

COURSE DESCRIPTION

- This workbook will give you bullet points from Chad's lesson and additional comments to emphasize the key points from each lesson.

There are two ways to approach Chad's Master Class, as it is truly two classes in one. If you are a beginner, or have not played for a long time, your main objective the first time you go through this Master Class would simply be to learn the beats. You should focus on the coordination and independence required to play the basic rock beats and basic fills.

Whatever level your playing may be at, this class will give you a unique insight into the difference between playing a beat and playing a "groove." By that we mean the nuances that Chad explains in this Master Class regarding the way he hits the drums and how he expresses what he feels. This can be defined in great part by his body motion. Learning how to play with a good feel is one of the most difficult concepts to teach. If you listen and observe very closely, record yourself and study your playing, this Master Class could offer you one of the most important lessons of your drumming career as it can help you discover your own feel and groove.

LESSON 1

- When sitting at you drumset you should feel comfortable and balanced. Your legs would be at a 45 degree angle to the floor. Some drummers sit higher, having less of an angle. You should find the position that is most comfortable, keeping in mind you need to have a clear path for playing a rim shot on the snare drum.
- When sitting on the seat, sit between the middle or slightly forward of the center, sitting up with good posture so your weight is on the seat.
- Here is a tip if you just got your first drumset. For right-handed players the hi-hat is played with the left foot and the bass drum, often referred to as the kick drum, is played with the right foot. For a detailed explanation of the drumset and components, Drum Channel offers a free lesson on "How to Set Up Your Drums" for beginning students.
- On both pedals Chad keeps the ball of his foot about three-quarters of the way up the footboard and plays with the heel up, allowing him to keep a continual bouncing motion with his legs that helps keep the time (as will be referenced in future lessons).



LESSON 1 CONTINUED...

- As basic and simple as it may seem, it's important to play quarter notes on the bass drum and keep them consistent with tempo and volume. Play along when Chad is playing quarter notes on the bass drum, both in this lesson and in this lesson's switch. Record yourself and compare the way you sound to the way Chad sounds.
- Notice how the volume of all Chad's notes are consistent.



- Chad ends Lesson 1 with a song from his band "The Bombastic Meatbats." Their complete concert can be heard in DC Entertainment and can be purchased as a download. Notice that Chad is playing 4 quarter notes on the bass drum during this song, the same way he is teaching you in Lessons 1 and 2.

LESSON 2

- Chad plays matched-grip most of the time, but you will see him occasionally switching to traditional grip in certain sections of songs he plays with his band "The Bombastic Meatbats."
- In this lesson we are adding eighth notes played with the right hand on the hi-hat. Start with the right hand only, using the outside release motion, playing the main beats on the downstroke and the in-between "an" beats on the upstroke. To review, this upstroke motion is covered in detail in Drum Channel's Technique Lessons under "Hands - Lesson 10." There is a small monthly fee to subscribe to the Technique Lessons. Within these lessons you will find exercises for all the motions you will find teachers using in the more advanced Master Classes. We suggest that it is always good to review the basics.
- Chad hits the stick with two parts of the shoulder of the stick, as opposed to the shoulder on the way down and the tip of the stick on the way up. Observe Chad's motion and play the following exercise repeatedly.



LESSON 2 CONTINUED...

- Practicing in front of a mirror is always a good idea so you can observe the motion of your arms compared to Chad's. It is important to notice while playing eighth notes with his right hand, the motion of his arm is going down with each quarter note beat, playing the "an" on the upstroke. This is important so that you get the feeling of playing the quarter-note pulse with your right arm, duplicating the quarter-note pulse on the bass drum, while at the same time playing twice as many notes with the right hand. The outside release motion as discussed in Technique Lessons is similar to the motion of throwing a ball. On the wind-up the wrist drops and the stick makes contact with the cymbals, then the follow through is on each beat.
- Notice how Chad moves his whole body in time when he plays. During these lessons you will see a lot of examples of Chad's body movement with and without drums. At the end of Lesson 2 is a drum jam between Chad, Taylor Hawkins, Gary Novak, Terry Bozzio and Steven Perkins. The complete drum jam can be seen in Drum Channel Entertainment. It's a great example of body motion and technique, keeping the time with a great feel.

