

# THE NINE LAWS

CREATE UNIQUE & ORIGINAL BASS LINES



A BOOK BY STEVE BISHOP

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# 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

/ˈpærədɪd(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:

The image shows a musical score for bass guitar with four measures, numbered 57 to 60. Above the staff, rhythmic patterns are indicated with 'R' for Right and 'L' for Left. Measure 57: R R R R R L L R. Measure 58: L R R R R L R L. Measure 59: R L R R L R L L. Measure 60: R L L R L L L L. The staff shows eighth notes with stems, and 'x' marks indicate muted notes. Below the staff, fret numbers are provided: Measure 57: 1 1 1 3 0 X X 0. Measure 58: X 7 7 7 7 X 0 X. Measure 59: 0 X 3 5 X 0 X X. Measure 60: 0 X X 0 X X X X.

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:

RLRR-LRLL

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

1 2 3 4

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

f.l.s.

fl.bs.

0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X

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

1 2 3 4

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

f.l.s.

fl.bs.

0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X

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

1 2 3 4

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

f.l.s.

fl.bs.

0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X

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

1 2 3 4

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

f.l.s.

fl.bs.

0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X



# Variation #1b:

L R L L - L R L L

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X 0 X X X 0 X X

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X 0 X X X 0 X X

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X 0 X X X 0 X X

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X 0 X X X 0 X X

# Law #2:

LRLR-RLRL

## E = Single Bass Paradiddle Law #2: LRLRRLRL

1 2 3 4

L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L

cl.bs. 4/4

T A B X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X

## A = Single Bass Paradiddle Law #2: LRLRRLRL

1 2 3 4

L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L

cl.bs. 4/4

T A B X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X

## D = Single Bass Paradiddle Law #2: LRLRRLRL

1 2 3 4

L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L

cl.bs. 4/4

T A B X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X

## G = Single Bass Paradiddle Law #2: LRLRRLRL

1 2 3 4

L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L

cl.bs. 4/4

T A B X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X



# Variation #2b:

L R L R - L R L R

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

1 2 3 4

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

el.bs.  $\frac{4}{4}$

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

T  
A  
B

Detailed description: This block contains the musical notation for the E major variation. It features four measures of a paradiddle pattern. The top staff shows the fretting hand with 'L' and 'R' above the notes and 'X' above the rests. The middle staff shows the bass clef with a 4/4 time signature and quarter notes. The bottom staff shows the fretting hand with 'X' and '0' indicating fretted and open strings respectively. The strings are labeled T, A, B.

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

1 2 3 4

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

el.bs.  $\frac{4}{4}$

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

T  
A  
B

Detailed description: This block contains the musical notation for the A major variation. It features four measures of a paradiddle pattern. The top staff shows the fretting hand with 'L' and 'R' above the notes and 'X' above the rests. The middle staff shows the bass clef with a 4/4 time signature and quarter notes. The bottom staff shows the fretting hand with 'X' and '0' indicating fretted and open strings respectively. The strings are labeled T, A, B.

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

1 2 3 4

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

el.bs.  $\frac{4}{4}$

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

T  
A  
B

Detailed description: This block contains the musical notation for the D major variation. It features four measures of a paradiddle pattern. The top staff shows the fretting hand with 'L' and 'R' above the notes and 'X' above the rests. The middle staff shows the bass clef with a 4/4 time signature and quarter notes. The bottom staff shows the fretting hand with 'X' and '0' indicating fretted and open strings respectively. The strings are labeled T, A, B.

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

1 2 3 4

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

el.bs.  $\frac{4}{4}$

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

T  
A  
B

Detailed description: This block contains the musical notation for the G major variation. It features four measures of a paradiddle pattern. The top staff shows the fretting hand with 'L' and 'R' above the notes and 'X' above the rests. The middle staff shows the bass clef with a 4/4 time signature and quarter notes. The bottom staff shows the fretting hand with 'X' and '0' indicating fretted and open strings respectively. The strings are labeled T, A, B.

