1001 Jazz Licks

A Complete Jazz Vocabulary for the Improvising Musician

by Jack Shneidman

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INTRODUCTION

The jazz lick is one of the most important tools of improvisation. In addition to a thorough knowledge of chords and scales, all the great jazz players have a large vocabulary of these short melodic phrases, which they incorporate in their improvised solos. The jazz player uses licks the same way we use simple or common phrases in speech. In short, licks are basic musical statements an improviser calls upon to meet the musical demands of the moment.

With this huge book in your hand, you might be asking yourself, "Where do I start?" Well, it's helpful to notice that this book is divided into three main sections: *Essential Licks*, *Stylistic Licks*, and *Licks over Standard-Type Progressions*.

Essential Licks (licks 1-560) is comprised of licks that are played over either a single chord, a standard harmonic progression, or a particular mode. All the licks are written in the key of C. In the case of licks that are based on modes, the key signature of the parent scale is given. For example, all C Dorian licks have the key signature of B♭ major, because C Dorian is the mode built on the second scale degree of the B♭ major scale. C Lydian, to name another example, is built on the fourth degree of the G major scale therefore it will bear the key signature of G major.

Stylistic Licks (licks 561-800) is based on the idiomatic traits of different eras in jazz history. For example, the licks from the swing era resemble the work of master tenor saxophonists Lester Young, Coleman Hawkins, as well as the great guitarist Charlie Christian. The licks from the bebop era are based on the styles of saxophonists Charlie Parker, Sonny Stitt, and Sonny Rollins, the pianist Bud Powell, and trumpeters Dizzy Gillespie and Clifford Brown. Some of the players representative of the hard bop era include pianists Horace Silver and Bobby Timmons, tenor saxophonists Hank Mobley and Dexter Gordon, and trumpeters Kenny Dorham and Blue Mitchell. The licks in the post bop section pay homage to the harmonically advanced sounds of tenor saxophonists John Coltrane and Joe Henderson, pianists McCoy Tyner and Herbie Hancock, and trumpeters Freddie Hubbard and Woody Shaw. All of the harmonic progressions that are utilized in this section are standard progressions. The remainder of this section (non-harmonic, and fusion/funk licks) demonstrates some of the intervalic and harmonic concepts of today's greatest contemporary jazz musicians. These include saxophonists Dave Liebman, Michael Brecker, and Kenny Garrett, guitarist John Scofield, and pianist Chick Corea.

Licks over Standard-Type Progressions (licks 801-1001) is comprised of licks played over the opening four bars of twenty standard-type tunes. These phrases feature a wide variety of harmonic progressions, some different time signatures ($\frac{3}{4}$ and $\frac{6}{4}$), and some material that has a Brazilian or Afro-Cuban flavor ("New Bossa," and "Night under Anesthesia," respectively).

All the licks in this book have chord symbols above them given in their most basic form (only the root and the chord quality are named). Some of these licks are very advanced and include a liberal usage of chromaticism, substitute scales and modes, implied passing chords, and entire cycles of substitute harmonies. Don't let this intimidate you; the logic and expressive options they offer will become clearer with time and a little patient study.

How to Use this Book

This book is not meant to be read through from cover to cover. It is recommended that you devote a concentrated amount of time and study to mastering major and minor ii-V-I's: These progressions are the basic building blocks for numerous jazz standards. Do not feel the need to master each individual lick, find the ones that you like and focus your attention on them, concentrate on what is immediately valuable to you. Once you have comfortably learned one of the licks, transpose it to all of the remaining eleven keys. Try to find different ways for the lick to begin or end and experiment with different phrasings and articulations.

1001 Jazz Licks is written with the idea of giving you some insight into the melodic vocabulary of jazz and broaden your awareness of the harmonic possibilities available. All of this is in hope of helping you to cultivate your own, unique sense of melody and harmony. Have fun!

Acknowledgments

I would like to thank my editors, Arthur Rotfeld and Toby Wine, for their vision, profound knowledge, and patience. Additional thanks go out to Nick Trautwein and Cherry Lane author Joe Chaurpakorn. Finally, a very special thanks go to my friends and family for their unyielding support.

About the Author

Jack Shneidman is a guitarist, composer, and arranger who lives and works in the New York Metropolitan area. He has studied with Ron Carter, Mike Longo, and Rob Schwimmer, guitarists Gene Bertoncini and Ken Wessell, and Pulitzer Prize winning composer David del Tredici. Jack plays with a variety of jazz combos on the New York club scene and around the world.

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Minor 7th 10
Dominant 7th 14
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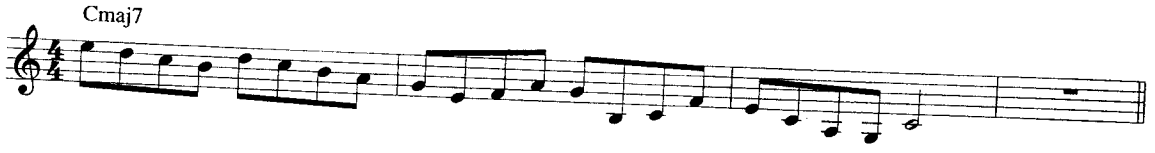

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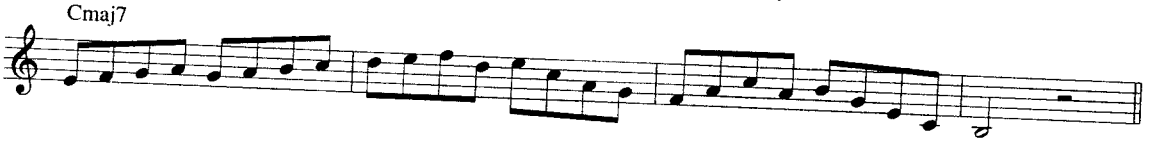

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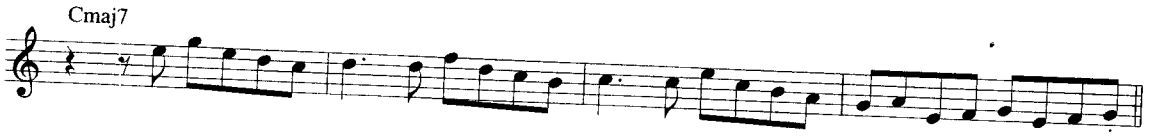

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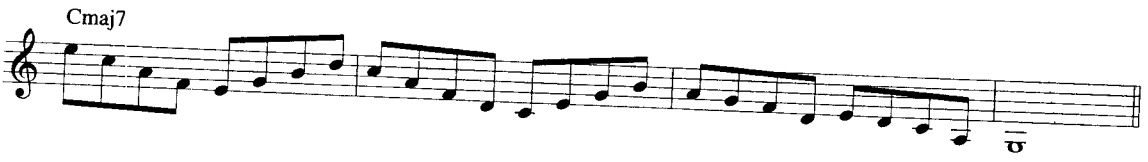

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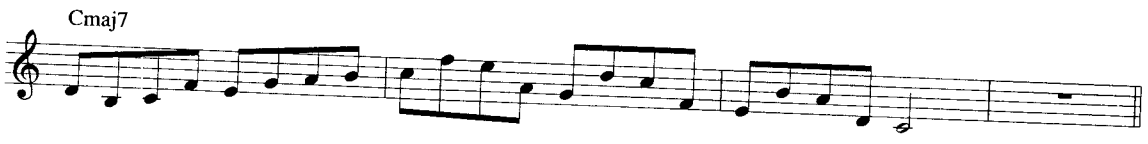

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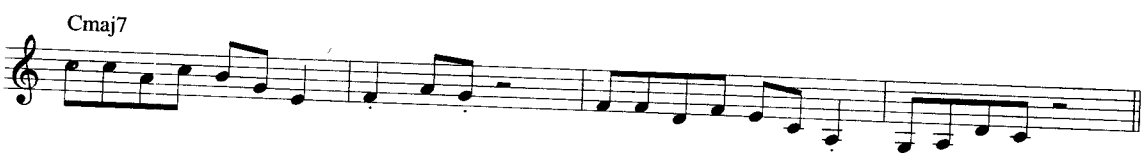

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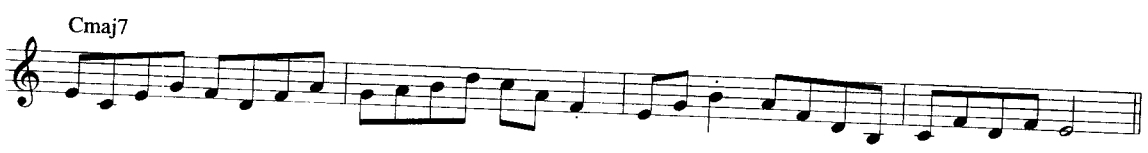

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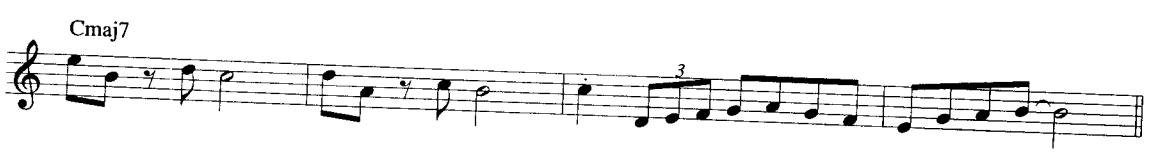

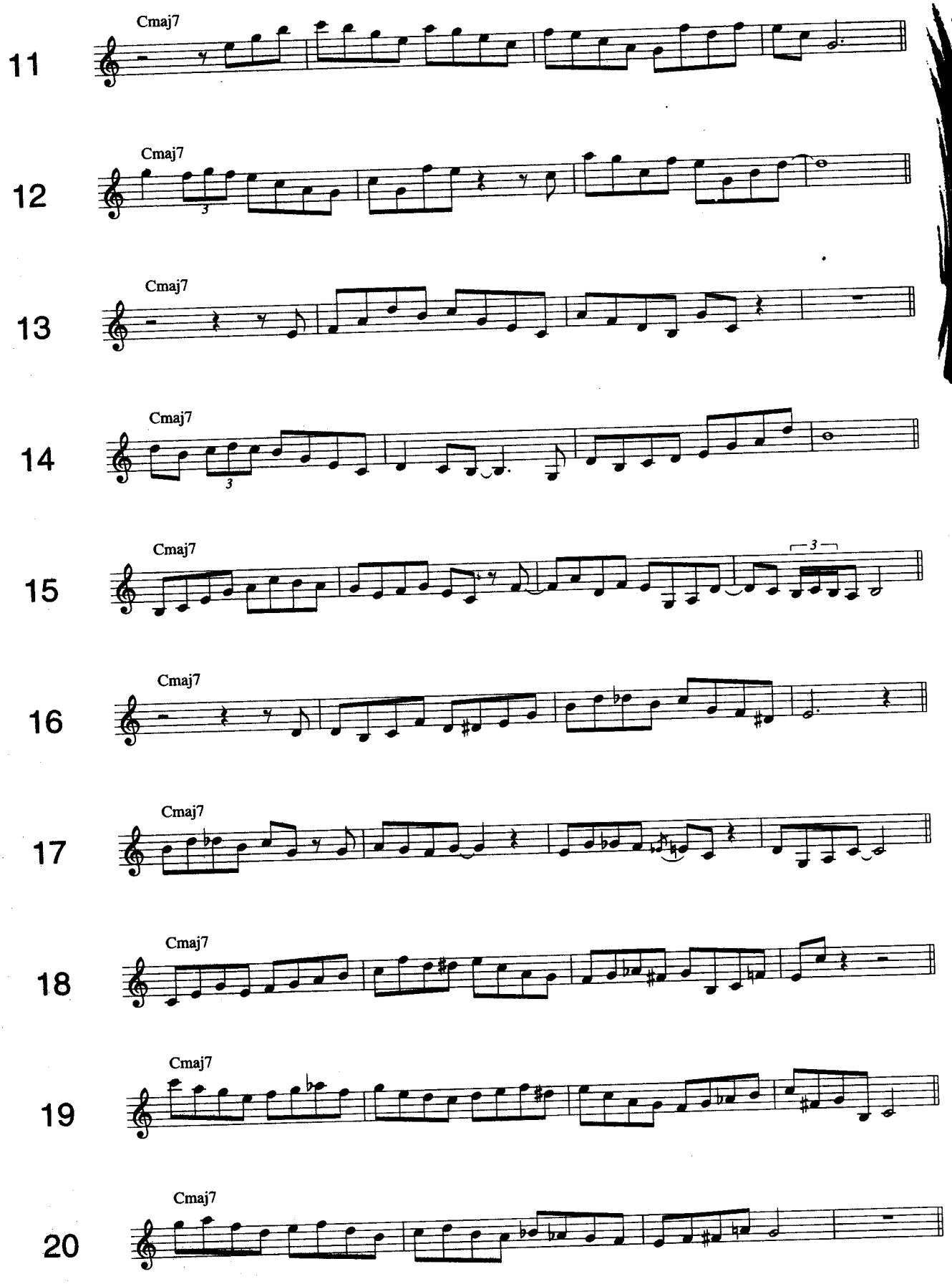
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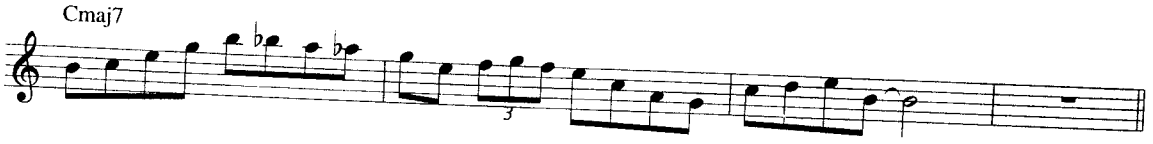

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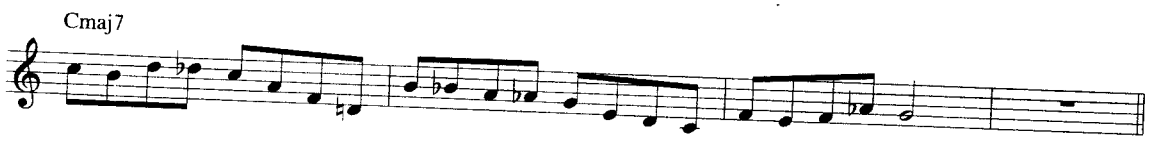

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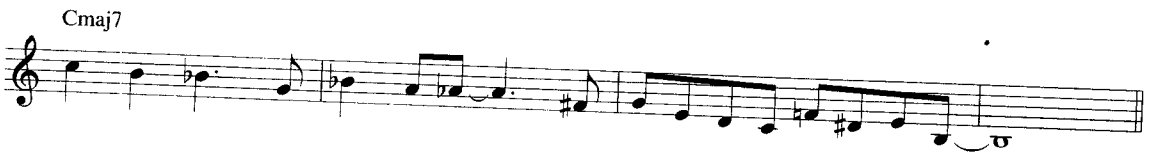

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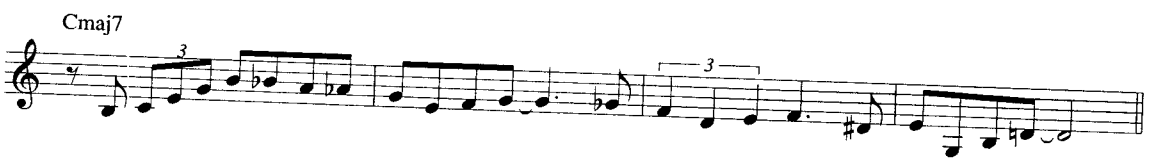

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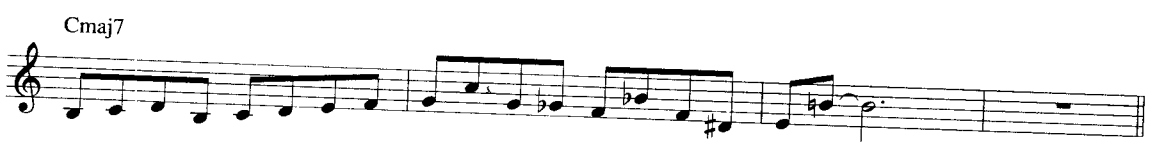

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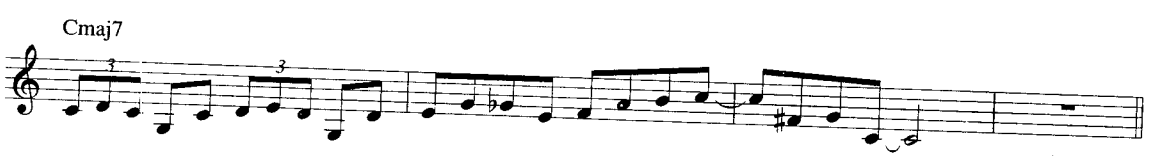

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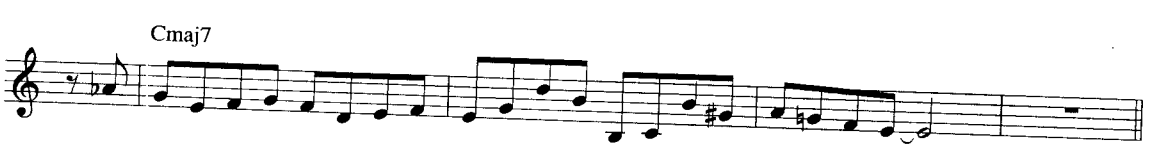

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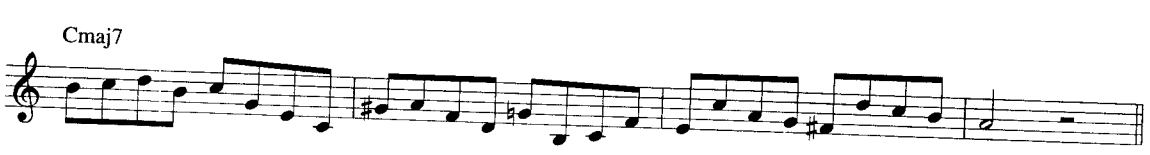

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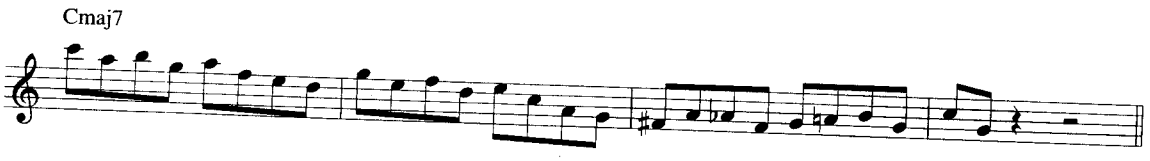

