |



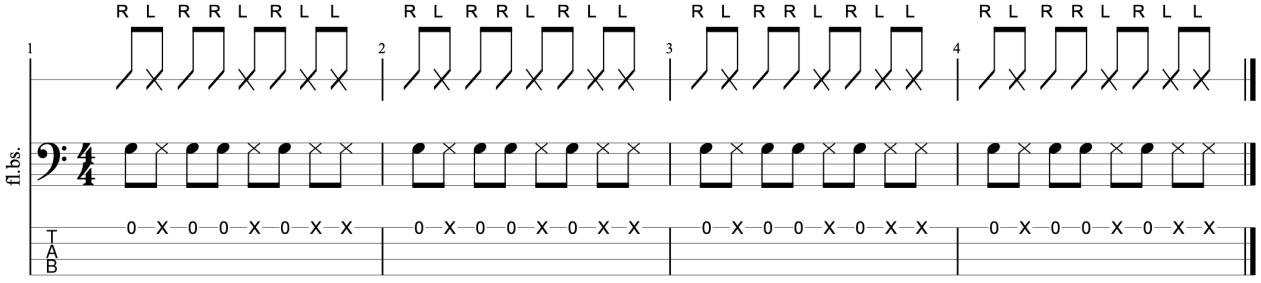
A = Single Bass Paradiddle Variation #1: R L R R L R L L |



D = Single Bass Paradiddle Variation #1: R L R R L R L L |



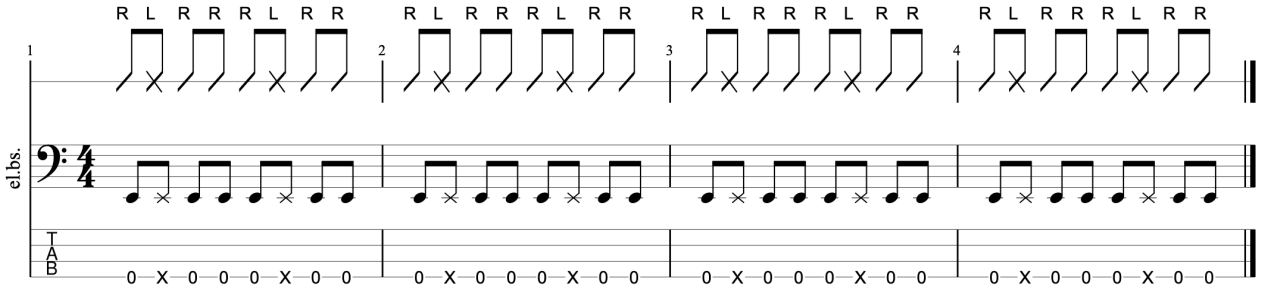
G = Single Bass Paradiddle Variation #1: R L R R L R L L |



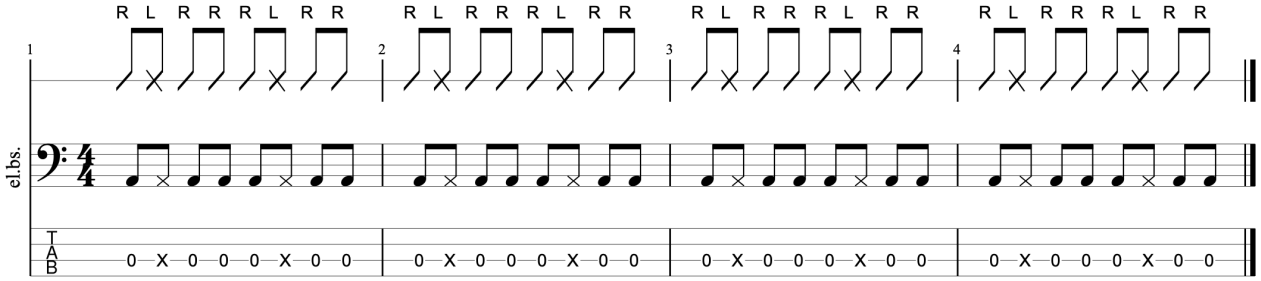
Variation #1a:

R L R R - R L R R

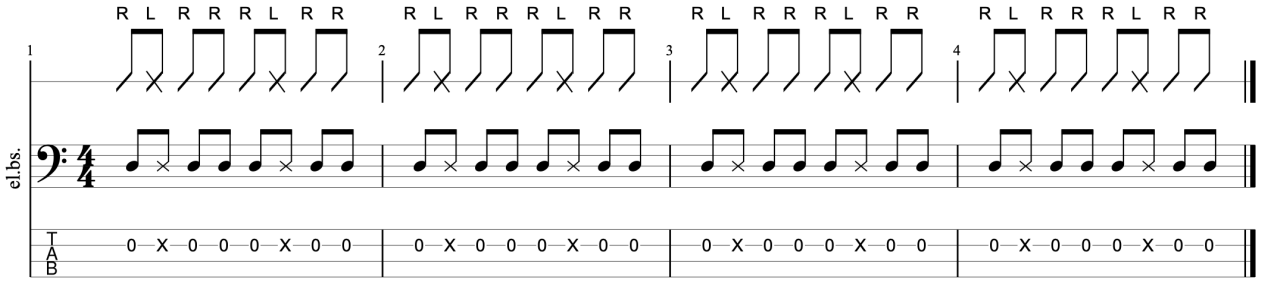
E = Single Bass Paradiddle Variation #1a: R L R R R L R R



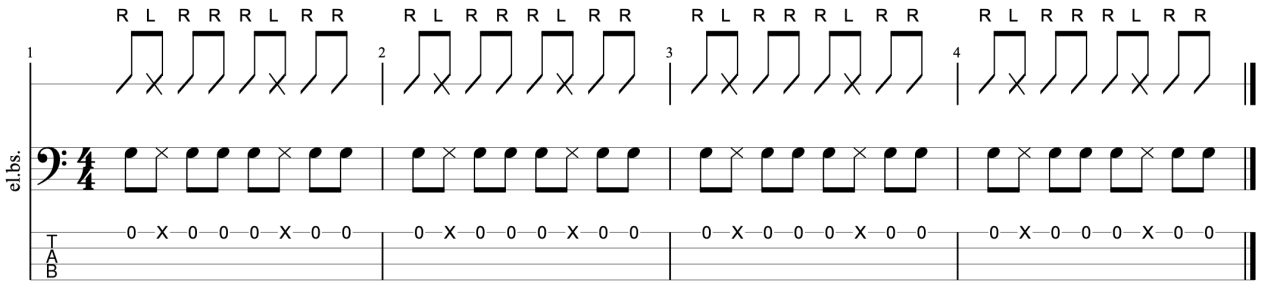
A = Single Bass Paradiddle Variation #1a: R L R R R L R R



D = Single Bass Paradiddle Variation #1a: R L R R R L R R



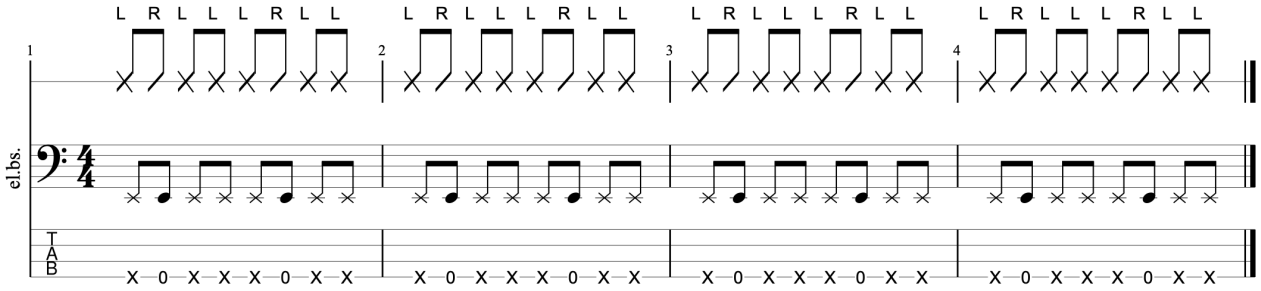
G = Single Bass Paradiddle Variation #1a: R L R R R L R R



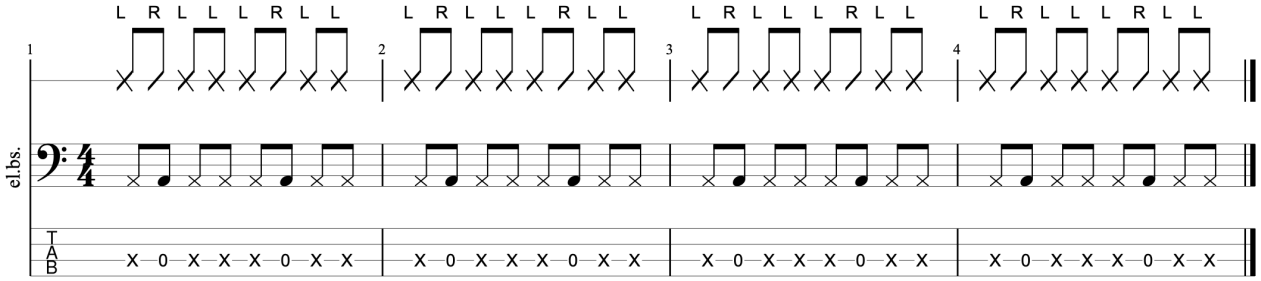
Variation #1b:

L R L L - L R L L

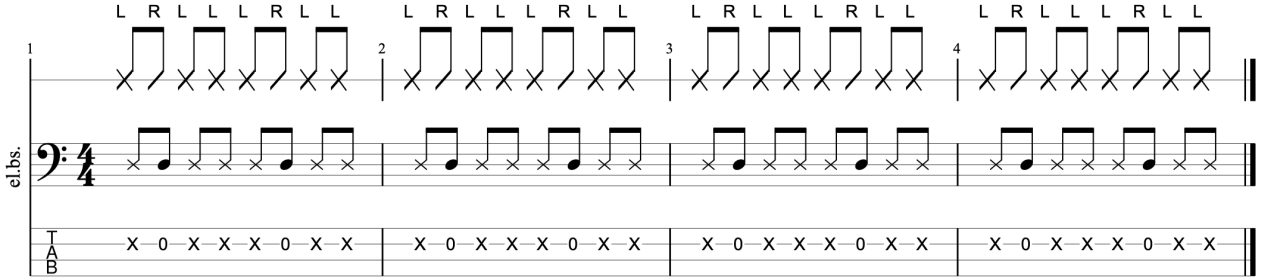
E = Single Bass Paradiddle Variation #1b: L R L L L R L L



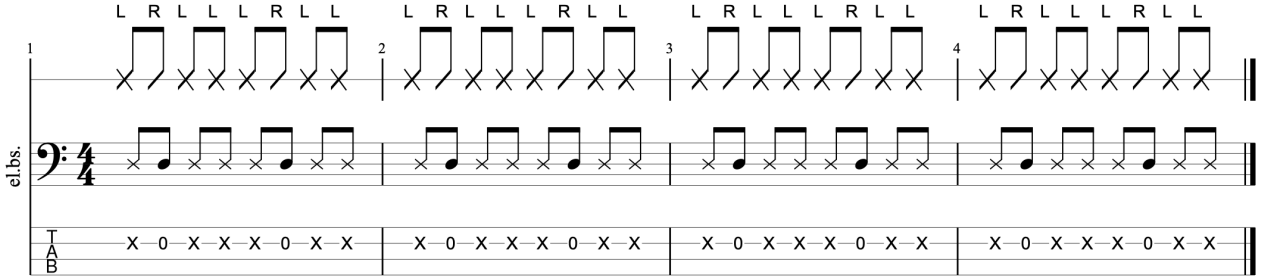
A = Single Bass Paradiddle Variation #1b: L R L L L R L L



