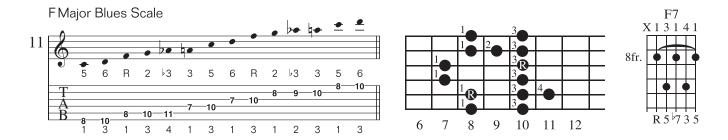
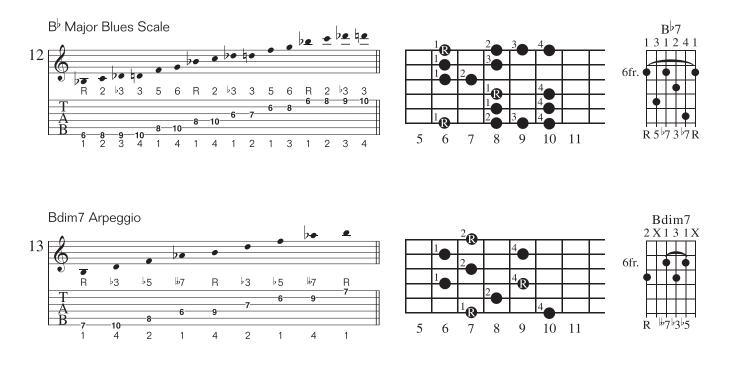
The Tools of the Trade

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^{\flat} in **bar 28**. It gives the line a bluesy Mixolydian sound that continues into the B^{\flat} 7 in a horizontal approach to playing over this chord change.



In **bar 5**, you will see the B^{\flat} 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^{\flat} Major Blues scale to the Bdim7 arpeggio. It is important to have good, flowing fingerings such as these when approaching improvisation vertically.



GYPSY JAZZ IN THE STYLE OF "MINOR SWING"

The Chart

"Peanut Butter and Gypsy Jam" is a 16-bar **AB** tune in A Minor in the style of a gypsy jazz standard called "Minor Swing." The head is played on the first chorus, followed by a three-chorus solo. The four-on-the-floor approach (with emphasis on beats 2 and 4) of this Django Reinhardt-inspired tune has similarities with the music of swing bands from the 1930s, such as the Count Basie Orchestra, which featured rhythm guitar pioneer Freddie Green.

