Metal Fatigue Performance Notes

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This Song is notated in two tempos for easier reading. There is the 230 bpm time which the tune starts with, and then there are the halftime-sections C, D, E and F.

The song starts with a 4-bar intro-fill ending on the 3 of bar 4 at tempo 230 bpm.

Section A is the “blast-beat” section. This part is divided into two “vibes” on the drums. The first 8 bars are straight “economy”-blasts, and the second 8 bars are “business”-blasts (meaning double-stroke rolls on the kickdrum under the backbeat). This cycle repeats three times.

Section B is really just a variation of Section A with different instrumentation of the band and a slightly different orchestration on the drums.

Letter C marks the first half-time section. Here I am playing fills around the hits with the band. I am using a lot of five-strokes on the kickdrum, fast single-stroke rolls around the kit and linear chops between the toms, snare and kickdrum.

This leads straight into D, which is a very straightforward, heavy rock groove played along with the riff and guitar melody. This creates a strong contrast to all the previous sections and it’s spiced up with a few hits in bar 4. In bar 6, 7, and 8 I am playing 32nd-note double-strokes on beat 3 and 4. The hits in bar 11 are the “fake ending” before the drum solo. I lead into the solo with a long linear fill played between the gong drum, toms and kickdrum.

Section E is the drum solo. I leave some space for 2 bars (half-time) to feature the bass line vamp. In bar 5, 7, 9, and 10 I hit some kicks with the band. This makes soloing over the vamp more interesting and it gives me something to “play around” in the solo. The last 6 bars of the solo are just raw 32nd-note linear chops played with intensity and as powerful as possible. The two kicks with the band in bar 16 mark the end of the solo. I lead back into A with a comical 16th-note fill.

A and B are straightforward blasts and doublekick-roll grooves. The variation of C is again a fun part where the drums play around the hits with the band. This time the hits are slightly different from the first C-section, just to keep it more interesting. However there is still a strong emphasis on the “off beat’ in order to imply the original tempo and feel of the song in this halftime section.

Section F: This is a fun groove to play on the drums. I phrase along with the riff playing a one-bar syncopated 16th-note pattern, but I am filling the space between the 16th-notes with 32nd-note double-stroke rolls on the kickdrum. This is again to maintain that up-tempo feel and heavy rock/metal vibe of the song-even in a halftime groove.

I pick up section A again with a fill on beat 3 and 4 for of bar 8. The repeat of A is only different here because I start the double-strokes on the kickdrum earlier and I play them for longer and in a less “understated” manner. Bar 15 and 16 of the repeat are filled with linear fills between kick and snare/toms. The final section D is a shorter version of the original part. This variation ends on the 1 of bar 11 with a short, choked cymbal and kickdrum hit.

