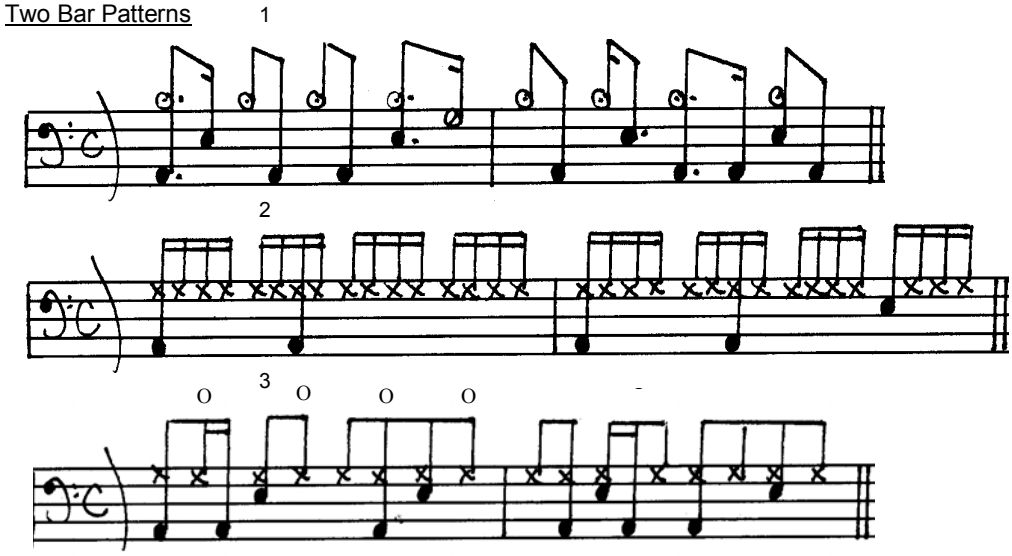
I) “Caleb” - Introduction

“Caleb” represents some of the more “funky” patterns and fills which is why it has been saved until last. I would be surprised if there was anything that absolutely stumped you, although there might be a couple of figures you’ll want to slow down before you attempt them up to tempo.

Let’s get started.

II) Grooves

Most of the grooves that we would isolate in “Caleb” are two bar patterns. Take a look:

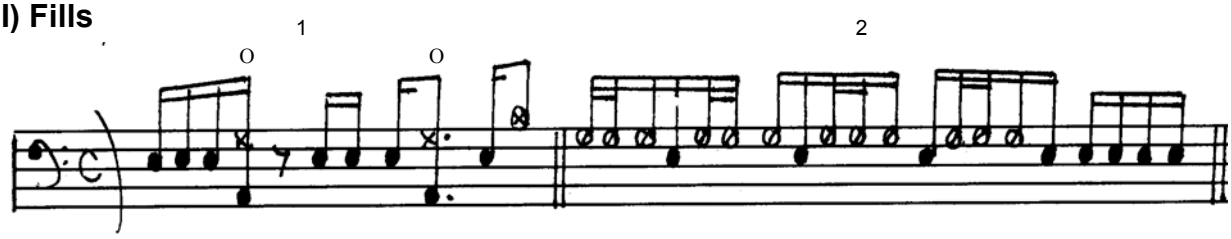


The hypothetical bass line that occurs at the beginning of the solo inspires the first groove. Groove #2 is a common way to compliment what the bass guitar is doing, yet reserving any sort of **back beat** until the second measure and then only playing on beat four. Groove #3 is actually same bass line as the first groove, only now we’ve got a strong two and four going with the snare enhanced with a hi hat wash on every off beat.

Pretty funky!

Let’s look at some fills.

III) Fills



Fill #1 is based on a specific musical idea that may make it potentially inappropriate as a “stock” lick.