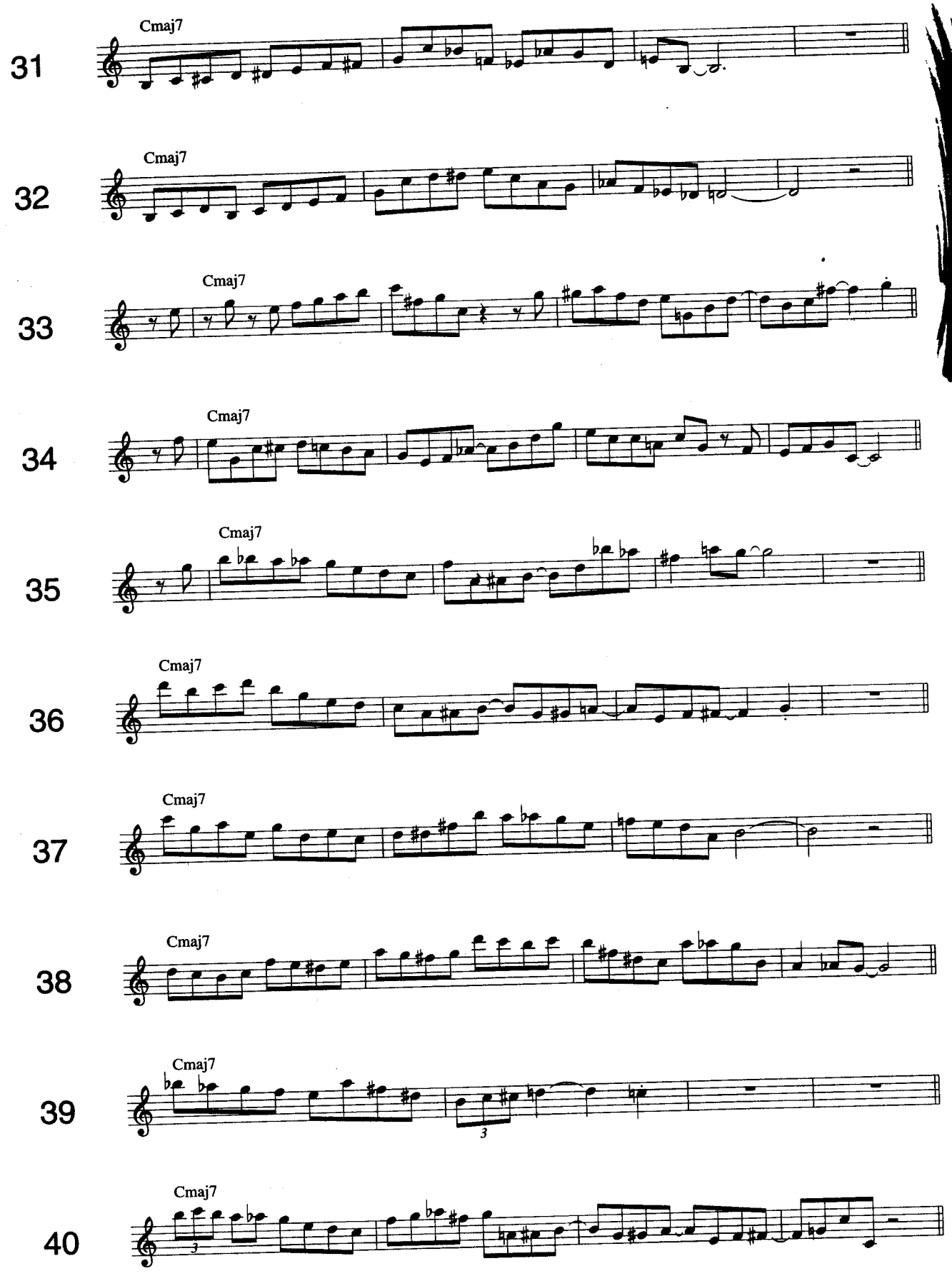
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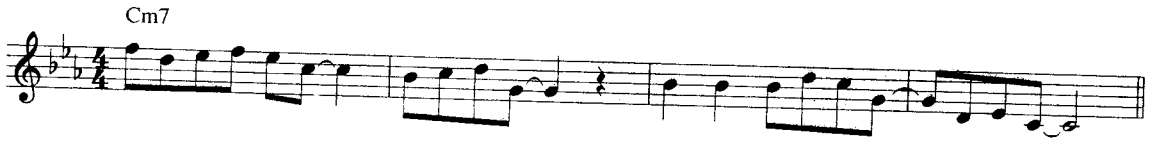

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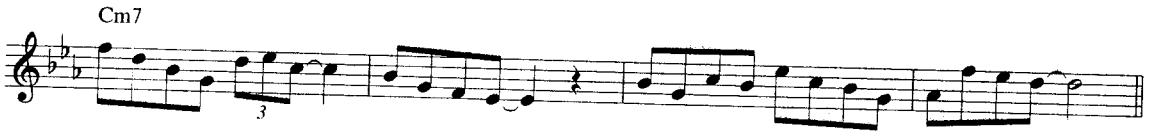

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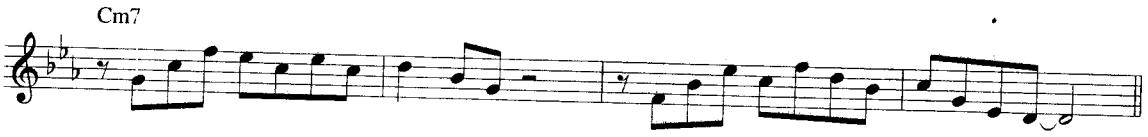

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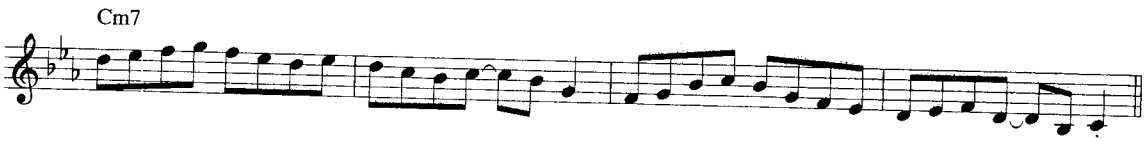

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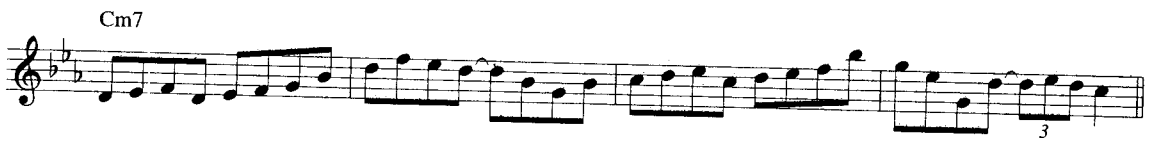

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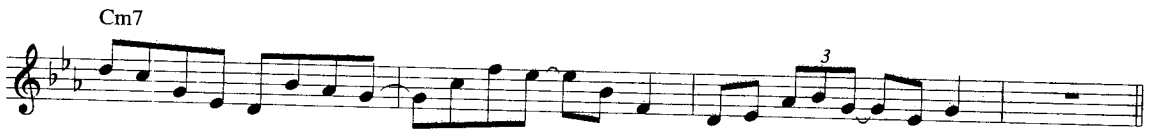

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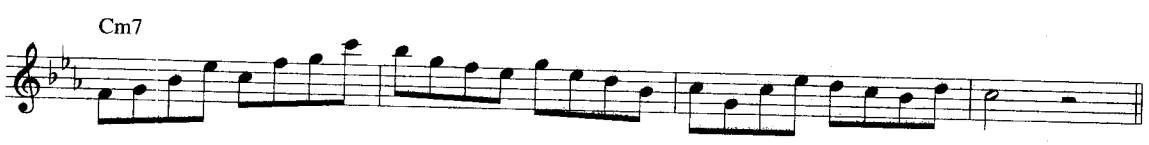

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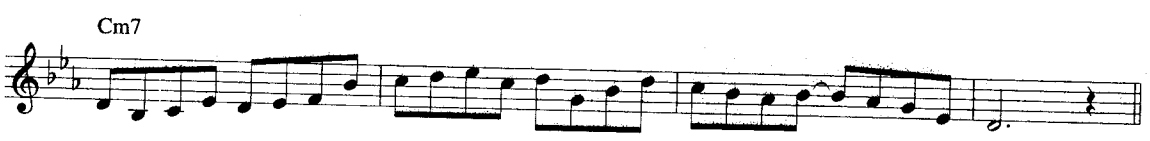

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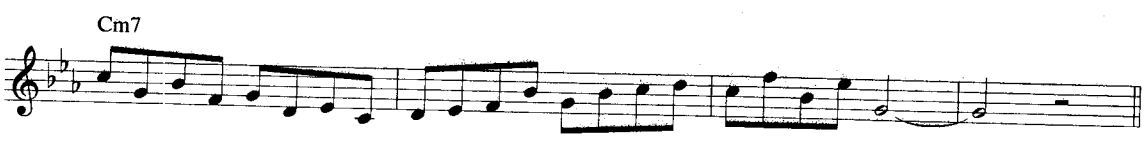

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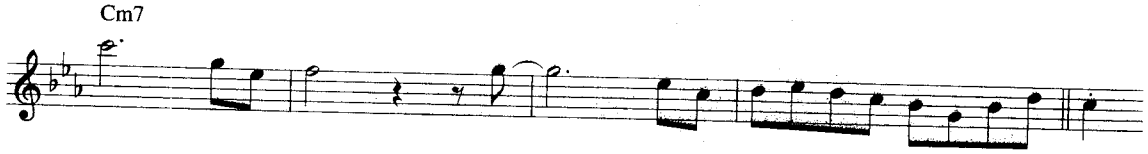

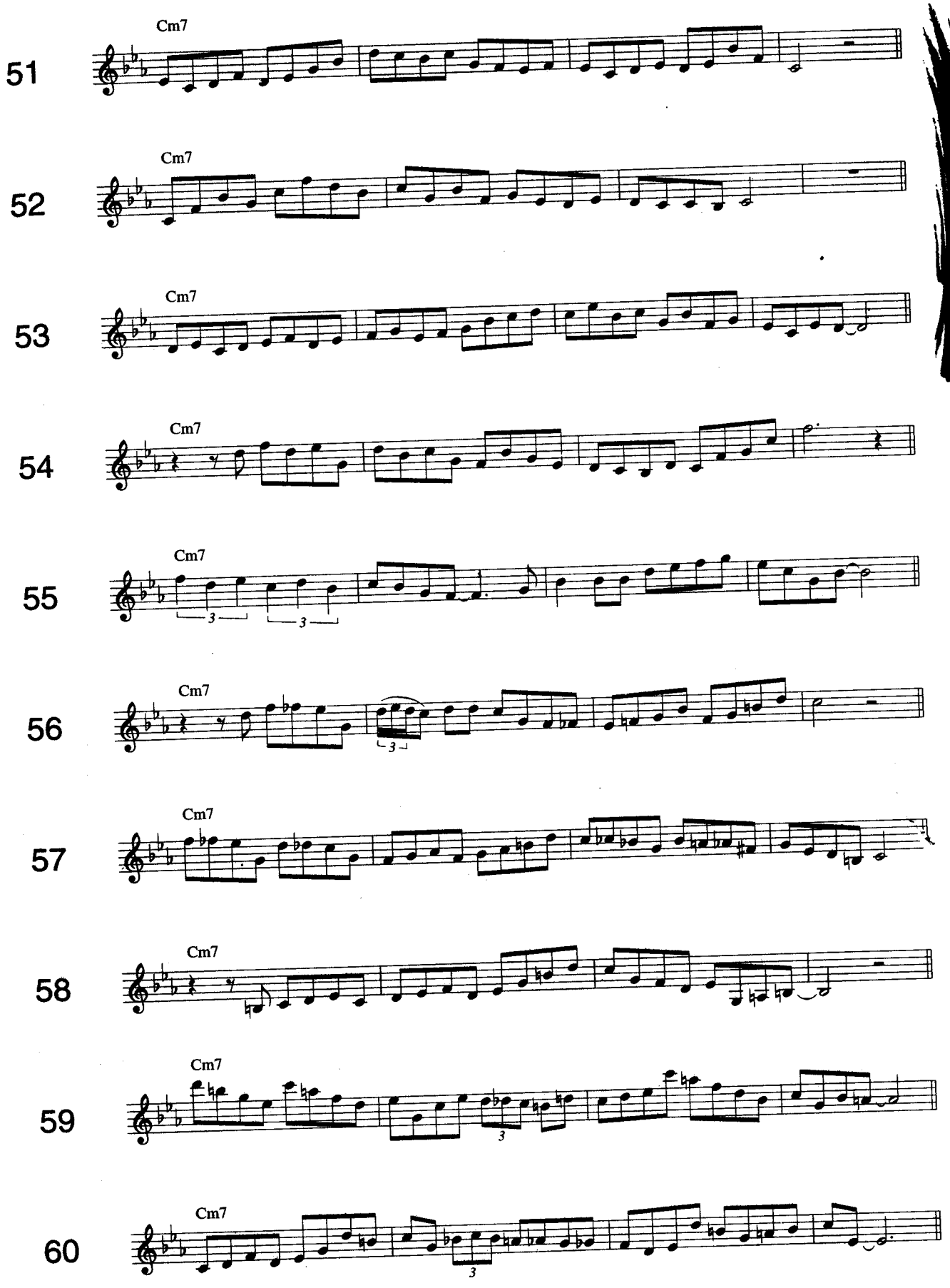
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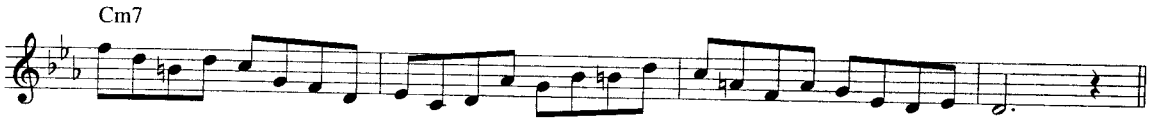

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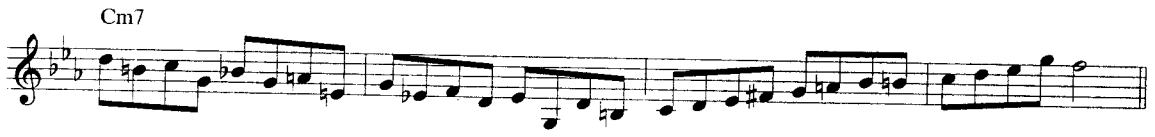

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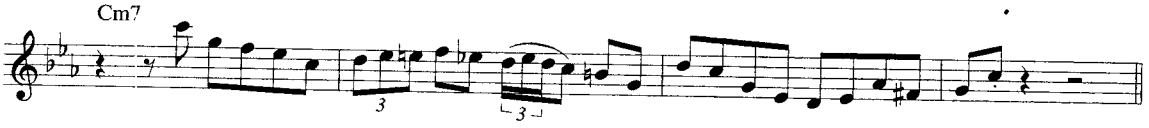

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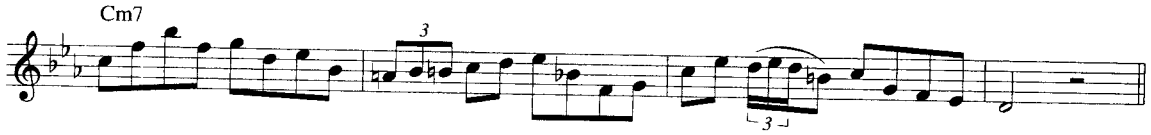

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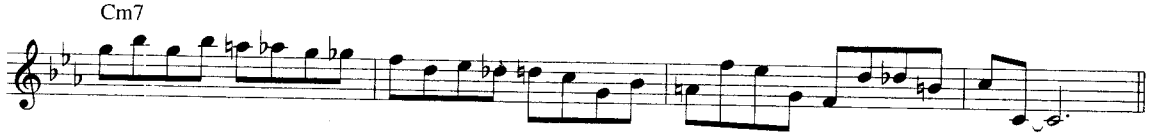

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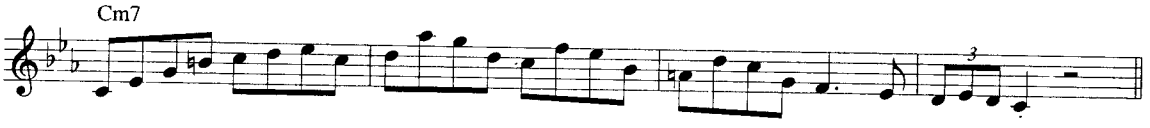

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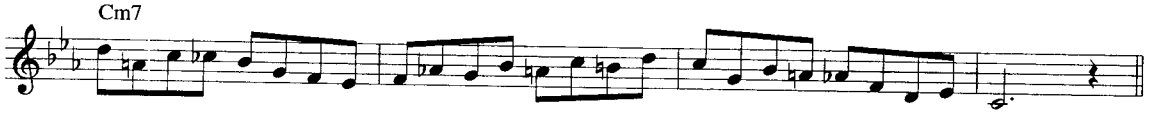

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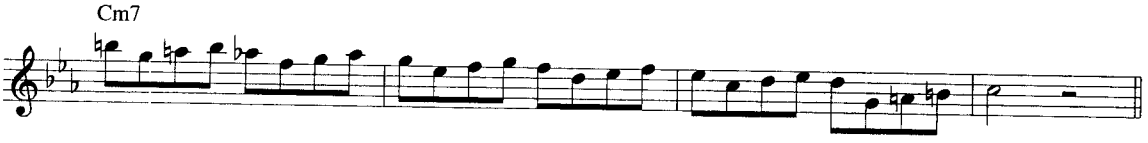

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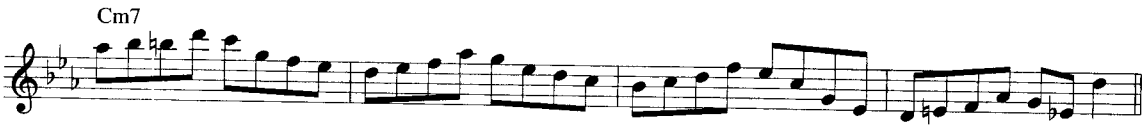

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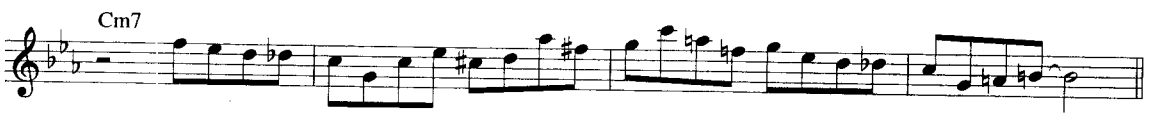

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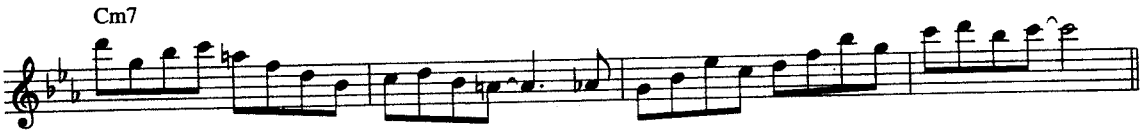

