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## Joey Jordison PLUNGES SLIPKNOT Into **HELL**

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**DRUM!**  
Cover Feature

Joey Jordison is angry. Not just typical, blown-out-tire-on-the-highway angry — no, no. Joey Jordison is furious. Red-in-the-face, eyes bulging, white-knuckled, shout-at-the-moon livid. His voice is practically rasping from the exertion.

# DON'T MESS WITH JOEY

## THE HORROR OF SLIPKNOT

Photos  
By  
Eddie  
Malluk

# Joey Jordison

It's another dreary June day in Iowa and the rain's been a constant presence ever since the catastrophic, days-on-end flooding that stunned the state several weeks ago, a meteorological anomaly that trashed 125 miles of highways and left hundreds homeless. Though Jordison's family has emerged from the storm largely untouched — thankfully, they live on higher ground — the weather is starting to seep into Jordison's brain.

"We've been home for awhile — since January," Jordison says. "Driving home from practice last night we had, like, two-inch balls of hail, like, hitting my car. I was like, 'We don't need anymore rain, man.'"

He's smiling now — but it's not the weatherman that's got Jordison beside himself. He's been holed up in the studio for the last two weeks with his eight Slipknot brothers, so to speak, making the cataclysmic thunderclaps and distorted lightning thrash his band is known — or reviled — for. Slipknot is rehearsing its latest material, the dozen or so tracks of *All Hope Is Gone*, and they're pumped. Proud, even. It's some of the hardest, rawest material they've laid down in half a decade — so much so, in fact, that if the band is following its own "mate-feed-kill-repeat" cycle, they've definitely settled in for the "kill."

But Jordison is incensed. He doesn't think the band nor its music is getting its due. The Rockstar Mayhem tour starts in just a few days, and the band is slated to play the main stage. He should be excited to play again — ready to "blow minds," he says — but he's not looking

## "I hate f\*\*king interviews. Just ask the next question."

forward to the naysayers; the critics that always show up to put Slipknot down. The catcallers, hecklers, and people who still think Slipknot's a flash in the pan, a squad of no-talent hacks who need to wear masks just to get anyone to come to their show. Those faceless enemies that have been posting criticism of the band's new album on the Internet before it's even reached their ears.

The disrespect, disgust even, that Jordison feels has grown exponentially. Just five minutes into our tranquil conversation, he lashes out in an expletive-laced diatribe like an abused pit bull, teeth bared, sans leash.

Joey Jordison is just not going to take it anymore. "Our music will f\*\*king kill you," Jordison says. "It will f\*\*king f\*\*k you up. I don't give a f\*\*k what other band there is, we will f\*\*king literally f\*\*king kill your band." His volume rises. "When nine of us get together, that's it. I cannot wait until that first day of Mayhem because every other band we're playing with is completely f\*\*ked." His inflection begins darting with each uttered syllable. "I hate f\*\*king metal right now, f\*\*king goddamn bands right now that talk s\*\*t about us." He's yelling hysterically, over-enunciating now. "You wanna hear metal? You wanna hear heart and soul?" He's becoming hoarse. "F\*\*k all you motherf\*\*ckers, f\*\*k it. I ain't being sensitive like I used to be."

He pauses for a second, composes himself. The room is literally ringing with the lapsing echoes of his roar. "I hate f\*\*king interviews. Just ask the next question."

**BEGINNINGS.** For a guy who's known for wearing a blackened, emotionless Kabuki-style mask, Joey Jordison started his drumming career in a pretty comfy place — his grandparents' house.

"I went down there and I saw a drum kit and it was packed up in a little room," Jordison says. "My grandfather set it up for me. It was a full 5-piece kit. That's when I knew what I wanted to do."

Taken by the rhythmic rumble of John Bonham and Keith Moon — his "favorite drummer of all time" — five-year-old Jordison practiced on anything he could. "My mom would set up pots and pans for me," he says. Unsatisfied with one instrument, Jordison soon applied his musical inclinations to other instruments: guitar, on which he learned the blues scales; piano; and xylophone, which he played in the fourth grade. His interest kept growing, and soon enough, he joined the school jazz band.

