

Note from the composer:

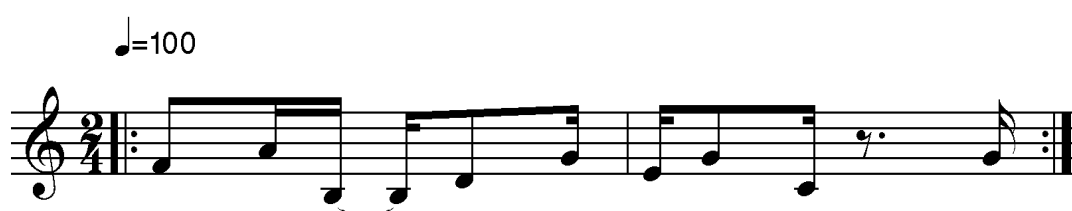
This work is a part of a series of four pieces based on the same musical theme: the Cuban folklore *Nengón de Changüí*; which appears on the album “Changüí y Cumbancha, Ahora sí” produced by my father, the Cuban musicologist Danilo Orozco in the early 80's.*

The *Nengón* is a musical kind or pattern from the XIX century cultivated in the East of Cuba. There are different variations of this kind within this region, and it is considered as an ancestor of the popular Cuban kind *Son*. Some of the *Nengones* appeared published for the first time in the LD *Antología Integral del Son*, produced by Danilo Orozco in 1986**

Each of the four pieces of the series **Nengón Transformation** has been made in a kind of a variation form using different musical parameters as starting point . The pieces are written for violin (rhythmic variations), piano (melodic variations), guitar (free variations) and a wood-wind trio (rhythmic, melodic and texture's variations).

What attracted me most for using the *Nengón de Changüí's* basic motive was its very simple and limited structure. It was a challenge to try to “open” it in all possible directions and to transform it into a kaleidoscope of pitches and rhythms.

Theme: Nengón de Changüí



* Changüí y Cumbancha: Ahora Sí (LD-274 EGREM- Siboney, Cuba/ CD-0638 EGREM, Cuba 2003)

** Antología Integral del Son (LD- EGREM, Cuba 1986 / CD 8485622 Virgin Records, España 1999)

INDICATIONS:



open strings



closed strings



tear up the strings with the fingertips



tear up the strings with the nails



beat on the wood (upper side)

pont.

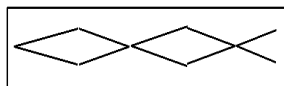
ponticello

ord.

ordinario



repeat the notes on the square as fast as possible



dynamic intensities

Nengón transformation 3

Keyla Orozco

♩=60 *Dolce e cantabile*

3 2 4

mp

5

9 (breve)

mf

14

19 3 2

f

24

29

35

$\text{♩} = 80$

mf

39

43

48

54

58