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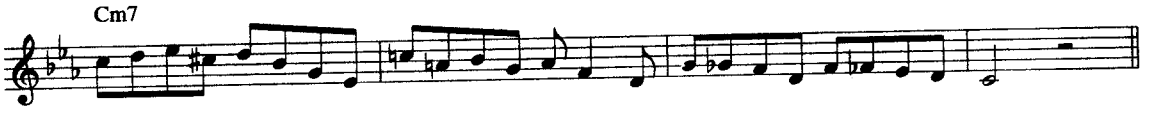

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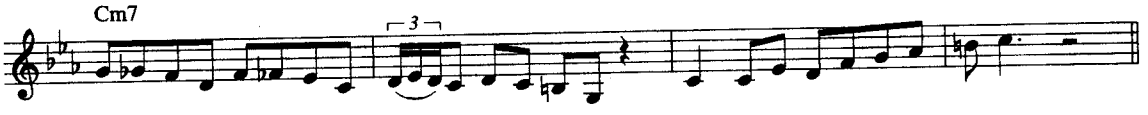

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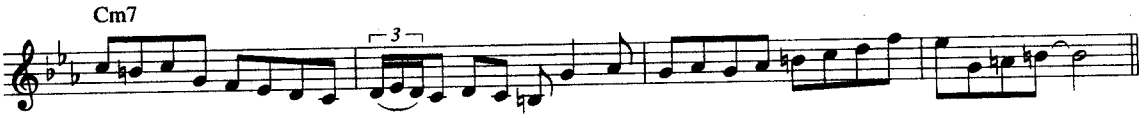

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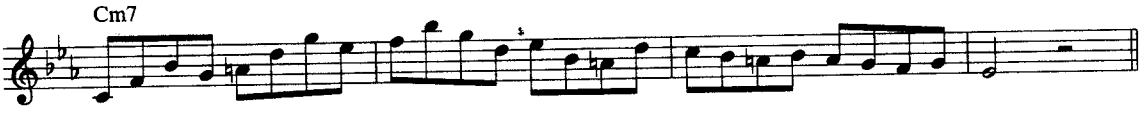

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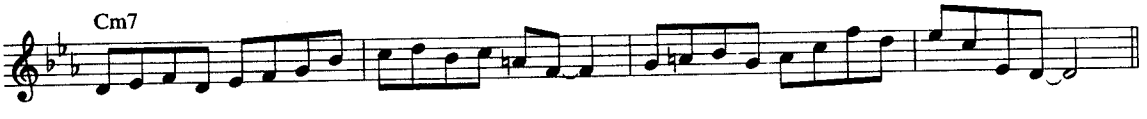

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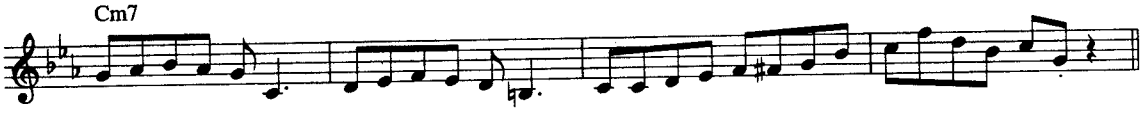

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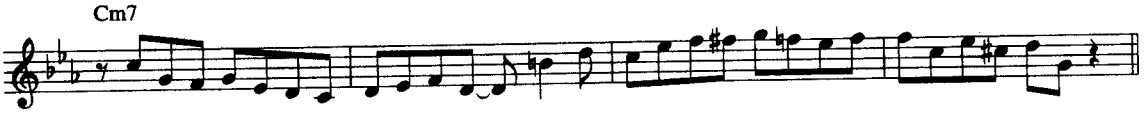

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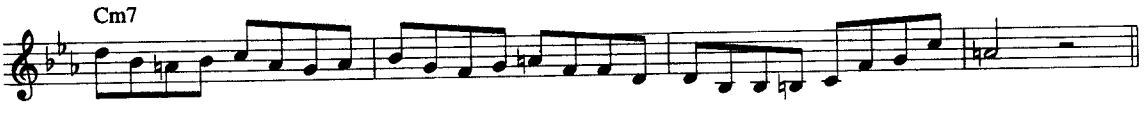

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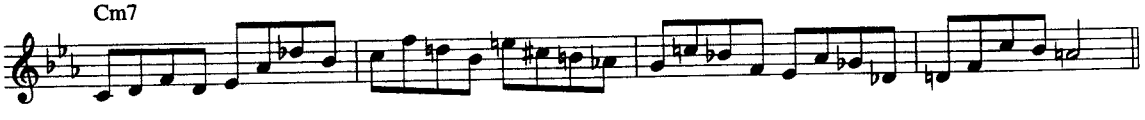

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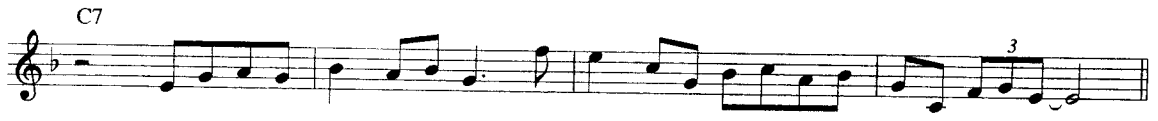

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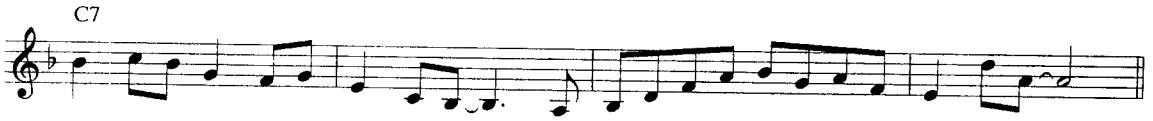

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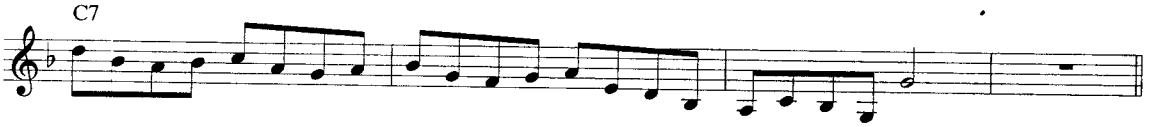

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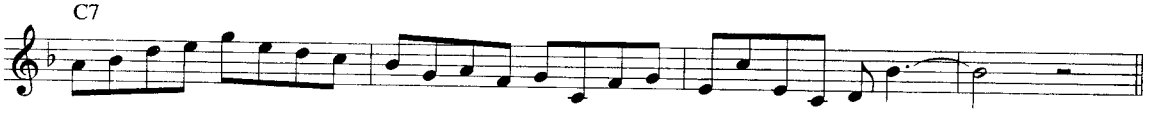

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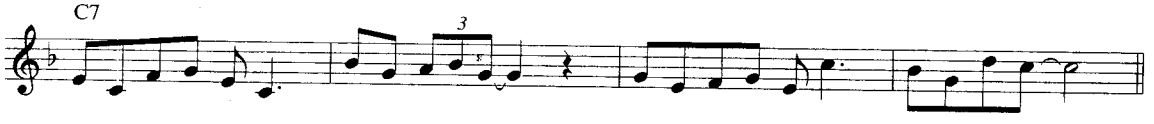

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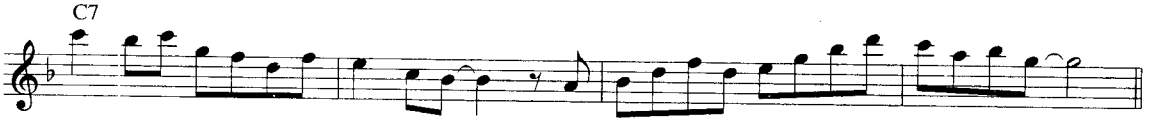

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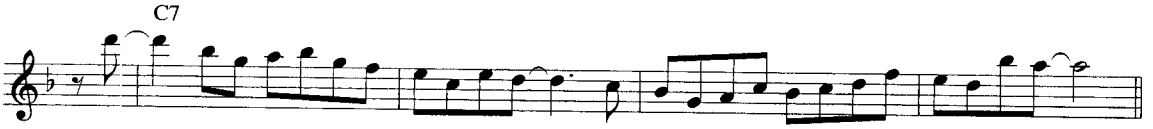

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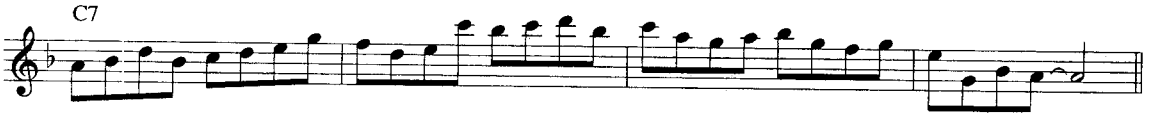

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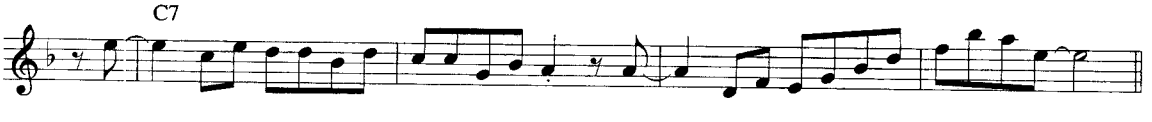

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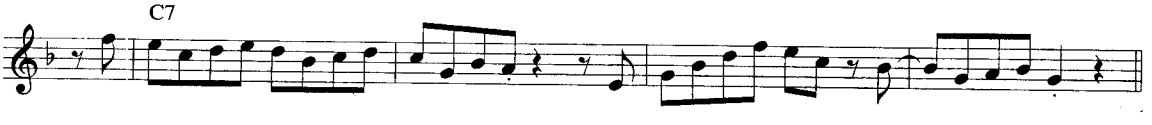

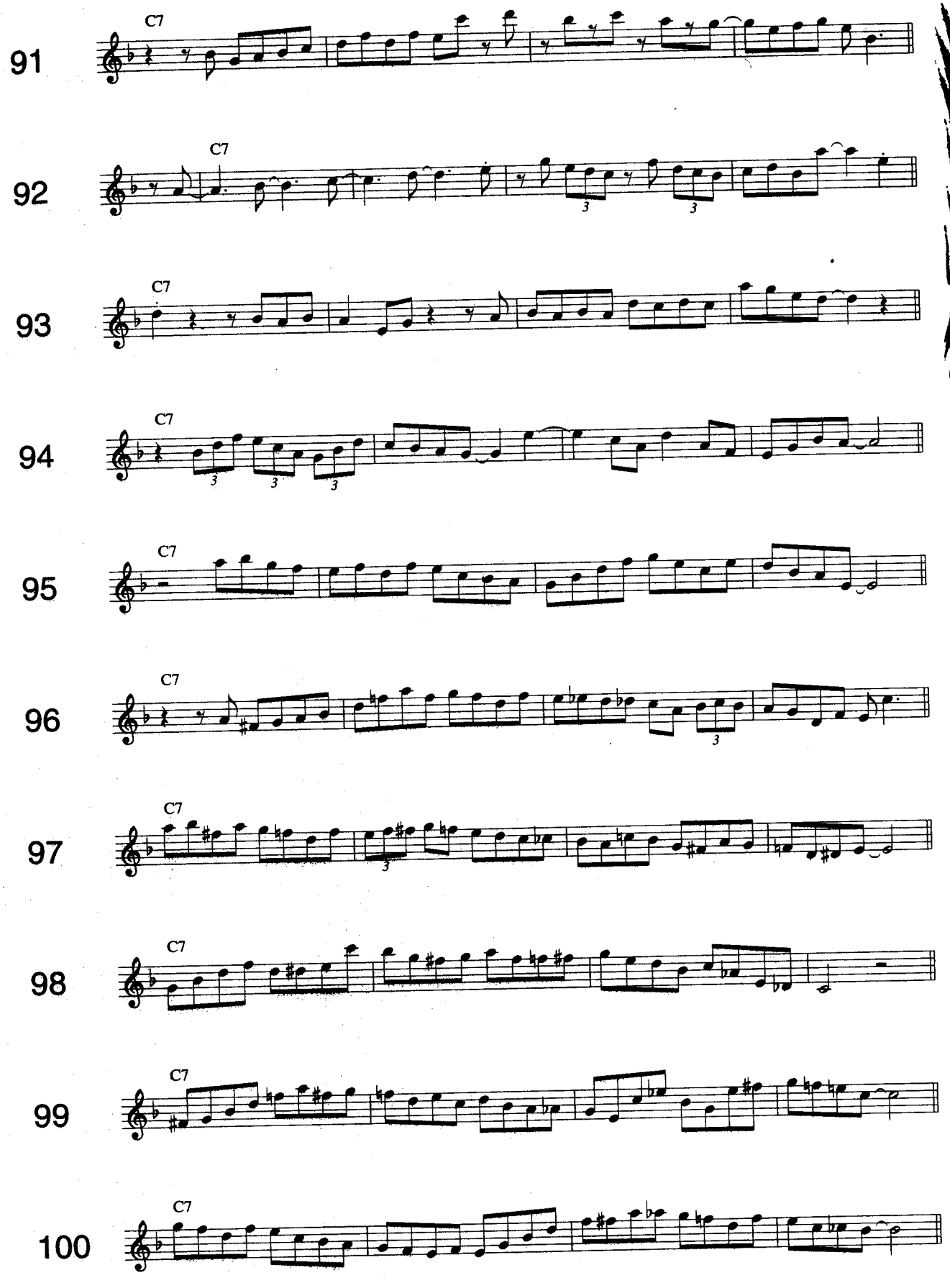
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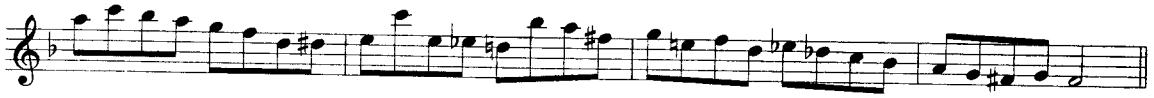

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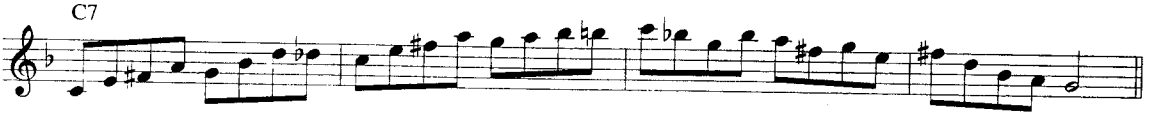

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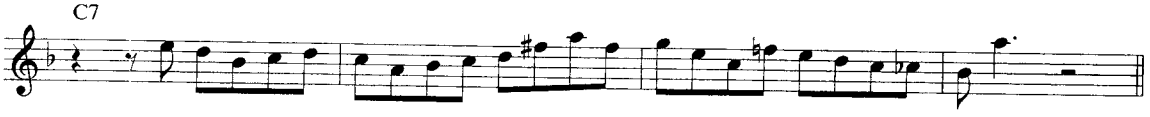

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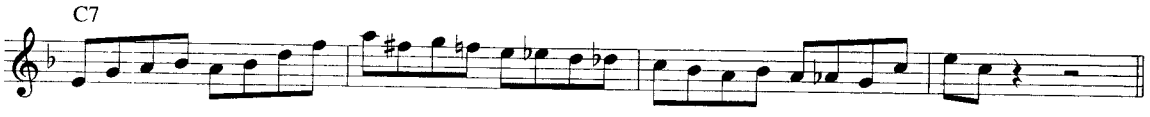

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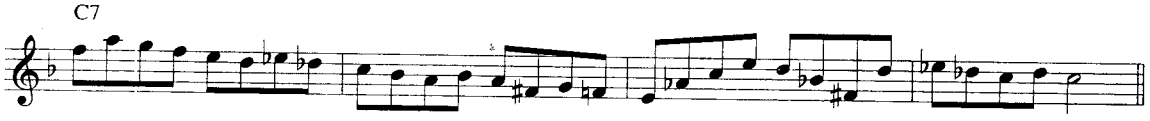

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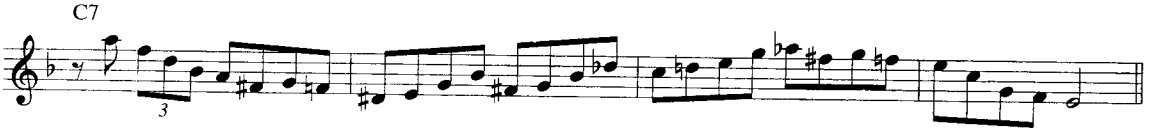

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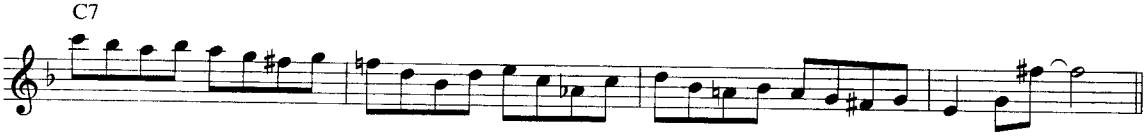

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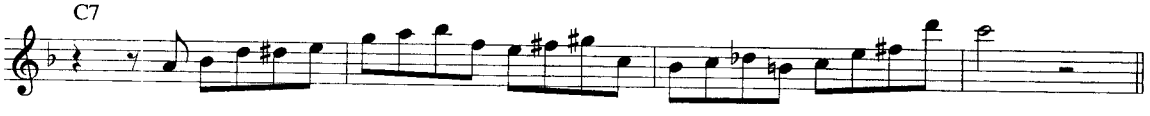

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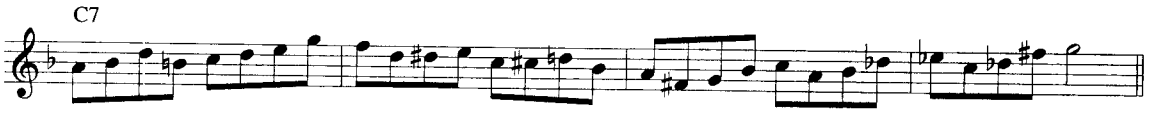

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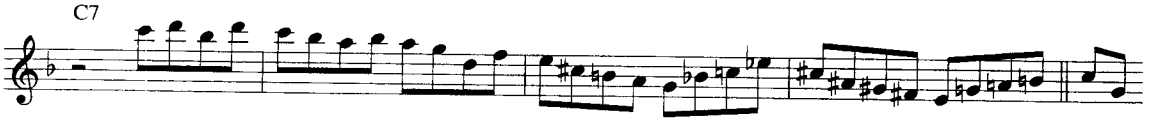