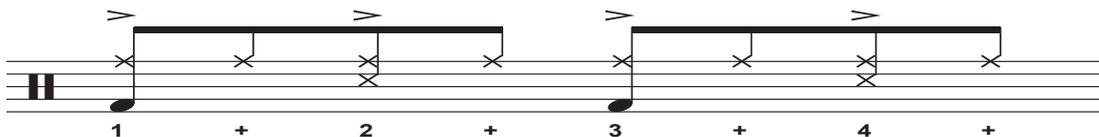
LESSON 3

- Hitting a rim shot is produced by having the stick impact the drum at the rim and head at the same time. If you are a beginning student playing these beats for the first time it's not necessary to concentrate on playing a rim shot. After you learn and are comfortable with the beats, you can review this lesson a second time and be more particular about doing everything exactly the way Chad explains.
- If you're playing rim shots pay close attention to how Chad hits the drum, which can be observed by going to the main Lesson 3 and clicking on the 4th Chapter Mark.
- Notice how the power for playing an accented note or rim shot comes from the forearm. Chad's wrist and grip are relaxed so the stick and wrist literally bounce off the drum as a result of the impact. The opposite of this would be if your wrist was tight and you would play into the drum, which would create a different sound and over a long period of time of playing very loud could do damage to your wrist.
- During this lesson there's a brief performance by Chad with the band, which is obviously much more advanced than this master class, but is interesting to observe how relaxed he is playing rim shots and with his technique in general.



LESSON 3 CONTINUED...

- Chad gives a great tip. When playing rim shots you should adjust the position of the snare drum so when the stick hits the drum in your most comfortable position it is between the tension rods on the hoop. There is a different sound created when hitting directly over a tension rod or hitting between the tensioning rods.
- Always listen to Chad's sound and record yourself to listen to your sound and see if it is consistent. The bass drum, the snare drum and the hi-hat coming together as one unit.
- **ROCK BEAT #1**



Play this exercise with the bass loop audio download and play it on your own at various tempos.

(Audio download is available on the class page in the section "Class Material Downloads" - also where you downloaded this workbook.)

