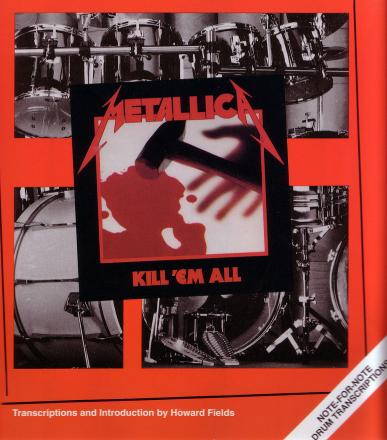
Drum Setup Diagrams

DRUM EDITION KILL'EM ALL







DRUM EDITION

As recorded by Metallica on ELEKTRA Records

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KILL EM ALL

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KILL 'EM ALL: The Drumming Debut Of Lars Ulrich

Kill 'Em All contains the first nine songs ever written by Metallica. Now widely recognized as a milestone in American heavy metal, this 1983 debut album was recorded by a group of 18- and 19-year-olds who weren't even convinced of their own musical competencies.



"We formed the band before we could really play," admits drummer Lars Ulrich, "but a lot of people really liked the honesty, directness, innocence and ignorance on that album." Indeed, that youthful energy and naiveté may have had everything to do with the group's somewhat premature success. "There was just this energy there," explains Ulrich. "It was like, 'I'm not gonna sit around and take drum lessons and guitar lessons for the next five years so I can be in a band. I wanna be in a band now!"

Metallica was, in fact, Ulrich's first band. Just a few years before the group's formation in 1981, he was enjoying success as a 16-year-old Top 10-ranked tennis player in his native Denmark. But after moving to Los Angeles and hooking up with James Hetfield, a guitarist who shared his fervor for the likes of Iron Maiden, Def Leppard and Motorhead, the nucleus of Metallica was formed. Soon thereafter, Megaforce Records signed the group. Their debut album, Kill 'Em All, came out in 1983 with the lineup of Ulrich, Hetfield, guitar virtuoso Kirk Hammett and the late Cliff Burton on bass. At this point, Ulrich had only been playing drums seriously for three years.

"We really jumped in the deep end," admits Ulrich. "We started writing these songs and when people heard them they freaked out. If we had not written them the way we did, maybe we would've had five years on the L.A. club circuit to get our chops together."

Ulrich is the first to admit his playing on Kill 'Em All was less than polished. "Obviously the drumming style on the album is very basic. It's representative of a kid who, very much from a fan point of view, started playing air drums to his favorite Judas Priest and Motorhead records and then one day substituted a real drum kit. I just started by pretending I was Ian Paice or Phil Taylor [Motorhead] or whoever. Then all of a sudden we started writing these songs and playing them with our very limited musical ability."

Certainly, elements of Ulrich's current drumming style are conspicuously absent on Kill 'Em All. For one, there's a lack of variety in the hi-hat, snare, kick patterns on the up-tempo songs. "On the fast tempos I felt very restricted," said Ulrich. "'Hit the Lights,' 'Motorbreath,' 'Whiplash,' 'Phantom Lord,' 'No Remorse,' 'Metal Militia'—all those songs were just straight 4's. At the time I just couldn't grasp doing a lot of variations on the high speed stuff those tempos called for." The same was true of the fills Ulrich gravitated toward—"basically eighth notes and straightforward stuff," as he put it—which are a far cry from the flamboyant, high-velocity patterns for which he is now well known.

More noticeably absent are the various double bass drum licks found in ample supply on all post-Kill 'Em All Metallica albums. Ulrich rumbles the bass drums on the power chords at the beginning and end of "Hit the Lights" and at the ends of "Phantom Lord" and "No Remorse," but the only double bass time pattern on the album is on "The Four Horsemen." The following excerpt from that song hints at the kind of precision-like patterns that Ulrich plays on subsequent records.

"The Four Horsemen" 1st, 2nd, 3rd Verses: bars 3-4



There is, however, one technique on Kill 'Em All that has continued to carry over into Ulrich's drum work: the single bass drum triplets. (They may sound like single bass drum doubles, but they're not!) "Motorbreath," the fastest song on the record, provides an excellent example:

"Motorbreath" 1st, 2nd, 3rd Verses: bars 1-2



Commenting on the use of single bass drum triplets, Ulrich said, "It's basically the same pattern in all the fast songs—one on the bass drum, snare, triplet on the bass drum, snare. I guess the idea of throwing in those triplets in the up-tempo stuff came from Phil Taylor. He was a big inspiration in my early days."