"When I got to high school, I was competing in jazz competitions," Jordison says. "We traveled all around the Midwest — the five-state area — and I won all of these awards, which I have all over my house. But I started ditchin' band rehearsal, because I was in thrash and punk bands. I got kicked out of the jazz band. And you know what? They finished dead last in the next competition. It's so my fault. But I was such a metal head, I started to not care. And that's when music started to really become my life."

Literally. Barely a teenager, Jordison started making waves on the local metal and punk scenes, and once he graduated high school there was no turning back. One of his first bands was a moderately popular thrash outfit with Craig Jones, the current sampler for Slipknot, who at that time played guitar. "I was the youngest kid — like 14 — playing with like 24, 25 year olds for a bunch of crusty punk kids all day long," Jordison says.

By fraternizing with other musicians on the circuit, Jordison started assembling what would become Slipknot. "I was still working at this gas station in Sinclair," Jordison says. "Hanging out, waiting for the next opportunity. Paul [Gray, bassist] would always come into Sinclair — 'Hey man, do you want to jam sometime?' I actually came into one of him and Shawn's practices.

Shawn was playing drums at the time, and I was like, 'Put me behind the drum kit.' I went back there and learned the songs — four songs, the only four songs that he and Paul had — and nailed it. It was like when Ace Frehley walked in with sneakers and joined Kiss."

By 1995, the Slipknot lineup was nearly assembled. Through friend connections, guitarist Mick Thomson was recruited, and the seven-piece group shifted roles once more. The finalized lineup, fronted by vocalist Anders Colsefini, recorded and then released their first album, *Mate. Feed. Kill. Repeat.*, on Halloween 1996, gaining radio airplay and gigs around town. But the ride wouldn't last long — Colsefini would quit the band not long after, leaving the band without a frontman. Several bandmembers already had another in mind.

"We've always wanted Corey [Taylor, current vocalist], but we didn't know if he could handle the brutality or the ferocity that Slipknot brings," Jordison says. "We went into where he used to work, and he was scared sh\*\*less. He was still in Stone Sour at the time, and we're just walking around the store and looking at him



## JORDISON'S SETUP

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  - 2 14" x 6.5" Snare Drum
  - 3 8" x 7" Tom
  - 4 10" x 8" Tom
  - 5 12" x 9" Tom
  - 6 13" x 10" Tom
  - 7 16" x 16" Floor Tom
  - 8 18" x 16" Floor Tom
  - 9 20" x 14" Gong Drum
  - 10 6" x 12" Quarter Tom
  - 11 6" x 15" Quarter Tom
  - 12 6" x 18" Quarter Tom
  - 13 6" x 21" Quarter Tom

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  - B 19" 2002 Wild China
  - C 17" Rude Crash/Ride
  - D 8" Signature Splash
  - E 6" Signature Splash
  - F 10" Signature Splash
  - G 18" Rude Crash/Ride
  - H 19" Rude Crash Ride
  - I 13" Signature Heavy Hi-Hat
  - J 20" 2002 Power Ride
  - K 21" 2002 Wild China
  - L 15" 2002 Wild China
  - M 18" Rude China
  - N 13" Signature Mega Cup Chime

**ELECTRONICS**

- O Ddrum Pad
- In Rack (unseen) Ddrum triggers, Alesis DM-5 Drum Trigger Module (x2), Furman PL-8 Pro 2 Power Conditioner, Radial Pro D-8 Direct Box, Akai Z4, Roland 808, and Planet Waves cables.

Joey Jordison also uses Pearl hardware, Remo heads, Ahead Signature Series sticks, and an A&S Case Co. 4 Space Shockmount Rack.



INFOGRAPHIC BY JOSH SUKOV

# Joey Jordison

and talking to each other. I knew he could do it. Just being in the room with a bunch of raging animals, 'Yeah he can do it. This is the best singer in the world. I am in the band with the best singer in the world.' So we went up to the counter, looked at him stone-faced, and asked him if he wanted to try out. He was shaking. We already blew Stone Sour out of the Battle Of The Bands — we thought that was the epitome of our careers.

"We did a private tryout-rehearsal and me and Shawn were sitting there laying on the couch saying, 'This is it. This is it. He is f\*\*king amazing.'"