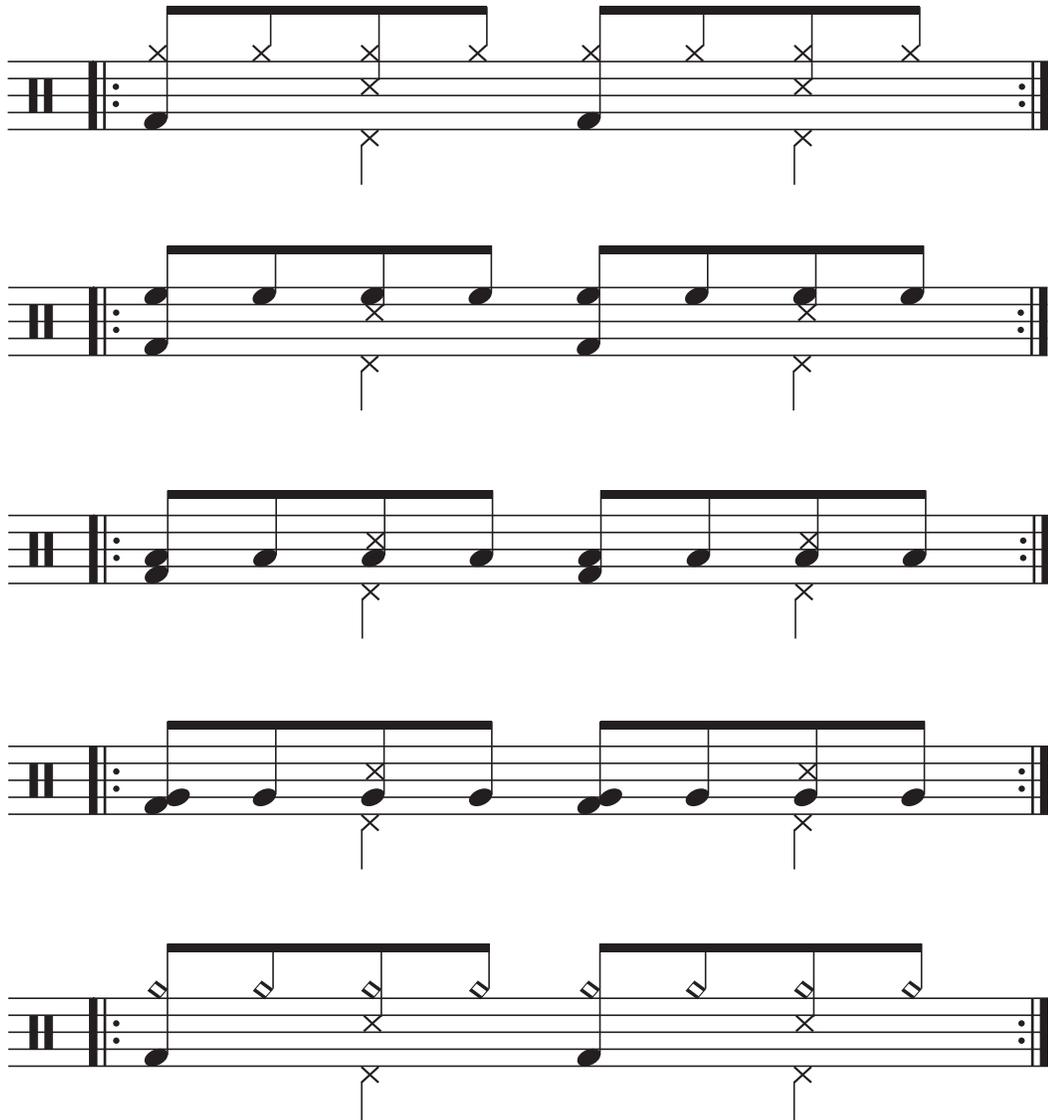
LESSON 4

- In this lesson Chad is taking the same Rock Beat #1 learned in Lesson 3 and moving the right hand pattern to the ride cymbal, the bell of the ride cymbal, and various tom-toms.
- When moving the right hand from striking the closed hi-hat, your left foot which has been pushing down on the hi-hat pedal will start playing the hi-hat by bringing the cymbals together on the second and fourth beats. It may take a few weeks to be come comfortable playing quarter notes on the bass drum, eighth notes on the ride cymbal, and adding the hi-hat on the second and fourth beat, along with the left hand.
- Remember there is no set time frame for any of the Drum Channel Lessons. We roughly estimate for a beginning student each lesson could be practiced everyday for one week before moving on to the next lesson; but as everyone's experience varies, this could also vary greatly. But don't underestimate the importance of putting time into basic fundamentals of technique and feel as Chad is giving you in this master class.



LESSON 4 CONTINUED...

- The switch in this lesson reviews key points which you should remember, and like all of the switches in general they are a good way to go back and review previous lessons after you have taken the main switch of each lesson.



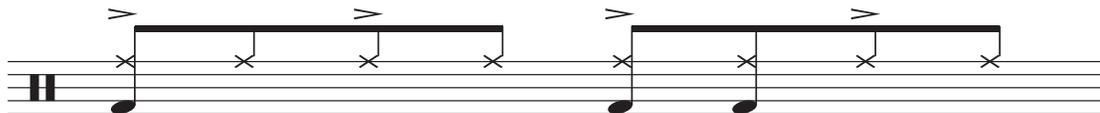
The image displays five staves of drum notation, each representing a different exercise. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns, such as eighth notes, quarter notes, and eighth rests, often grouped under beams. Some notes are marked with an 'x' above them, indicating a specific drum part. The exercises are arranged in a vertical sequence, with each staff containing two measures of music.

- These exercises start at 8:45 in Lesson 4.



LESSON 5

- This lesson introduces a new rock beat where the right hand and left hand are doing the same thing as the previous beat but the bass drum is on the first beat, the third beat, and the “an” of the third beat. In playing the following exercise it is important to count out loud. By keeping your counting even it’s easy to align your hands and feet to be even. Count every eighth note, “1-an-2-an-3-an-4-an.”

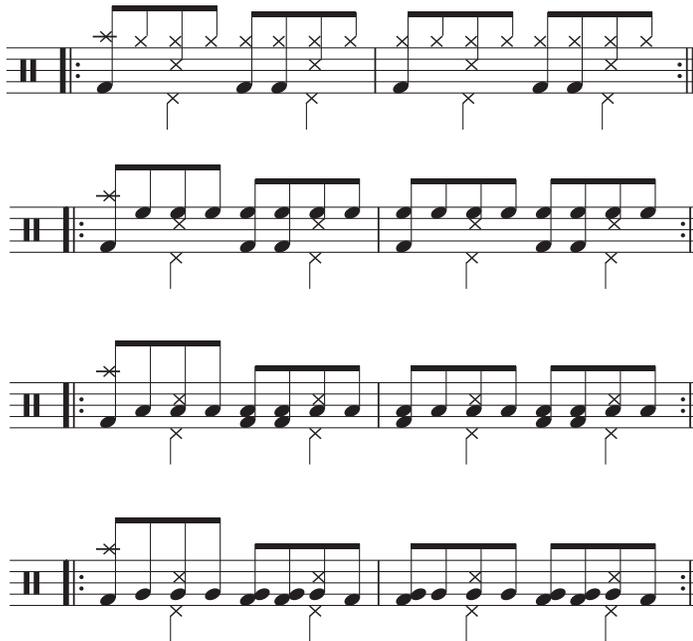


- If you can practice in front of a mirror, notice the motion of your right arm to be sure it is consistent with the up-down motion. When you play the bass drum beat in this lesson on “3-an” be sure the motion of your right arm does not play even strokes with your bass drum. Chad discusses this thoroughly in the lesson. It may take a week or more to get the motion of your right arm independent from your bass drum, but it’s very important to the foundation you will have as you learn more complicated beats and patterns.
- In Drum Channel Technique Classes “Hands & Feet,” Ralph Humphrey offers lessons that are valuable for both beginner and advanced students regarding body motions and how they apply to the notes each limb will play.
- When moving the right hand from the high-hat to any other instrument, be sure the timing of the eighth note pattern is consistent. When you go from the hi-hat to the crash and back to the hi-hat, there should not be more space between the crash cymbal and the individual notes played on the hi-hat. The crash cymbal should be played exactly in time, only offering a different tone color.
- The bass drum and crash cymbals should be hit at exactly the same time. In this lesson we are hitting them together on beat 1. Crash cymbals are used to accent the beginning of musical phrases.