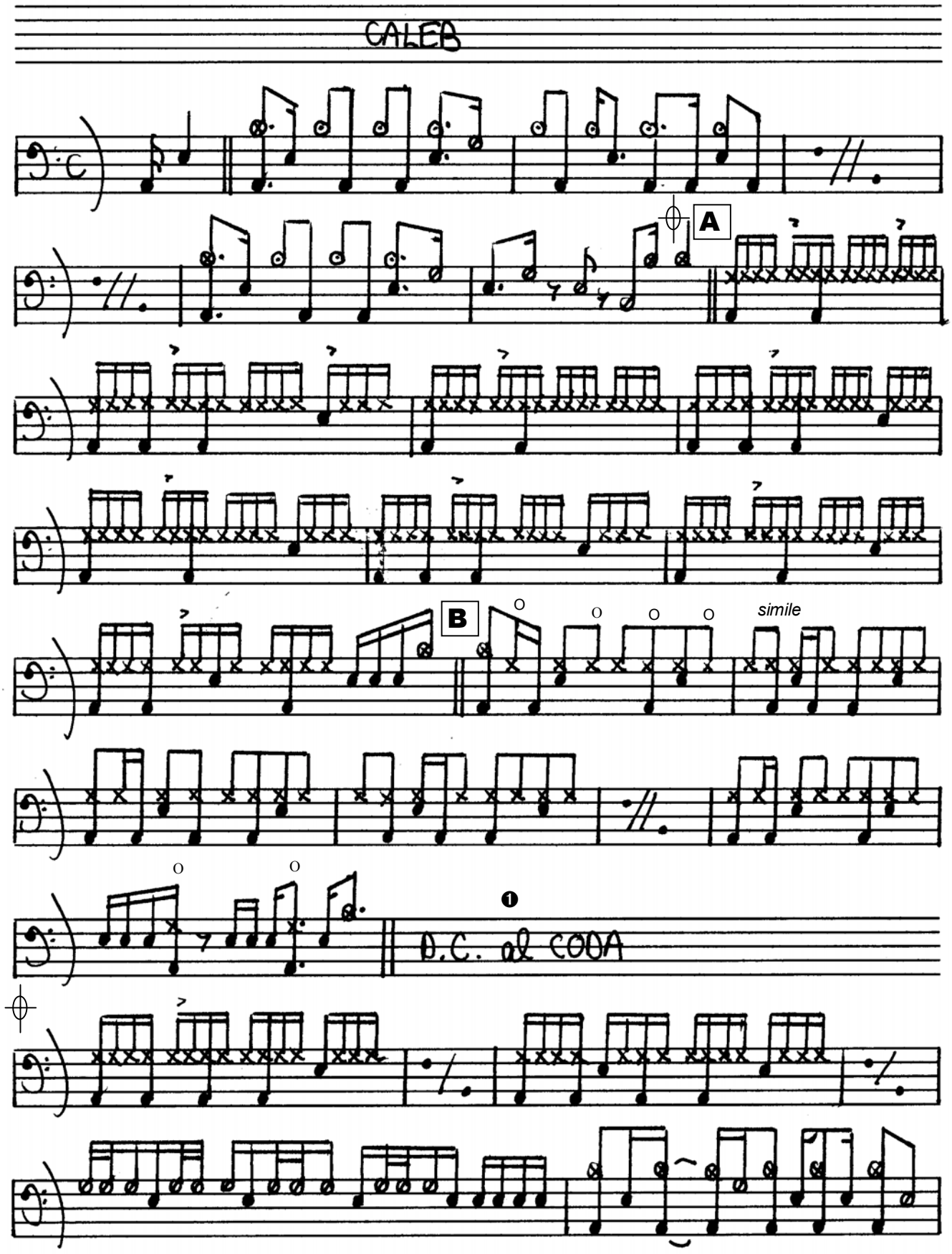
I’ve mentioned this before and I want to elaborate on it here again. Fills are to be conceptualized and implemented in a *musical manner.* If you’re practicing on your own and you come up with a great “lick” – great! Work on it and be able to play it at any given moment during a performance. But beware! Unless this “lick” of yours is such that it compliments the music you’re playing at the time, then all you’re doing is making noise.

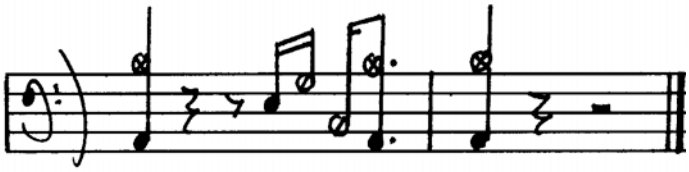
There isn’t a lick or a fill or a groove played by any drummer on any recording that hasn’t been developed beforehand in some way, shape or form. The decision to play that lick, fill or groove was not approached haphazardly, however. This is one of the things that distinguishes a “drummer” from a “musician”. The best drummers are not playing licks that they’ve developed on their own because they sound good or it’s bound to impress another drummer out in the audience. The things they choose to play are chosen based on their ability to enhance the music they’re playing at the time.

So, having said that – Fill #1 is based on the imaginary horn hits that I envisioned a bar before the D.C. al coda. Should you decide that you like this rhythm, be sensitive to what is going on musically around you before you attempt to introduce it in any other musical performance. The same thing is going to apply to Fill #2. I really like this rhythm and have used it frequently. I would encourage you to become comfortable with this fill because it has any one of a number of applications. But, again, be “musical” in your decision and execution.

Now, let’s take a look at “Caleb”.

IV) “Caleb” Drumset Solo (solo is located on the following page)


CALEB
A
B
simile
D.C. al CODA



V) Explanations and Definitions

- "D.C. al Coda" is similar to "D.S. al Coda" only instead of going back to the 𝄋, we go all the way back to the beginning.

VI) Supplemental Exercises

At this point, I would recommend that you use this time as an opportunity to go back and review all of what we've discussed up to this point. There are three solos that we will be referring to in the next section. They are "Jeremy", "Dusty" and "Caleb" so make sure you've taken some time to review those.

Use the manuscript paper provided for you on the next page and write out some ideas inspired by this section. When you're ready, we'll move on to the final section of "The Starting Line".