The band's first concert with Taylor, two months later, forced the band to prove their mettle with a "softer" singer from a rival group fronting the band. "Dude, people hated it," Jordison says. "Corey showed up, and you'd never seen a club that packed before. It was the singer of Stone Sour quitting and joining the rival band. Even though it was a good show, it was so hot; I remember the makeup sweated off in like two minutes. People knew right then what was going to happen. I didn't — I had no clue. I thought 'S\*\*t, we're f\*\*ked. Did we make the right decision?' He's a f\*\*king prodigy. Period."

## DISCOGRAPHY

|                                                                                                                                         |                                                                                                                         |                                                                                                                     |                                                                                                                                                           |                                                                                                                                                |                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
|  <p>1996<br/>Mate. Feed. Kill. Repeat<br/>SLIPKNOT</p> |  <p>1999<br/>Slipknot<br/>SLIPKNOT</p> |  <p>2001<br/>Iowa<br/>SLIPKNOT</p> |  <p>2002<br/>Beyond The Valley Of The Murder Dolls<br/>MURDER DOLLS</p> |  <p>2004<br/>Vol. 3: The Subliminal Verses<br/>SLIPKNOT</p> |  <p>2008<br/>All Hope Is Gone<br/>SLIPKNOT</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|

**TYING THE KNOT.** In early 1998, the reformed band signed a deal with Roadrunner Records and returned to the studio to record their first proper album, *Slipknot*. Though the session was marked as the first time Taylor sung for the band, Jordison remembers it for another reason entirely.

"That first record, I almost burnt Indigo Ranch [Studios] down," he says, laughing. "After everyone left, I was there to mix with Ross Robinson. And I had [percussionist] Chris Fehn staying with me. Everyone went home. One night, it was so cold, because there was no heat, because we're up in the Santa Monica Mountains, I would sleep and I would always have this heater next to me, and in the midst of sleep, I rolled over and put the blanket too close to the furnace. It caught fire — I woke up and the whole Indigo Ranch was filled with smoke. I put water all over the furniture. Dude, I almost burnt Indigo Ranch down."

The abrasive record debuted in 1999 at the height of the nü-metal movement. The band got the call to play OzzFest that same year, and shocked audiences with red coveralls, masks, and their unique mix of sonic assault. Jordison led the charge, wailing away on 8", 10", 12", 14", and 16" toms, a 13" piccolo snare, and a 22" x 20" kick. Before long, the album began raking in accolades, including a *Rolling Stone* review conceding the new album to be "metal with a capital *m*, brutally intense and totally f\*\*king scary." By 2000, it was certified platinum. "It was a magical time for Slipknot," Jordison says.

Even with the band's popularity on the rise, Jordison didn't stop and relish the fame. Instead, he went right back to writing. In October 2000, he and bassist Gray began collaborating on new song ideas — the songs that would become *Iowa*.

"We had no time off. I didn't consider it a break. And that's where the tension started," he says, noting that other bandmembers wanted a break before recording a new album. "I had all these riffs, like 'People = S\*\*t,' 'The Shape,' 'Everything Ends,' 'Metabolic' ... we wrote 'Disasterpiece,' 'Skin Ticket,' 'Iowa.' The funny thing about the song 'Iowa' is that it's one of the scariest

"We allowed other people in. That's when it really became a band."

## PAUL

# GRAY

## Co-Conspirator

Bassist and drummers are usually a tight unit, but bassist Paul Gray and Joey Jordison's bond goes back long before the band was headlining energy drink-sponsored metalpalloozas.

In the early '90s, both guys had their own Des Moines-area thrash and metal bands — even playing together in the short-lived Anal Blast. Gray recalls an early version of Slipknot in '95, when Gray and Clown (Shawn Crahan) had first put the band together. The original drummer — an undependable tweaker — couldn't get off work, so they got Jordison to fill in, forcing him to learn three songs on the spot. "Now granted three songs isn't a lot but we were playing songs that had 24 different riff changes: Super-technical math/death-metal with finger tapping — all soloing at the same time, crazy stuff."