D = Single Bass Paradiddle Variation #1b: L R L L L R L L



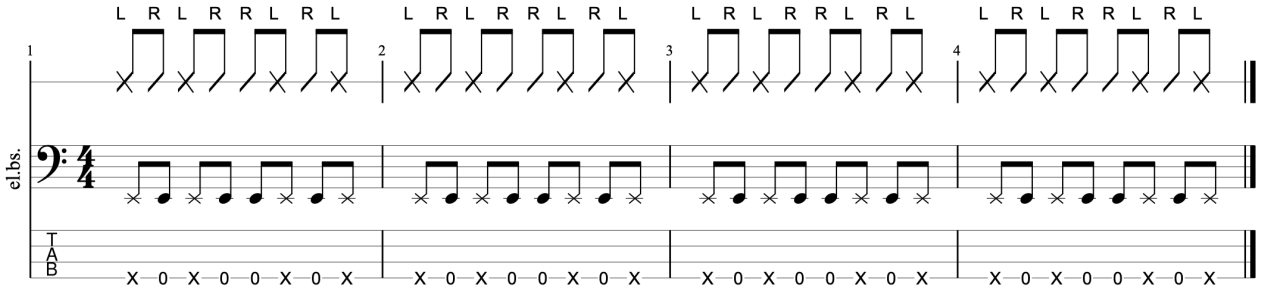
G = Single Bass Paradiddle Variation #1b: L R L L L R L L



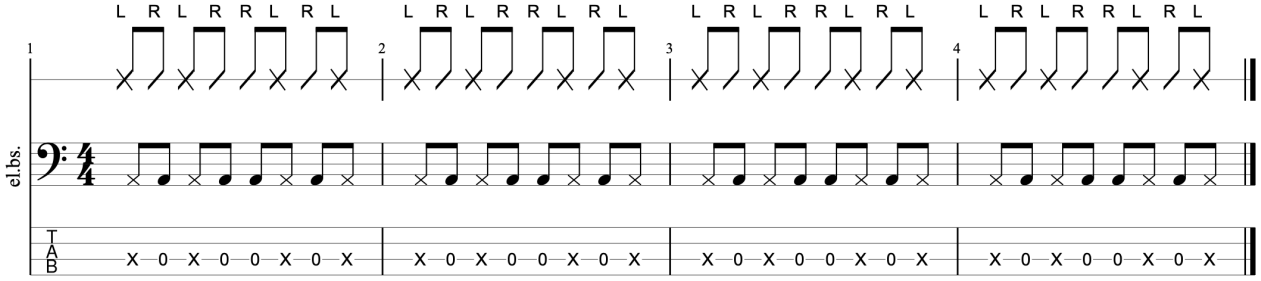
Law #2:

L R L R - R L R L

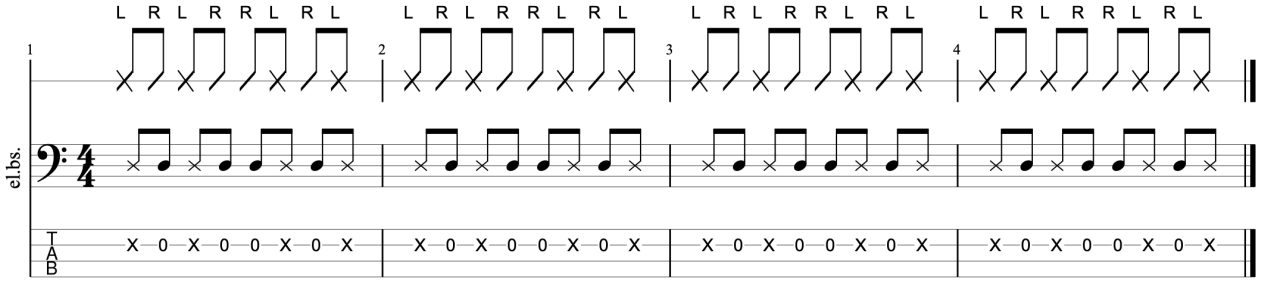
E = Single Bass Paradiddle Law #2: L R L R R L R L



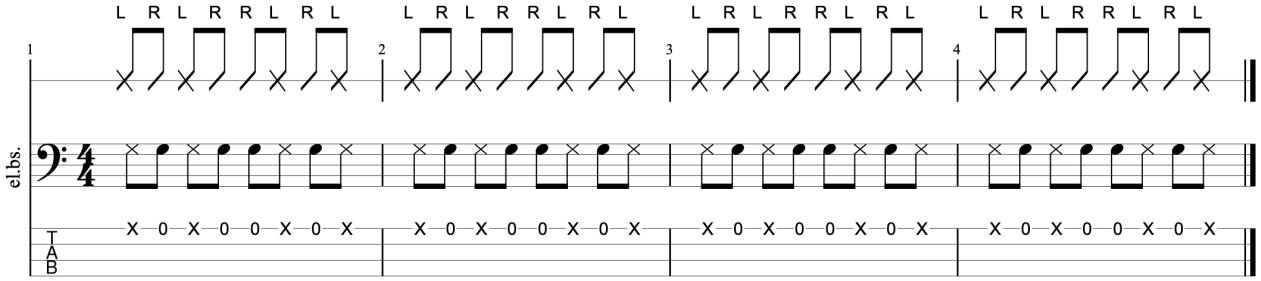
A = Single Bass Paradiddle Law #2: L R L R R L R L



D = Single Bass Paradiddle Law #2: L R L R R L R L



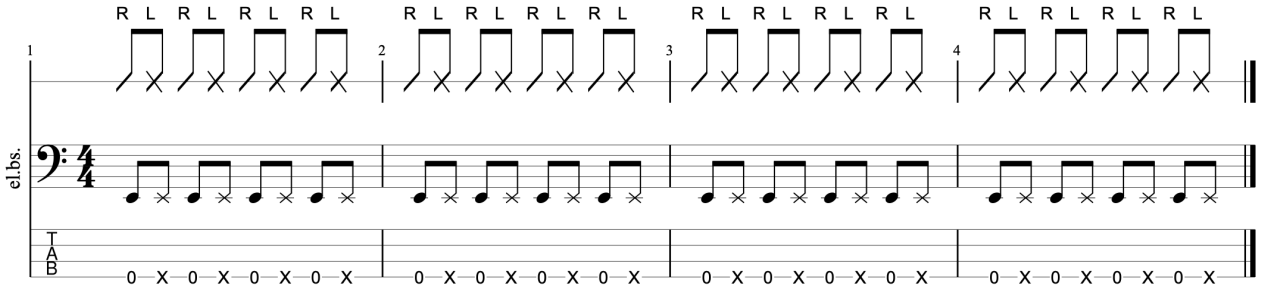
G = Single Bass Paradiddle Law #2: L R L R R L R L



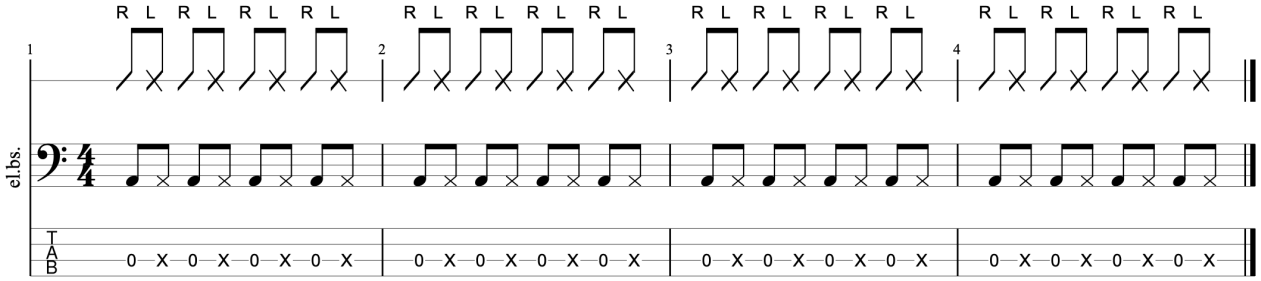
Variation #2a:

R L R L - R L R L

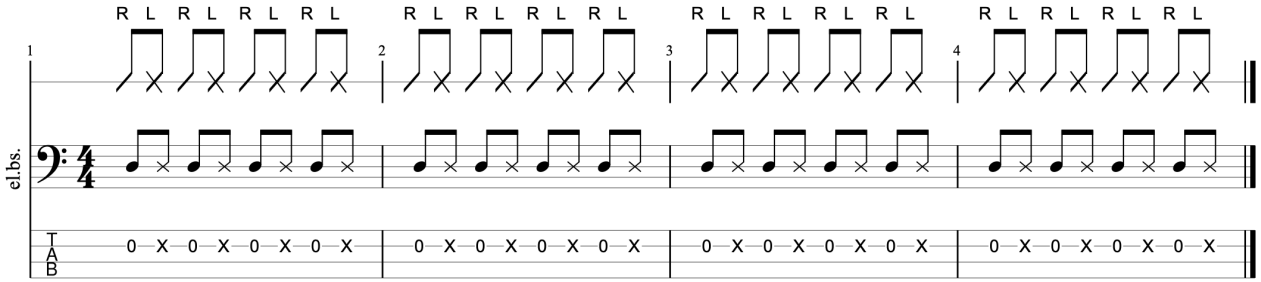
E = Single Bass Paradiddle Variation #2a: R L R L R L R L



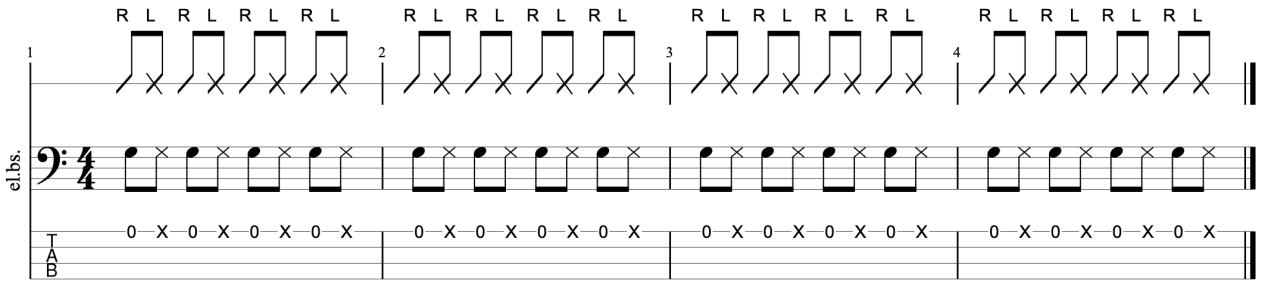
A = Single Bass Paradiddle Variation #2a: R L R L R L R L



