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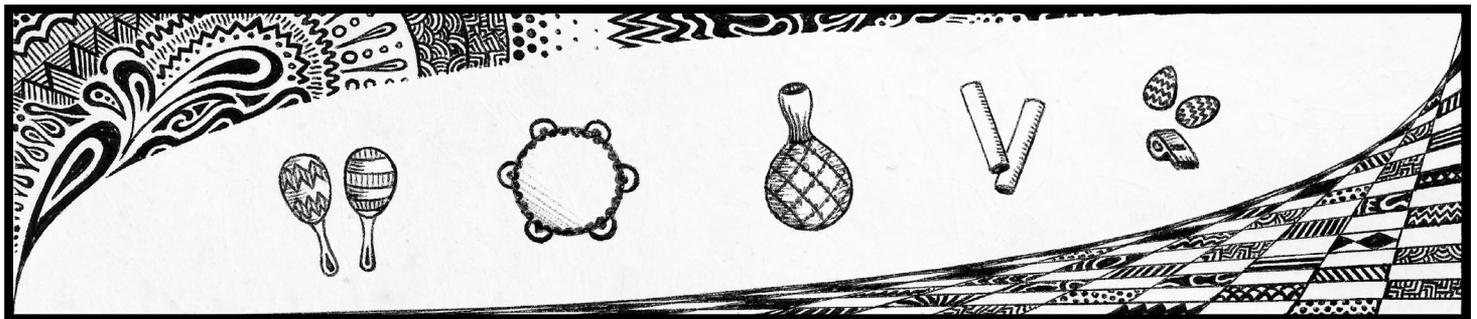
# Soloing Over a Vamp/Ostinato

A Vamp/Ostinato is a phrase of music that persistently repeats in the same musical voice. It is a fabulous tool that enables us drummers to develop our soloing as we need not concern ourselves with other aural elements such as changes to tone, rhythm or form (verse to chorus etc.)

I have prepared 9, ten minute tracks, each of which are different Latin styles, from which you can practice your free-form soloing, applying The Number System and/or simply grooving along and developing your feel.

It should also be noted that there is no articulation or dynamic expression within the examples below. That is for you to explore.

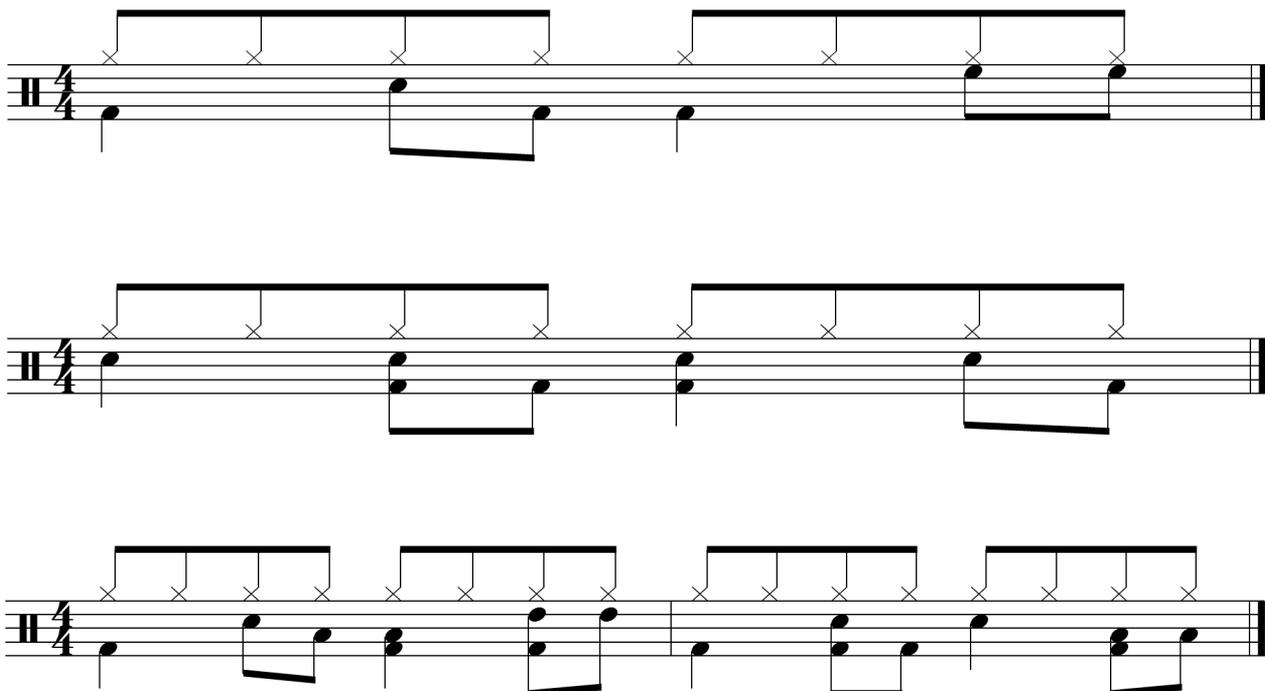
Each of the following examples are illustrated on video and can be found at [paulhose.com](http://paulhose.com).