In the meantime, Gray and Crahan were eyeing Cory Taylor, lead vocalist of cross-town rival Stone Sour as a possible replacement for their current singer. "We used to do battle of the bands together," Gray says. "And Slipknot

would win every time." To showcase his abilities, Taylor re-wrote the lyrics to a Slipknot song and demoed it in one take. "I was in a bad mood, I'm like, 'If this guy screwed up our song ...' so I threw the CD into the player and I'm like, 'Aww, he's got to be in the band.'"

Casual observers may view them as the rhythm section, but Gray and Jordison are the creative core of the band. "As soon as we get off the tour bus Joey and I start writing. A lot of people don't know that — it's kind of weird. Don't take this the wrong way — it takes nine guys to make Slipknot but it starts off with Paul and Joey's ideas."

Take the verse riff off *All Hope Is Gone*'s title track for a recent example. Gray wrote it back in '91 as the guitarist in one of his first bands. "Here it is 17 years later and I bust out this riff and it's on the song that people are going like, 'Oh my god, dude. It's their new fight anthem.' Craig Jones wrote the intro but the middle riff is Joey, and Mick came up with that weird guitar line in there. But I was like, 'Let's speed this up to blastbeat tempo — then Cory's vocals kill it. People are ready to throw down on this song.'"

So what's Jordison like to work with? "We'll fight about certain things but it'll [end up] my way anyway," Gray cracks, adding that they've had maybe four arguments in 17 years of working together. "Me and Joey? We have each other down, dude."

ANDREW LENTZ

Slipknot tracks, but I wrote it sitting at my mother's house watching Bugs Bunny."

With so many songs in the can, the band entered the studio without extended rest. Recording and supporting *Iowa* was an exercise in diminishing returns, and the experience was marred by exhaustion from promoting the first, self-titled record.

"That's where we got into a war," Jordison says. "That's where the band got a little sour. At that point, coming off the success of an 18-month tour, and going and making a heavier record, everyone wanted a break — but me and Paul didn't. I remember the first song we wrote was 'People = S\*\*t.' All of *Iowa* is all me and Paul in all our glory, and I hate to say that man, but it's the truth. It obviously was the heaviest record ever released."

Considered to be a triumph of heavy technical work, *Iowa* was highly anticipated and was received equally with acclaim and rejection for sounding even darker and angrier than its predecessor. One reviewer likened it to "having a plastic bag taped over your head for an hour while Satan uses your scrotum as a speedbag."

The band toured extensively, most notably at OzzFest and the Reading Festival. Behind the kit, Jordison added a kick drum and picked up an endorsement from Orange County Percussion. "They made me two kits — one was a black Serpentine, two kicks, four toms, 8", 10", 12", 14", 16", 18" tom-wise, two 22" x 20" kicks, and they made me two snares, one vented, one not. They made me a purple acrylic version of the same thing that I used on OzzFest 2001."

But the pace became tiresome once more, and by 2002 the band's activity slowed to a halt. Lead vocalist Taylor restarted his original band Stone Sour, releasing a self-titled debut. Jordison dabbled on the guitar in Murderdolls, and rumors swirled about the band's implosion.

By late 2003, rested and ready to return, the band reconvened to begin writing what would become *Vol. 3: The Subliminal Verses* with famed producer Rick Rubin. The process started off at a virtual standstill — bandmates refused to talk to each other — but eventually emerged as a productive session.

"Me and Paul backed off, gave everybody more room to breathe," Jordison says "And that's when I started to respect Slipknot even more. We allowed other people in. That's when it really became a band."

Released in 2004 at #2 on the *Billboard* Hot 200 charts, the record was met with a mixed reception for experimenting with melody, quiet songs, and acoustic instruments. The album lacked the profanity for which Slipknot was notorious, and writing credits were distributed more evenly, conveying a maturing group of musicians with a renewed sense of the value of the sum of their parts.

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  - 10 Oslo, Norway (Spektrum Arena)
  - 12 Stockholm, Sweden (Hovet Arena)
  - 13 Copenhagen, Denmark (KB Hallen)
  - 17 Winterthur, Switzerland (Eishalle Deutweg)
  - 18 Milan, Italy (Palasharp)
  - 20 Amsterdam, Netherlands (Heineken Music Hall)
  - 21 Paris, France (Zenith De Paris)
  - 22 Paris, France (Zenith De Paris)
- DECEMBER
- 14 Antwerp, Belgium (Lotto Arena)
  - 15 Alzette, Luxembourg (Rockhal)

## Joey Jordison

"On *Volume 3*, like 'Circle,' or 'Prelude,' which is like very spacey, Pink Floyd-esque — you've got to give that to Shawn, even though we helped him shape it," Jordison says. "Without him, that song wouldn't exist."