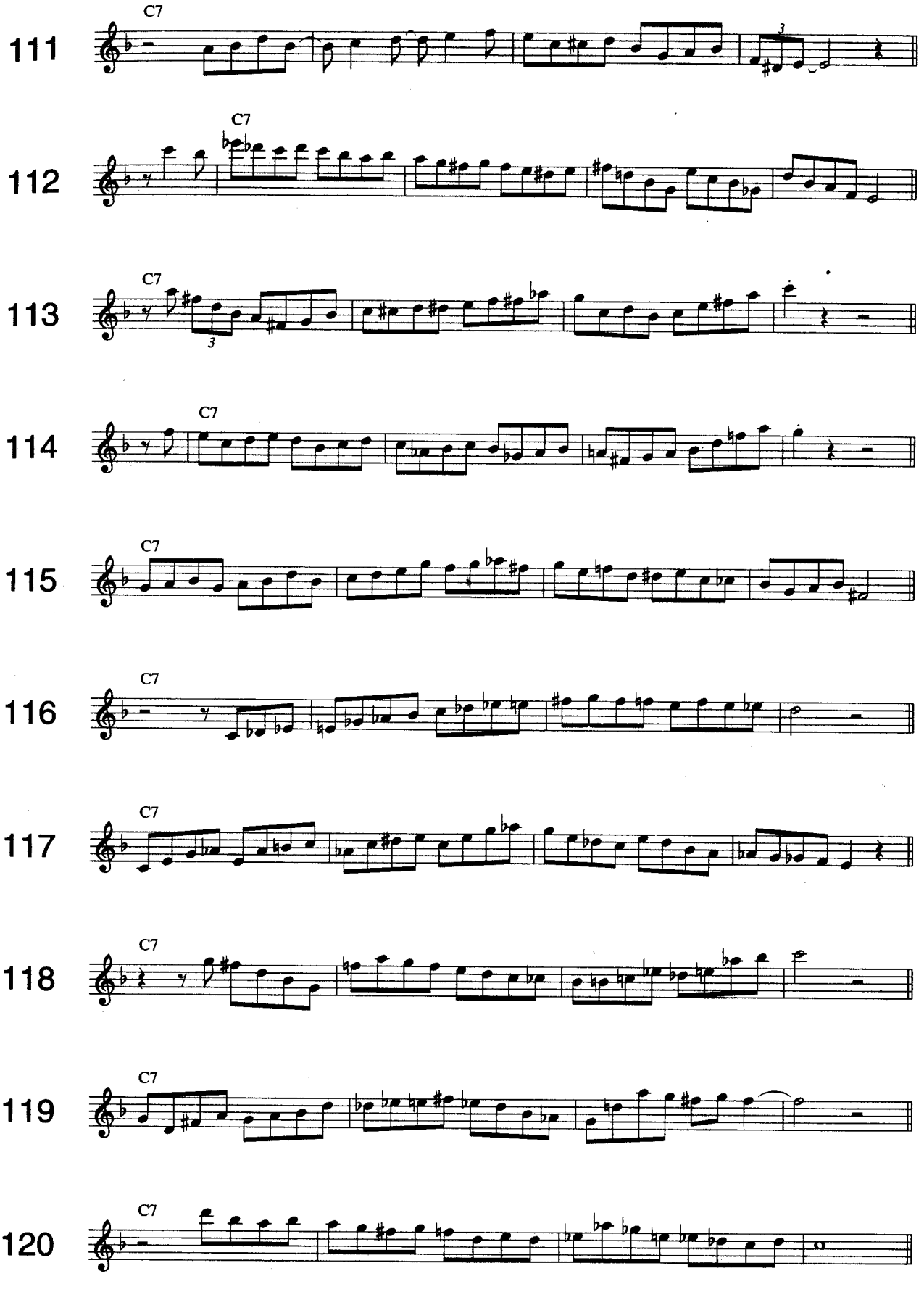
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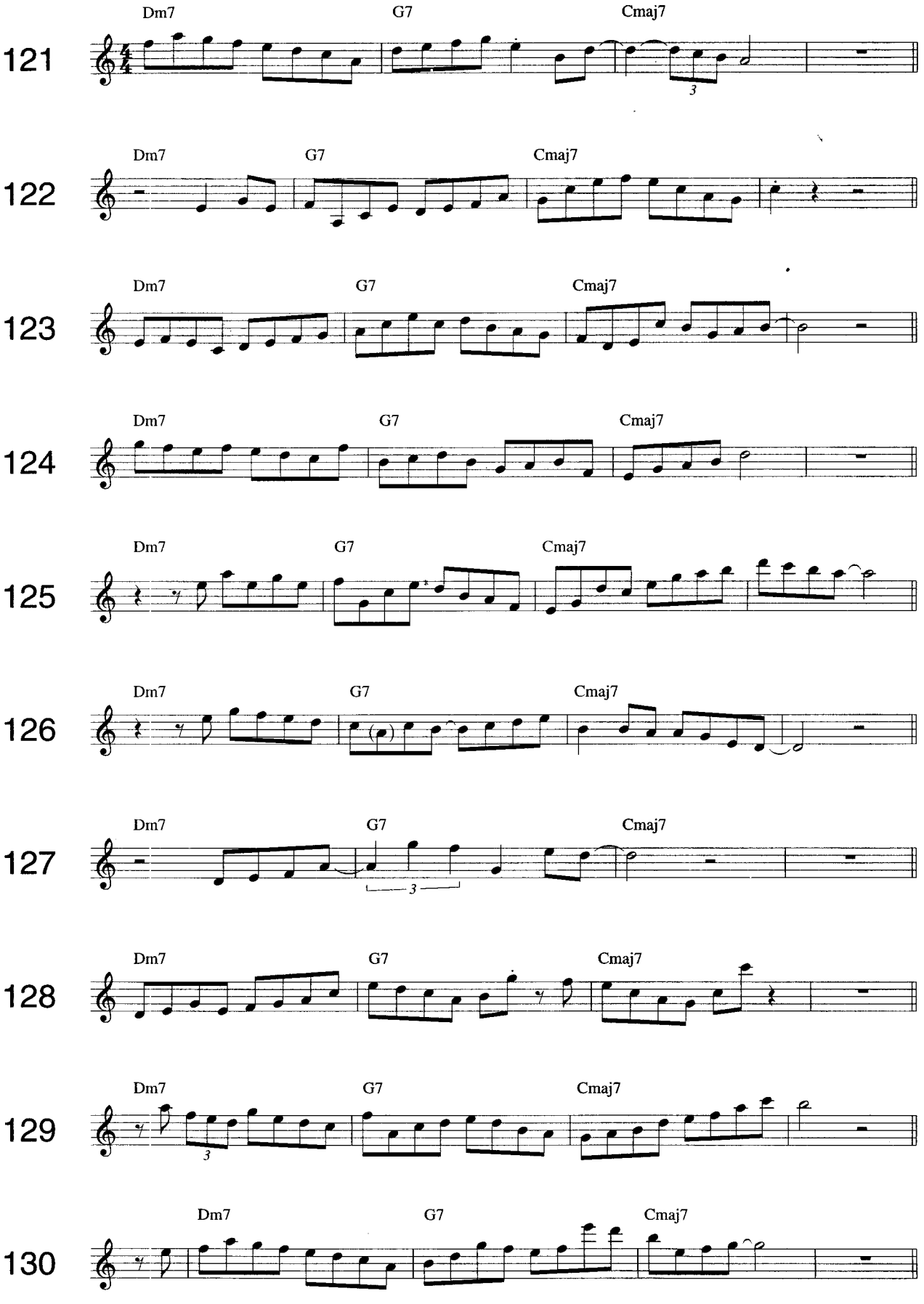
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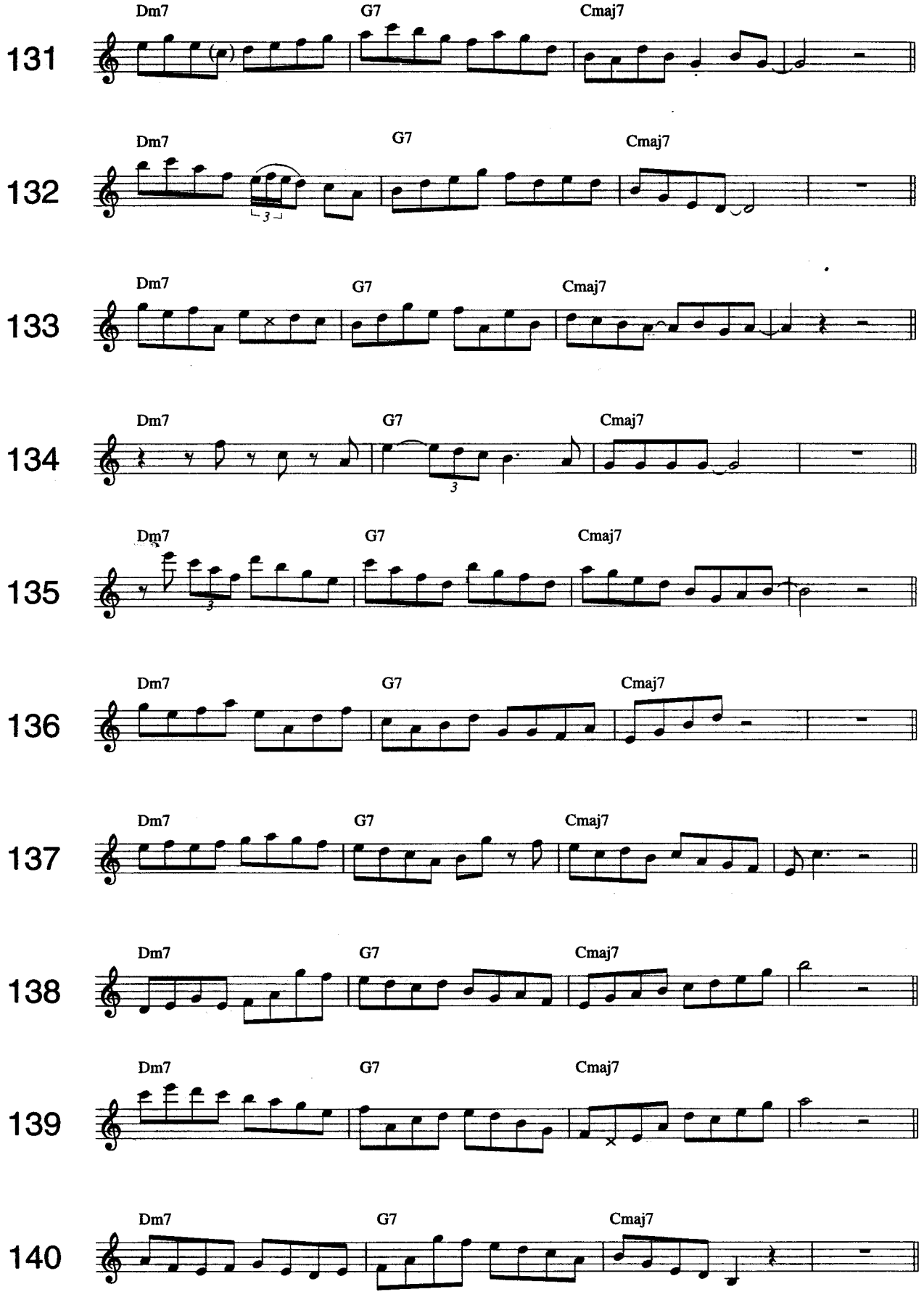
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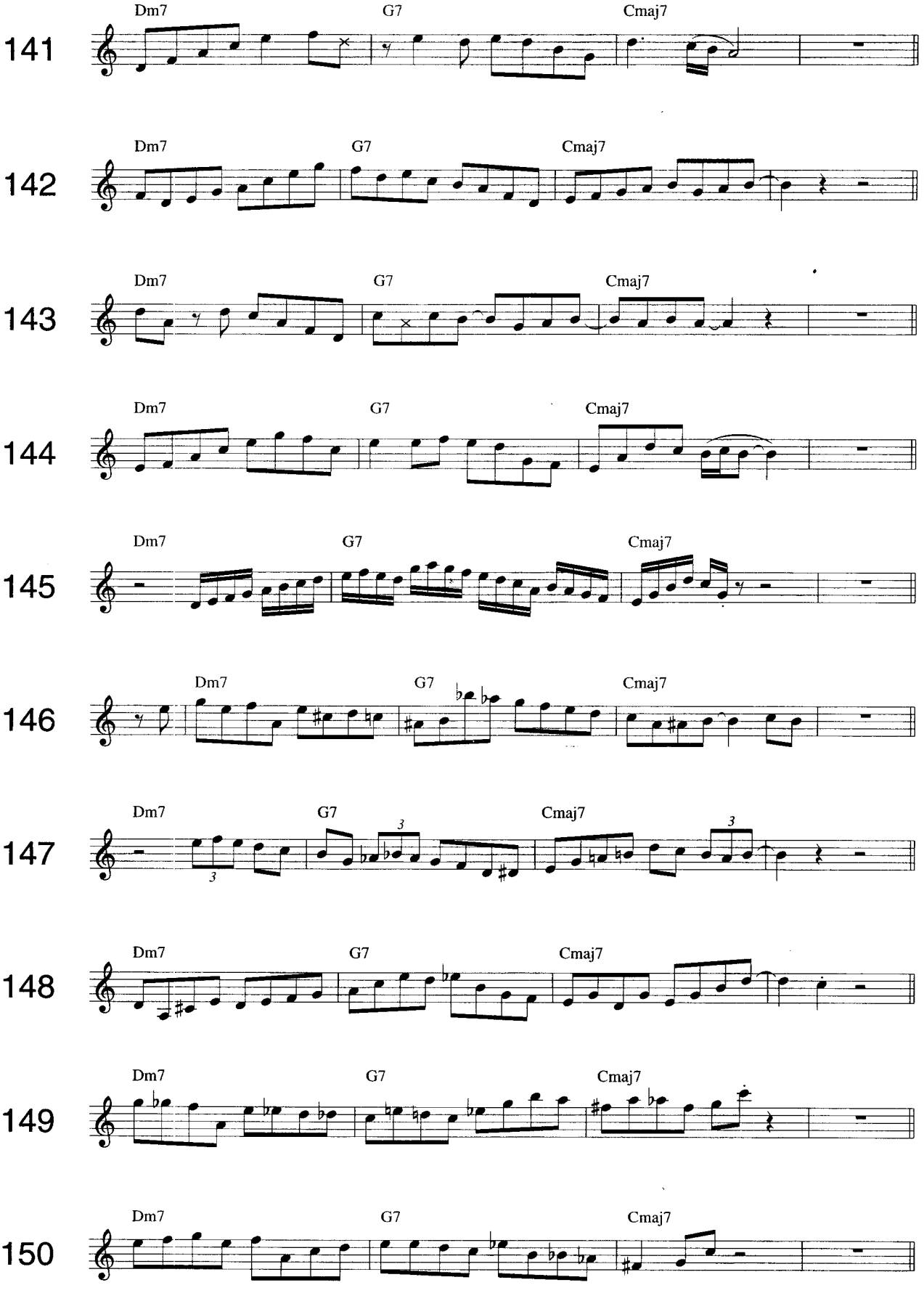
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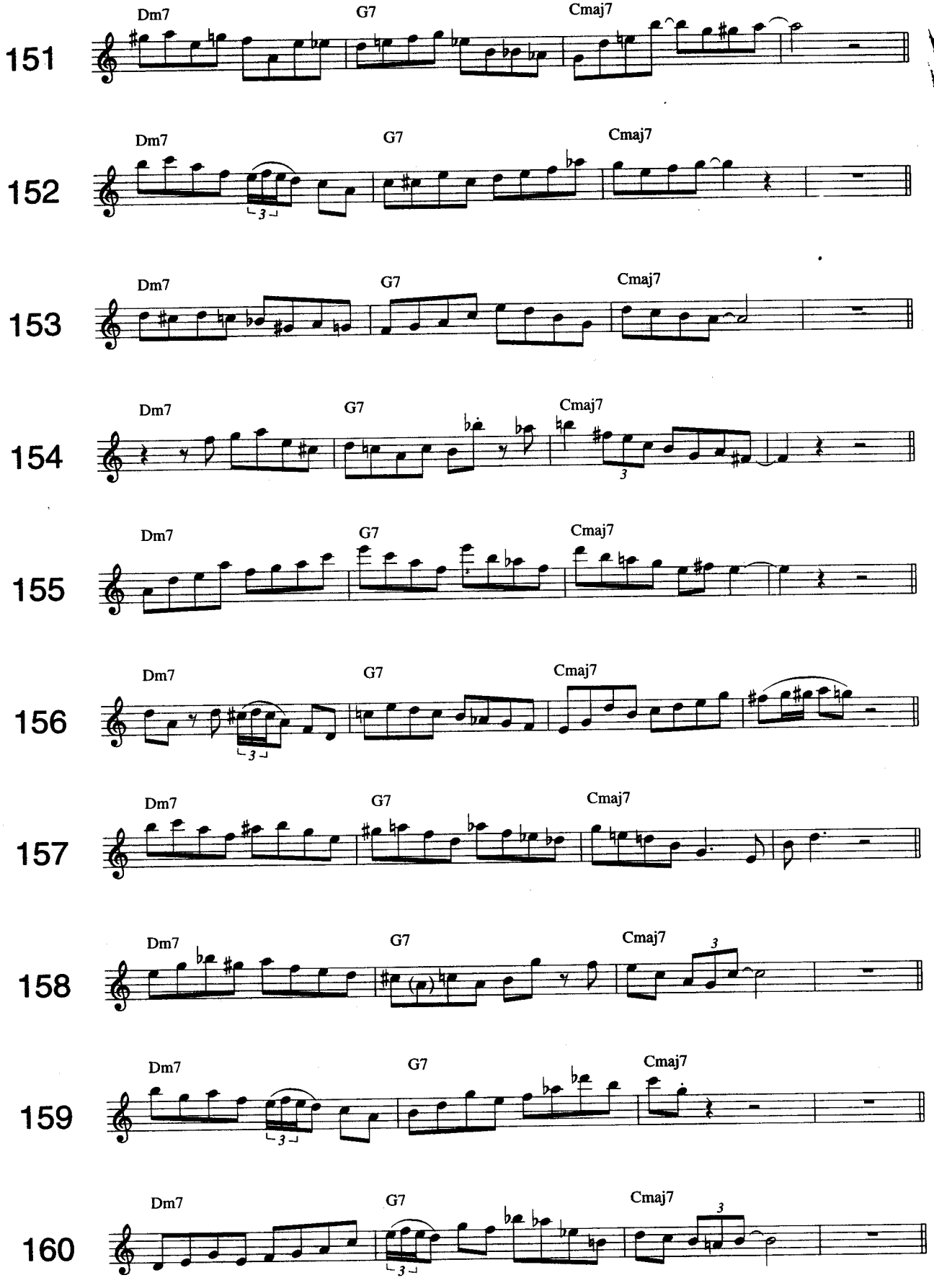
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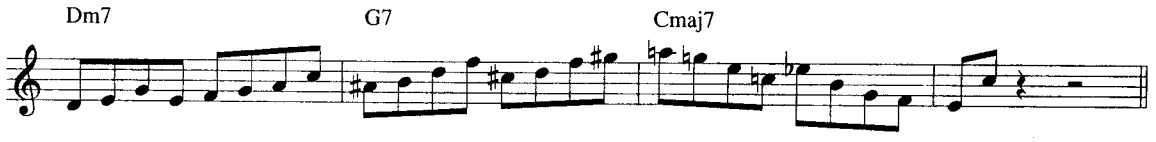