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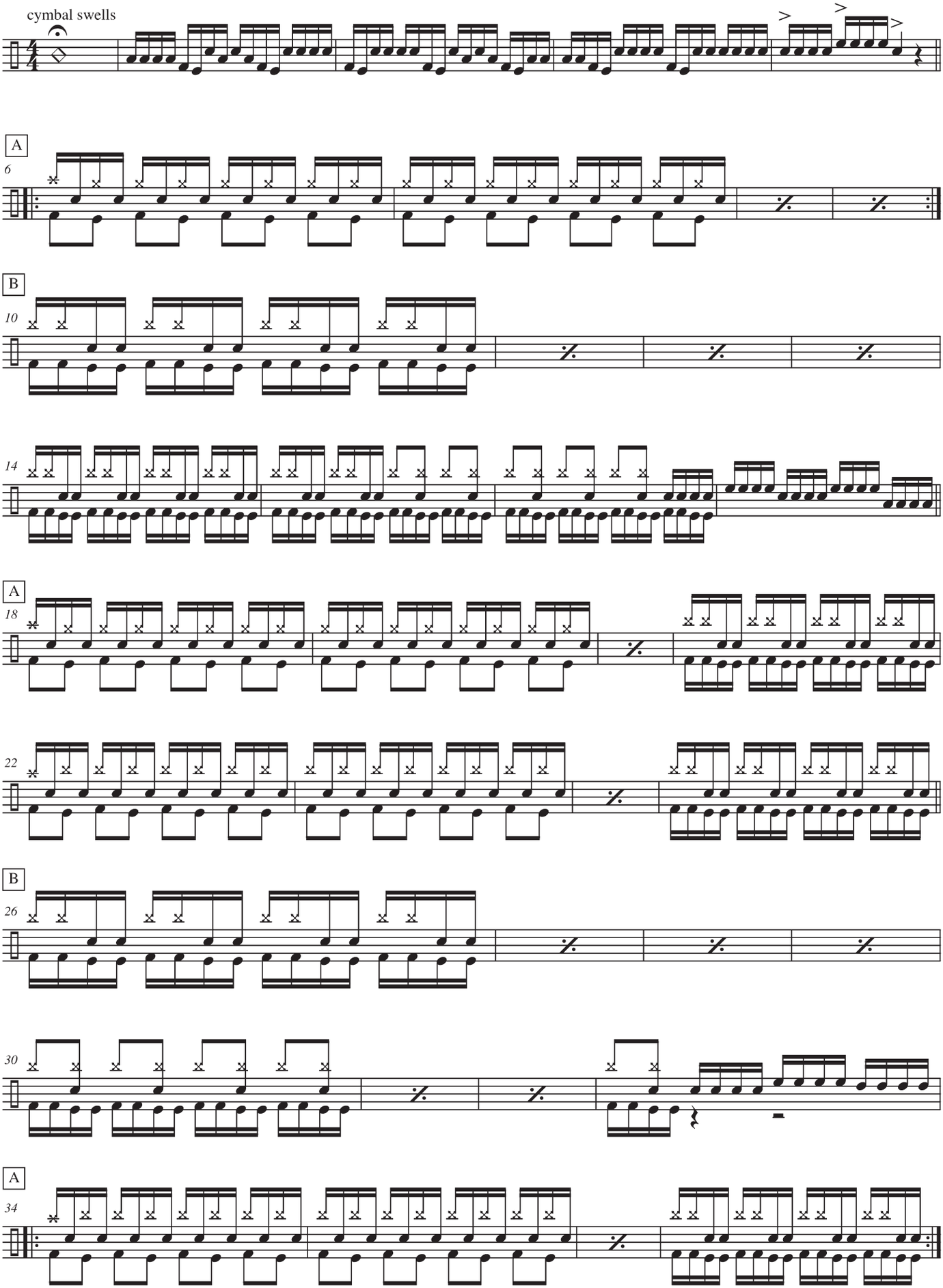
Metal Fatigue

composed by Thomas Lang
music engraved by Michael Dawson

♩ = 210



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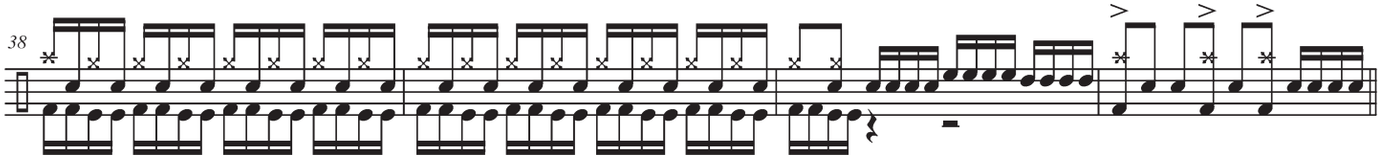
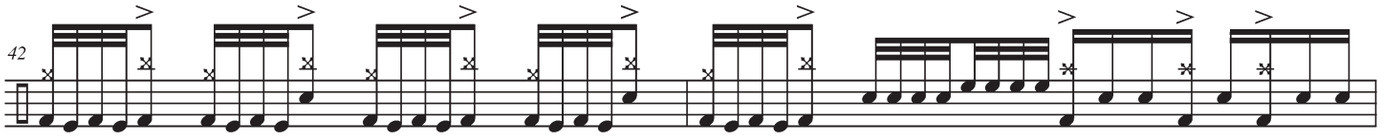
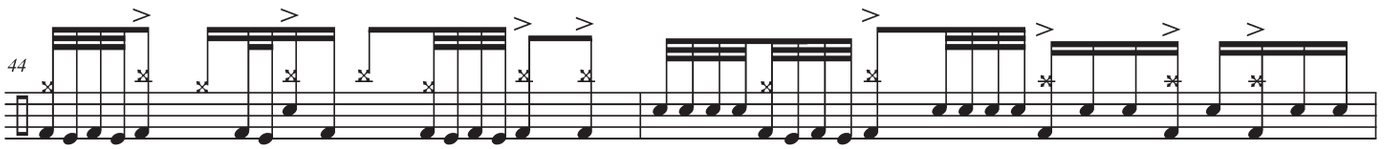
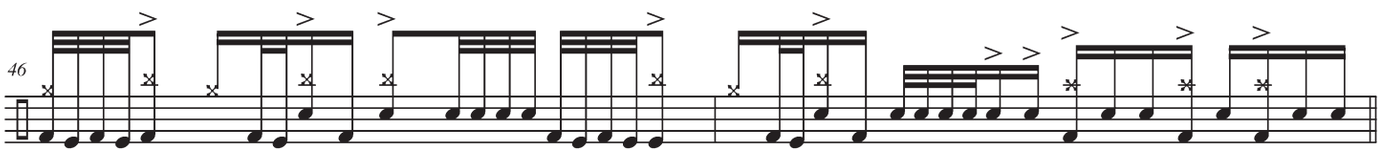