With the knowledge that the band performed better when they knew they were being recorded, Slipknot set out on a world tour with plans to produce a live album. A year and several successful tours later, the band released *9.0 Live* and picked up a Grammy for Best Metal Performance for "Before I Forget." It was tangible evidence of Slipknot's renewed brotherhood.

"We all have our fights, but if there's one guy getting jumped, you'll have eight guys coming after you," Jordison says. "We realized how to respect each other."

**THE AUDACITY OF HOPE.** If not at least marking the band's growth out of their rambunctious youth, Slipknot's fourth proper album, *All Hope Is Gone*, is a testament to the band's collaborative resurgence in the recording studio.

"Instead of me watching everyone, I leave the room," Jordison says. "I let them do their own thing. And you know what? That makes such a better song. When you just let a guy express his feelings and what he wants out of the song? This record is the first time I've ever written with Jim [Root, guitarist] — 'Sulphur,' 'Vendetta,' 'Child Of Burning Time,' 'Gehenna,' that's all me and him — it was so cool. Me and Jim just sitting in his house with his little Pro Tools rig. I brought my whole V-Drum set over there. It was so badass."

The new songs also show Jordison's mental and physical growth as a drummer, technician, and band-mate. After an introductory track that sounds not unlike a toaster hurled down a flight of stairs, Jordison kicks off "Gematria" at a roller derby pace, splashing his hats and smacking his high-timbre snare like a rushing avalanche behind the mix. "Sulphur" shows Jordison exchanging styles, interchangeably sitting back in the groove and breakneck thrashing like a Trent Reznor-made machine shorting out. The single "Psychosocial"

shows Jordison making like Pantera, bringing out the big bass and stomping out a militant icky thump. "Dead Memories" shows Jordison's newfound cymbal work, with a broad palette of cracks and pings on the ride and controlled blasts of hi-hat hiss.

By "This Cold Black," Jordison's pulling out all the tricks, throwing out thudding backbeats, ringing snare cracks, hat grooves and ticks, and incessant machine gun battering on some poor, abused China.

Not bad for a guy who can only see through two eyeholes of a mask most nights. "There's a lot more technical stuff," Jordison says. "I think it's just because every record, when I start to write the actual song — a click track on a guitar — then I'll listen back to the last three records and ask myself, 'What can I improve on? My double bass, whatever, my snare fills, whatever, my tom fills, whatever' — it's more about the feel, that f\*\*kin' pull. My band is so happy right now. I don't rush it like I used to and mess up, because I'm just at peace."

Some of the new songs illustrate Jordison's refined skills and increased attention to cymbal work, now using his 14" Paiste cymbals to their fullest potential. On the slower "Gehenna," Jordison plays ethereal, washy hats punctuated with pensive ride pings. On "Child Of Burning

Time" and the album's title track, Jordison reinvents his breakneck fills with flourishes that at times reach almost Terry Bozzio-like complexity.

"I have a 14" splash to a 12" splash to a 14" China to a 14" hi-hat to an 18" China back to the snare," he says, describing one fill without skipping a beat. "All those cymbals."

Though he's only 33, Jordison is already looking back and learning from his past mistakes. "I'm getting older, and any drummer will tell you, when you get older, you can breathe better," he says. "Stewart Copeland, one of my favorite drummers of all time — and I talk to him constantly — we'll talk for like an hour and I'll listen to him. He's one of my ultimate influences. You listen to some of the old Police records — he was rushing the beat like a son of a bitch. You breathe more and you play faster. You will not feel a dropout or anything from me anymore. All I do is sit and play all day."

The new album is a proud milestone. "Honestly, I wouldn't just say this, I'm my own worst critic, but this is the best-sounding Slipknot record, the best song-written Slipknot record that's ever been," Jordison says. "It's hard to follow the first one. It was just the times. It's showing us maturing, but it's also showing us being that we're not weak and that we're absolutely on top of our game right now. We can't stop head banging in practice. Everyone's got long hair, and it's a hairfest. It's not supposed to be like that, but that's how it is. I'm catching other guys' hair in my face."