LESSON 5 CONTINUED...

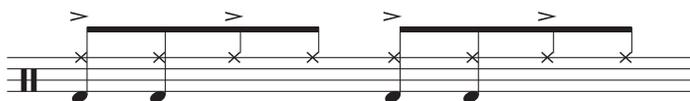
- The following exercises begin at 13:20 in Lesson 5.



- As Kevin plays more complicated bass patterns at the end of Switch 2 in this lesson, keep your time and a solid beat by counting to yourself or counting out loud. This is a great lesson to prepare you for playing with a band.

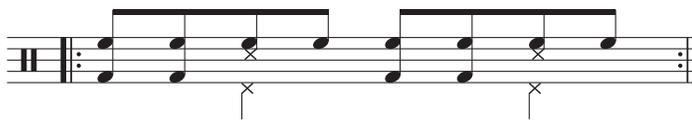
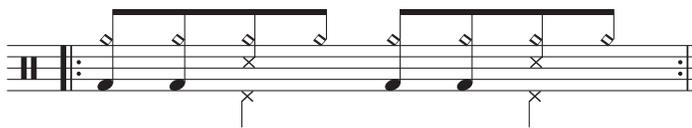
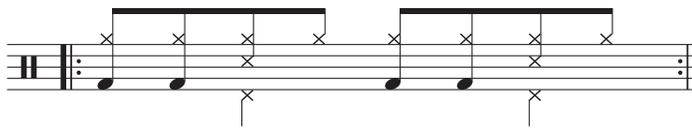
LESSON 6

- In this lesson we're learning our third rock beat by duplicating what we learned in the last lesson on both the first and third beats. In the last lesson we played the bass drum on "3-an." In this lesson we will play both on "1-an" and "3-an." Count out loud "1-an-2-an-3-an- 4-an" while practicing the basic beat.
- This exercise appears at 2:00 in Lesson 6.




LESSON 6 CONTINUED...

- Like in the last lesson, make sure the motion of the right arm is consistent. Going down on the beats and coming up on the “an”s. Watch when you play the bass drum on “1-an” and “3-an” that your right hand motion does not follow the beat of the bass drum. Watch Chad’s explanation of this closely. It’s important that you separate the motion of the right hand from the bass drum pattern.
- The following exercises begin at 6:00 in Lesson 6.



- You can practice any pattern moving the right hand on different instruments of the drumset. Go over each bar as many times as you want. Downloading the bass part and playing along with it is a fun way to go through these exercises.
- At the beginning and end of this lesson you will hear Chad play “Dani California” with a big band as recorded at the *Buddy Rich Memorial Concert*, which is available on DVD in the Drum Channel store and at drum shops everywhere. The fun part of listening to this song is listening to the beat he is playing, which is the same basic beat that you are learning in this lesson. When you finish Chad’s master class you’ll be ready to get together with your friends and make some great music.



LESSON 7

- Notice in this review lesson as Chad moves his right hand from the cymbals to the toms the arm motion is the same as if he were playing on the cymbals or hi-hat. Like on the cymbals and hi-hat there's a slight accent on each downbeat.
- Though many drummers may find these beats extremely simple and easy to play, keep in mind there's a difference in the way they sound and feel from drummer to drummer. Creating your own feel and sound is the ultimate objective, and emulating Chad with his body movement and definition is a great way to get started.
- When moving the right hand around the drums and adding a crash cymbal on 1 (often called the downbeat), be sure to keep all of the unison notes together while listening to the dynamics of each drum or cymbal you play. As you master the beats you can begin to review these lessons and get into the subtleties of time and feel. Though I'm sure you're anxious to go on, this is a good lesson to fall back on, a fun one to play, and a great way to concentrate on your time.
- This exercise begins at 1:00 in Lesson 7. **REPEAT 4 TIMES.**

