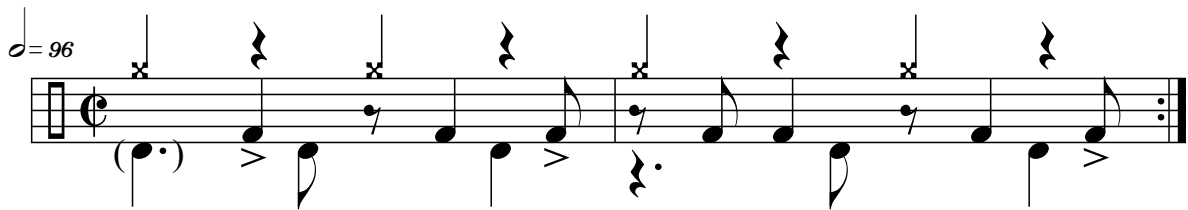


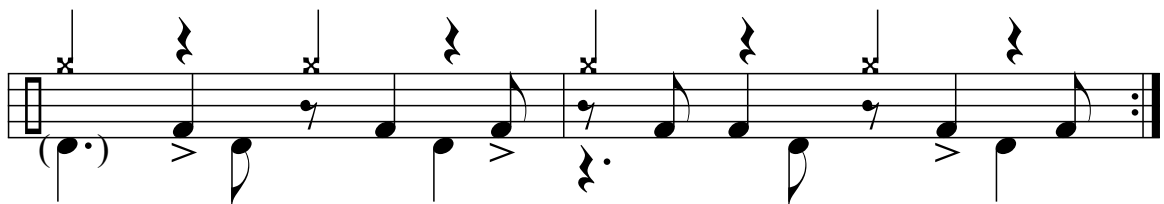
Songo

The songo is a fantastic rhythm developed by Changuito (José Luis Quintana) and his band *Los Van Van*. Dave Weckl also was very important in the popularization and development of this style as used in contemporary jazz and fusion settings. The rhythms are based on elements of the son, rumba, and North American funk. Its name is a clever play on words based on the pairing of the name of Changuito's band in English (*Los Van Van*="The Go-Go's") and the *son* (the parent style of this music) resulting in "Songo." The rhythms as we know them are based on the drumset patterns used in this music. **Songo rhythms are a good substitute for bongo bell rhythms in mambo, and this usage has become a common practice.**

Here is the most familiar version of this rhythm. The top line may be played on hi-hat, ride cymbal (bell or normal), or cowbell, all notes being accented. Carefully observe the accents in the snare drum part and ghost the unaccented notes. If playing on the ride cymbal or cow bell, the hi-hat plays on counts "1" and "3." Due to the funky nature of the style, the bass drum should be a little louder than more traditional Cuban styles. *Note that all songo patterns shown are in 2-3 clave, as they are almost always played that way. If a 3-2 pattern should be played, simply start on the second measure, playing the bass drum at the beginning.*



The following example is a slight variation of the previous rhythm. Note the changed accent in the second measure.



Here is another variation of the basic rhythm. Many will find that it's easier to play and has a fuller sound due to the slight change in the cowbell/cymbal pattern. When playing on the cowbell, strike the accents on the mouth of the bell and the staccato notes near the stem or handle. If playing on the bell of the ride cymbal, play only the accents on the bell and ghost the staccato notes away from the bell. In all other cases simply ghost the staccato notes while observing the accents.