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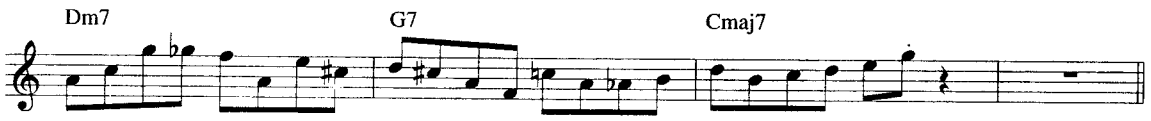

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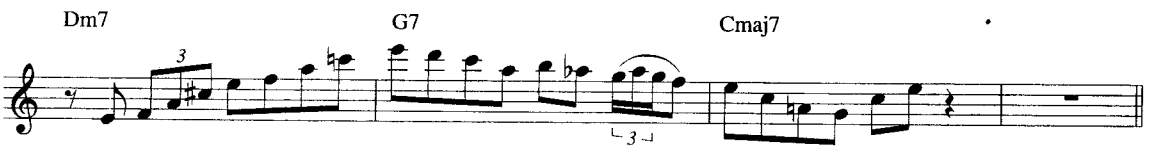

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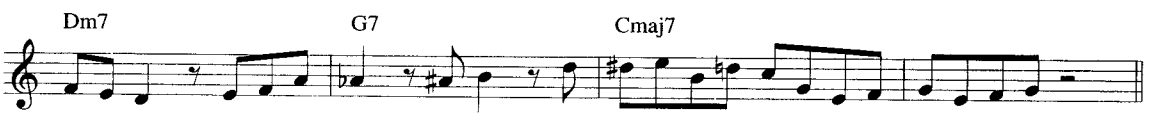

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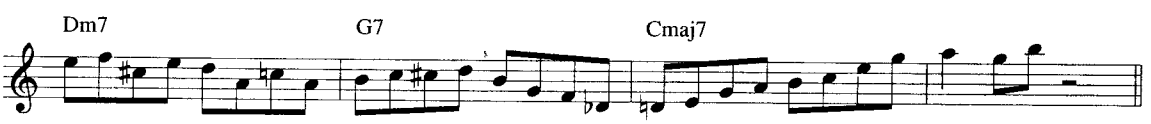

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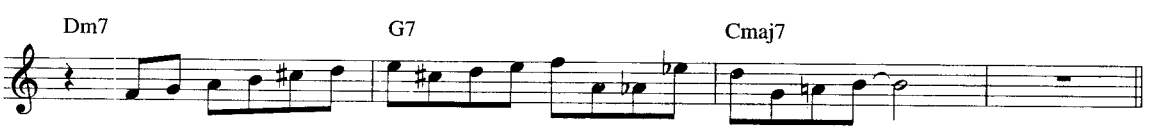

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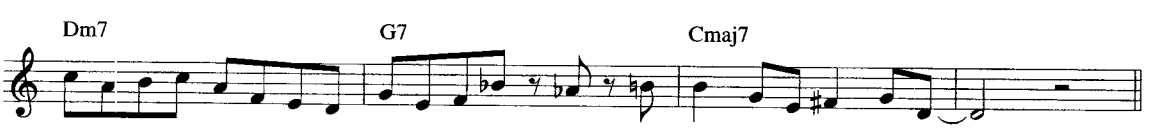

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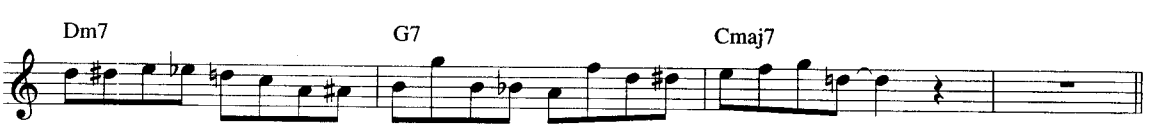

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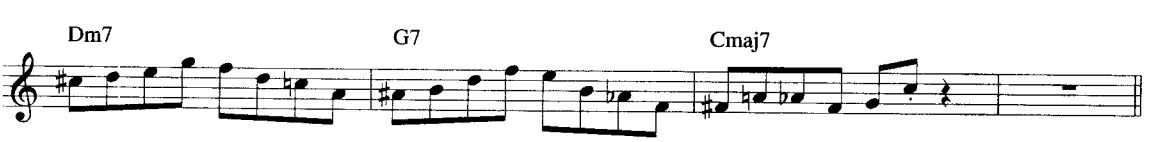

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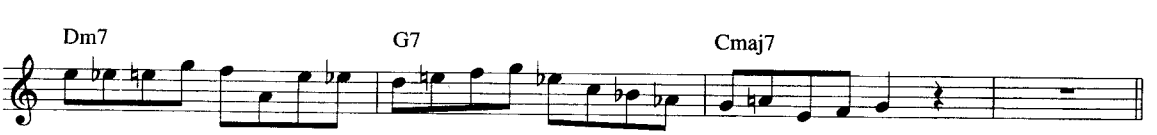

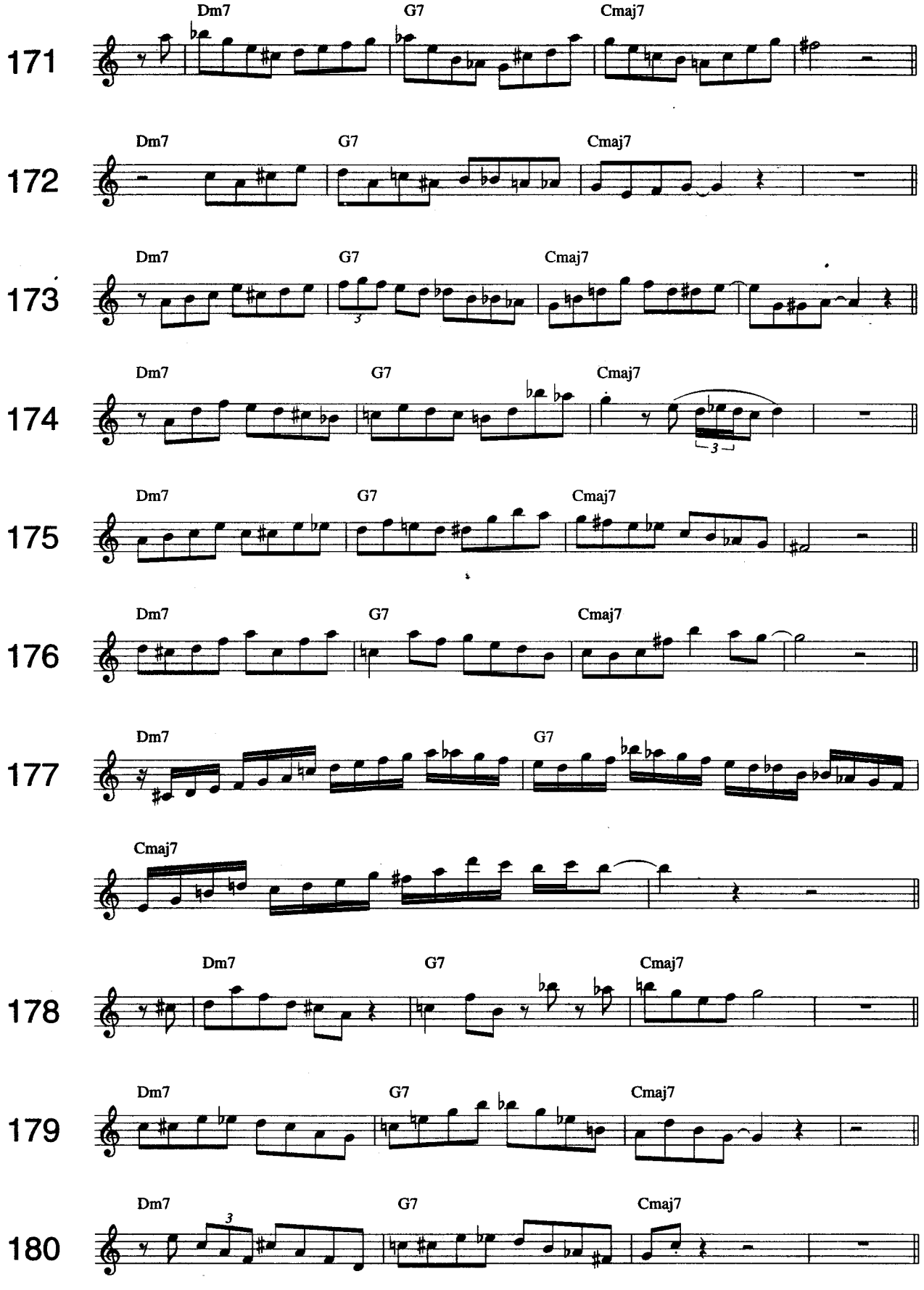
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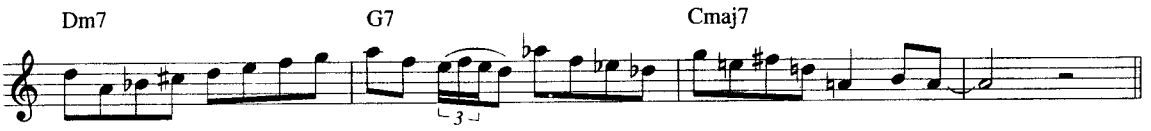

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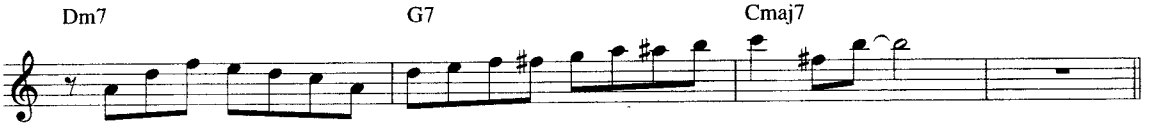

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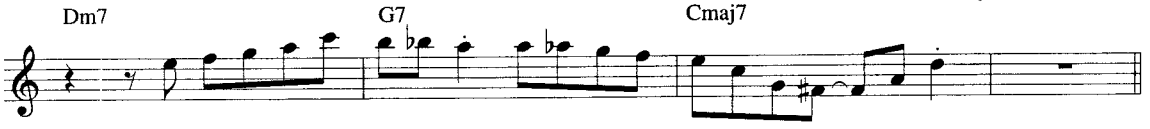

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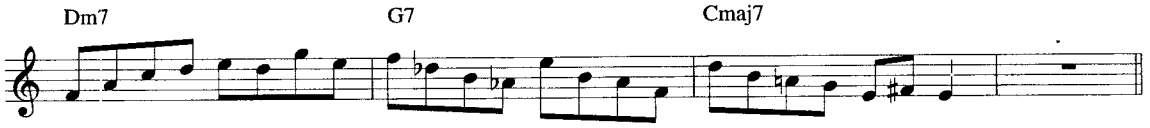

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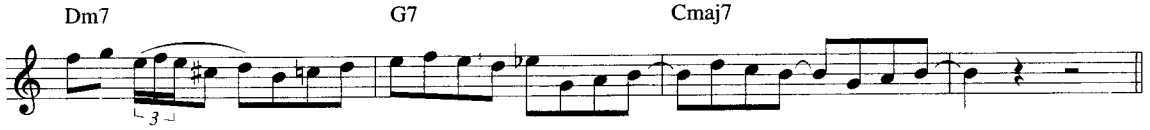

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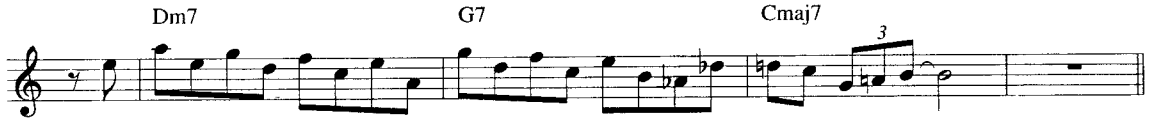

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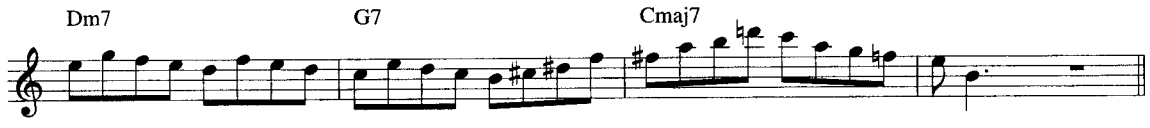

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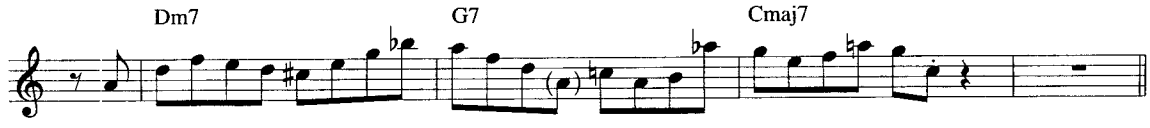

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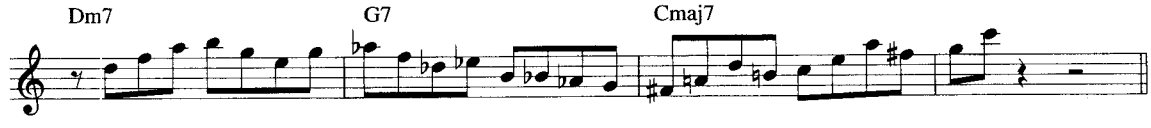

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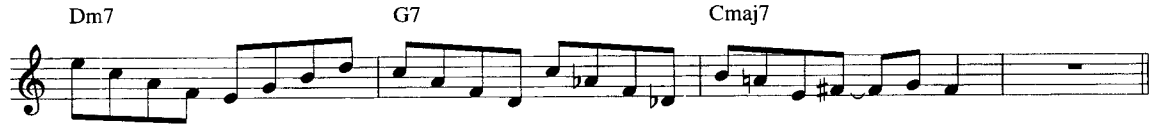