D = Single Bass Paradiddle Variation #2a: R L R L R L R L



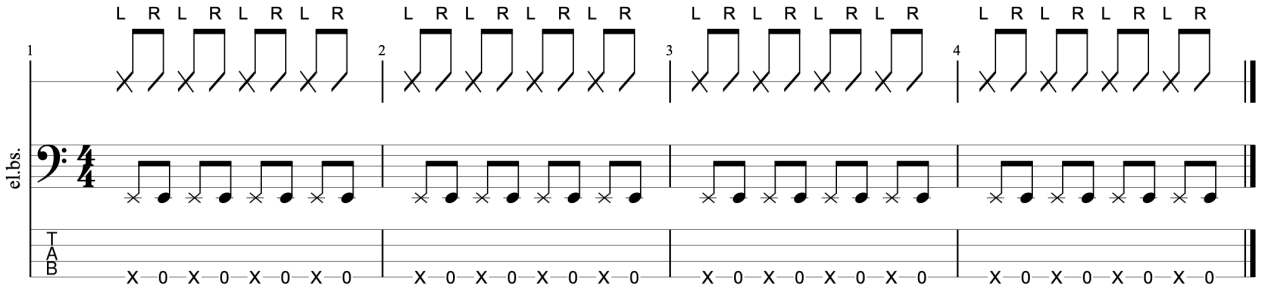
G = Single Bass Paradiddle Variation #2a: R L R L R L R L



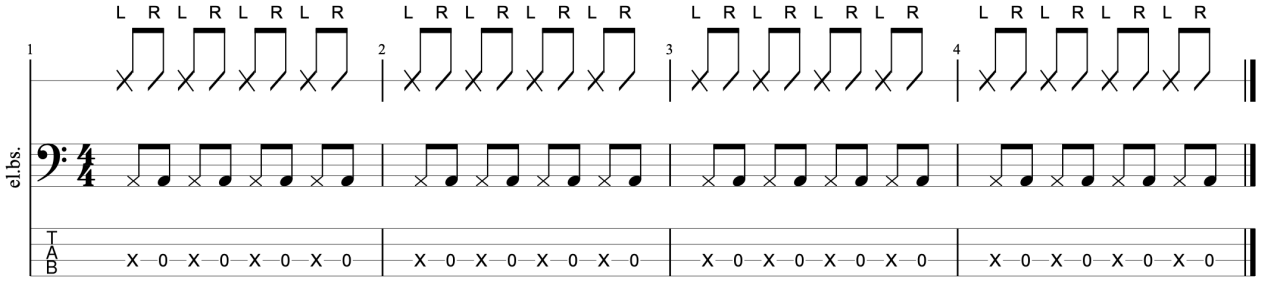
Variation #2b:

L R L R - L R L R

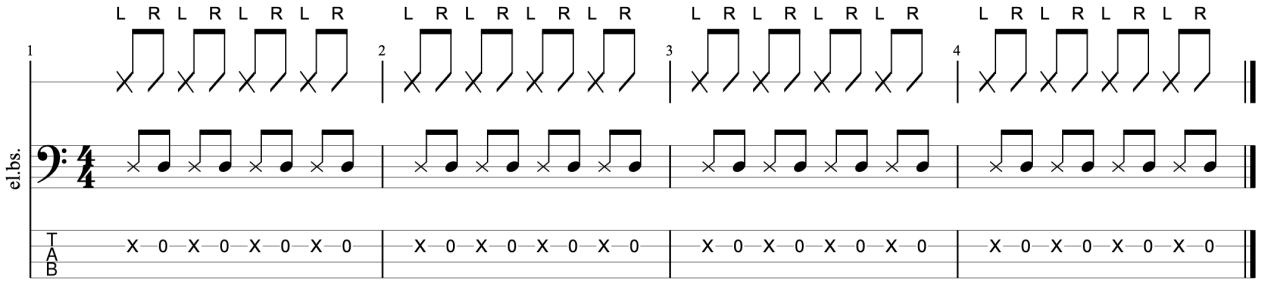
E = Single Bass Paradiddle Variation #2b: L R L R L R L R



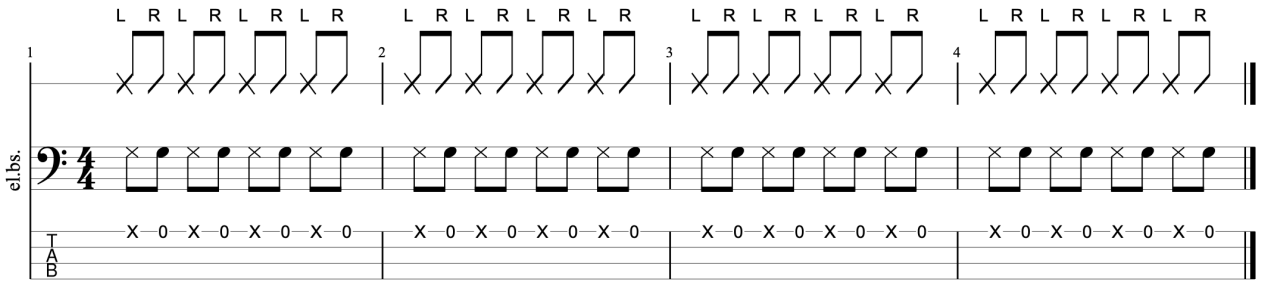
A = Single Bass Paradiddle Variation #2b: L R L R L R L R



D = Single Bass Paradiddle Variation #2b: L R L R L R L R



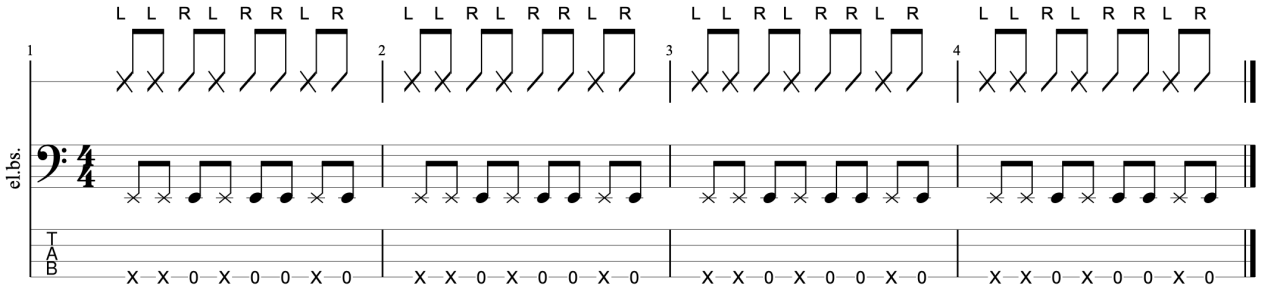
G = Single Bass Paradiddle Variation #2b: L R L R L R L R



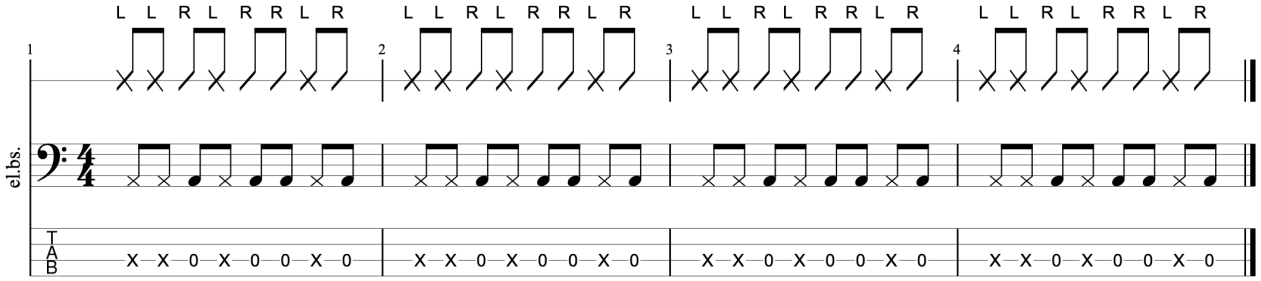
Law #3:

L L R L - R R L R

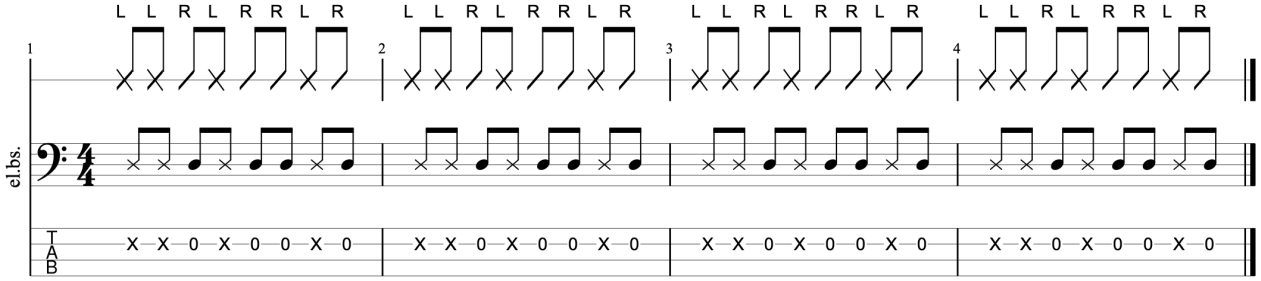
E = Single Bass Paradiddle Law #3: L L R L R R L R



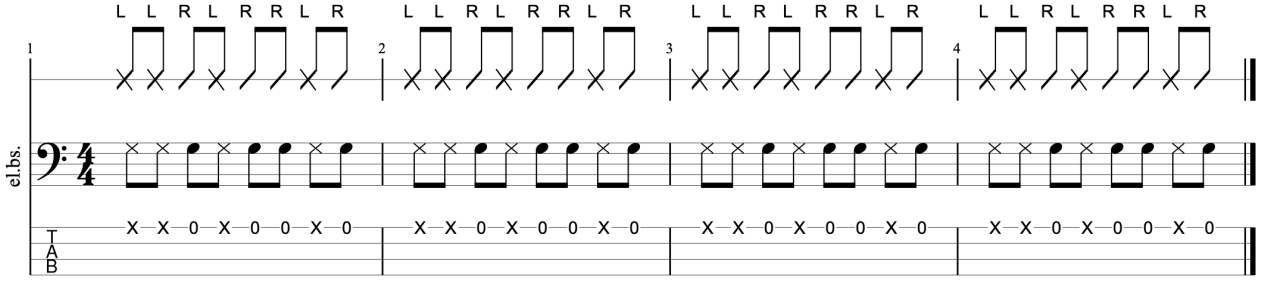
A = Single Bass Paradiddle Law #3: L L R L R R L R



D = Single Bass Paradiddle Law #3: L L R L R R L R



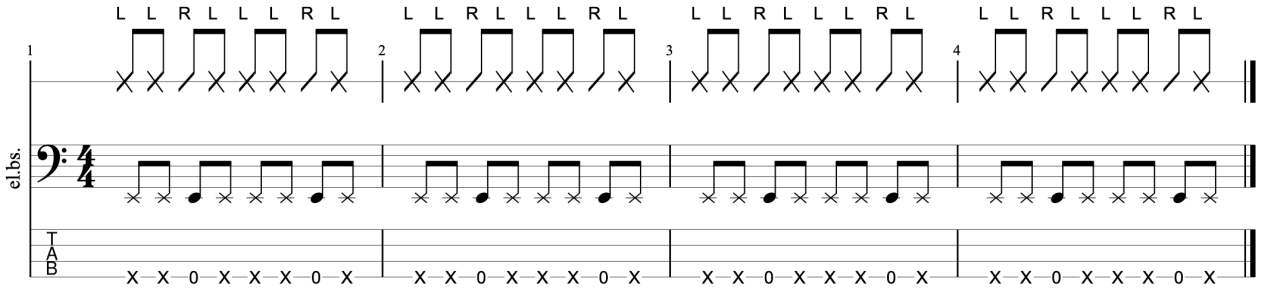
G = Single Bass Paradiddle Law #3: L L R L R R L R