## Cha-cha

The Cha-cha-chá (also known simply as the Cha-cha) is a form of music traditionally performed by the Cuban dance which carries the same name. The Cha-cha-chá was introduced to the Cuban dance scene c.1951 by the violinist and composer Enrique Jorrin who was playing with Orquesta America at the time. One of the main dance predecessors to the Cha-cha was the Danzon.

Although we hear Clavés in modern Cha-cha, there was no Clavé pattern in early Cha-cha.



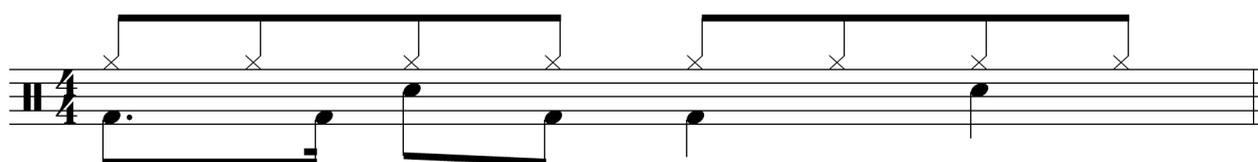
# Dance to the Rhythm of the Drum

By Paul Hose & David Buckley • Style: MPB

This track was written in the style of MPB (Música Popular Brasileira) Portuguese for Brazilian Popular Music. MPB is a style of music that is largely post Bossa Nova. Its roots are urban (typically Rio de Janeiro) and to Brazil, it is a rich melting pot with influences that include samba and baião as well as international influences such as pop, jazz and rock.

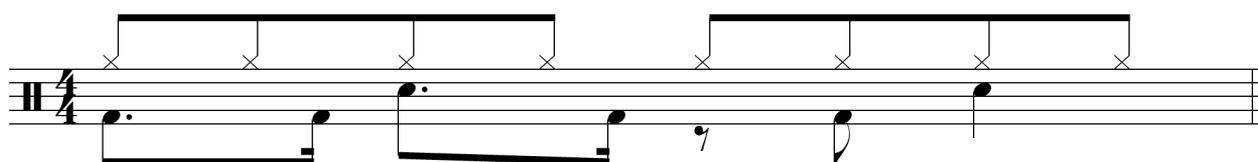
**Talkdown:** The track starts with 4 bars of a broken sixteenth pattern (as written on the chart). The Theme is established on bar 5 and is played for 4 bars. Improvise the hi-hat part a little before the 1st vocal line starts on bar 9.

## Theme - Bar 5



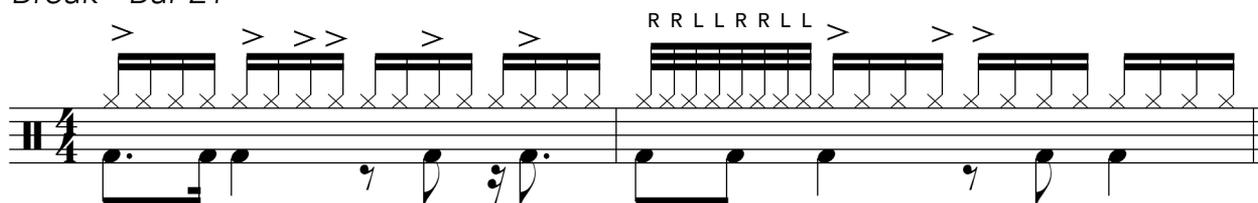
Continue with a similar groove through the first verse (12 bars) allowing some limited improvisation throughout. The break in the groove at the end of bar 20 is a variation of the main groove rather than a fill that utilises the toms.