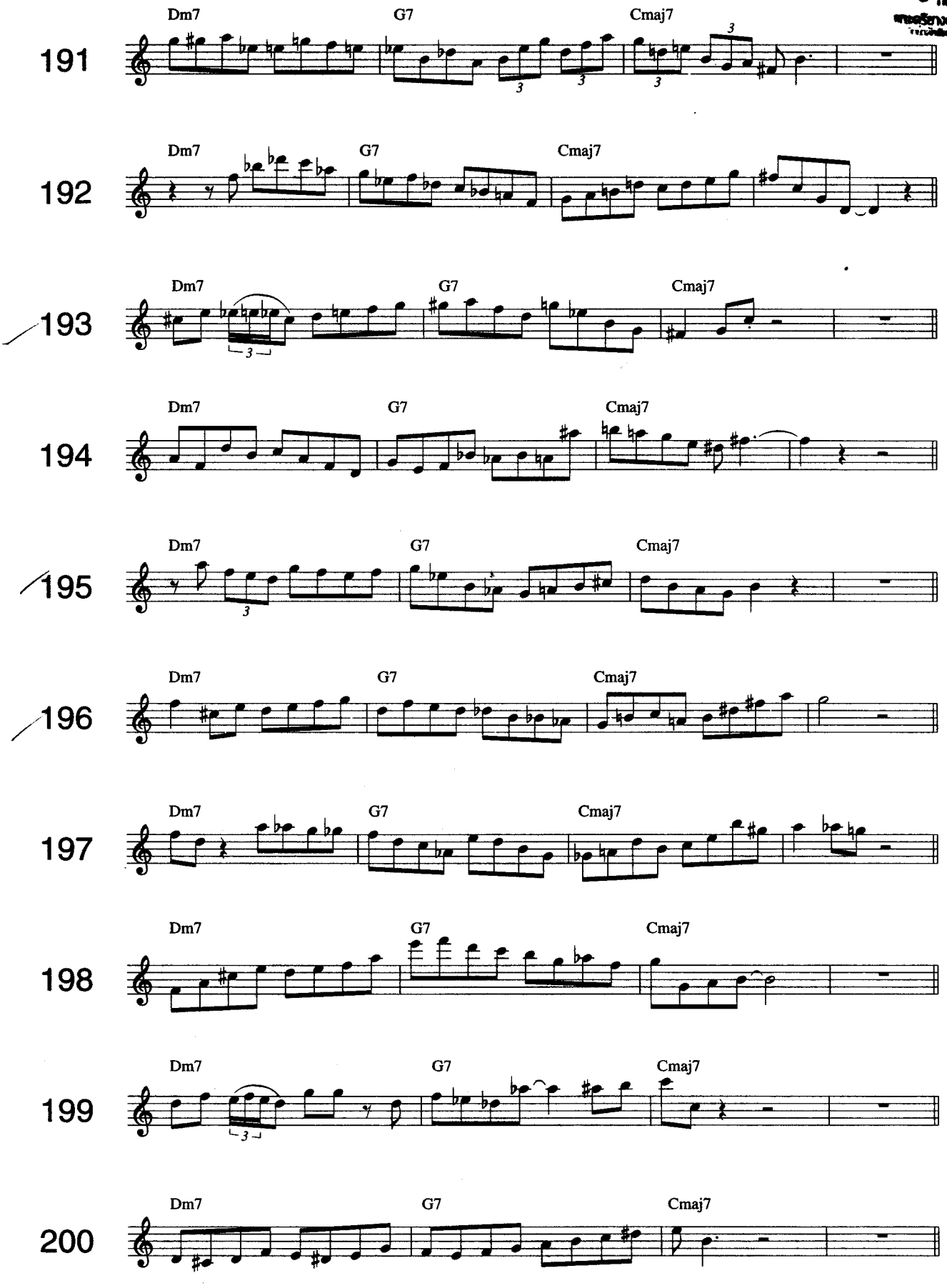
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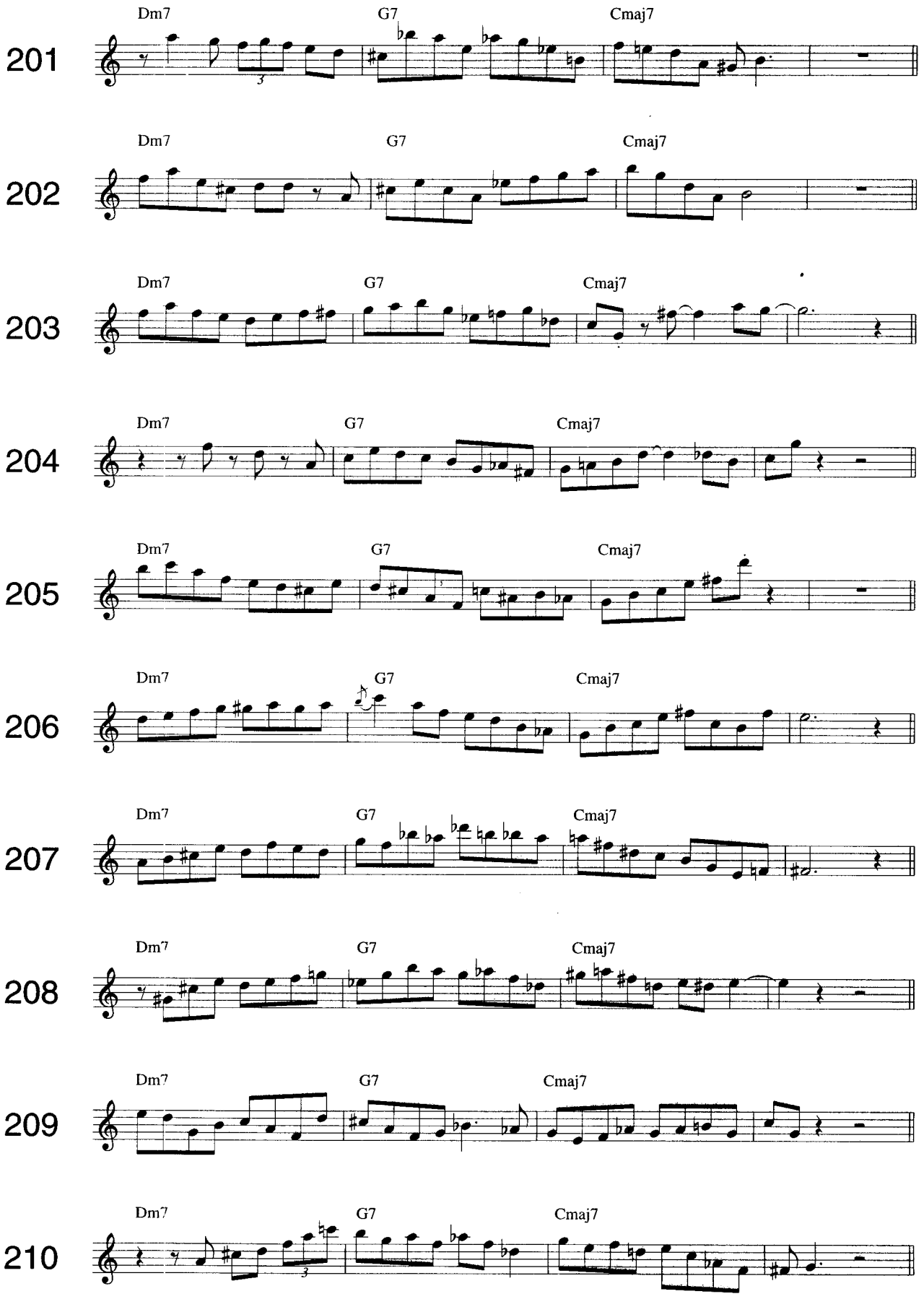
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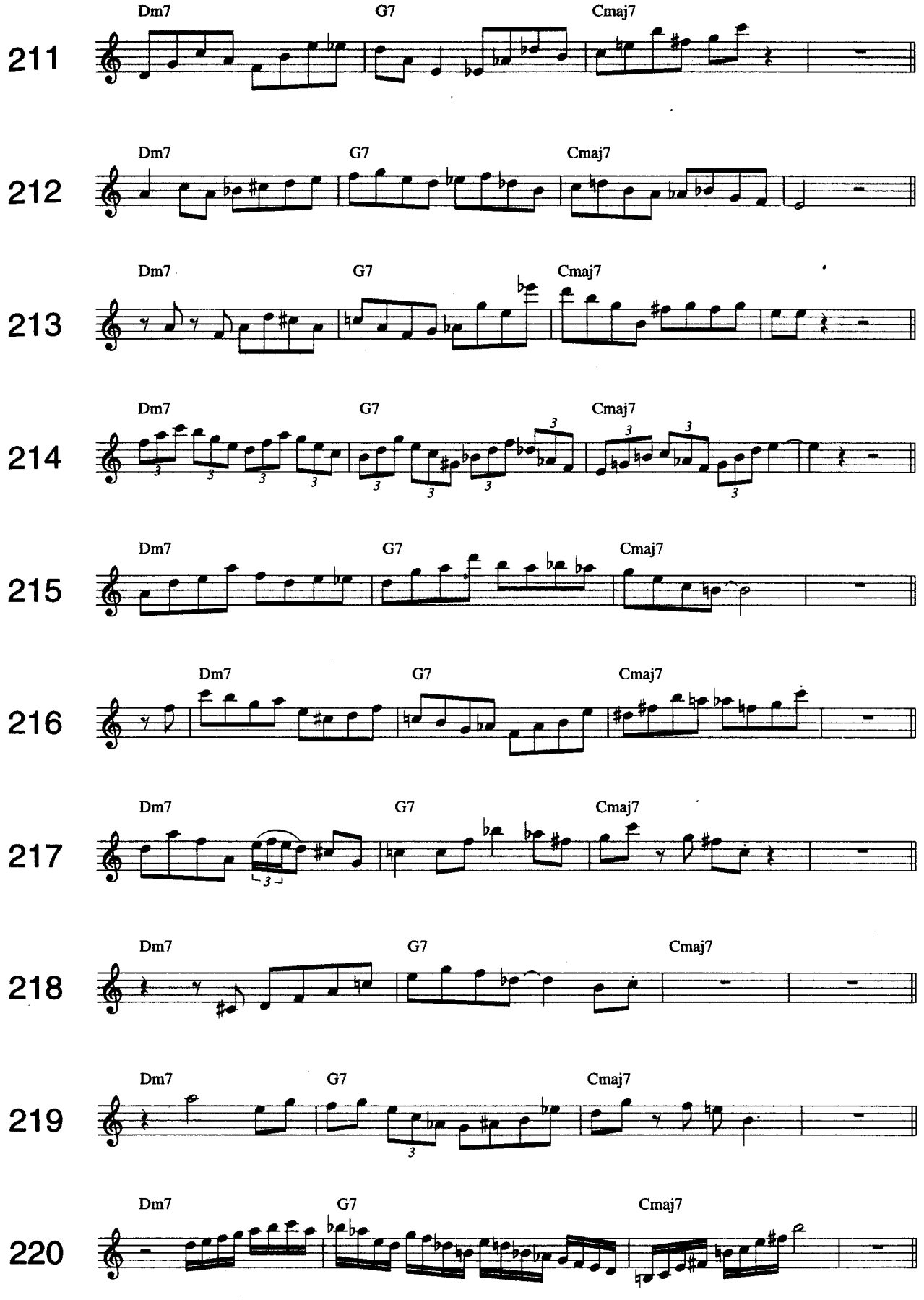
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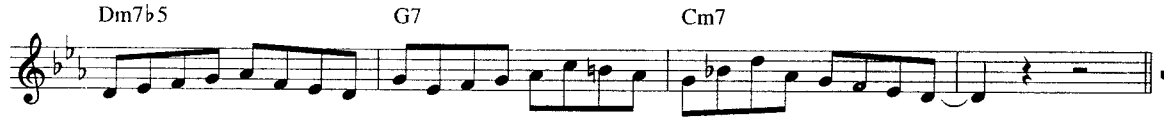

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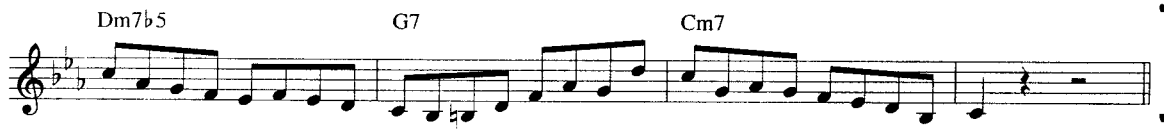

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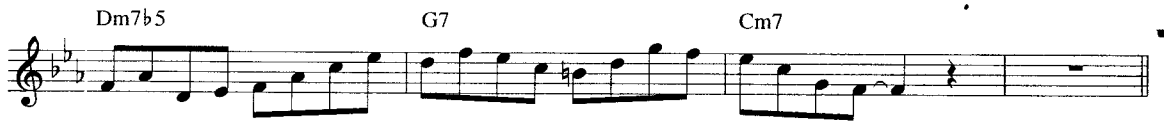

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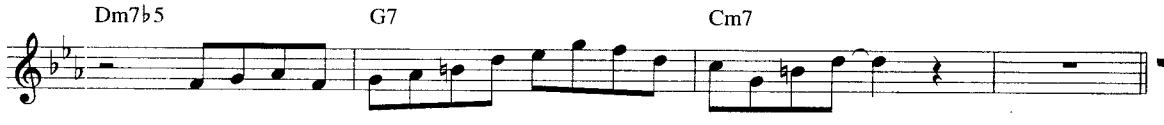

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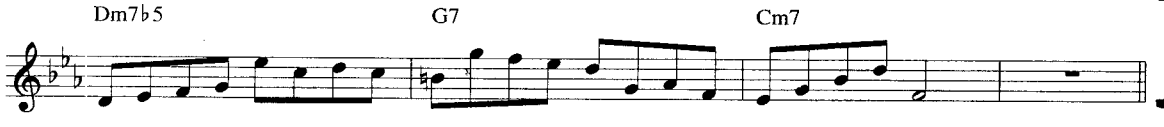

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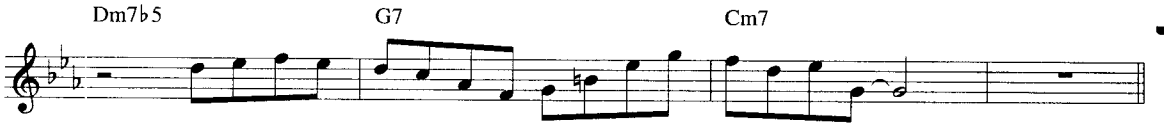

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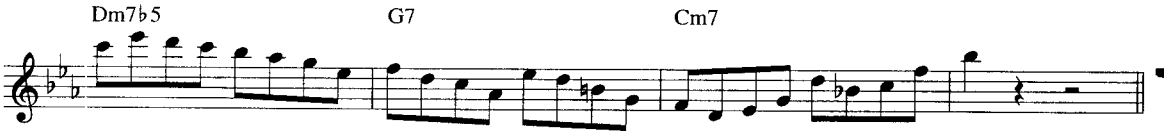

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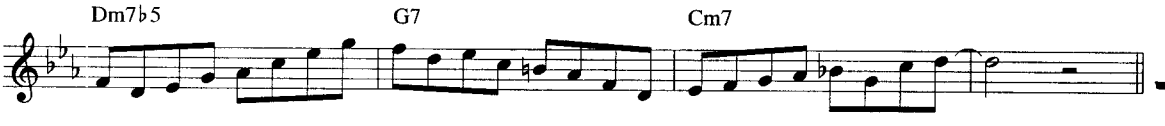

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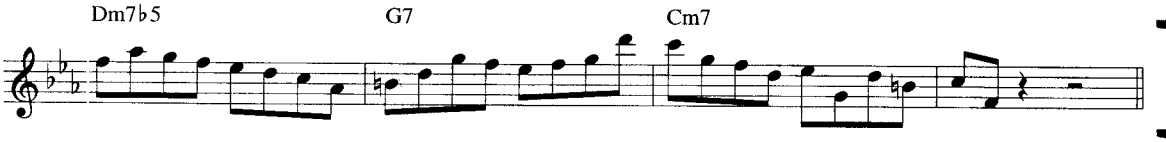

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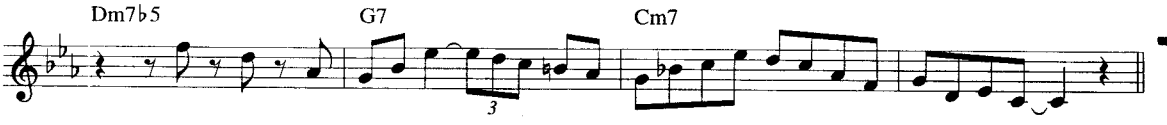

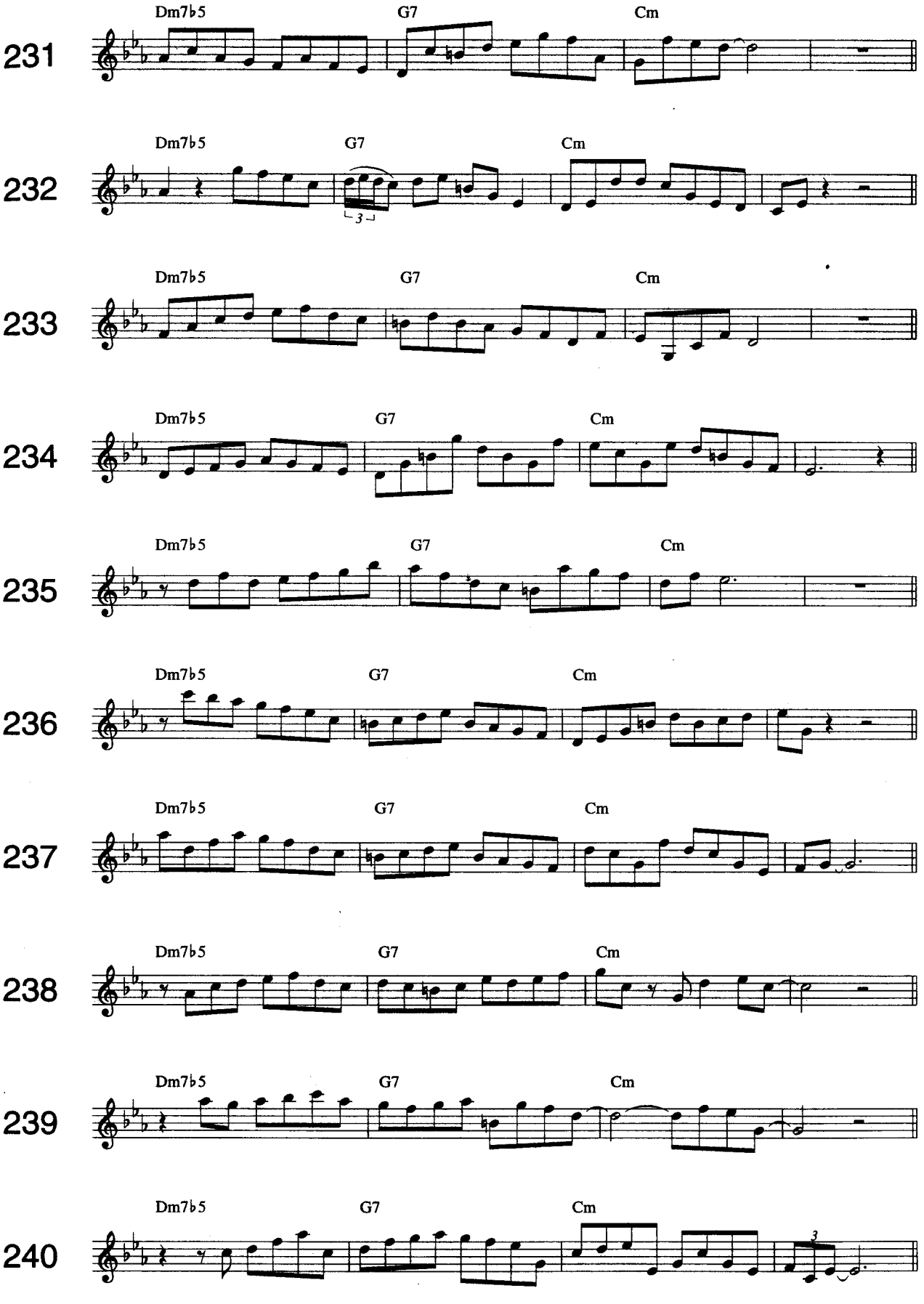
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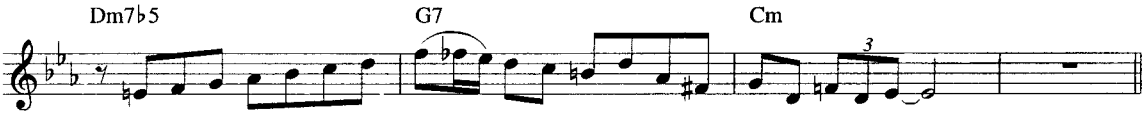

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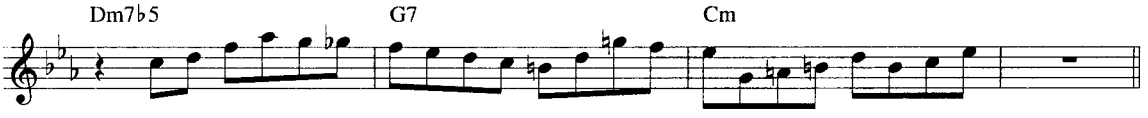

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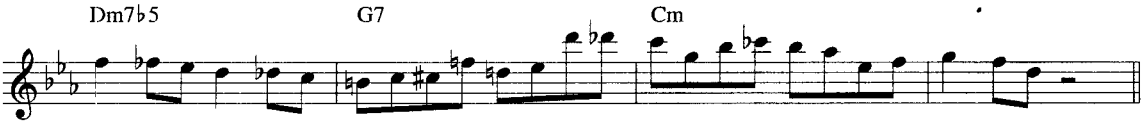

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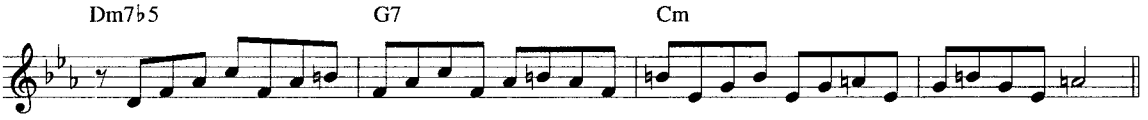

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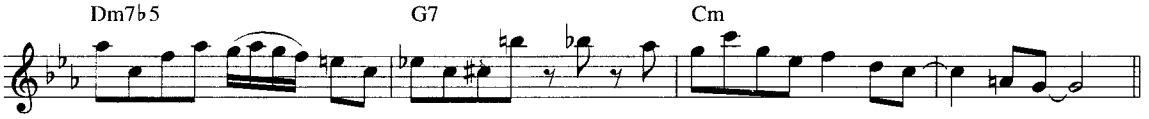

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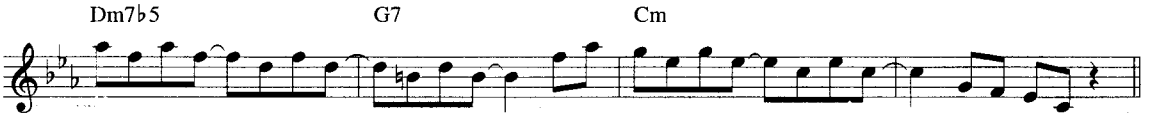

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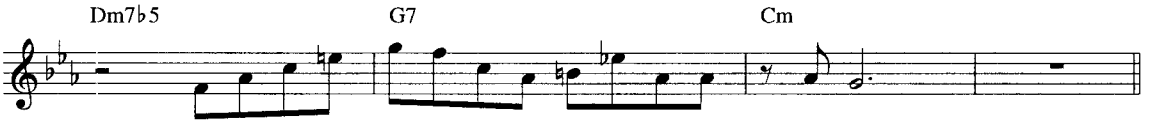