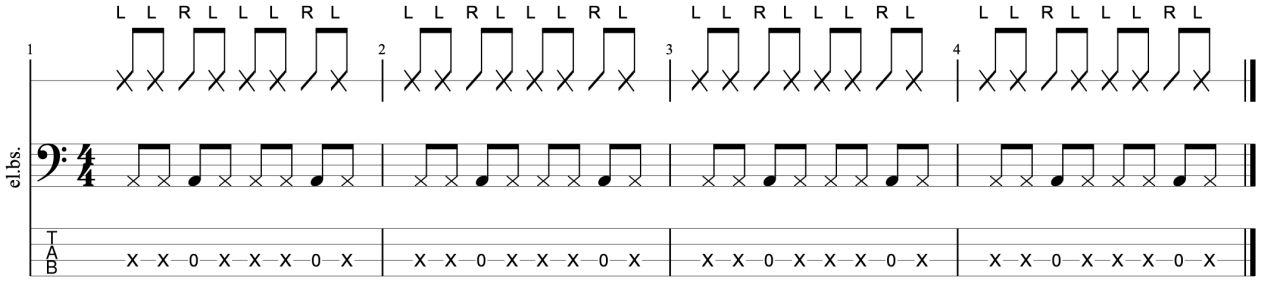
Variation #3a:

L L R L - L L R L

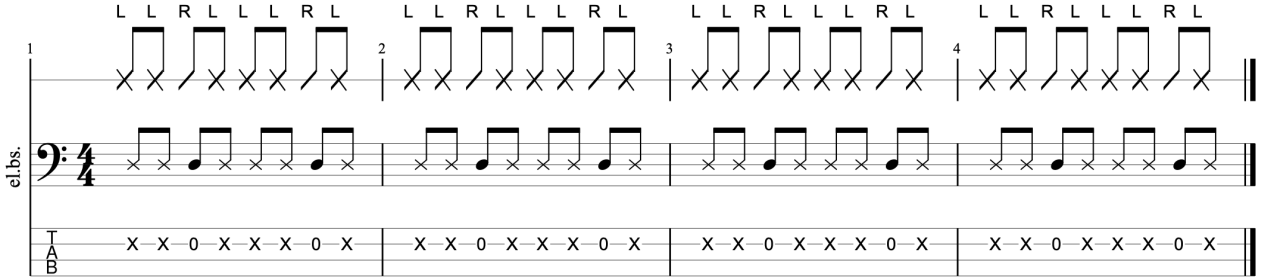
E = Single Bass Paradiddle Variation #3a: L L R L L L R L



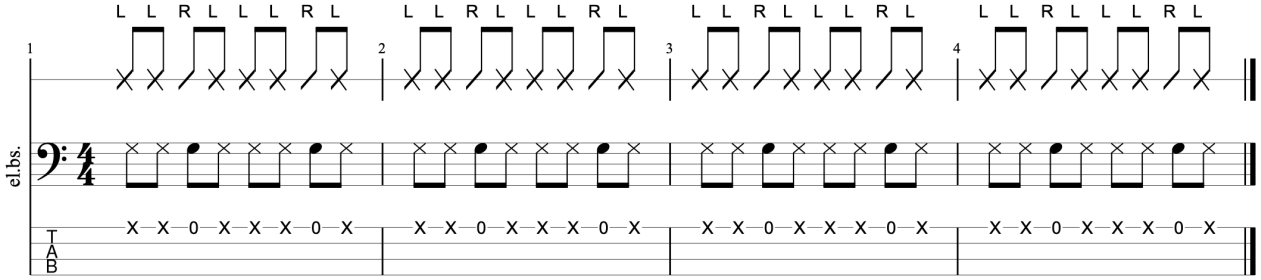
A = Single Bass Paradiddle Variation #3a: L L R L L L R L



D = Single Bass Paradiddle Variation #3a: L L R L L L R L



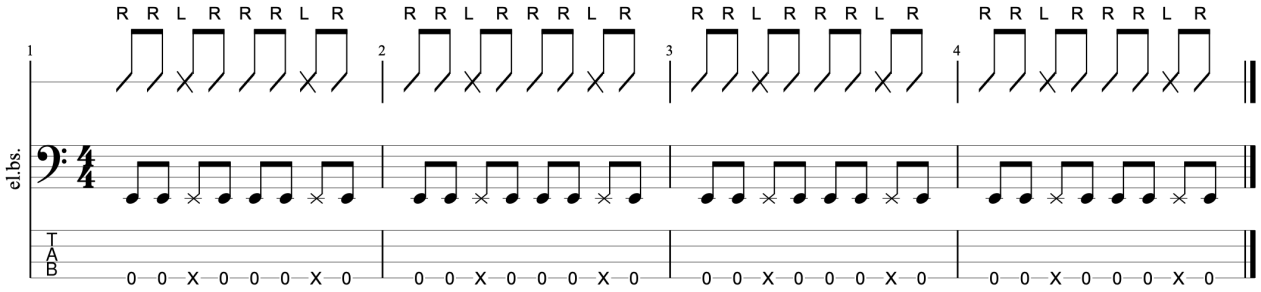
G = Single Bass Paradiddle Variation #3a: L L R L L L R L



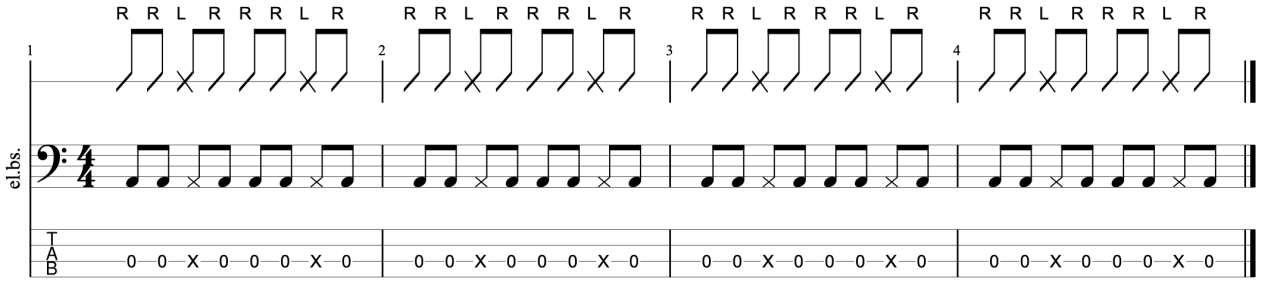
Variation #3b:

R R L R - R R L R

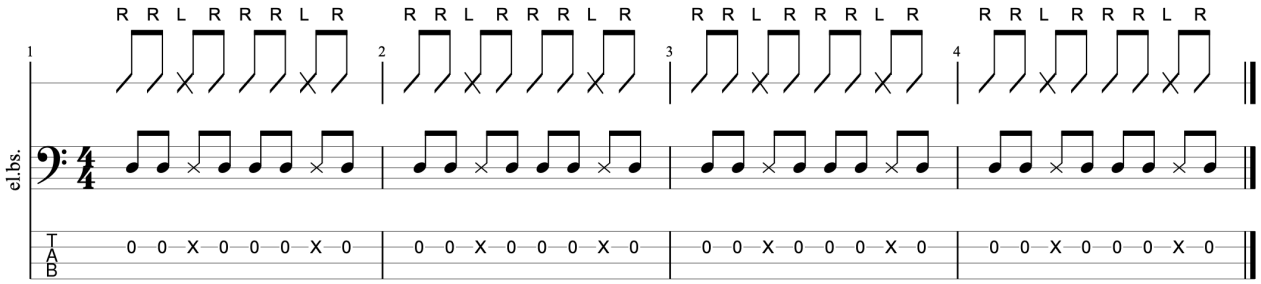
E = Single Bass Paradiddle Variation #3b: R R L R - R R L R



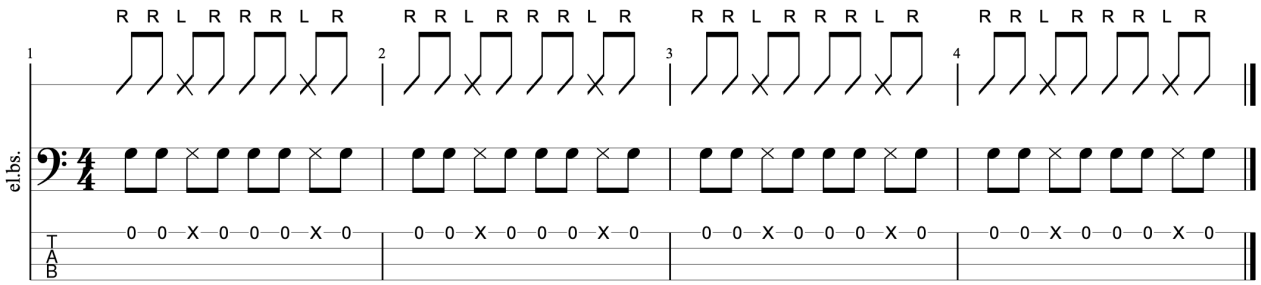
A = Single Bass Paradiddle Variation #3b: R R L R - R R L R



D = Single Bass Paradiddle Variation #3b: R R L R - R R L R



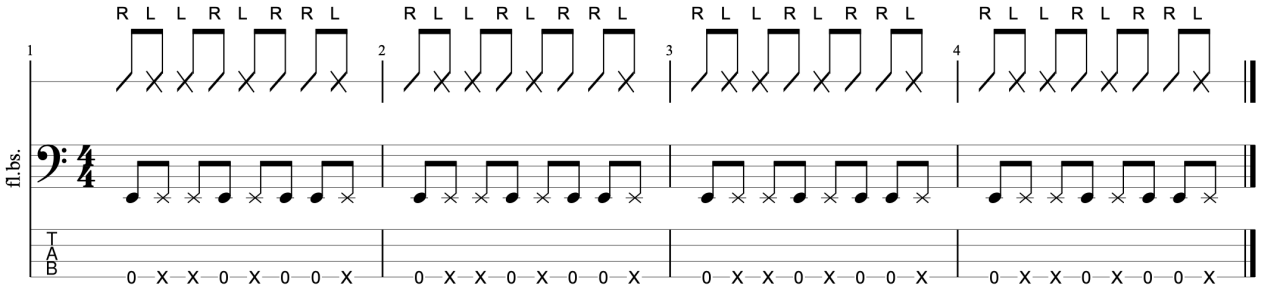
G = Single Bass Paradiddle Variation #3b: R R L R - R R L R



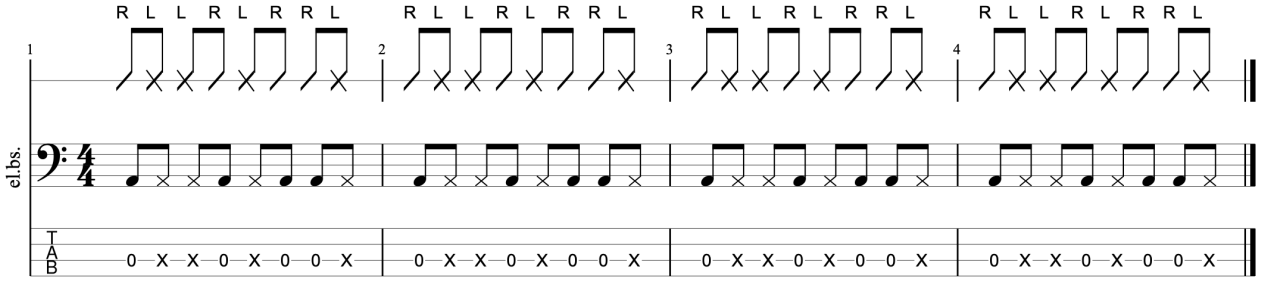
Law #4:

R L L R - L R R L

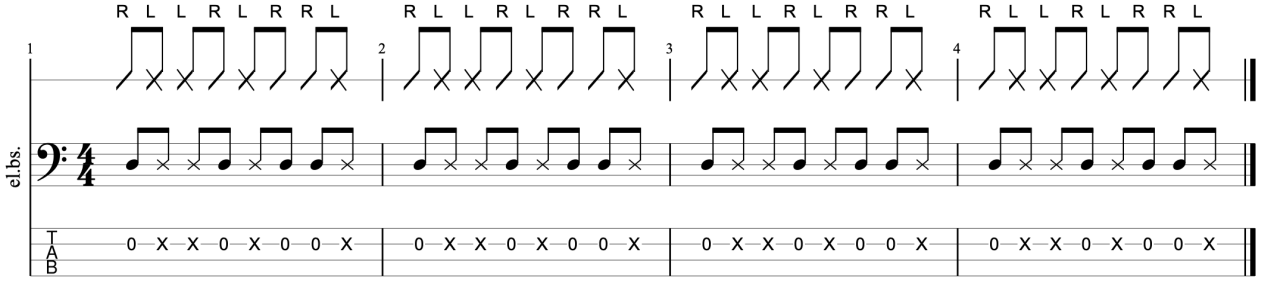
E = Single Bass Paradiddle Law #4: R L L R - L R R L



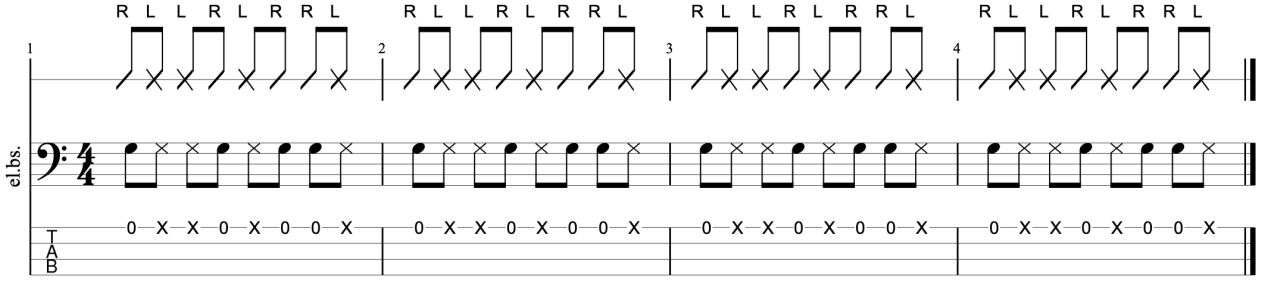
A = Single Bass Paradiddle Law #4: R L L R - L R R L



D = Single Bass Paradiddle Law #4: R L L R - L R R L



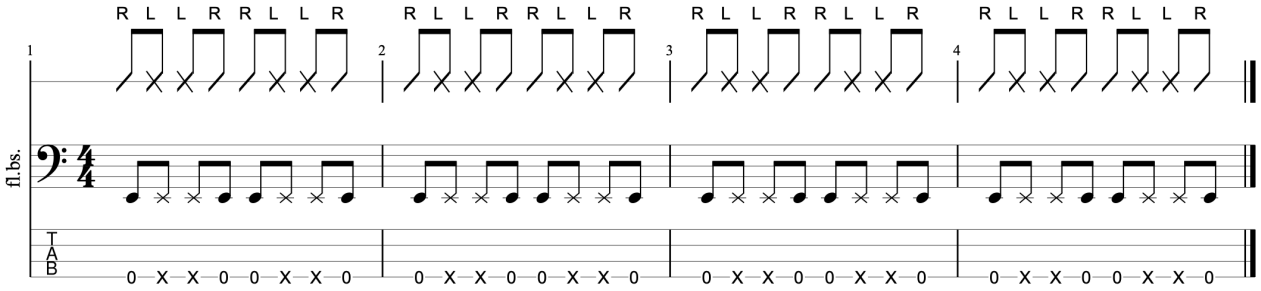
G = Single Bass Paradiddle Law #4: R L L R - L R R L



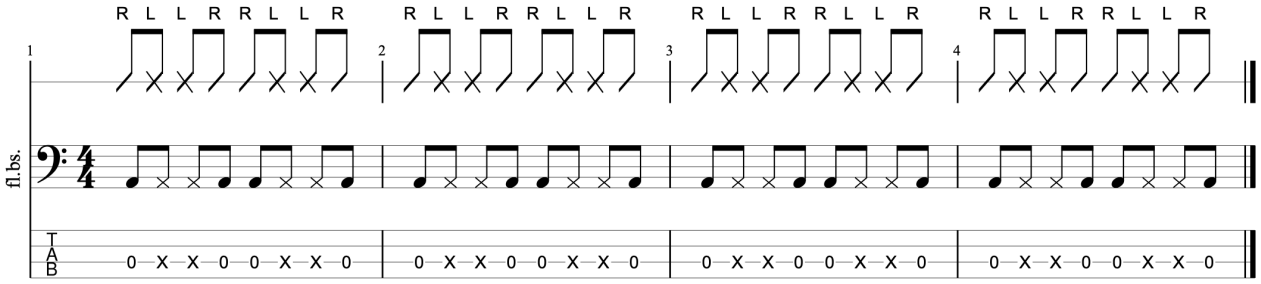
Variation #4a:

R L L R - R L L R

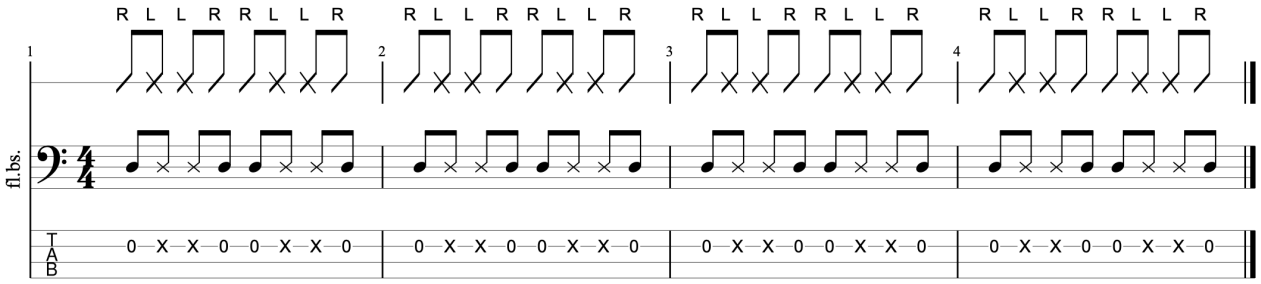
E = Single Bass Paradiddle Variation #4a: R L L R - R L L R



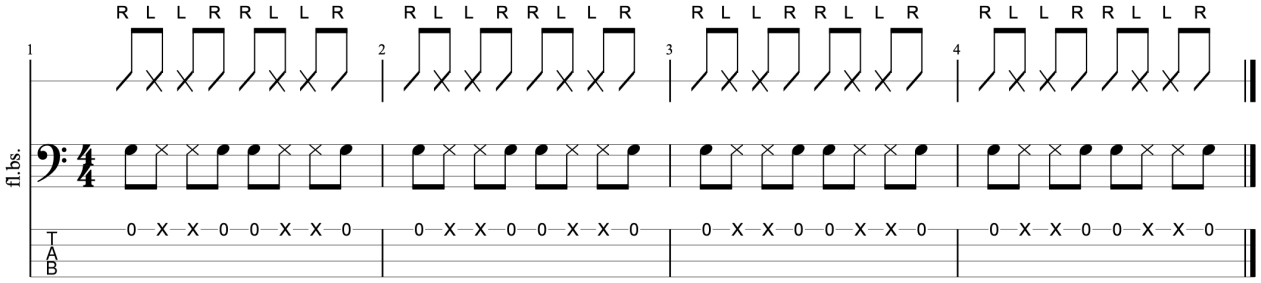
A = Single Bass Paradiddle Variation #4a: R L L R - R L L R



D = Single Bass Paradiddle Variation #4a: R L L R - R L L R



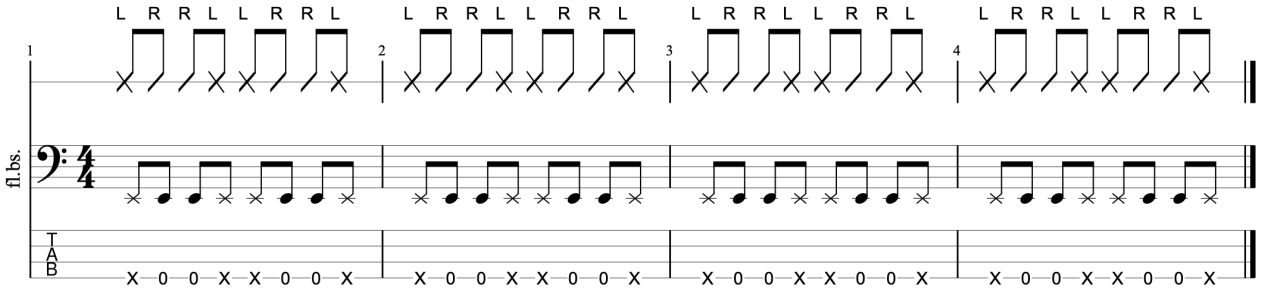
G = Single Bass Paradiddle Variation #4a: R L L R - R L L R



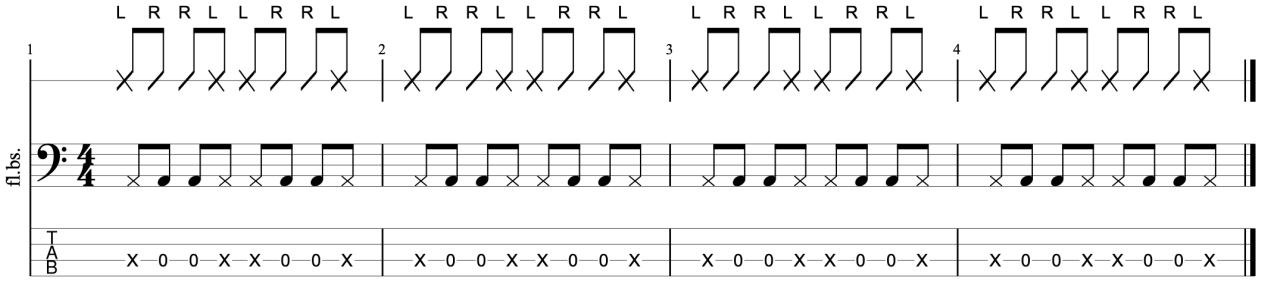
Variation #4b:

