

Miguel Zenon on “La Maga”

General Observations:

Intricate composition – multi-meter, interesting changes with chromatic/step-wise bass motion.

The challenge of multiple meters does not impede a building of energy and intensity – rather it serves to propel the solo.

Zenon clearly builds the solo using increased rhythmic activity, range, motivic repetition and variation, and limited growling in the altissimo.

Gorgeous tune, somewhat minimal, employs legato cello, percussion

Straight 8ths composition.

Relaxed approach to articulation at the outset of the solo, along with multiple grace note ideas, lends to relaxed sound.

Specific observations/language

m. 5

use of G#'s avoid the A7 sound

mm. 4-6

seem to outline F# minor

m. 7

succinct idea really establishes Gmaj7(b5)

m. 8

Lydian sound with E#'s

m. 9

continues previous shape into D major

mm. 10-11

descending idea employs mostly diatonic fourths

mm. 11-13

motive is morphed/expanded to match the changes, walking up the instrument

m. 14

again a clear outlining of Gmaj7(b5)

m. 15

returns to Lydian sound with E#'s

mm. 18-20

largely diatonic in A, however the high F serves to tonicize the upcoming statement

establishing F# minor

mm. 20-25

lengthy intensification and heightening of the line, eventually into the altissimo

Measure 20 establishes the motive that Zenon runs with for multiple measures

m. 25

maximum height of the solo, up to altissimo B

mm. 25-27

these measures again establish an F# minor sound

Ideas for 12-key practice:

mm. 5-6

as a good way to establish a minor key

m. 7

great outline of a maj7(b5) sound

m. 11

descending major 4ths pattern

m. 15

1st two beats as a short way to establish a key center using an angular pentatonic lick