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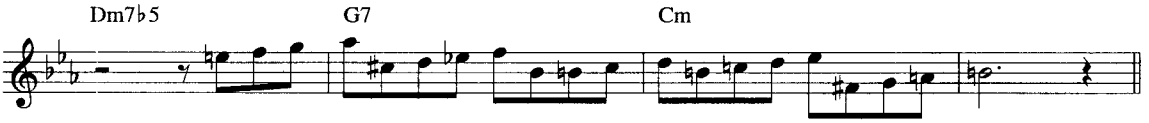

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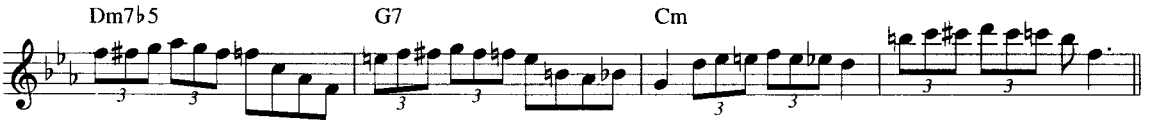

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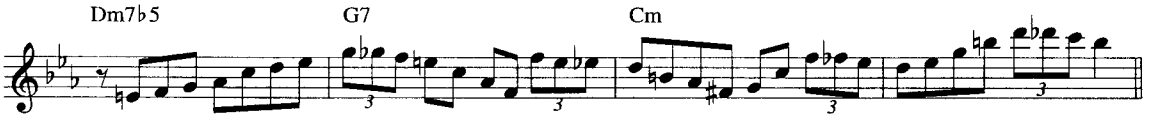

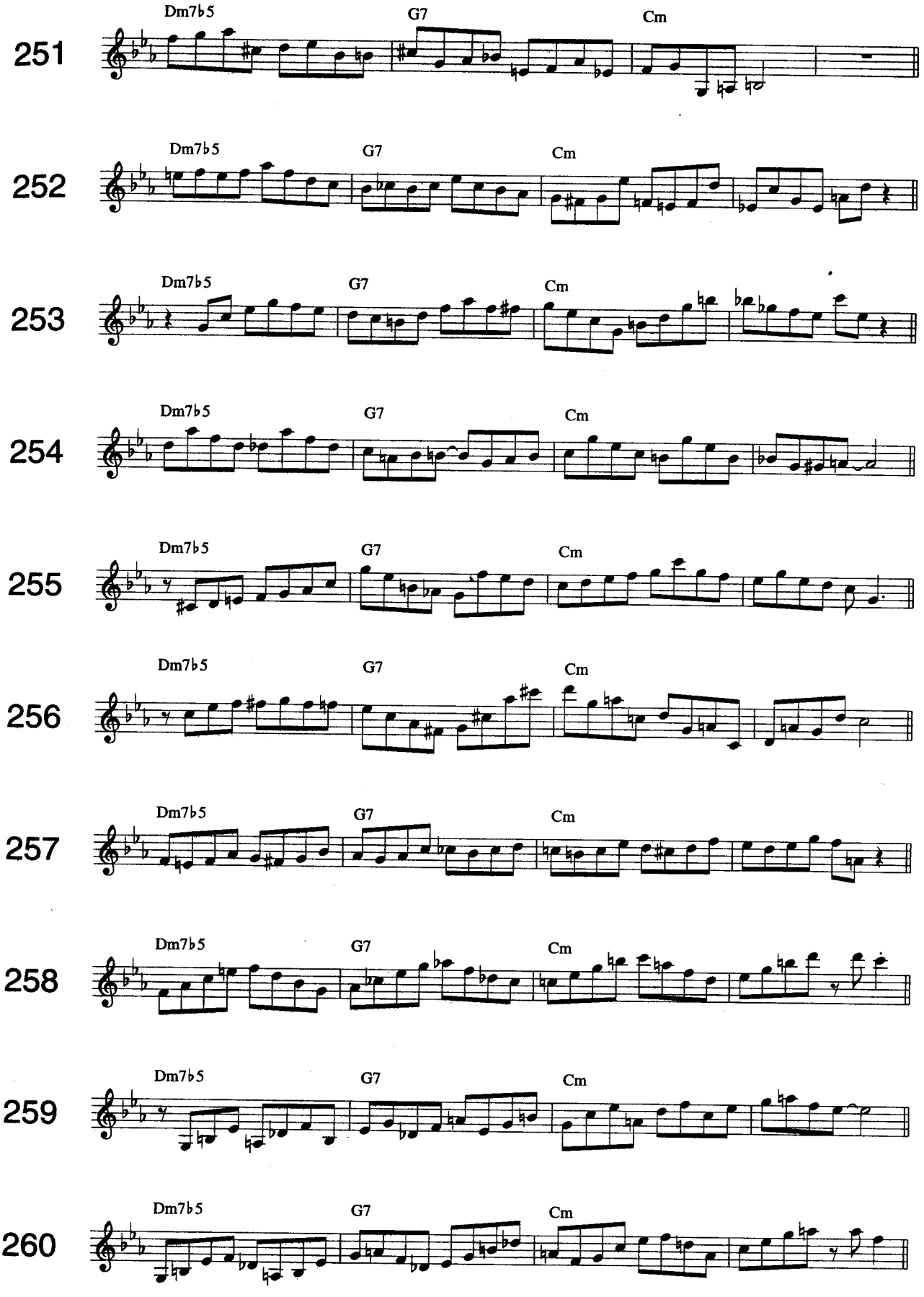
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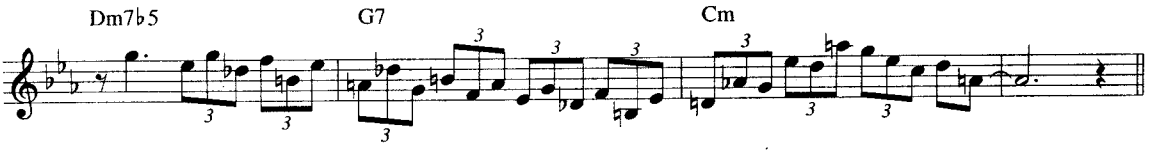

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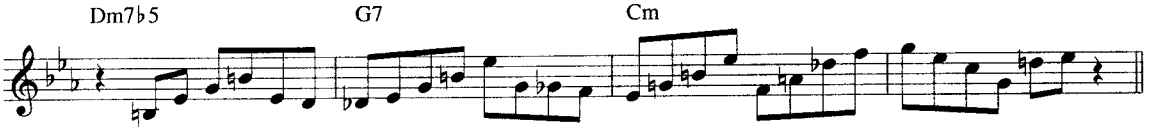

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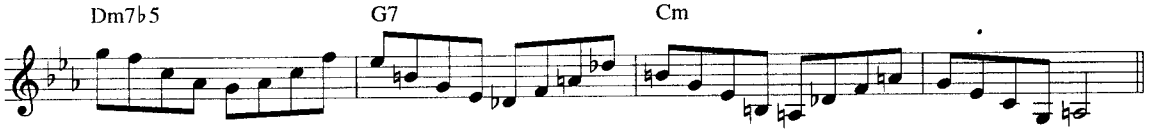

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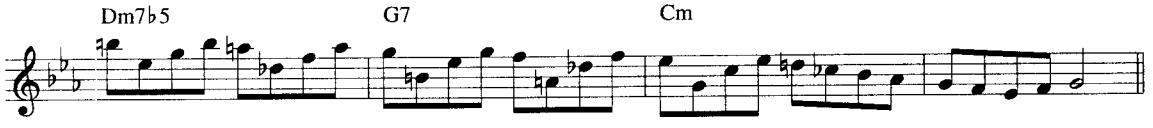

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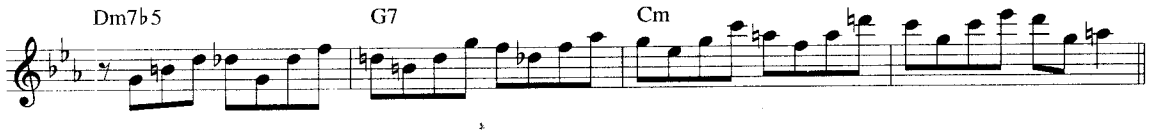

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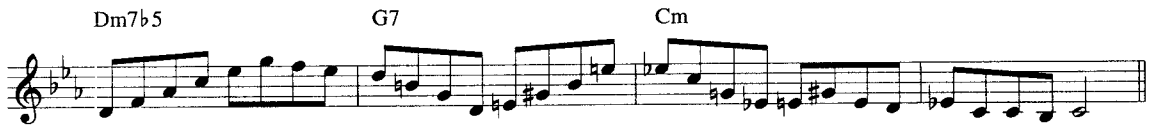

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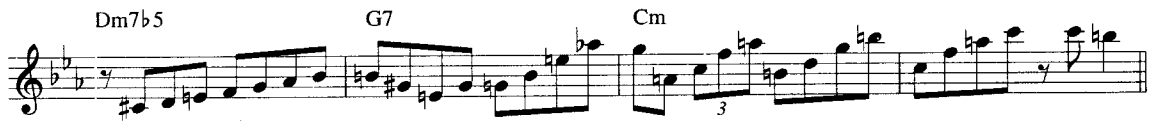

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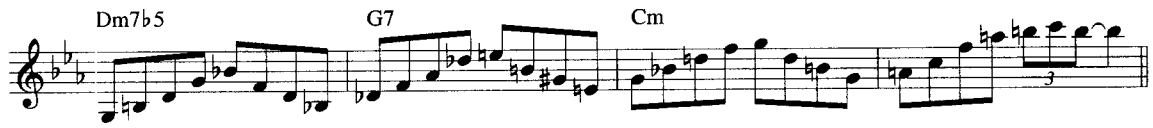

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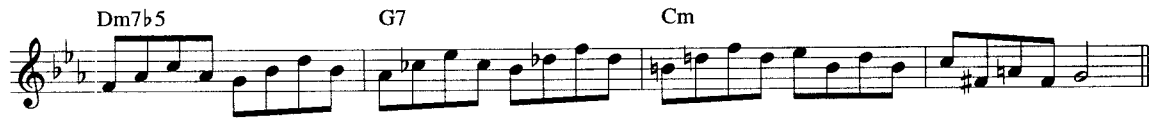

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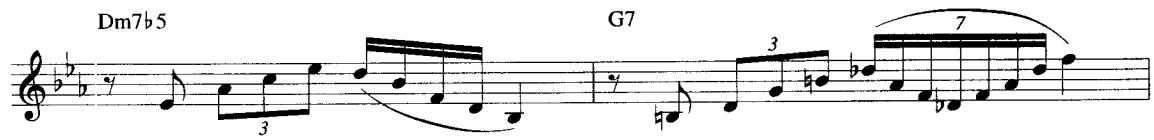

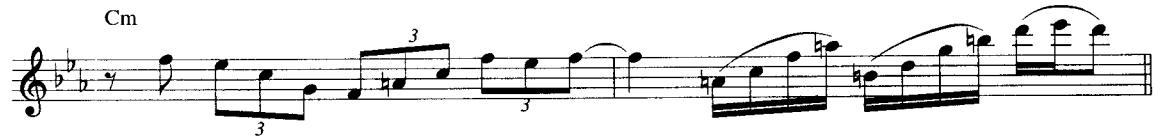

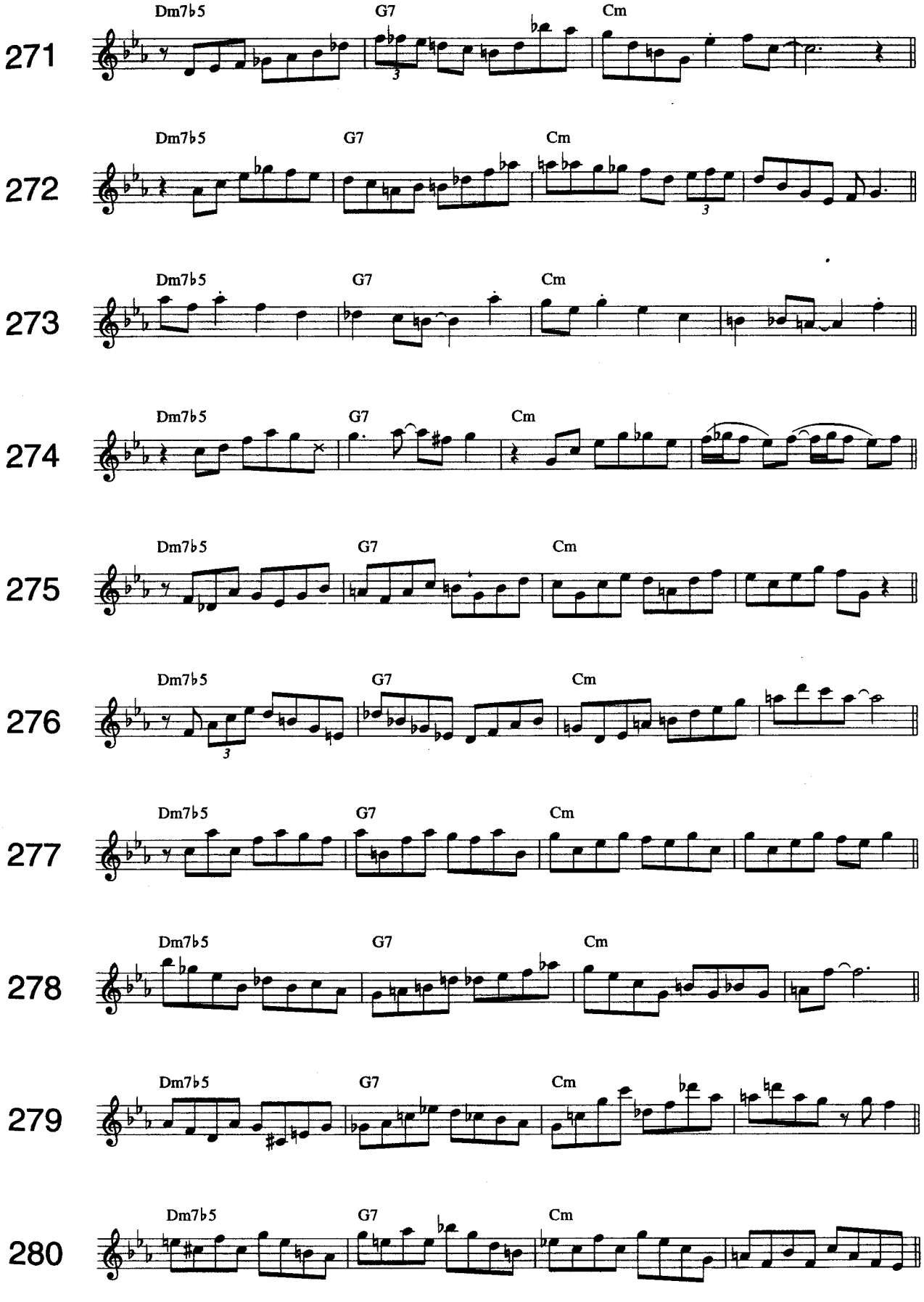
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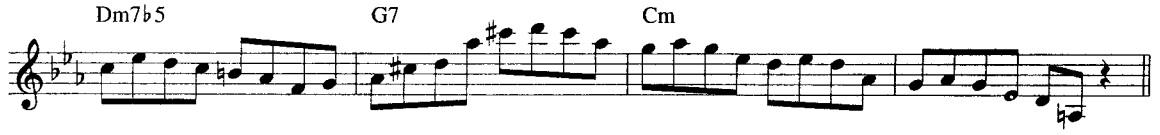

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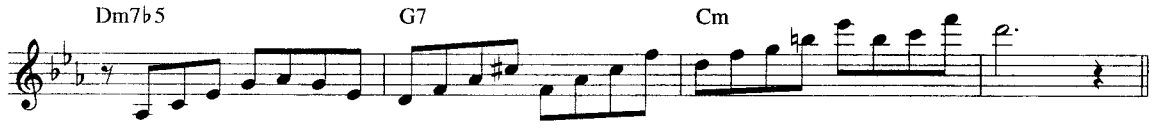

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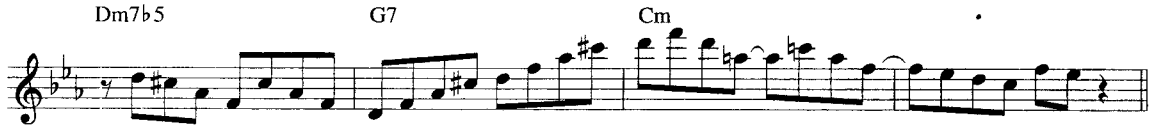

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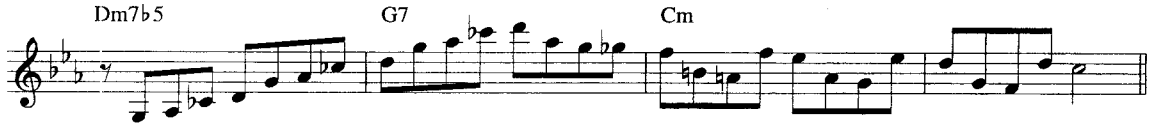

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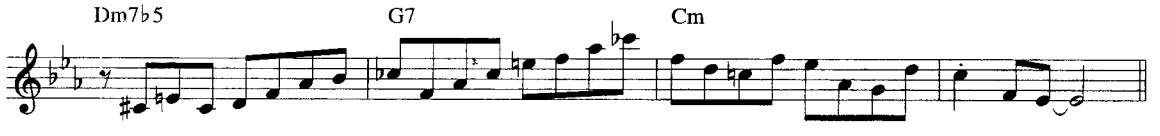

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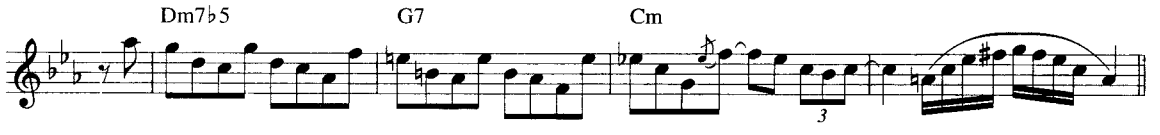

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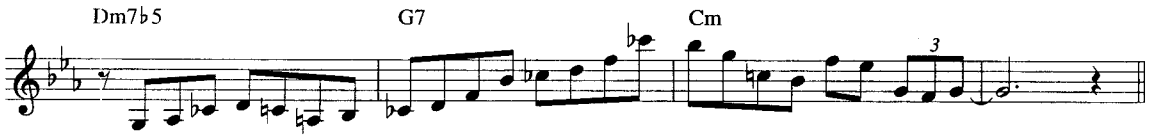