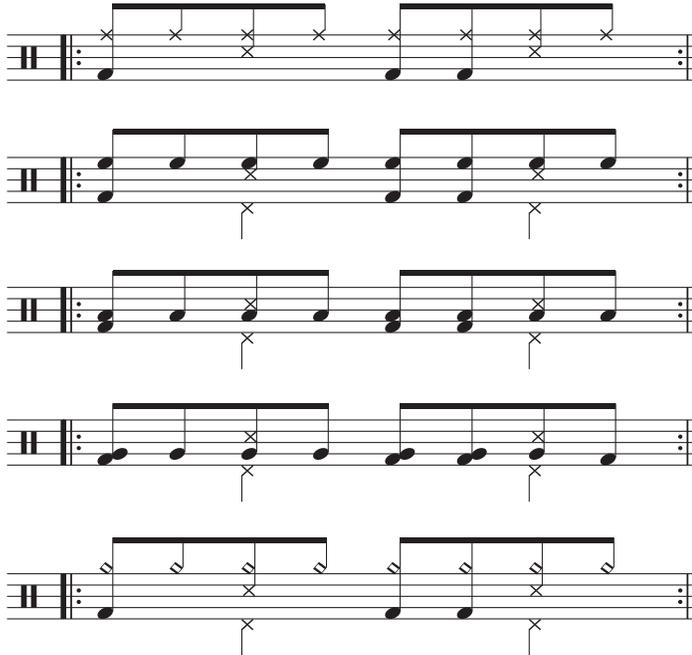


The notation consists of five staves, each representing a 4-beat pattern. The first staff shows a pattern of cymbals (x) on all four beats. The second staff shows a pattern of cymbals (x) on beats 1 and 3, and toms (solid circles) on beats 2 and 4. The third staff shows a pattern of cymbals (x) on beats 1 and 3, and a snare drum (solid circle) on beats 2 and 4. The fourth staff shows a pattern of cymbals (x) on beats 1 and 3, and a snare drum (solid circle) on beats 2 and 4. The fifth staff shows a pattern of cymbals (x) on beats 1 and 3, and a snare drum (solid circle) on beats 2 and 4.



LESSON 7 CONTINUED...

- This exercise begins at 2:15 in Lesson 7. **REPEAT 4 TIMES.**

Five staves of drum notation for exercise 1. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns using quarter notes, eighth notes, and sixteenth notes, with 'x' marks indicating cymbal hits. The patterns are: 1) Quarter notes with cymbal hits on the first and third notes. 2) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 3) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 4) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 5) Quarter notes with cymbal hits on the first and third notes, and eighth notes.

- This exercise begins at 3:30 in Lesson 7. **REPEAT 4 TIMES.**

Five staves of drum notation for exercise 2. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns using quarter notes, eighth notes, and sixteenth notes, with 'x' marks indicating cymbal hits. The patterns are: 1) Quarter notes with cymbal hits on the first and third notes. 2) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 3) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 4) Quarter notes with cymbal hits on the first and third notes, and eighth notes. 5) Quarter notes with cymbal hits on the first and third notes, and eighth notes.

LESSON 7 CONTINUED...

- This exercise begins at 5:40 in Lesson 7. REPEAT 4 TIMES.



Five staves of drum notation for the first exercise. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns for the snare drum (marked with 'x') and the bass drum (marked with 'o').

- This exercise begins at 7:00 in Lesson 7. REPEAT 4 TIMES.

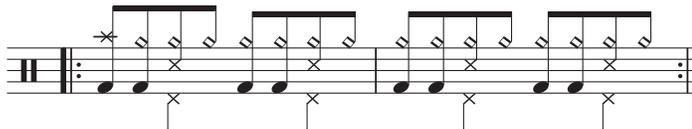
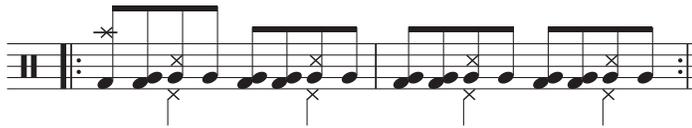
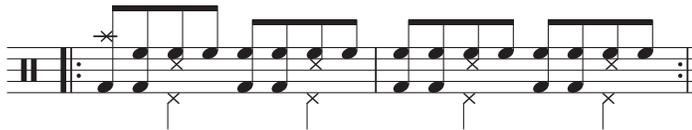
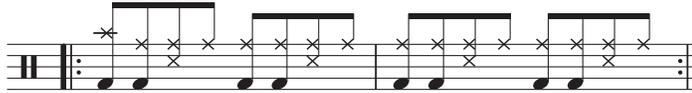


Five staves of drum notation for the second exercise. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns for the snare drum (marked with 'x') and the bass drum (marked with 'o').



LESSON 7 CONTINUED...

- This exercise begins at 8:20 in Lesson 7.



LESSON 8

- Hitting a crash cymbal often signals a new section of a song to a listener's ear.
- Practicing with a metronome is a good way to keep track of the different tempos you can play as well as a way to make sure your time stays consistent.
- Consistency of motion will ensure a consistency of sound when you play the drums.
- Chad joined Neil Peart, Tommy Igoe, John Blackwell, Terry Bozzio, Efrain Toro, Peter Erskine and Nick Rich at the Buddy Rich Memorial Concert. The DVD is available in the DC Store.
- On the next page is the sheet music for Chad's solo beginning at 5:40 in Lesson 8. Follow along with the written solo and make up your own combinations.



