Wes Montgomery's Guitar Solo on 'Satin Doll'
from 'The Wes Montgomery Trio
A Dynamic New Sound'

Album released 1959
Recorded October 5\textsuperscript{th} 1959
Label Riverside

Personnel
Wes Montgomery Guitar
Melvyn Rhyne Organ
Paul Parker Drums

http://itunes.apple.com/gb/album/wes-montgomery-trio/id187936571

Summary of Analysis Topics

Lines
- Call and Response
- Neighbour Notes
- Harmonised Scales

Harmony
- Extensions
- Reduction/Expansion
- Substitution

Time/Rhythm
- Triplet Patterns
- Quavers Grouped in Threes
- Repeating Rhythm with Harmonic/Melodic Variation
Lines

Call and Response

The phrase in bar 1 is answered in bar 2. A variation of this is played in bars 3-4. On a larger scale, bars 1-2 are answered in bars 3-4.

Neighbour Notes

Wes plays a scale in bars 9-10, in this case notes from D Dorian, with notes from above, then below the target note. Similar to enclosure, but with scale tones rather than chromatics.

Harmonised Scales

Wes harmonises a scale on the bass strings with a seventh and tenth from the scale above. This takes place in bars 47-48 and the end of 53 into the beginning of 54.
Extensions

In the first part of the solo Wes makes a feature of the ninth (bars 1, 3, and 11). In the opening phrases he plays a Major 7 arpeggio built on the third of the chord to access this ninth tonality. For example Fmaj 7 on Dm, makes Dm9 (bar 1), or Gmaj7 on Em makes Em9. In bar 5 he creates a D13-9 sound by playing a B major triad over a D7 chord.

\[
\begin{align*}
  &Dm^7 & Fmaj^7 & Dm^9 \\
  &\text{\begin{tikzpicture}[baseline = 0]
  \node (1) [circle, draw] at (0,0) {};
  \node (2) [circle, draw] at (1,0) {};
  \node (3) [circle, draw] at (2,0) {};
  \node (4) [circle, draw] at (3,0) {};
  \draw (1) -- (2);
  \draw (2) -- (3);
  \draw (1) -- (3);
  \end{tikzpicture}}
\end{align*}
\]

\[
\begin{align*}
  &D^7 & B & D^{13\flat 9} \\
  &\text{\begin{tikzpicture}[baseline = 0]
  \node (1) [circle, draw] at (0,0) {};
  \node (2) [circle, draw] at (1,0) {};
  \node (3) [circle, draw] at (2,0) {};
  \node (4) [circle, draw] at (3,0) {};
  \draw (1) -- (2);
  \draw (2) -- (3);
  \draw (1) -- (3);
  \end{tikzpicture}}
\end{align*}
\]

In bars 13-14 Wes plays a Cmaj7 arpeggio on a D7, creating a D13 sound. This is repeated down a semitone in the next two bars.

Reduction / Expansion

In the A sections, the II – V chord progressions in the first four bars are reduced from | Dm7 / G7 / | Dm7 / G7 / | in the original Duke Ellington version, to | Dm7 / / / | G7 / / / |. II – V progressions are also reduced to simply V chords, for example in bars 6 and 13. In bars 6 and 14 the dominant chord (Db7) is expanded by inserting the II chord (Abm7) before it, for example | Db7 / / / | is expanded to | Abm7 / Db7 / |.

Substitution

In bar 16 harmonic tension is created when Wes suggests a II - V of a key a semitone away from the destination chord, Abm7 Db7 | Gm7. Tension also comes from Melvyn Rhyne not playing this on the organ.
Triplets

A recurring motif in the solo is an arpeggio ascending or descending in a triplet pattern. Examples of this are found at bars 1, 3, 5, 13-14, and in an extended form from 25-30.

Quavers Grouped in Threes

Rhythmic tension is created in bars 17 and 19 when an ascending pattern of three quavers is developed across the 4/4 time. This gives the impression of forward motion, by seeming to play the next idea a quaver before it is expected.

Repeating Rhythm with Harmonic / Melodic Variation

At bar 25 Wes plays a phrase that has a palindromic feeling. Over the next five bars this insistent rhythmic motif is moved through different chords, building tension by ascending and by slightly altering the rhythm towards the end of the phrase. This tension is released in bar 31 by coming down a C major triad with chromatic approach notes.