By the time *Master of Puppets* was recorded, Ulrich had begun to play these triplets with two bass drums (RLR) to ensure an intensity in volume. But despite his ability on double bass, Ulrich still makes frequent use of the single bass triplet. Here's another excerpt in which the triplets are relentless, continuing for more than 24 bars:

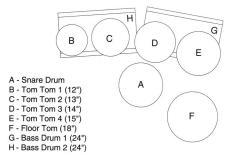
"Jump in the Fire" Outro: 12 bars before end

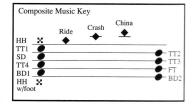


Kill 'Em All may not be Lars Ulrich's tour de force as a drummer, but it clearly reflects the potential that would soon be realized. By listening to this album as well as Metallica's subsequent releases, any drummer will likely be impressed and inspired by Ulrich's ongoing musical metamorphosis.

-Howard Fields

Lars Ulrich's Drum Setup





DRUM NOTATION EXPLANATION

HI-HAT

OPEN AND CLOSED HI-HAT:

Strike the open hi-hat on notes labeled with an o. Strike the closed hi-hat on unlabeled notes.



HI-HAT WITH FOOT: Clap hi-hat cymbals together with foot pedal.



HI-HAT WITH SLUR: The open hi-hat is struck and then closed with the foot on the beat indicated by the hi-hat w/foot notation below, creating a *shoop* sound.



CYMBALS

CHOKE: Hit the crash cymbal and catch it immediately with the other hand, producing a short, choked crash sound.



BELL OF CYMBAL: Hit the cymbal near the center, directly on the cup or bell portion.



CYMBAL ROLL: Play a roll on the cymbal rapidly enough to produce a sustained, uninterrupted shift sound lasting for the number of beats indicated.



DRUMS

CROSS STICK: Anchor the tip end of the stick on the snare drum skin at the eight o'clock position, two to three inches from the rim. Then raise and lower the buttend, striking the rim at the two o'clock position, producing a clicky woodblock-type sound.



FLAM: Hit the drum with both sticks, one slightly after the other, producing a single, thick-sounding note.



RUFF: Play the grace notes rapidly and as close to the principal note as possible. The grace notes are unaccented and should be played slightly before the beat. The principal note is accented and played directly on the beat.



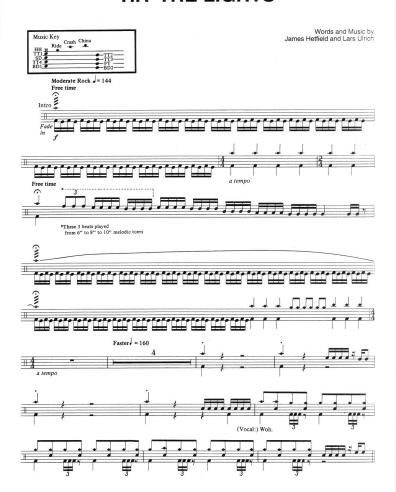
CLOSED ROLL: Play a roll on the snare drum creating a sustained, uninterrupted *tshhh* sound lasting for the duration of the rhythm indicated and with no break between the two tied notes.



HI-HAT BARK: The open hi-hat is struck and is immediately, almost simultaneously closed so that the *shoop* sound is severely clipped.



HIT THE LIGHTS











Additional Lyrics

- 2. Know our fans are insane.

 We're gonna blow this place away
 With volume higher
 Than anything today. The only way.
 When we start to rock we never, etc.
- 3. With all out screamin'
 We're gonna rip right through your brain.
 We got the lethal power.
 It's causin' you sweet pain. Oh, sweet pain.
 When we start to rock we never, etc.

THE FOUR HORSEMEN















Additional Lyrics

- You've been dying since the day you've been born.
 You know it's all been planned.
 The quartet of deliverance rides.
 A sinner once, a sinner twice,
 No need for confession now.
 'Cause now you've got the fight of your life.
- So gather round young warriors now And saddle up your steeds. Killing scores with demon swords. Now is the death of doers of wrong. Swing the judgment hammer down. Safely inside armor, blood, guts and sweat.