## Fill - Bar 20



The 4-bar break that starts on bar 21 is quite intricate as it relies upon us to be able to play 32nd notes/demisemiquavers on the hi hat. These notes are deployed by playing double-strokes on the hi hat. This 4-bar phrase is subdivided into two 2-bar phrases and there is a degree of improvisation required.

## Break - Bar 21



The vocals resume in bar 25 for a further 12 bars and the theme is reprised thereafter for 4 bars commencing on bar 37. We hear the break again - this time 8 bars - from bar 46, only this time play a groove through the phrase as it will keep the required energy in the piece before playing a drum fill on bar 54 that takes us into the solo sections.

## Fill - Bar 54



The solos from bar 55 are played for 16 bars over the same musical form as the vocal line. The piano and guitar trade in 4's. I suggest you lift the groove by playing on the ride cymbal. Finally return to the original theme on the hi hat à la bar 5 before finishing the track completely at the end of bar 79. Be sure to catch the hits as written on the chart.

# CALYPSO

BUCKLEY, HOSE  
ARR. BUCKLEY, HOSE

**INTRO**  
TIMBALE BREAK

**HORNS - PLAY TIME**

**PERC. - PLAY TIME**

**DRUM SET**

4 BARS      4 BARS      3 BARS

**FILL**      **HEAD**      **PLAY 6**

**D. S.**

**CHORUS**      **PLAY 8**      **PLAY 2**

**D. S.**

**D. S.**

**D. S.**

**3x**      **BREAKS - PERC. DRUMS. BASS**

**D. S.**

**CHORUS**      **PLAY 8**      **PLAY 6**

**D. S.**

**B - FESTIVAL FEEL**

**D. S.**

**D. S.**

**FILL**      **4x**      **PLAY 8**

**D. S.**

**PLAY 4**

**D. S.**

The musical score is written for a drum set in 4/4 time. It consists of ten staves of notation. The first staff is the drum set part, starting with a 4/4 time signature and a key signature of one sharp (F#). It is divided into three sections: a 4-bar 'TIMBALE BREAK' section with a whole rest, a 4-bar 'HORNS - PLAY TIME' section with diagonal slashes, and a 3-bar 'PERC. - PLAY TIME' section with diagonal slashes. The second staff is labeled 'D. S.' and contains a 'FILL' section (4 bars of diagonal slashes), a 'HEAD' section (4 bars of diagonal slashes), and a 'PLAY 6' section (6 bars of eighth notes). The third staff is labeled 'D. S.' and contains a 'CHORUS' section (8 bars of eighth notes), a 'PLAY 8' section (8 bars of diagonal slashes), and a 'PLAY 2' section (2 bars of diagonal slashes). The fourth staff is labeled 'D. S.' and contains a 'CHORUS' section (8 bars of eighth notes), a 'PLAY 6' section (6 bars of diagonal slashes), and a 'PLAY 2' section (2 bars of diagonal slashes). The fifth staff is labeled 'D. S.' and contains a '3x' section (3 bars of eighth notes), a 'B - FESTIVAL FEEL' section (4 bars of eighth notes), and a 'BREAKS - PERC. DRUMS. BASS' section (4 bars of diagonal slashes). The sixth staff is labeled 'D. S.' and contains a 'CHORUS' section (8 bars of eighth notes), a 'PLAY 8' section (8 bars of diagonal slashes), and a 'PLAY 6' section (6 bars of diagonal slashes). The seventh staff is labeled 'D. S.' and contains a 'B - FESTIVAL FEEL' section (4 bars of eighth notes). The eighth staff is labeled 'D. S.' and contains a 'FILL' section (4 bars of diagonal slashes), a '4x' section (4 bars of diagonal slashes), and a 'PLAY 8' section (8 bars of eighth notes). The ninth staff is labeled 'D. S.' and contains a 'PLAY 4' section (4 bars of diagonal slashes). The tenth staff is labeled 'D. S.' and contains a 'PLAY 4' section (4 bars of diagonal slashes).