LESSON 8 DRUM SOLO

DRUMS

4

5

9

13

17

21

25

29

33

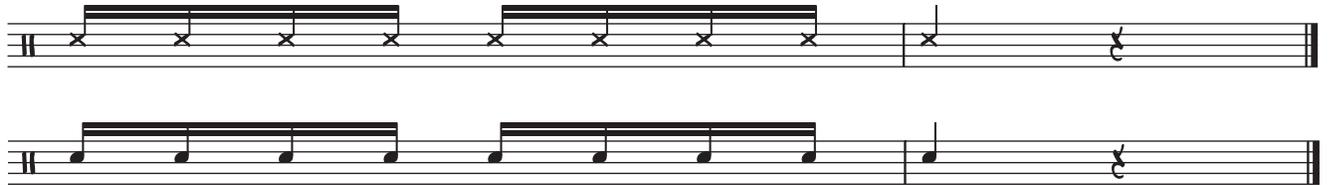
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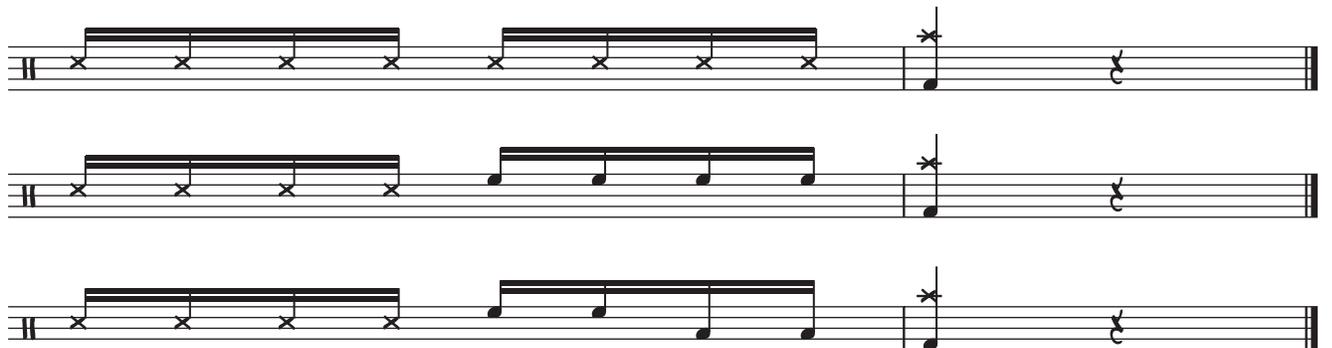


LESSON 9

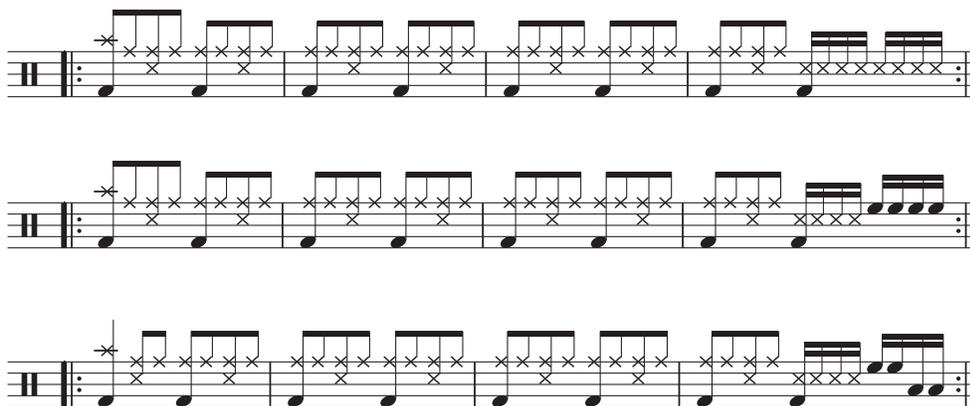
- In practicing drum fills Chad is looking to achieve the same dynamic level out of each hand; so when playing the following eight sixteenth notes followed by a quarter note, all nine notes should be the same volume and evenly spaced.



- Following are three fills to practice around the drum set as demonstrated in this lesson. They all end with a crash and bass drum note on 1, the downbeat. Be sure when you are moving around the drums the volume stays consistent and the spacing of each note is even and in time. Practice these three fills at various tempos.

