

# "SATIN DOLL" — CHORD ANALYSIS (1st 5 MEASURES)

2a

— BE SURE YOU UNDERSTAND (AND CAN PLAY) THESE CHORD-VARIATIONS BEFORE ATTEMPTING SOLO:

OR "E7" FOR 2 BARS

DT		G		E7		A7				
2x333X 5> 3 3 3 3 X	3> x 3 2 4 1 X	2x3411X 3> 2 3 4 1 1 X	x 2 1 3 3 3	1x342X 3> 1 3 4 2 X	2x143X 2> 2 1 4 3 X	2x333X 7> 2 3 3 3 X	x 3 2 4 1 X 5> 3 2 4 1 X	1x243X 5> 1 2 4 3 X	x 1 2 4 3 X 5> 1 2 4 3 X	13x24X 5> 1 3 2 4 X
2x341(0) 	3x241(0) 	11111X 	2x341(0) 						101341 x 0 1 3 4 1	1x34L 1x 1 3 4 L
—	—	—	—	—	—	—	—	—	—	—

BARS 3 & 4 CAN BE ALL "E7" OR A "TRIPLE DOMINANT" RUN: "G TO E7"

Am	Am7	Am7	Am7	Am6	Bm	Bm7	Bm7	Bm6	Em	Em7	Em7	A9
xx 311X 5> 1 3 1 1 X	xx 211X 5> 2 1 1 X	xx 111X 5> 1 1 1 X	xx 133X 4> 1 3 3 X	JP 2 UP 2 FRTS OR 2 UP 2 FRTS OR 2 UP 2 FRTS	x 1x423 FRET 2	x 1x423 F#7	x 1x423 F#7 (-9)	x 2x143 E7 (9)	xx 124X 5> 1 2 4 X	xx 3224 5> 3 2 2 4	xx 3211 5> 3 2 1 1	x 0 1 2 1 4
—	—	—	—	—	—	—	—	—	—	—	—	—
Am	E7+5	Am7	D9	G7	F#7+5	Bm7	E9	F	F	F	F	A9
—	5> x 1211X (LIKE Am7)	—	—	—	xx 1231 (LIKE Bm7)	—	—	—	—	—	—	—

Am ADD9	Am	Am7	Am7	Am6	Up 2 FRTS FOR Bm ADD9	Bm	Bm7	Bm6	Up 5 FRTS FOR Em ADD9	Em	Em7	Em6
13411X 5> 1 3 4 1 1 X	13411X 5> 1 3 4 1 1 X	13111X 5> 1 3 1 1 1 X	14311X 5> 1 4 3 1 1 X	—	x 13421 UP 2 FRTS FOR Bm ADD9	x 13421 Bm	x 13121 Bm7	x 14321 Bm6	x 13221 Up 5 FRTS FOR Em ADD9	Em	Em7	Em6
—	—	—	—	—	—	—	—	—	—	—	—	—

Variations on bars 3 & 4:

3> G7 (no 5) 1x24xx  
3> F#7 1x24xx  
3> F7 1x24xx  
3> E7 or E7+9 02x144  
3> Dm7 1x24xx  
3> Dm6 1x24xx  
3> C#m7 1x24xx  
3> C#m6 1x24xx  
3> Cm7 1x24xx  
3> Cmb 1x24xx  
3> Bm7 1x24xx  
3> Bm6 1x24xx  
3> Dm11 2x341X  
3> C#m7-5 2x341X  
3> Cm7 2x333X  
3> Bm7+5 2x334X  
3> E7+9 2x134X  
3> E7-9 2x131X  
3> 8

WITH THE G NOTES IN, CHORDS ARE G11 AND G7

→ DOWN CHROMATICALLY

Note:  
NOT ALL OF THESE VARIATIONS WILL "FIT" THE STRAIGHT, UNADORNED MELODY. BUT EACH IS VALID AS ACCOMPANIMENT ON THE "BLOWING" CHORUSES... AND ALL MIGHT COME IN HANDY WHEN YOU ARE IMPROVISING A "CHORD/MELODY" SOLO.  
EXPERIMENT!