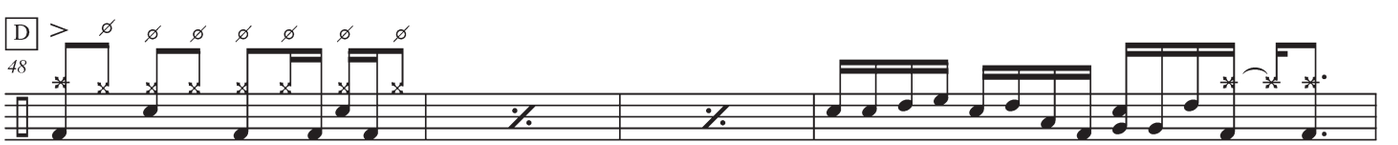
C ♩= 105 (halftime)

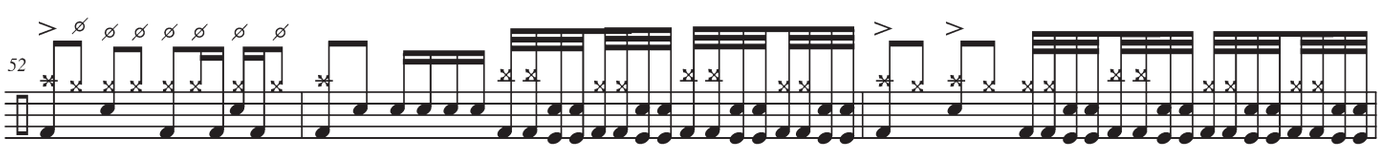


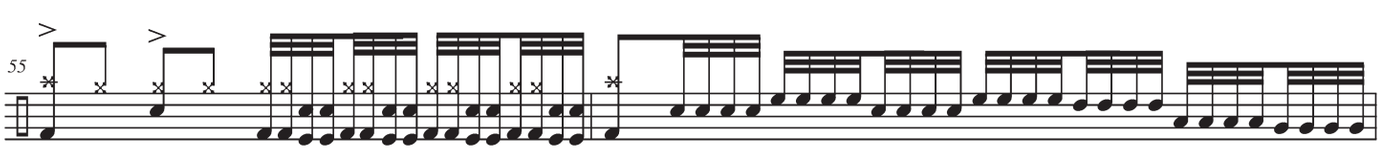


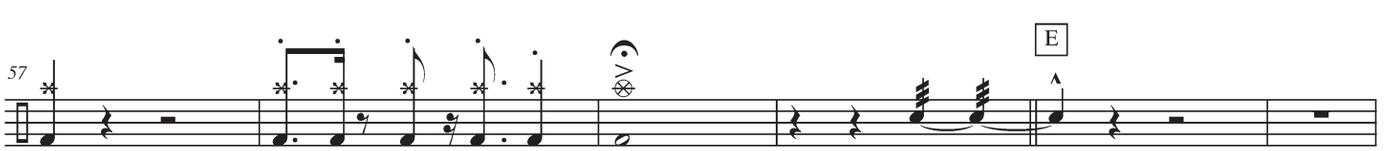