# Law #3:

LLRL - RRLR

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0

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

1 2 3 4

el.bs.  $\frac{4}{4}$

T A B X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0

# Variation #3a:

LLRL-LLRL

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

Musical notation for E = Single Bass Paradiddle Variation #3a. The notation consists of three staves: a top staff with rhythmic diagrams, a middle staff with musical notation, and a bottom staff with fretboard diagrams. The top staff shows four measures of the pattern L L R L L L R L, with arrows indicating the direction of the strokes. The middle staff shows the musical notation in 4/4 time, with the first measure starting on the 4th fret. The bottom staff shows the fretboard diagrams for the E string, with fret numbers 1, 2, 3, and 4 indicated.

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

Musical notation for A = Single Bass Paradiddle Variation #3a. The notation consists of three staves: a top staff with rhythmic diagrams, a middle staff with musical notation, and a bottom staff with fretboard diagrams. The top staff shows four measures of the pattern L L R L L L R L, with arrows indicating the direction of the strokes. The middle staff shows the musical notation in 4/4 time, with the first measure starting on the 2nd fret. The bottom staff shows the fretboard diagrams for the A string, with fret numbers 1, 2, 3, and 4 indicated.

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

Musical notation for D = Single Bass Paradiddle Variation #3a. The notation consists of three staves: a top staff with rhythmic diagrams, a middle staff with musical notation, and a bottom staff with fretboard diagrams. The top staff shows four measures of the pattern L L R L L L R L, with arrows indicating the direction of the strokes. The middle staff shows the musical notation in 4/4 time, with the first measure starting on the 2nd fret. The bottom staff shows the fretboard diagrams for the D string, with fret numbers 1, 2, 3, and 4 indicated.

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

Musical notation for G = Single Bass Paradiddle Variation #3a. The notation consists of three staves: a top staff with rhythmic diagrams, a middle staff with musical notation, and a bottom staff with fretboard diagrams. The top staff shows four measures of the pattern L L R L L L R L, with arrows indicating the direction of the strokes. The middle staff shows the musical notation in 4/4 time, with the first measure starting on the 3rd fret. The bottom staff shows the fretboard diagrams for the G string, with fret numbers 1, 2, 3, and 4 indicated.

# Variation #3b:

R R L R - R R L R

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

1 R R L R R R L R 2 R R L R R R L R 3 R R L R R R L R 4 R R L R R R L R

el.bs. 4/4

T A B 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Detailed description: This block contains the musical notation for the E variation. It features four measures of a single bass paradiddle. The top staff shows the rhythmic pattern with 'R' for right hand and 'L' for left hand, with 'X' indicating a rest. The middle staff shows the corresponding bass line in 4/4 time, with notes on the 2nd, 4th, 3rd, and 1st strings. The bottom staff shows the fretting pattern for the strings, with '0' for open strings and 'X' for fretted notes.

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

1 R R L R R R L R 2 R R L R R R L R 3 R R L R R R L R 4 R R L R R R L R

el.bs. 4/4

T A B 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Detailed description: This block contains the musical notation for the A variation. It features four measures of a single bass paradiddle. The top staff shows the rhythmic pattern with 'R' for right hand and 'L' for left hand, with 'X' indicating a rest. The middle staff shows the corresponding bass line in 4/4 time, with notes on the 2nd, 4th, 3rd, and 1st strings. The bottom staff shows the fretting pattern for the strings, with '0' for open strings and 'X' for fretted notes.

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

1 R R L R R R L R 2 R R L R R R L R 3 R R L R R R L R 4 R R L R R R L R

el.bs. 4/4

T A B 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Detailed description: This block contains the musical notation for the D variation. It features four measures of a single bass paradiddle. The top staff shows the rhythmic pattern with 'R' for right hand and 'L' for left hand, with 'X' indicating a rest. The middle staff shows the corresponding bass line in 4/4 time, with notes on the 2nd, 4th, 3rd, and 1st strings. The bottom staff shows the fretting pattern for the strings, with '0' for open strings and 'X' for fretted notes.