At this point, Jordison gets up and goes over to his stereo and inserts his freshly pressed limited release copy of the latest record. He plays "Gehenna," and listens intently. He starts moving back and forth to the music, the groove. His eyes close. His fingers tap.

Joey Jordison is rocking out to his own music. "God-damn, this record rules!" he says, hopping around as his recorded self plays a brilliantly deft fill. "God that's heavy. Old-school ass [kicking] is back!" ■

## BUSCH

### Architect Of Madness

When you custom-build a hydraulical-ly-powered

steel platform that raises a drummer and his gargantuan kit 20 feet in the air, tilts forward 90 degrees, and rotates 360 degrees in either direction at variable speeds, there are certain issues with gravity to be considered.

"The biggest thing is you want it to be comfortable for the drummer," says Paul Busch of Vision Fabrication and Design, builder of gonzo stage sets, including Joey Jordison's current high velocity drum riser. "You're basically building an amusement park ride, but he has to be able to play his drums at the same time."

Once construction was completed, Jordison flew to the company's Minneapolis headquarters for four days to test it. "On the second day he put on his mask and his suit to feel like he's in his full get up and we went up and down, spun it around, back and forth and we landed it and he goes, 'So did we do it?'" Busch says laughing at the memory. "He's so intense that he didn't even know we flipped him around — he's so into playing the drums he's in a trance."

Here's what goes down in real time: Right before Jordison commences his solo, he stands up, the throne is pulled out and a Recaro racing seat, pinned onto greased tracks, slides in behind him. The seat, which has a six-point harness to keep the drummer secure, deploys in under 45 seconds. Once seated and strapped in, Jordison gives the thumbs up and assistant stage manager Mike Morin works the riser's movements by remote control during the solo.



Most impressive is the kit's staying locked in place when it tilts forward. The Vision staff fabbed the spikes and legs and then retrofitted them to the drums and stands so they bolt directly into the platform. Even with everything ratcheted down, you would think the cymbals would flop over or be in too weird an angle to play.

"No, they're double felt top and bottom with the washers and they're just snug enough to hold their position. Some guys just like them floppy on there. [Jordison] likes them where they're supposed to be."

Over the top? You betcha. But Busch has nothing but admiration for Slipknot's chutzpah. "And they're super nice guys," he marvels. "But I don't know if I can let my kid listen to their stuff."

ANDREW LENTZ

SLIPKNOT LIVE PHOTO BY ROBERT DOWNS

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# Joey Jordison

## GROOVE ANALYSIS By Brad Schlueter

### Jordison's Latest Licks

Slipknot has always created controversy. Whether you fear or worship them or just think they've seen *Texas Chainsaw Massacre* one too many times, Joey Jordison is one of the premier nü-metal drummers around. His fast feet and lightning quick singles bring a death metal influence to some of the songs, but their occasional melodic vocals keep them accessible to a wider audience.

**"Psychosocial"** The first single from Slipknot's latest, *All Hope Is Gone*, "Psychosocial" reveals some of Jordison's taste and inventiveness. The song begins with a surprisingly funky groove, emphasizing an intermittent use of double kick drums. A crescendo snare roll that sounds like he's playing near the edge of his snare and gradually hitting closer to the

♩ = 135  
Intro



center of the drum (though it may be a studio effect or a sample played by one of Slipknot's other percussionists, which he gradually joins) leads to the fast sextuplet fill played around his kit that sets up the groove that Jordison uses in the verse: a simple four-on-the-floor bass drum pattern with backbeats on top. Later, there's a drum and guitar break that features a syncopated snare and hi-hat pattern over quarter-notes played on the bass drum that's vaguely reminiscent of Larry Mullen Jr.'s drum groove on U2's "Sunday Bloody Sunday." Jordison cleverly inverts the pattern after eight measures and plays the syncopated rhythm with his feet as can be seen in the ninth and tenth line of this transcription. While this track doesn't feature Jordison's ridiculously fast feet, several other songs including the title track from the disk do.

Drum Break at 2:44



AARON GILLESPIE  
Underoath, The Almost



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