D

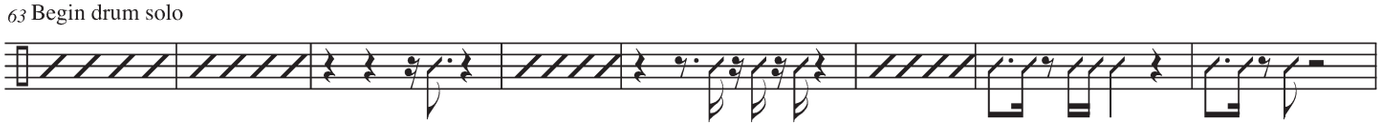








63 Begin drum solo



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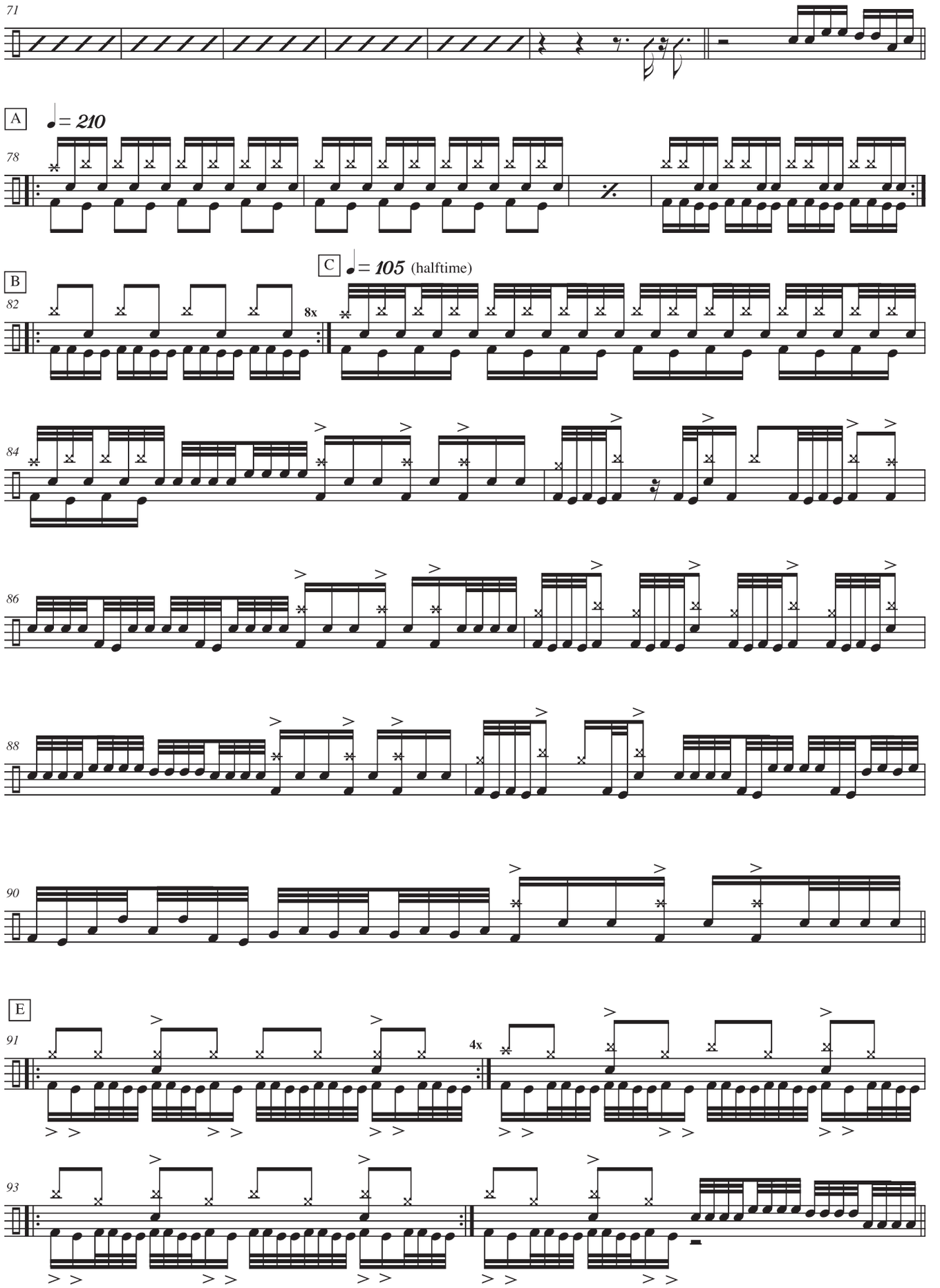