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

1 R R L R R R L R 2 R R L R R R L R 3 R R L R R R L R 4 R R L R R R L R

el.bs. 4/4

T A B 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0 0 0 X 0

Detailed description: This block contains the musical notation for the G variation. It features four measures of a single bass paradiddle. The top staff shows the rhythmic pattern with 'R' for right hand and 'L' for left hand, with 'X' indicating a rest. The middle staff shows the corresponding bass line in 4/4 time, with notes on the 2nd, 4th, 3rd, and 1st strings. The bottom staff shows the fretting pattern for the strings, with '0' for open strings and 'X' for fretted notes.

# 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

Musical notation for E = Single Bass Paradiddle Variation #4a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with fret numbers. The rhythmic diagrams show four measures of the pattern R L L R - R L L R. The bass staff shows the corresponding notes on a four-string bass. The fret numbers are 0 X X 0 0 X X 0 for each measure.

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

Musical notation for A = Single Bass Paradiddle Variation #4a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with fret numbers. The rhythmic diagrams show four measures of the pattern R L L R - R L L R. The bass staff shows the corresponding notes on a four-string bass. The fret numbers are 0 X X 0 0 X X 0 for each measure.

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

Musical notation for D = Single Bass Paradiddle Variation #4a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with fret numbers. The rhythmic diagrams show four measures of the pattern R L L R - R L L R. The bass staff shows the corresponding notes on a four-string bass. The fret numbers are 0 X X 0 0 X X 0 for each measure.

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

Musical notation for G = Single Bass Paradiddle Variation #4a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with fret numbers. The rhythmic diagrams show four measures of the pattern R L L R - R L L R. The bass staff shows the corresponding notes on a four-string bass. The fret numbers are 0 X X 0 0 X X 0 for each measure.

# Variation #4b:

L R R L - L R R L

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

Musical notation for E = Single Bass Paradiddle Variation #4b. It consists of three staves: a top staff with rhythmic flags and letters (L R R L L R R L) above them, a middle staff with a bass clef and a 4/4 time signature, and a bottom staff with fret numbers (T, A, B) and fret positions (X 0 0 X X 0 0 X). The notation is divided into four measures, each with a measure number (1, 2, 3, 4) above the first staff.

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

Musical notation for A = Single Bass Paradiddle Variation #4b. It consists of three staves: a top staff with rhythmic flags and letters (L R R L L R R L) above them, a middle staff with a bass clef and a 4/4 time signature, and a bottom staff with fret numbers (T, A, B) and fret positions (X 0 0 X X 0 0 X). The notation is divided into four measures, each with a measure number (1, 2, 3, 4) above the first staff.

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

Musical notation for D = Single Bass Paradiddle Variation #4b. It consists of three staves: a top staff with rhythmic flags and letters (L R R L L R R L) above them, a middle staff with a bass clef and a 4/4 time signature, and a bottom staff with fret numbers (T, A, B) and fret positions (X 0 0 X X 0 0 X). The notation is divided into four measures, each with a measure number (1, 2, 3, 4) above the first staff.

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

Musical notation for G = Single Bass Paradiddle Variation #4b. It consists of three staves: a top staff with rhythmic flags and letters (L R R L L R R L) above them, a middle staff with a bass clef and a 4/4 time signature, and a bottom staff with fret numbers (T, A, B) and fret positions (X 0 0 X X 0 0 X). The notation is divided into four measures, each with a measure number (1, 2, 3, 4) above the first staff.

