

The Tools of the Trade

From the Wes Montgomery-style F Mixolydian octave lick in **bars 13–15** to the 10th-position F Major Pentatonic and the major blues scales scattered throughout the solo, “Johnny B. Blues Thing” uses some staple jazz guitar devices that are essential knowledge.

In the first chorus, **bars 1–4** use the cool 7th-position F Major Blues scale shown below. You will see this scale again in the line in **bars 27–29** (starting with the eighth-note triplets). Note the added E^b in **bar 28**. It gives the line a bluesy Mixolydian sound that continues into the B^b7 in a horizontal approach to playing over this chord change.

F Major Blues Scale

11

5 6 R 2 \flat 3 3 5 6 R 2 \flat 3 3 5 6

T
A
B

8 10 8 10 11 7 10 8 9 10 8 10

1 3 1 3 4 1 3 1 3 1 2 3 1 3

6 7 8 9 10 11 12

F7
X 1 3 1 4 1
8fr.
R 5 \flat 7 3 5

In **bar 5**, you will see the B^b Major Blues scale shown below. Also shown below is the Bdim7 arpeggio used in **bar 6** and **bar 30**. Notice how comfortable it feels to go from the B^b Major Blues scale to the Bdim7 arpeggio. It is important to have good, flowing fingerings such as these when approaching improvisation vertically.

B^b Major Blues Scale

12

R 2 \flat 3 3 5 6 R 2 \flat 3 3 5 6 R 2 \flat 3 3

T
A
B

6 8 9 10 8 10 6 7 6 8 6 8 9 10

1 2 3 4 1 4 1 4 1 2 1 3 1 2 3 4

5 6 7 8 9 10 11

B^b7
1 3 1 2 4 1
6fr.
R 5 \flat 7 3 \flat 7 R

Bdim7 Arpeggio

13

R \flat 3 \flat 5 \flat 7 R \flat 3 \flat 5 \flat 7 R

T
A
B

7 10 8 6 9 7 6 9 7

1 4 2 1 4 2 1 4 1

5 6 7 8 9 10 11

Bdim7
2 X 1 3 1 X
6fr.
R \flat 7 \flat 3 \flat 5