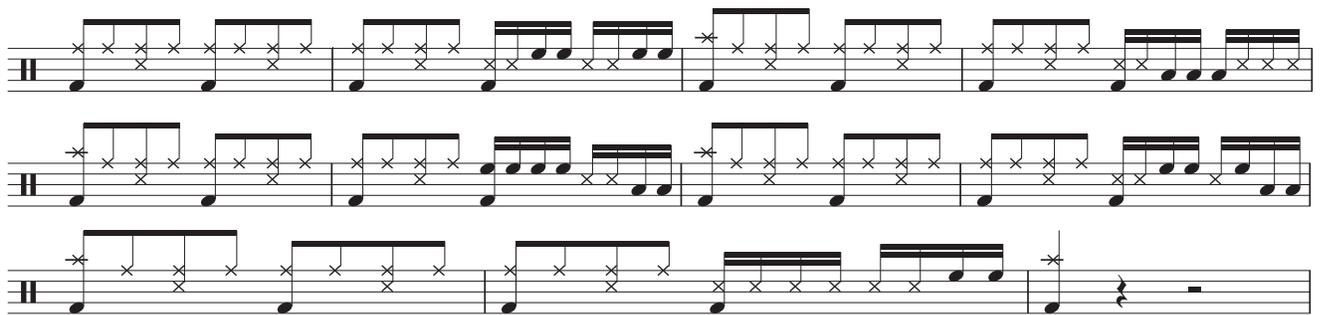


- Play the following four-bar phrases with the fill on the last two beats. We have written Rock Beat #1 as your basic beat, but you could use Rock Beat #1, #2, or #3, playing the fill on the last two beats of the four-bar pattern.



LESSON 9 CONTINUED...

- Just like you set up your cymbals to be easy to reach, it makes sense when you are playing to hit the closest crash cymbal at the end of the fill rather than reaching for one further away.
- Below are various fill combinations in two-bar patterns. These are good examples to practice, but you should also make up your own combinations.



- Playing fills is fun. Stay relaxed, remember to breathe and keep an even pulse. It's OK to count to yourself 1-2-3-4 until you are comfortable enough to just feel the pulse.
- On the next page is the sheet music for Chad's solo beginning at 16:20 in Lesson 9.



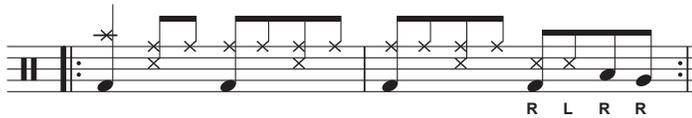
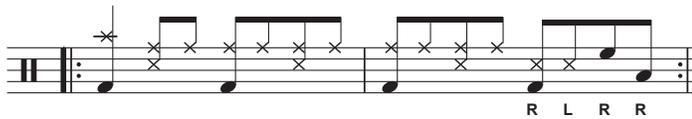
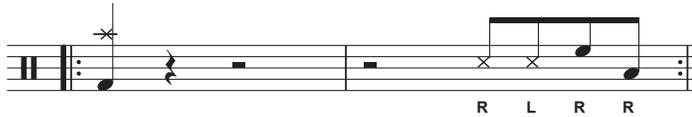
LESSON 9 DRUM SOLO

The image displays a drum solo score consisting of ten staves. Each staff starts with a double bar line and a drum symbol. The notation uses rhythmic stems with 'x' marks for cymbals and solid dots for drums. The score is organized into measures by vertical bar lines, with some measures containing multiple stems to indicate complex rhythmic patterns. The final measure of the bottom staff ends with a double bar line and a quarter rest.

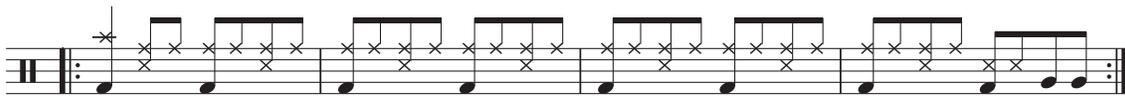
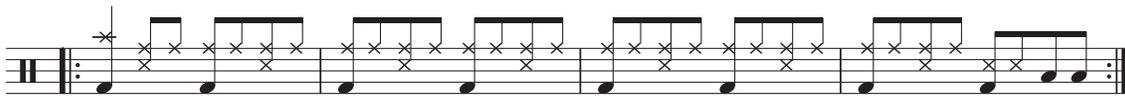
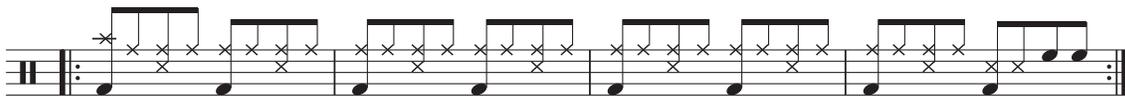


LESSON 10

- This lesson introduces a new fill with a different sticking pattern having two rights in a row. Just like the sixteenth note fill the dynamics and spacing of the notes should be even. So the right/left on the snare drum and the two following rights on various toms must be the same dynamic level and be in time with each other, ending with a crash cymbal and bass drum on the downbeat. Practice the following fill at different tempos.



- Following are exercises that Chad plays in the class, beginning at 4:22, which you should practice at various tempos.



LESSON 10 CONTINUED...

- Following are exercises that Chad plays in the class, beginning at 6:00, which you should practice at various tempos.