L R R L - L R R L

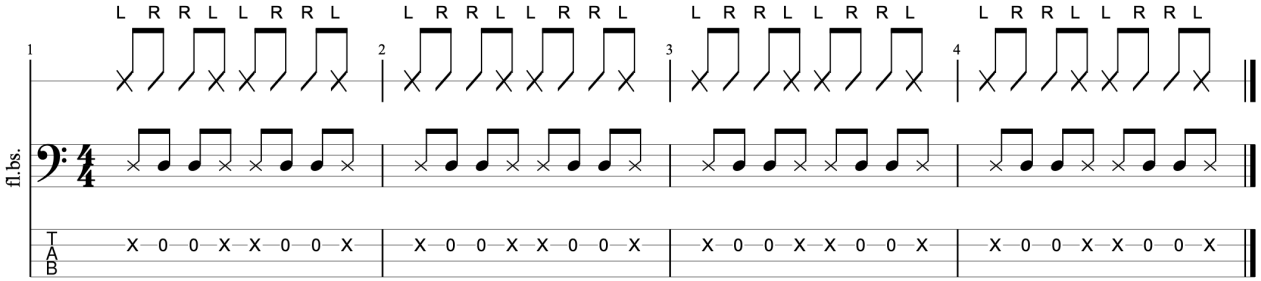
E = Single Bass Paradiddle Variation #4b: L R R L - L R R L



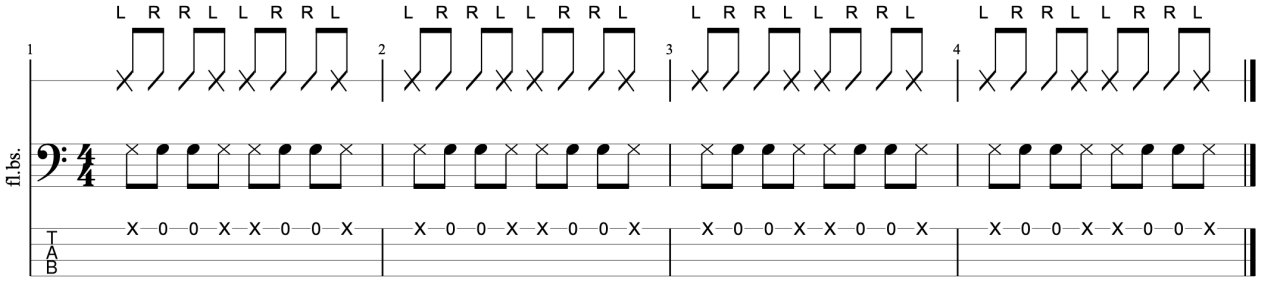
A = Single Bass Paradiddle Variation #4b: L R R L - L R R L



D = Single Bass Paradiddle Variation #4b: L R R L - L R R L



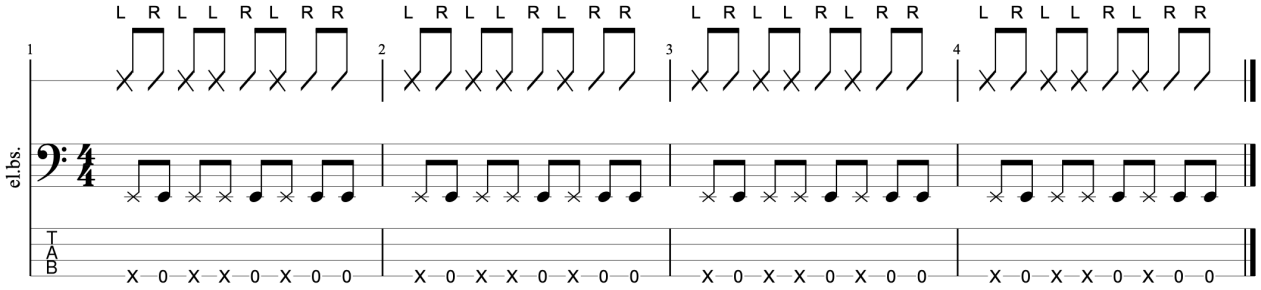
G = Single Bass Paradiddle Variation #4b: L R R L - L R R L



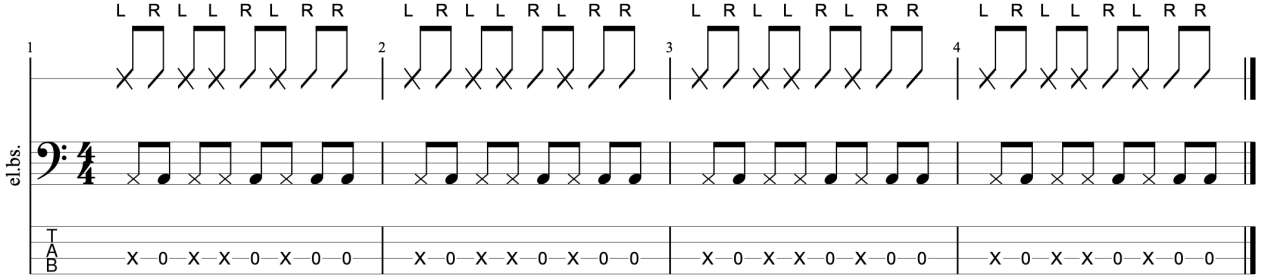
Law #5:

L R L L - R L R R

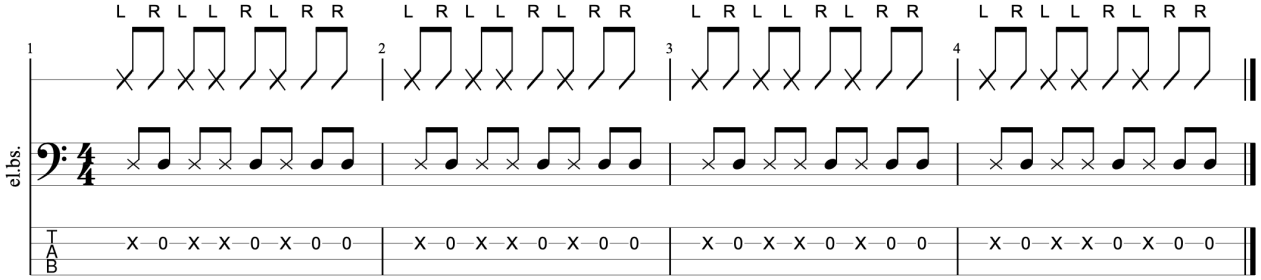
E = Single Bass Paradiddle Law #5: L R L L - R L R R



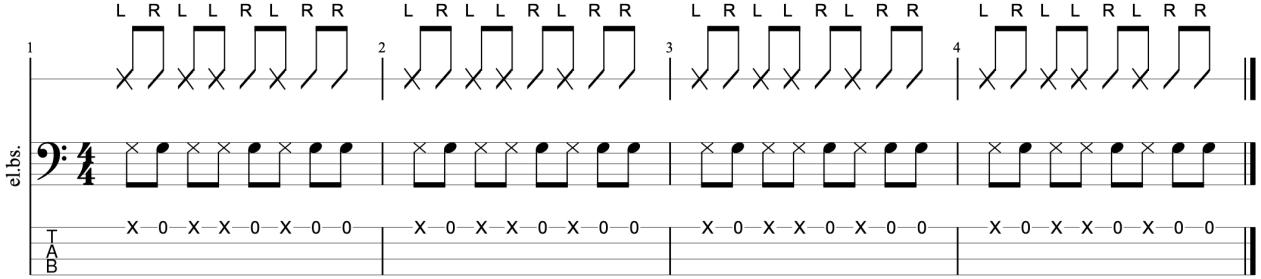
A = Single Bass Paradiddle Law #5: L R L L - R L R R



D = Single Bass Paradiddle Law #5: L R L L - R L R R



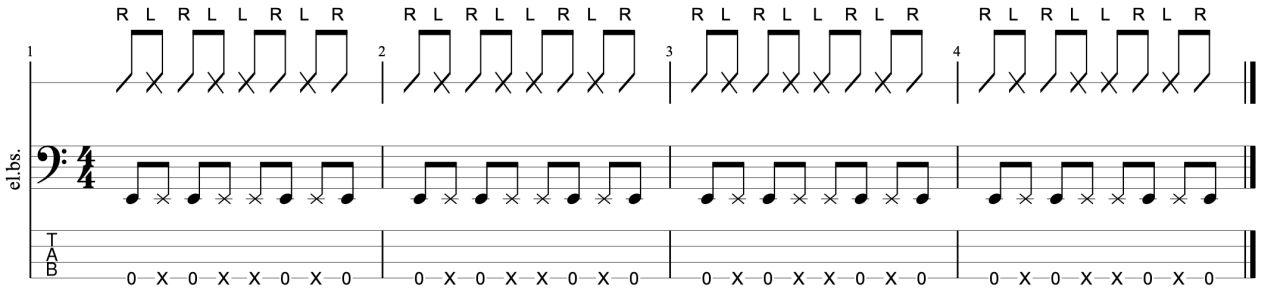
G = Single Bass Paradiddle Law #5: L R L L - R L R R



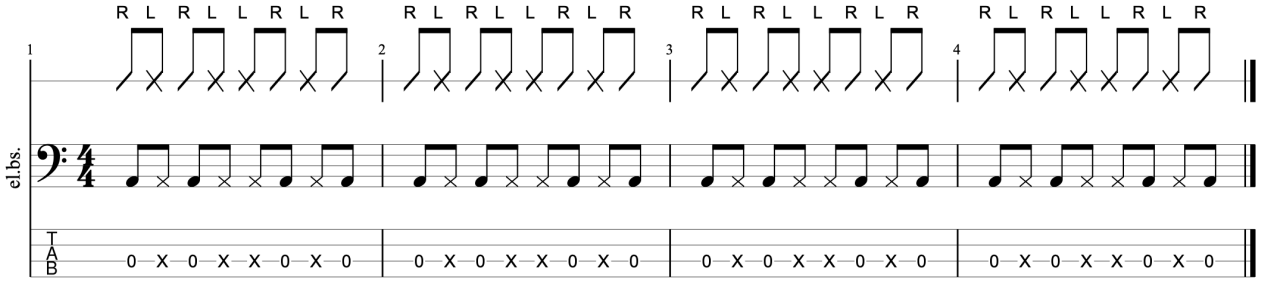
Law #6:

R L R L - L R L R

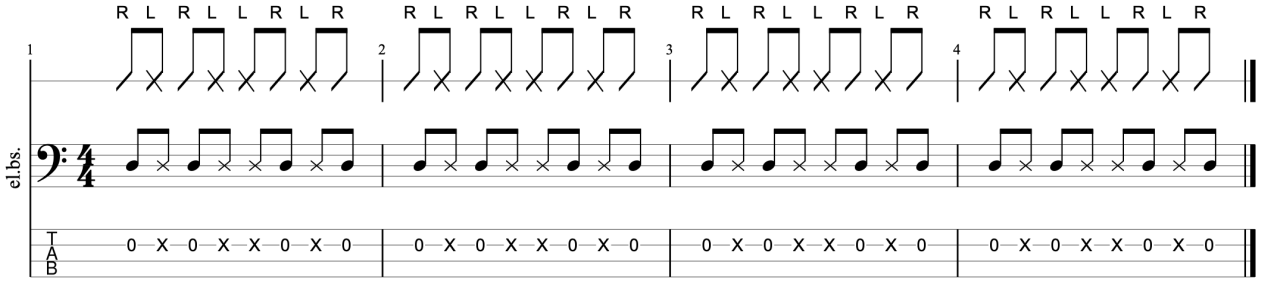
E = Single Bass Paradiddle Law #6: R L R L - L R L R



