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B I O G R A P H Y

Derek Roddy was born August 28, 1972, in Columbia, South Carolina, and started playing drums at the age of five. He played his first club gig at the age of eight with a country cover band. By the age of thirteen, Derek was gigging on a regular basis and formed his first original metal band in 1987, **The Deboning Method**. Fresh out of high school, he joined his first national act, **Bedlam Hour**, a punk rock band who toured the U.S. and Europe, releasing two recordings in the early '90s.

After many years of club dates and small tours in 1996, Derek joined **Malevolent Creation**, which launched his metal journey. He then recorded many extreme metal albums, starting with *Praise the Archaic Lights Embrace* with **Aurora Borealis** in 1997 and *Northern Lights* in 1999, meanwhile forming **Divine Empire** with former Malevolent members and recording *Redemption* in 1998.

Also known as Derek "One-Take" Roddy in reference to the accuracy of his studio drumming and the speed with which he can learn new material, Derek joined death metal giant **Hate Eternal** in 1999 and recorded a series of releases. In 2000, Derek recorded *Reveling Damnation* with **Council of the Fallen** and that same year Derek also recorded **Nile's** groundbreaking release, *Black Seeds of Vengeance*. Hate Eternal then followed up with *King of All Kings* in 2002 and *I, Monarch* in 2004, when his playing had grown to new levels of finesse, control, and experimentation.

Derek is well known on the death metal scene for his extreme speed and endurance, and is not only one of the fastest drummers alive, but also one of the most musical. Beyond his astonishing speed, what separates him from the pack are his incredible "blasting" techniques, which his peers strive for. Derek has begun to receive critical acclaim for his playing, teaching and musical approach outside of the death metal community, garnering accolades and interest from many notables in the broader world of drumming.

For more information, please visit www.derekroddy.com, which hosts one of the most successful and educational website forums about metal drumming with more than 3,000 members and close to 50,000 hits per day.



THE EVOLUTION OF BEAST BEATS

D R U M K E Y

Drum notation staff with symbols for various drum parts:

- Bass Drum 1
- Bass Drum 2
- Crasher
- Hi-Hat (foot)
- Hi-Hat (hand)
- Closed Hi-Hat
- Open Hi-Hat
- Snare Drum
- Tom 1
- Tom 2
- Tom 3
- Tom 4
- Ride Cymbal
- Crash Cymbal
- China Cymbal



THE EVOLUTION OF BLAST BEATS



A very special thanks goes to my mom Rosemary and my dad Randy for always supporting and encouraging me throughout my musical and life endeavors. I love you both very much.



THE EVOLUTION OF

BLAST BEATS

INTRODUCTION



HISTORY OF AN UNKNOWN GENRE

Until now, blast beats have been a musical myth, with virtually no written publications or educational forums available. However, blast beats have been a part of musical expression for the better part of 20 years, starting in the early '80s with the European grindcore movement.

Bands across Europe and America were using this form of aggression throughout the mid to late '80s, but not until Napalm Death recorded its first effort, *Scum*, in 1987 did blasting become a form of musical expression on its way to becoming its own genre.

Meanwhile, in the states grind was taking a shape of its own, and one drummer stands out in making blast drumming what it is today. Pete Sandoval of Terrorizer and later Morbid Angel made it musical by defining and giving blasting a solid time signature. Until this point, blasting was just notes for the sake of aggression, with no time or structure within its musical context. Pete, along with many other death metal drummers, redefined this style of drumming throughout the late '80s and early '90s. Today extreme music has grown in popularity and received more appreciation from musicians outside the genre.

Blast beats are being used by an assortment of newer metal bands, but nothing tops the mayhem and endurance levels of today's extreme metal drummers pushing tempos from 16th notes into the 230 bpm range and above for longer periods of time. Bands like Serpent's Rise, Cryptopsy, Nile, Origin, and Psycroptic are pushing new physical levels while retaining their musical qualities for all to admire.

Why would a drummer want to go through the trouble of such demanding physical playing? Other than its obvious musical purpose, setting a goal and reaching it is a fulfilling achievement that one can be proud of.

For those who argue that chops and speed do not matter, extreme drumming requires both. With all styles of music, "feel" always seems to be the most important element among extreme metal musicians, even if it's playing a million miles per hour because all musicians share that common goal; it has to feel good too!

Extreme drummers are at an exciting point in the musical timeline of history. With broader education and knowledge detailing this style of drumming, the rest of the musical world is slowly understanding and realizing that we are extreme drummers who should be heard and taken seriously. So there!

THE EVOLUTION OF BLAST BEATS

BLAST BEATS

DEFINITION: An alternating single-stroke roll broken up between the kick and snare, with your ride hand generally playing in unison with the kick drum.

The traditional and correct way to count blast beats are as 32nd notes within the text of notation; however, when playing these exercises along with a metronome, I like to count them as 16th notes at a faster speed or bpm.

Example: 32nd notes at 110 bpm = 16th notes at 220 bpm

For most of us, it's more efficient to practice blast tempos this way. You hear more clicks within the space of a measure, and this makes it easier to lock in and keep the blast beat clean. For this reason, I have written the entire book as 16th notes, with the exception of the song transcriptions that have been rewritten as 32nds.



THE EVOLUTION OF BLAST BEATS