# Law #5:

L R L L - R L R R

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

1 2 3 4

L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

cl.bs.  $\frac{4}{4}$

T  
B

X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0

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

1 2 3 4

L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

cl.bs.  $\frac{4}{4}$

T  
B

X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0

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

1 2 3 4

L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

cl.bs.  $\frac{4}{4}$

T  
B

X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0

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

1 2 3 4

L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

cl.bs.  $\frac{4}{4}$

T  
B

X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0

# Law #6:

RLRL - LRLR

## E = Single Bass Paradiddle Law #6: RLRL - LRLR

1 2 3 4

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

## A = Single Bass Paradiddle Law #6: RLRL - LRLR

1 2 3 4

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

## D = Single Bass Paradiddle Law #6: RLRL - LRLR

1 2 3 4

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

## G = Single Bass Paradiddle Law #6: RLRL - LRLR

1 2 3 4

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

RLRL - LRLR

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

0 X 0 X X 0 X 0

# Law #7:

R R L R - L L R L

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

1 2 3 4

R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L

el.bs.  $\frac{4}{4}$

T  
B  
0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X

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

1 2 3 4

R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L

el.bs.  $\frac{4}{4}$

T  
B  
0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X

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

1 2 3 4

R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L

el.bs.  $\frac{4}{4}$

T  
B  
0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X

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

1 2 3 4

R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L

el.bs.  $\frac{4}{4}$

T  
B  
0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X

# Law #8:

LRRL - RLLR

## E = Single Bass Paradiddle Law #8: LRRL - RLLR

1 2 3 4

el.bs.

4/4

T A B

X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0

## A = Single Bass Paradiddle Law #8: LRRL - RLLR

1 2 3 4

el.bs.

4/4

T A B

X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0

## D = Single Bass Paradiddle Law #8: LRRL - RLLR

1 2 3 4

el.bs.

4/4

T A B

X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0

## G = Single Bass Paradiddle Law #8: LRRL - RLLR

1 2 3 4

el.bs.

4/4

T A B

X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0 X 0 0 X 0 X X 0

# Law #9:

R R L L - R R L L

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

1 2 3 4

el.bs.

4/4

T  
A  
B

0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X

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

1 2 3 4

el.bs.

4/4

T  
A  
B

0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X

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

1 2 3 4

el.bs.

4/4

T  
A  
B

0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X

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

1 2 3 4

el.bs.

4/4

T  
A  
B

0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X 0 0 X X

# Variation #9a:

LLRR-LLRR

## E = Single Bass Paradiddle Variation #9a: LLRR - LLRR

Musical notation for E = Single Bass Paradiddle Variation #9a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with guitar fretboard notation. The rhythmic diagrams show four measures of the pattern LLRR-LLRR. The bass staff shows the corresponding notes: E2, G2, B1, and D2. The guitar staff shows the fretboard notation: X-X-0-0-X-X-0-0 for each measure.

## A = Single Bass Paradiddle Variation #9a: LLRR - LLRR

Musical notation for A = Single Bass Paradiddle Variation #9a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with guitar fretboard notation. The rhythmic diagrams show four measures of the pattern LLRR-LLRR. The bass staff shows the corresponding notes: A2, C3, E3, and G3. The guitar staff shows the fretboard notation: X-X-0-0-X-X-0-0 for each measure.

## D = Single Bass Paradiddle Variation #9a: LLRR - LLRR

Musical notation for D = Single Bass Paradiddle Variation #9a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with guitar fretboard notation. The rhythmic diagrams show four measures of the pattern LLRR-LLRR. The bass staff shows the corresponding notes: D2, F2, A2, and C3. The guitar staff shows the fretboard notation: X-X-0-0-X-X-0-0 for each measure.

## G = Single Bass Paradiddle Variation #9a: LLRR - LLRR

Musical notation for G = Single Bass Paradiddle Variation #9a. It consists of three staves: a top staff with rhythmic diagrams, a middle staff with a bass clef and 4/4 time signature, and a bottom staff with guitar fretboard notation. The rhythmic diagrams show four measures of the pattern LLRR-LLRR. The bass staff shows the corresponding notes: G2, B2, D3, and F3. The guitar staff shows the fretboard notation: X-X-0-0-X-X-0-0 for each measure.



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