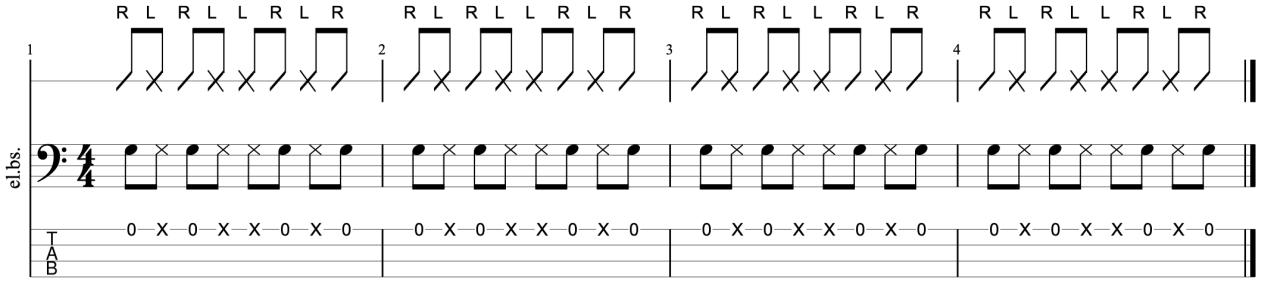
A = Single Bass Paradiddle Law #6: R L R L - L R L R



D = Single Bass Paradiddle Law #6: R L R L - L R L R



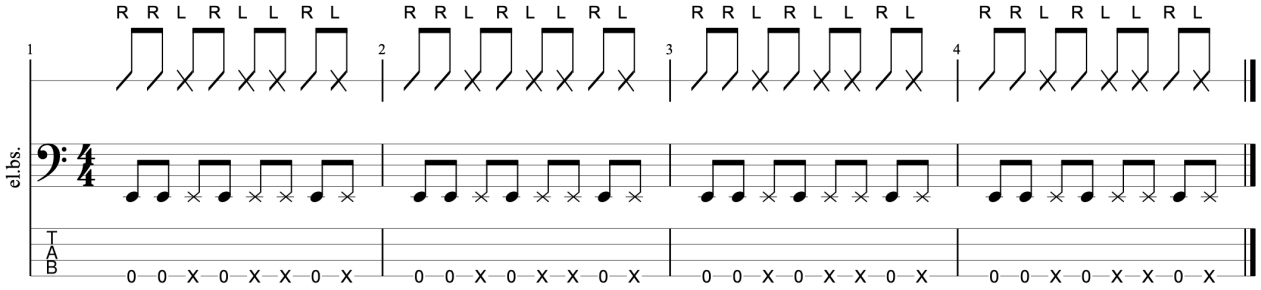
G = Single Bass Paradiddle Law #6: R L R L - L R L R



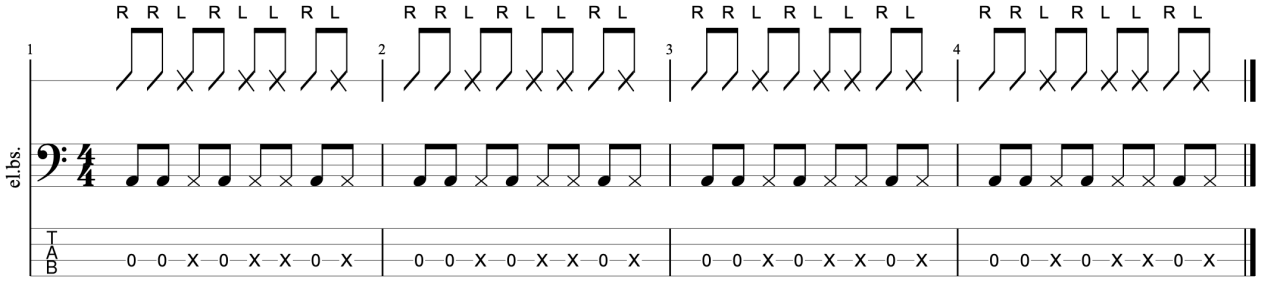
Law #7:

R R L R - L L R L

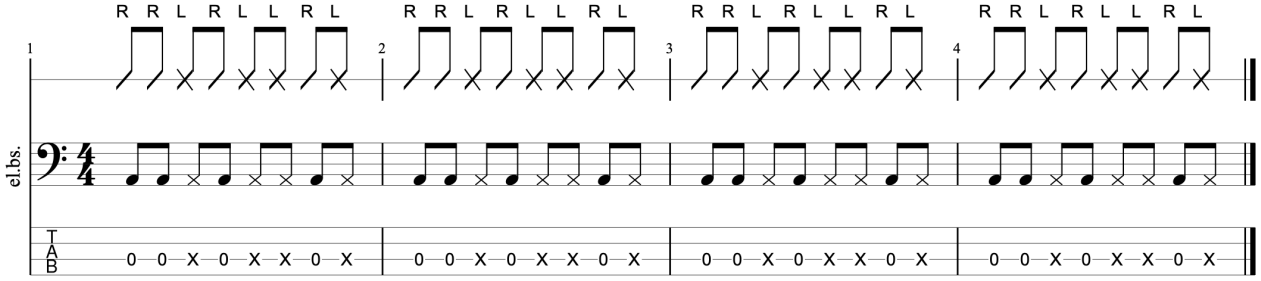
E = Single Bass Paradiddle Law #7: R R L R - L L R L



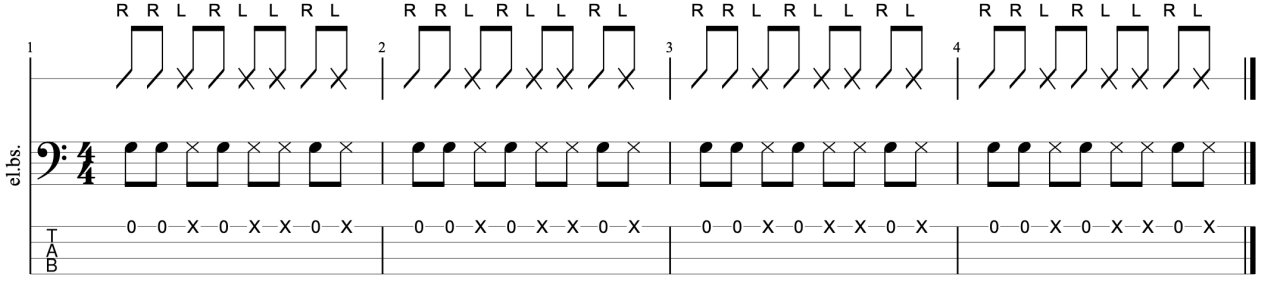
A = Single Bass Paradiddle Law #7: R R L R - L L R L



D = Single Bass Paradiddle Law #7: R R L R - L L R L



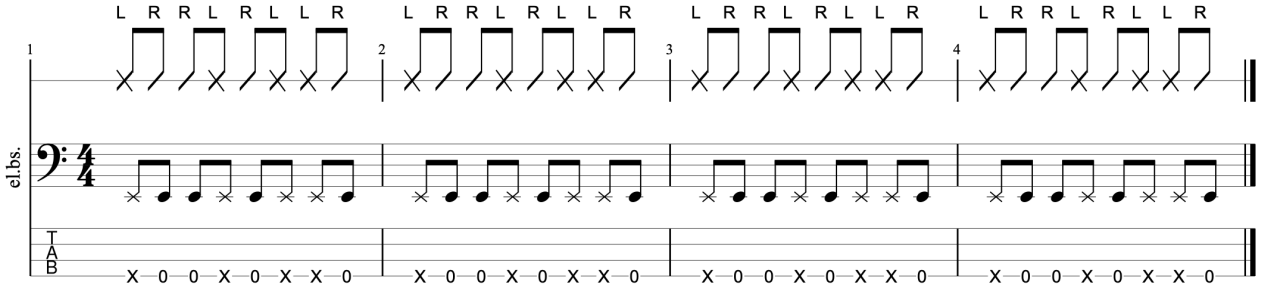
G = Single Bass Paradiddle Law #7: R R L R - L L R L



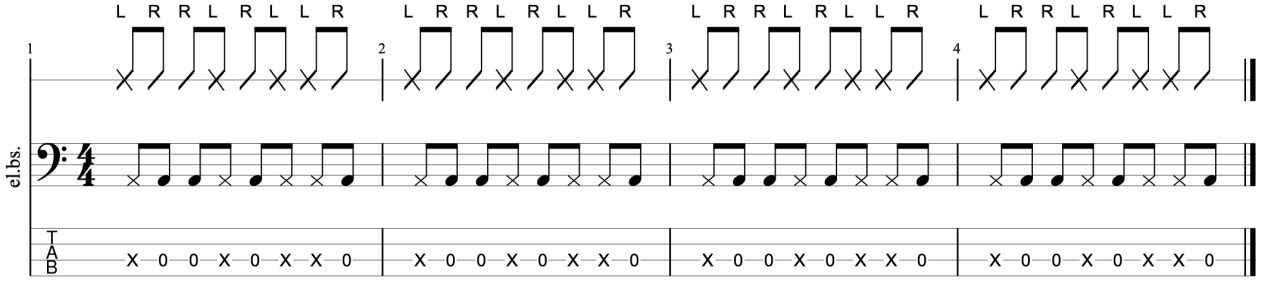
Law #8:

L R R L - R L L R

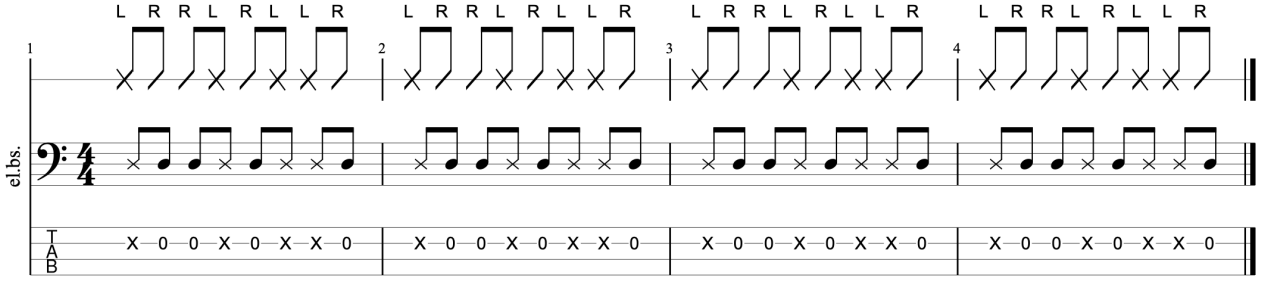
E = Single Bass Paradiddle Law #8: L R R L - R L L R



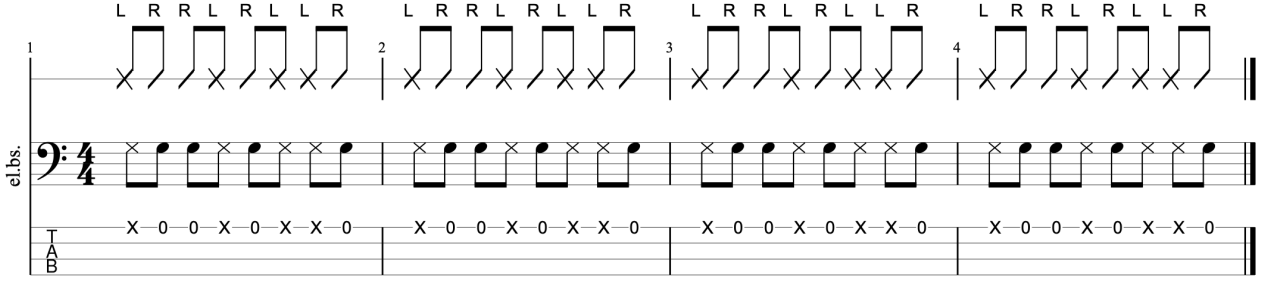
A = Single Bass Paradiddle Law #8: L R R L - R L L R



