Chris Adler
(Lamb of God)

Few would argue that one of the most truly inspiring, creative, and exciting drummers to rise up in the modern metal music scene is Lamb of God's Chris Adler. His technical prowess and unique combination of precision, chops, speed, and groove make him one of the most inspiring metal drummers to listen to and one of the best to learn from.

Chris Adler was born on November 23, 1972, in Washington DC. The first instrument he started playing was the piano, eventually followed by the bass guitar, which he started playing in middle school. He continued with bass until a good college friend, who was also a bass player, suggested they form a band together and that Adler play the drums. So, Adler put down his bass guitar and started playing the drums for the first time in September 1994, and Burn the Priest was born. The band kept this name until 2000, when they changed it to Lamb of God.

Adler's earliest interest in the drums started in high school after watching Wrathchild America perform with Shannon Larkin on drums. Other early musical inspiration was provided by Metallica, Slayer, Megadeth, and Testament, but circumstances didn't really align to get him started playing at the time. When the 21-year old Adler finally was dedicated fully to learning to play the drums, he got his basics together by playing along with the first Aerosmith album. He worked at it hard and basically spent all his time woodshedding, and man did all that practice pay off! Although he started playing at a relatively late age and never took a drum lesson, he rose up to become one of metal's greatest drummers through hard work and perseverance.

Chris's drumming is quite original, partly because of his self-taught technique, partly because of his creative songwriter mentality, and partly because he's left-handed but plays a right-handed kit. He often leads with his left foot, or plays his single-kick parts on his left kick drum. He's also experimented with some unconventional kick technique where he kicks his heals onto the pedal board and then quickly slaps his toes back down to achieve a very fast double hit.

Among Adler's trademark licks are his combinations of intricate double-kick patterns with layers of tasty grooves on the ride bell, splashes, and China cymbals, which together lend massive contributions to the emotion, mood, and intensity of each song. His unorthodox use of toms, bells, and cymbals are tightly integrated into his highly syncopated and technically god-like double-kick drumming passages. One signature double-kick lick that he loves to play is a burst of thirty-second notes that smoothly slides into a steady run of sixteenth notes. He also loves to ride on the splash cymbal that he has perched above his right kick drum, and he definitely likes to find the groove in a song and not just play for the sake of speed. Chris Adler is pushing the limits of drumming, and all metal fans should take notice, listen, and learn.

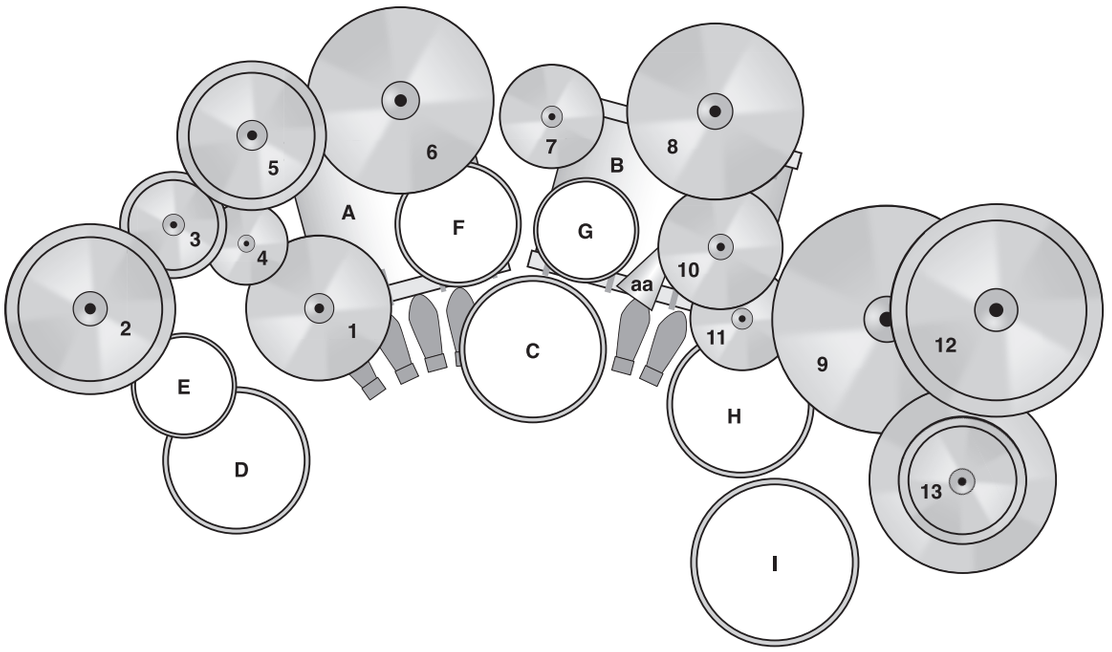
"NOT ONLY HAS HE PUSHED METAL DRUMMING'S TRIFECTA OF SPEED, POWER, AND PRECISION TO NEW HEIGHTS, HE ALSO BRINGS A LEVEL OF CREATIVITY AND INTELLIGENCE TO THE MUSIC THAT PLACES HIM AT THE HEAD OF THE PACK."