JUMP IN THE FIRE













NO REMORSE

Words and Music by James Hetfield and Lars Ulrich















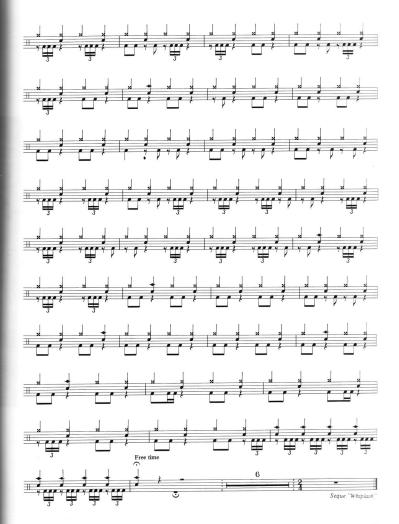
Additional Lyrics

- Blood feeds the war machine
 As it eats a way across the land.
 We don't need to feel the sorrow.
 No remorse is the one command. (To Pre-chorus)
- Only the strong survive.
 No will to save the weaker race.
 We're ready to kill all comers.
 Like a loaded gun right at your face. (To Pre-chorus)

(ANESTHESIA) – PULLING TEETH

Music by Cliff Burton







WHIPLASH

Words and Music by James Hetfield and Lars Ulrich









- 2. Bang your head against the stage like you never did before. Make it ring, make it bleed, make it really sore. In a frenzied madness with your leather and your spikes, Heads are bobbing around, it's hot as hell tonight. (To Chorus)
- 3. Here on stage the Marshall noise is piercing through your ears. It kicks your ass, kicks your face, exploding feeling nears. Now's the time to let it rip, to let it fuckin' loose. We're gathered here to maim and kill 'cause this is what we choose. (To Chorus)
- 4. Show is through, the metal's gone, it's time to hit the road. Another town, another gig, again we will explode. Hotel rooms and motorways, life out here is raw. But we'll never stop, we'll never quit 'cause we're Metallica. (To Chorus)

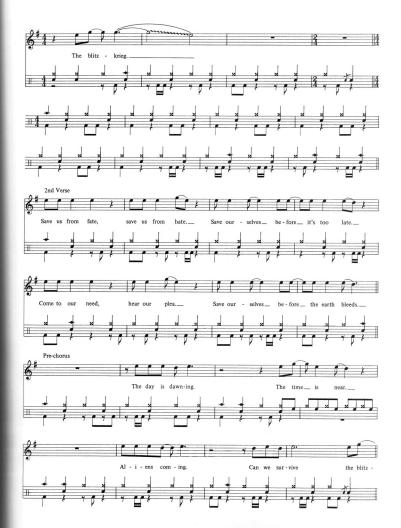
BLITZKRIEG

Words and Music by Ian Jones, Brian Smith, and James Sirotto













METAL MILITIA

















Additional Lyrics

- 2. Chained and shadowed to be left behind, Nine and one thousand. Metal milital for your sacrifice, Iron-clad soldiers. Join or be conquered, the low of the land. What will befall you? The metalization of your inner soul, Twisting and turning. (To Pre-chorus)
- 3. We are one as we all are the same, Fighting for one cause. Leather and metal are our uniforms, Protecting what we are. Joining together to take on the world With our heavy metal. Spreading the message to everyone here. Come let yourself go. (To Pre-chorus)

PHANTOM LORD











- Victims falling under chains,
 You hear them crying dying pains.
 Fists of terror breaking through,
 Now there's nothing you can do. (To Chorus)
- The leathered armies have prevailed,
 The Phantom Lord has never failed.
 Smoke is lifting from the ground,
 The rising volume metal sound. (To Chorus)

MOTORBREATH







- 2. Don't stop for nothin', it's full speed or nothin'. I'm takin' down you know whatever's in my way. Getting your kicks as you're shooting the line. Sending the shivers up and down my spine. (To Chorus)
- 3. Those people who tell you not to take chances, They are all missing on what life's about. You only live once so take hold of the chance. Don't end up like others, same song and dance. (To Chorus)

SEEK & DESTROY

Words and Music by James Hetfield and Lars Ulrich













- There is no escape and that's for sure.
 This is the end we won't take anymore.
 Say goodbye to the world you live in.
 You've always been taking, but now you're giving. (To Pre-chorus)
- 3. Our brains are on fire with the feeling to kill. And it won't go away until our dreams are fulfilled, There is only one thing on our minds. Don't try running away 'cause you're the one we will find. (To Pre-chorus)

AM I EVIL?

Words and Music by Brian Tatler and Sean Lindon Harris

















- I'll make my residence, I'll watch your fire.
 You can come with me, sweet desire.
 My face is long forgot, my face not my own.
 Sweet and timely whore, take me home. (To Chorus II)
- My soul is longing for, await my heir,
 Sent to avenge my mother, sleep myself.
 My face is long forgot, my face not my own.
 Sweet and timely whore, take me home. (To Chorus III)





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