D = Single Bass Paradiddle Law #8: L R R L - R L L R



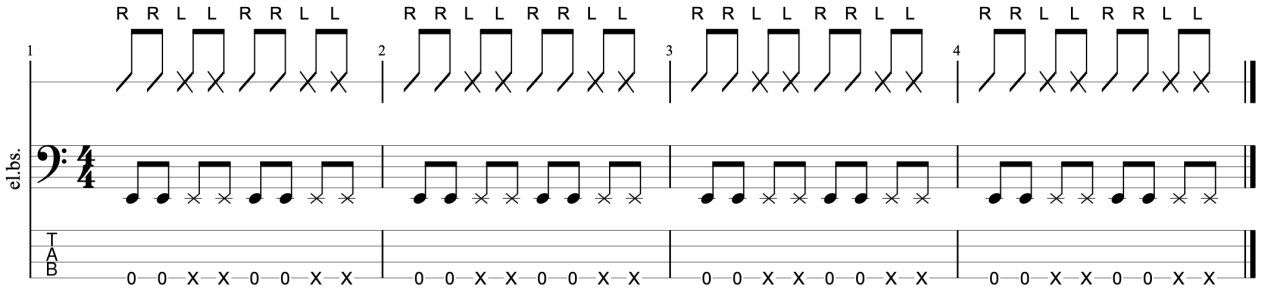
G = Single Bass Paradiddle Law #8: L R R L - R L L R



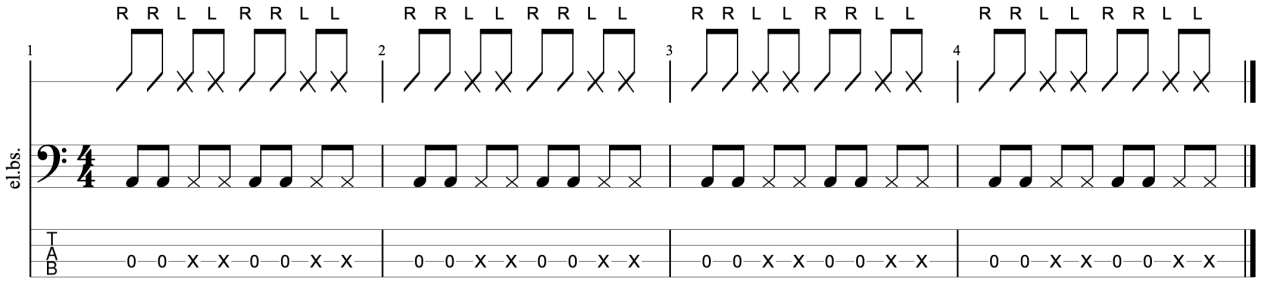
Law #9:

R R L L - R R L L

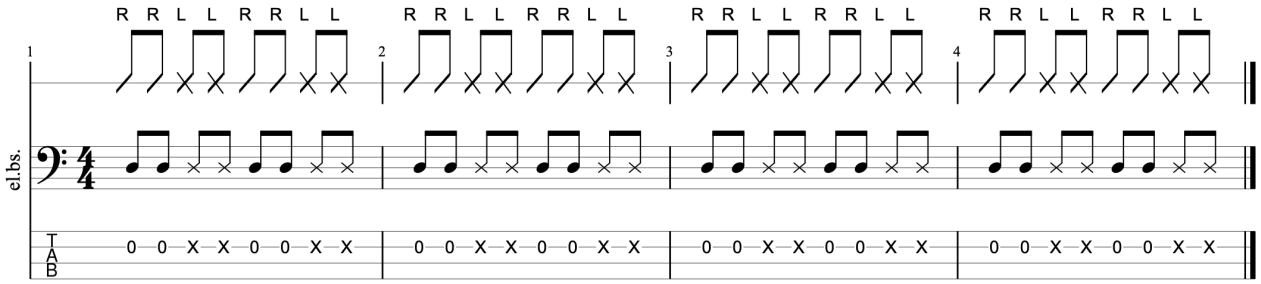
E = Single Bass Paradiddle Law #9: R R L L - R R L L



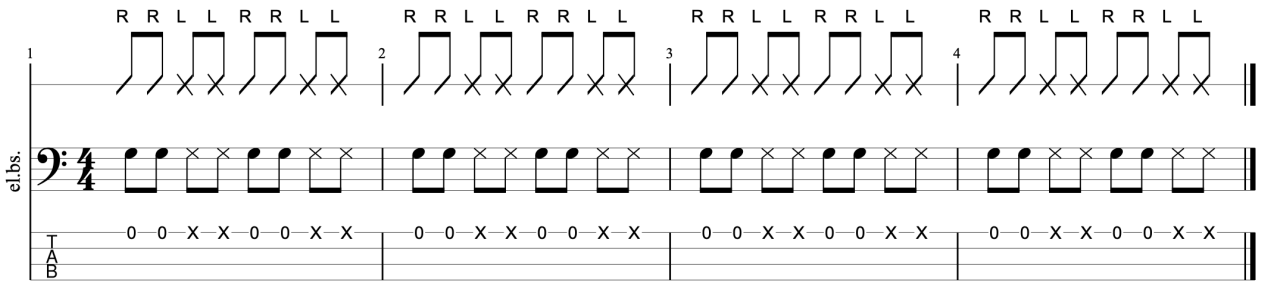
A = Single Bass Paradiddle Law #9: R R L L - R R L L



D = Single Bass Paradiddle Law #9: R R L L - R R L L



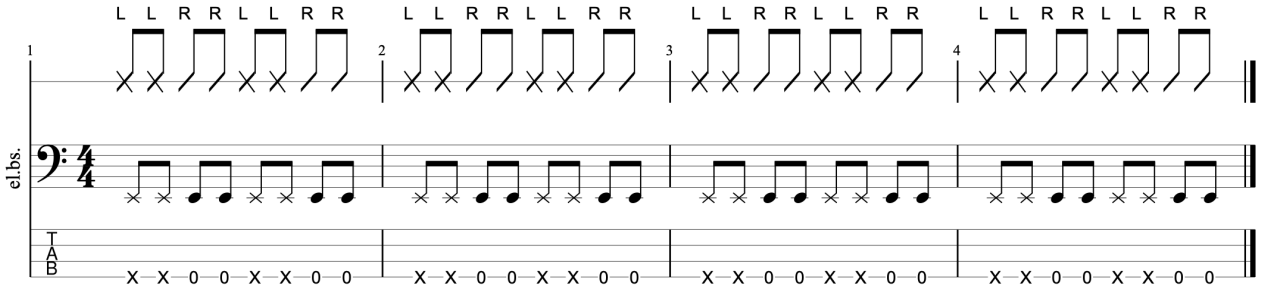
G = Single Bass Paradiddle Law #9: R R L L - R R L L



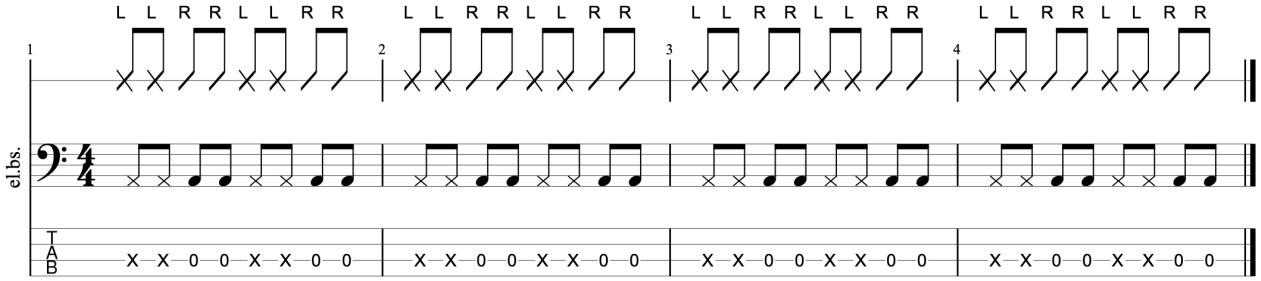
Variation #9a:

L L R R - L L R R

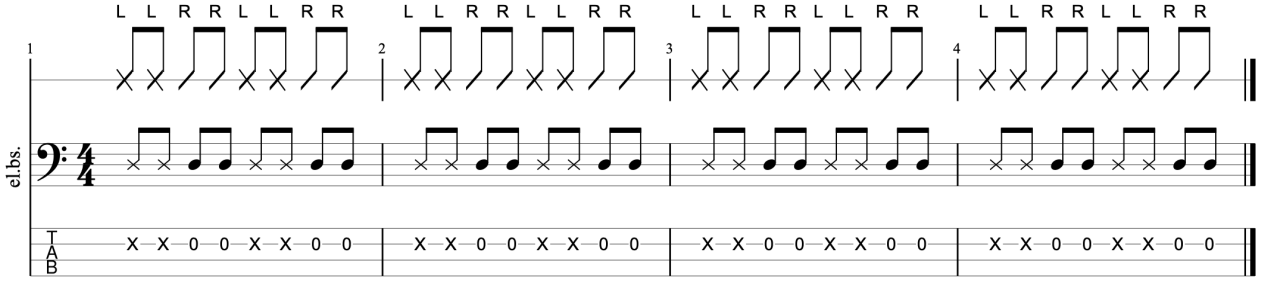
E = Single Bass Paradiddle Variation #9a: L L R R - L L R R



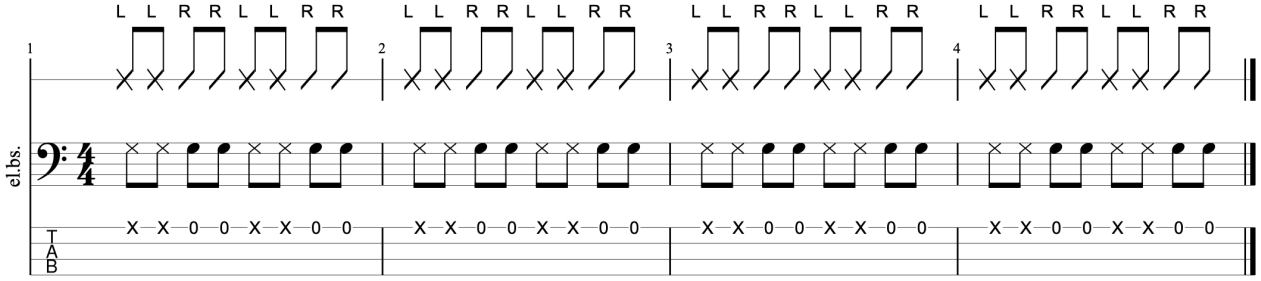
A = Single Bass Paradiddle Variation #9a: L L R R - L L R R



D = Single Bass Paradiddle Variation #9a: L L R R - L L R R



G = Single Bass Paradiddle Variation #9a: L L R R - L L R R



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