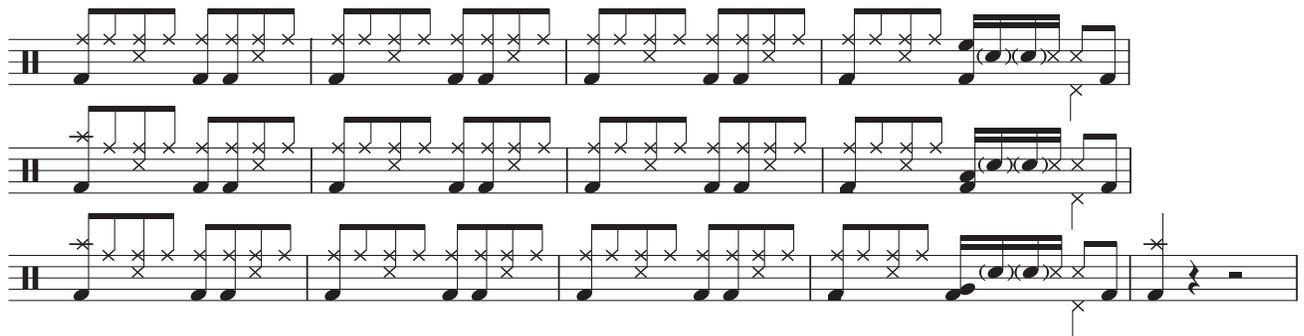
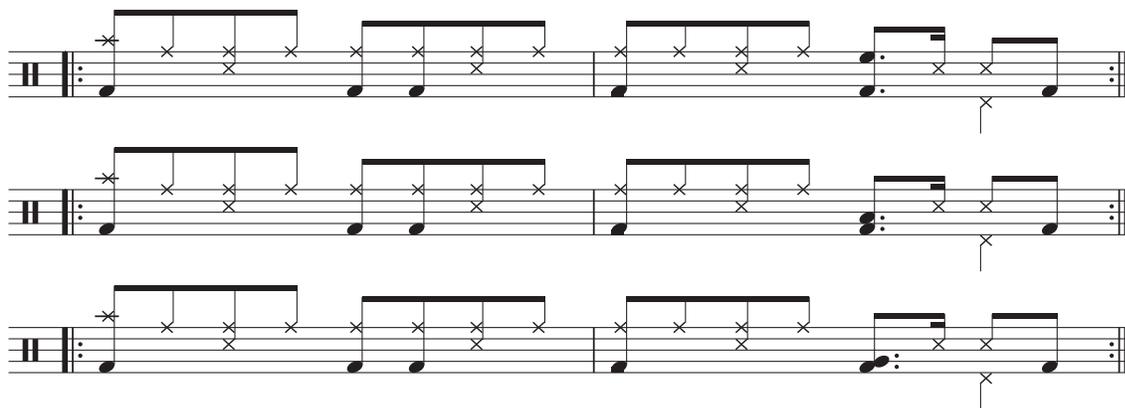


- Next is a more advanced fill, but an easy one to recognize as you've heard it hundreds of times. It combines a sixteenth note and eighth note within the same fill. To start out count aloud to be sure you're putting the notes in the right place. Also listen carefully to the class and to the switch of this class to hear the dynamic level Chad plays the notes at, and even get a little tricky by playing the second version of the beat adding two lefts on the "E" and "An" of 1. Remember, start slow and count out loud. These begin at 8:19 in Lesson 10.




LESSON 10 CONTINUED...

- The following exercises may come easily to some drummers but for beginners it is expected that you would spend several weeks going through each one of these patterns with various combinations of fills that you have learned in this class. These exercises begin at 9:09 in Lesson 10.

- On the next page is the sheet music for Chad's solo beginning at 11:04. It's not expected that you read the last two bars of these exercises. We thought it would be fun to write out exactly what Chad did to point out that anything can be notated. After playing a whole page of basic beats, he had to let some steam off.



LESSON 10 DRUM SOLO

Drum solo notation for Lesson 10, measures 4 to 41. The notation is written on a single staff with a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is divided into measures, with measure numbers 4, 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41 indicated. The notation includes various symbols such as 'x' for cymbals and 'x' for snare drums. The notation is written on a single staff with a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is divided into measures, with measure numbers 4, 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41 indicated. The notation includes various symbols such as 'x' for cymbals and 'x' for snare drums. The notation is written on a single staff with a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is divided into measures, with measure numbers 4, 5, 9, 13, 17, 21, 25, 29, 33, 37, and 41 indicated. The notation includes various symbols such as 'x' for cymbals and 'x' for snare drums.





WORKBOOK

MASTER CLASS WITH CHAD SMITH
BASIC ROCK DRUMMING: CHAD'S WAY

COURSE NOTE:

- The Main Switch 1 of these lessons, the exercise switches, and this workbook are designed to assist you along your way of becoming a better drummer. If you have any questions within this Master Class Lesson, you can ask the teacher, you can send a video of yourself doing the lessons and get into a group to share your ideas on what you have learned with others. Of course Chad makes it look way too easy. He is one of the best drummers in the world with one of the best time feels. You can see more Chad Smith on Drum Channel in his Roundtable Entertainment show, in Drum Jams, and in Band Concerts. We welcome your input and comments. Please direct them to info@drumchannel.com