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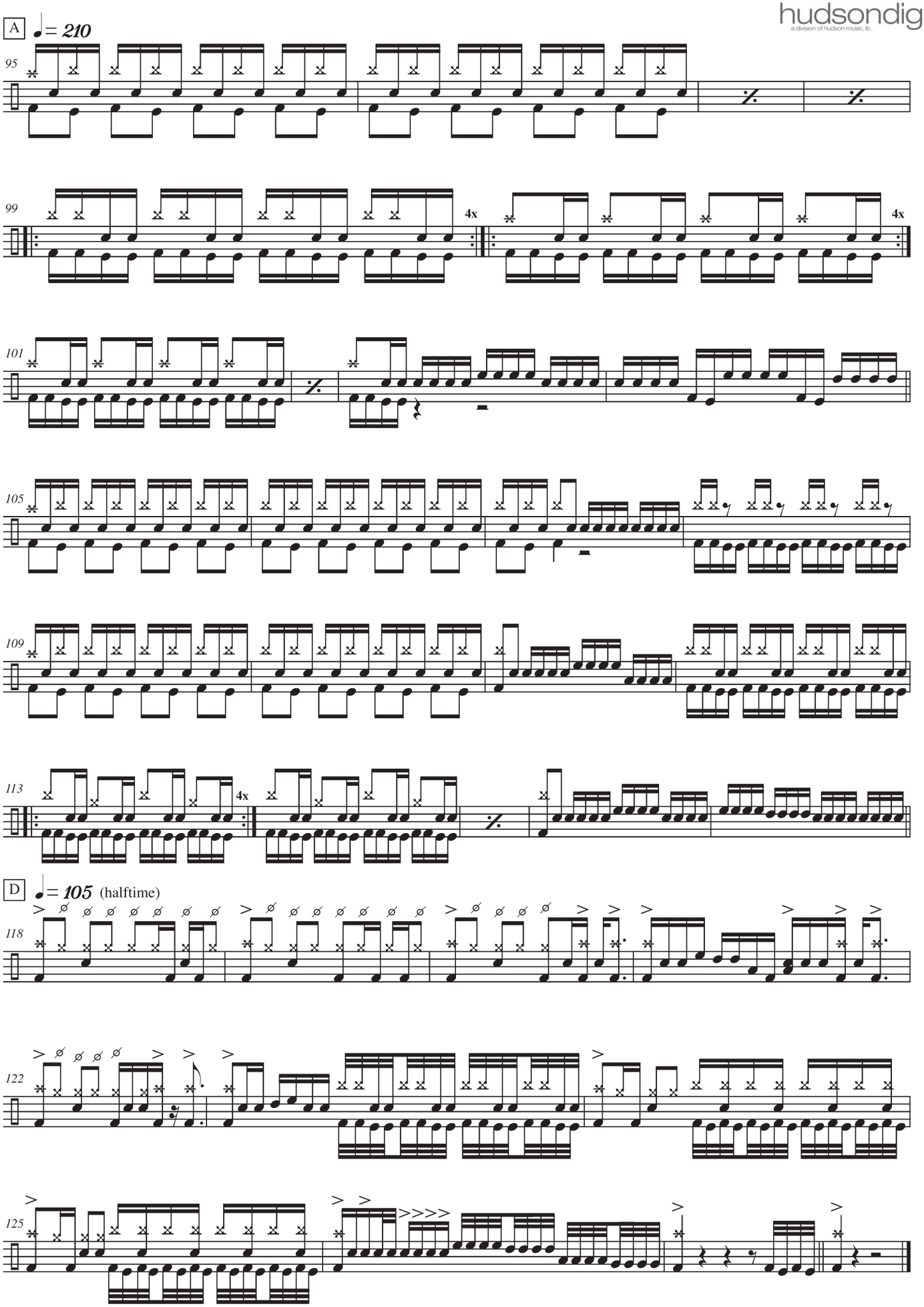

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