–Modern Drummer

Drums of Vengeance

Roddy's kit has some very unique features, especially for someone who specializes in extreme metal drumming. If you look closely, you'll notice smaller sized drums; a left-handed setup within the right-handed kit; an array of pedals that control multiple hi-hats, kick drums and a ribbon crasher; and plenty of cymbals. He likes the fast response and the crispness of smaller-sized drums. His setup is such that he can play from left to right on his 12″-14″-16″ toms, or from right to left on his 10″-12″-14″ toms. He uses this setup to help him become more ambidextrous. He has a small 18″ kick on the left side of the kit for an open, boomy sound, and he plays his primary 22″ kick with an Axis double pedal, which he sets up with very tight spring tension. His pedal array from left to right is a primary hi-hat, a ribbon crasher that he uses when playing extreme metal clave beats, an 18″ kick pedal, Axis double-kick pedals, and a mini hi-hat.

Circa 2007



Sonor SQ2, Delite, or S Classix Series, Walnut Roots Finish

A: 18″ x 18″ kick
B: 18″ x 22″ kick
C: 5″ x 14″ snare
D: 12″ x 14″ rack tom
E: 5″ x 10″ snare
F: 8″ x 12″ rack tom
G: 8″ x 10″ rack tom
H: 14″ x 14″ floor tom
I: 16″ x 16″ floor tom

Meinl

1: 14″ Byzance Brilliant Medium Hi-Hats
2: 16″ Byzance Brilliant China
3: 10″ Generation-X Filter China
4: 8″ Soundcaster Custom Splash
5: 14″ Generation-X Filter China
6: 18″ Soundcaster Custom Medium Crash
7: 10″ Soundcaster Custom Splash
8: 17″ Soundcaster Custom Medium Crash
9: 22″ Byzance Dark Spectrum Ride
10: 12″ Byzance Traditional Mini Hats
11: 10″ Byzance Traditional Mini Hats
12: 20″ MB20 Rock China
13: 18″ Soundcaster Custom Medium Crash below 12″ Generation-X Filter China

Percussion

aa: cowbell

"Angel of Death"

from *Reign in Blood* (1986)

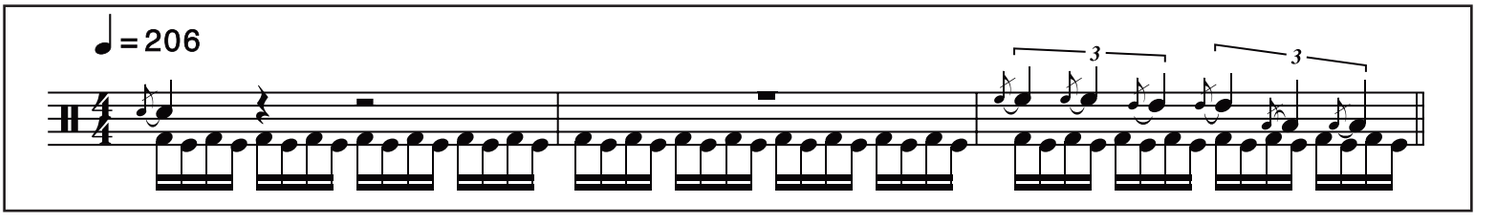
Level: Advanced

Check out Lombardo's drumming on *Reign in Blood*, which was named the "No. 1 Thrash Metal Album of All Time" by *Kerrang*, ranked No. 1 in *Metal Hammer's* "Top 200 Albums" list, and dubbed "One of the All-Time Top 50 Albums Made in California" by *Bam*. Lombardo's double-kick and tom fill after the guitar solo on "Angel of Death" is one of the most talked about recorded drum moments in metal history.

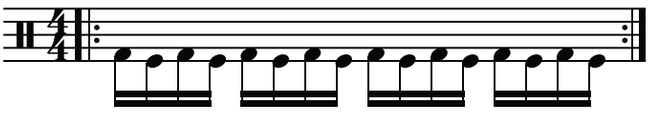
Track 24



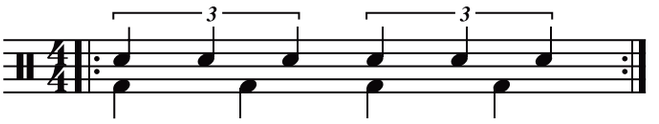
Original transcription (4:23):



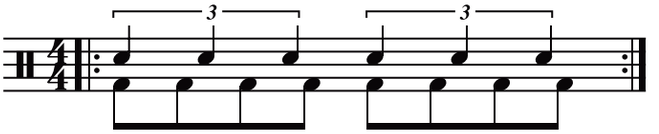
Let's start by playing steady sixteenth notes on the kick drums. Start slowly and increase the tempo as you feel comfortable.



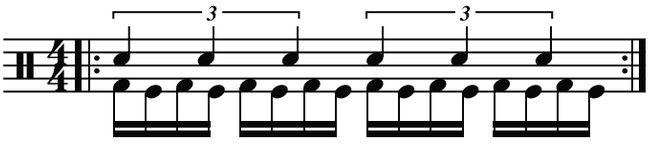
Next, get a feel for quarter-note triplets, which we'll play on the snare while playing quarter notes on the kick.



Now, let's play the quarter-note triplets on the snare while playing eighth notes on the kick.



Next, play the quarter-note triplets on the snare while playing sixteenth notes on the kick drums.



Finally, put the phrase together by starting the double-kick drum beat with a strong flam on the snare, and play quarter-note triplet flams on the toms in the third measure. With a little practice, you'll be playing this legendary drum fill just like Dave Lombardo!