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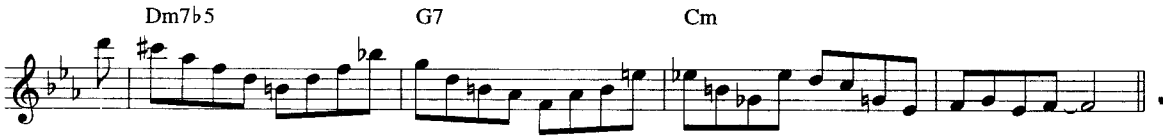

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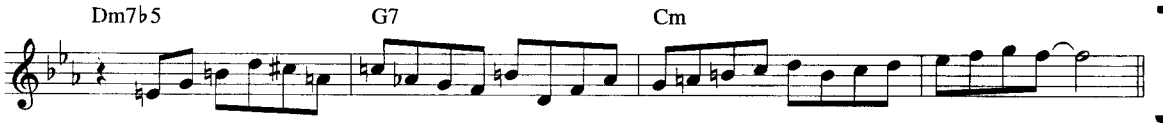

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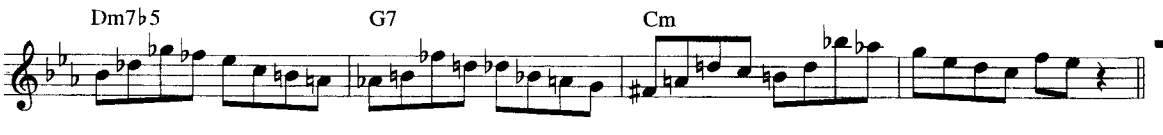

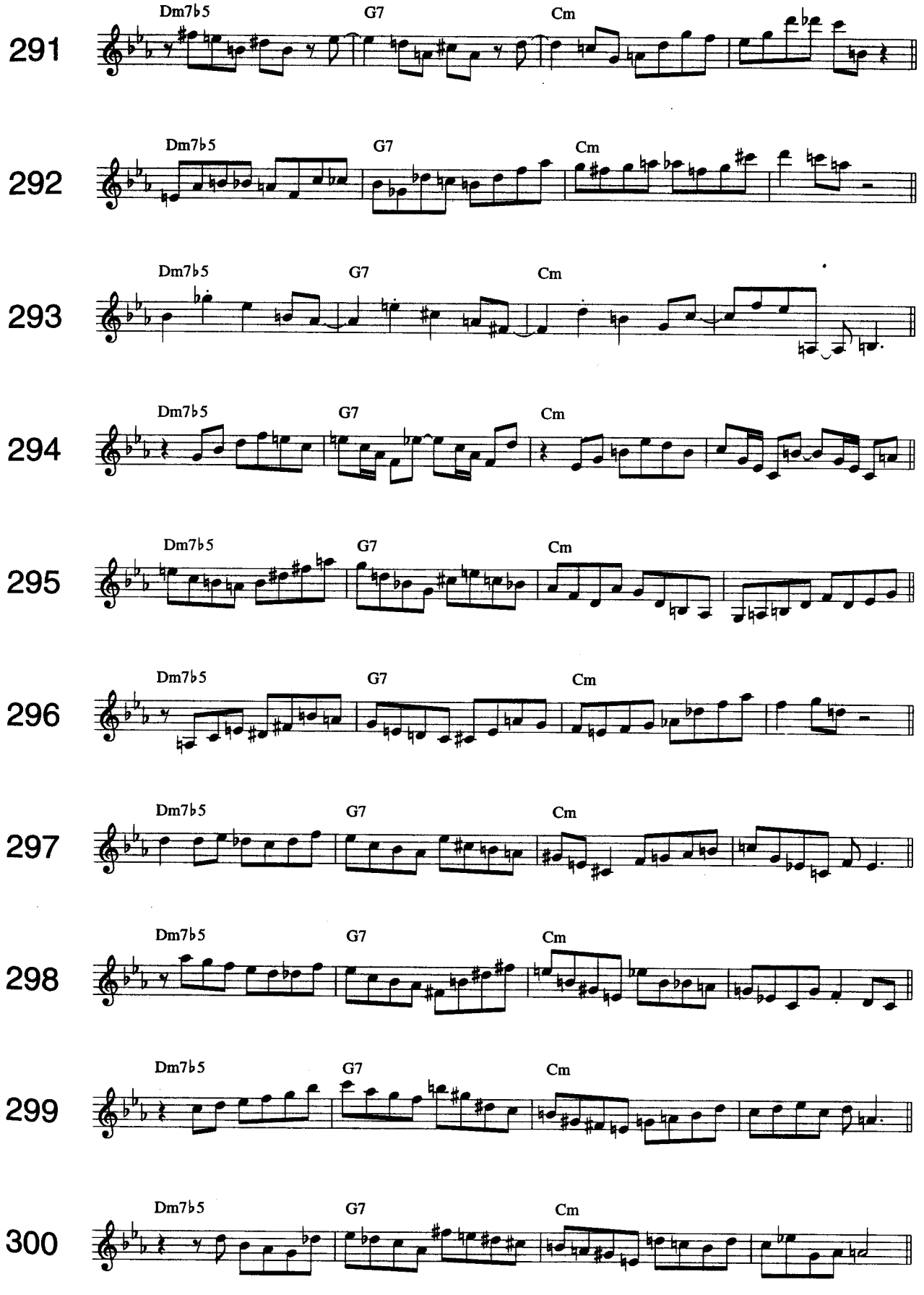
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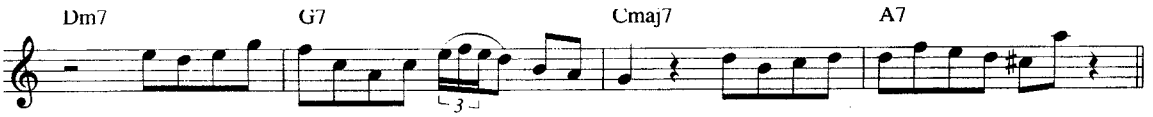

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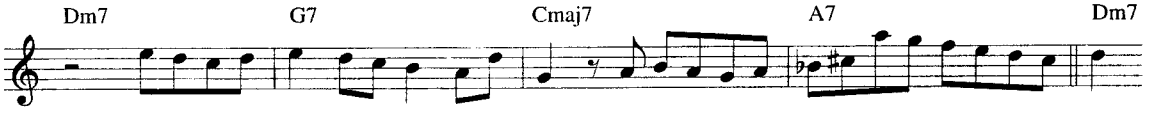

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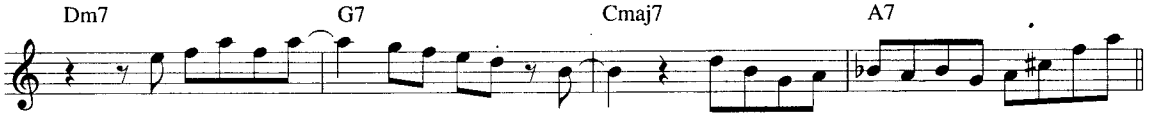

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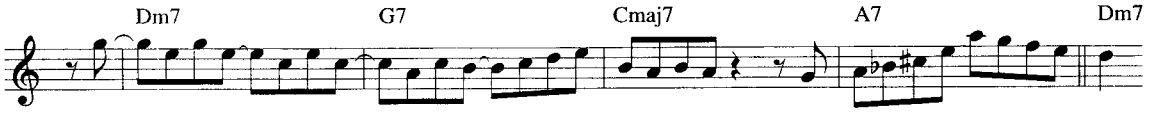

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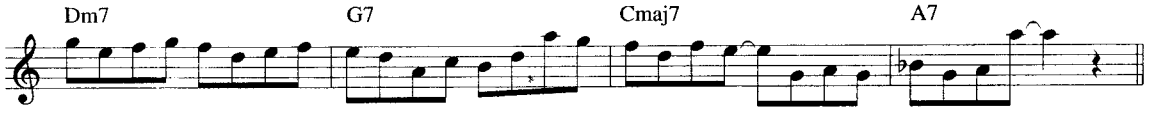

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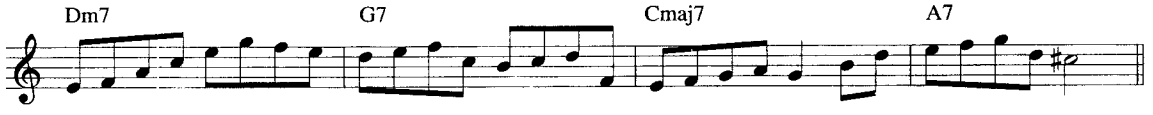

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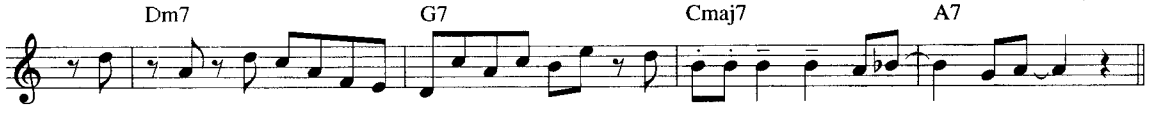

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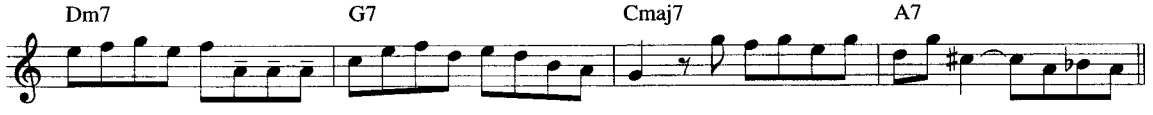

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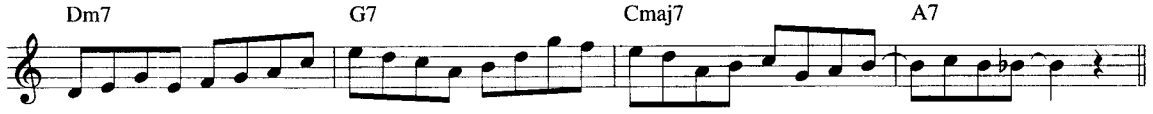

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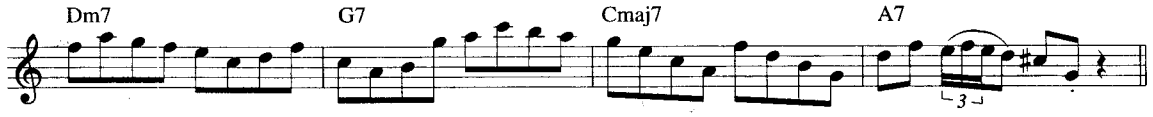

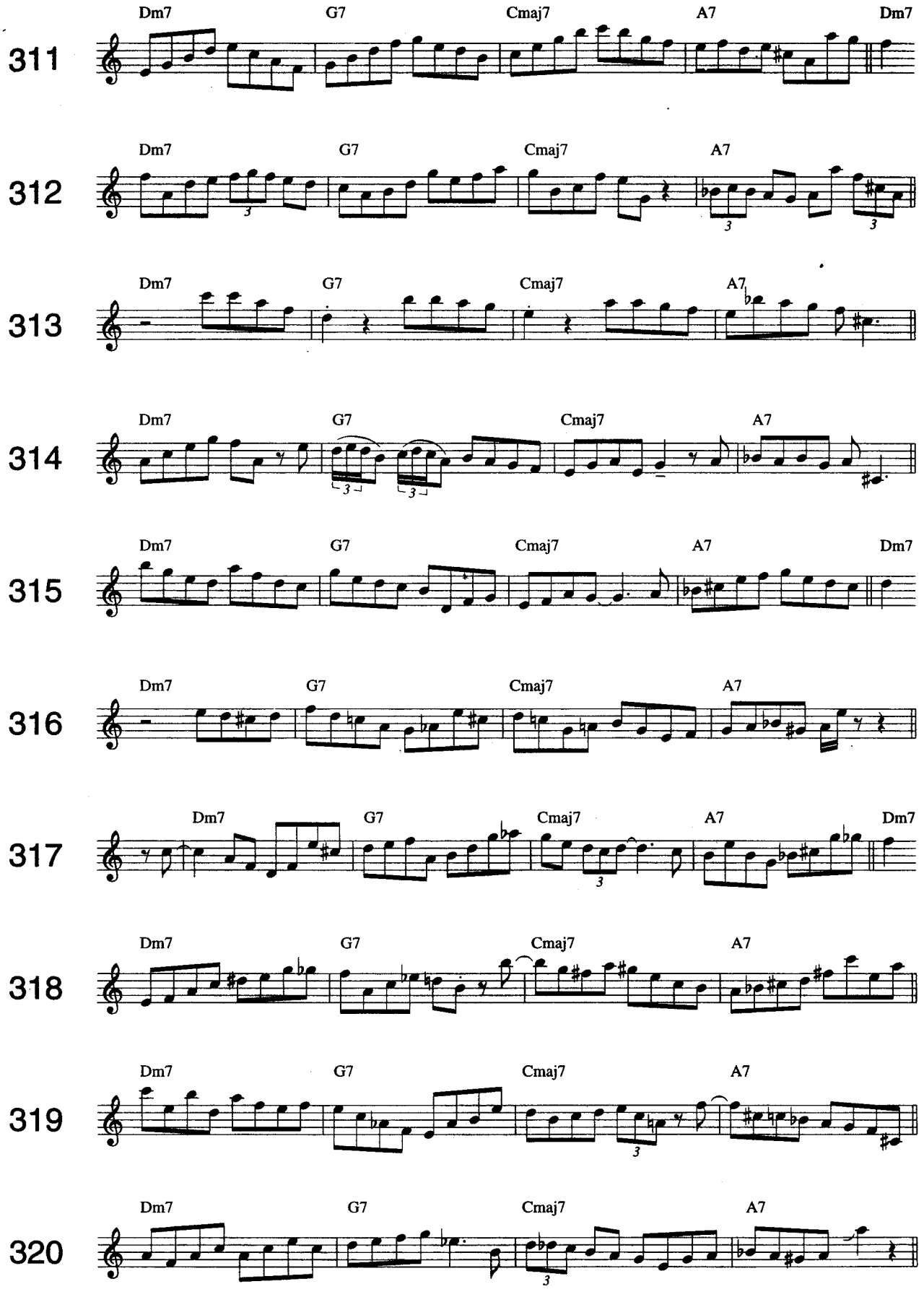
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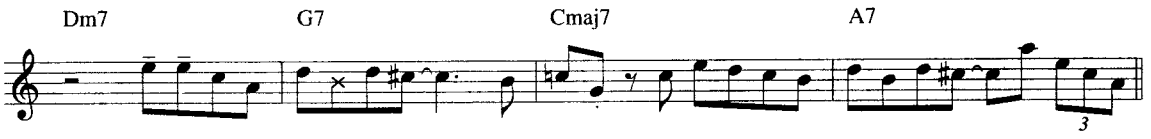

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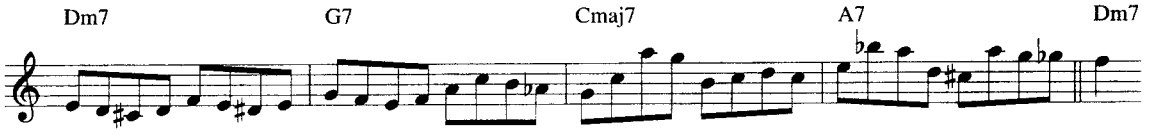

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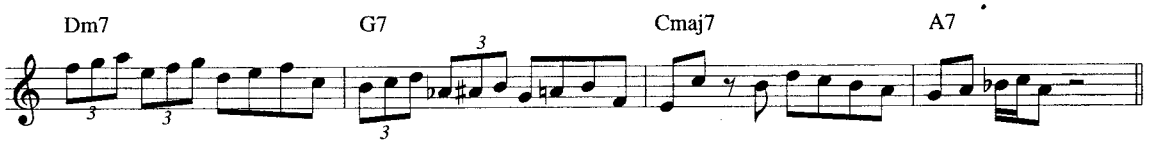

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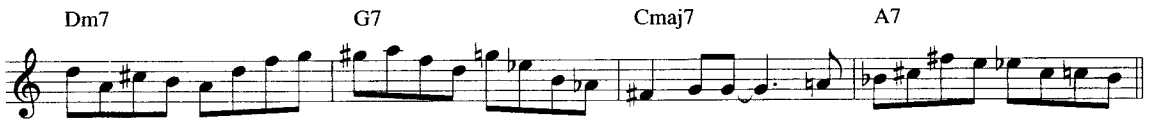

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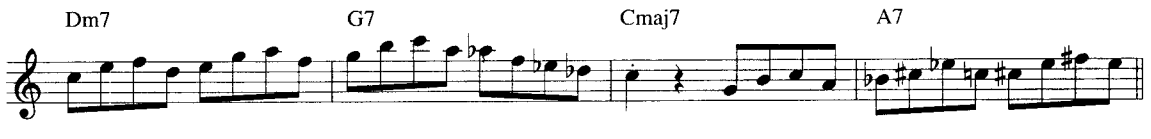

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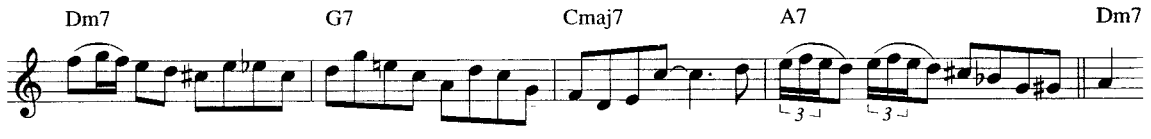

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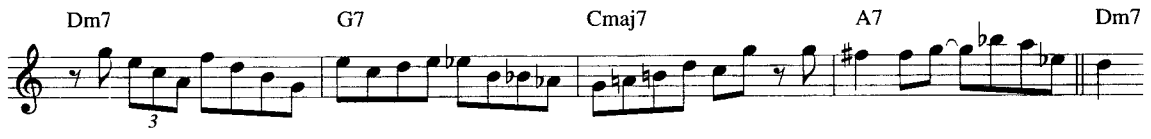

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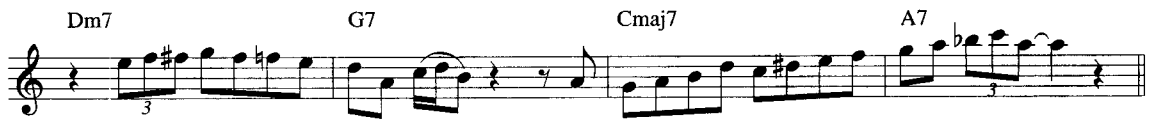

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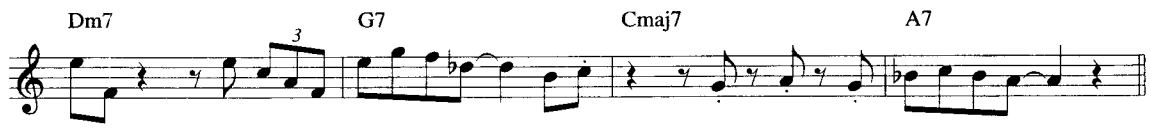

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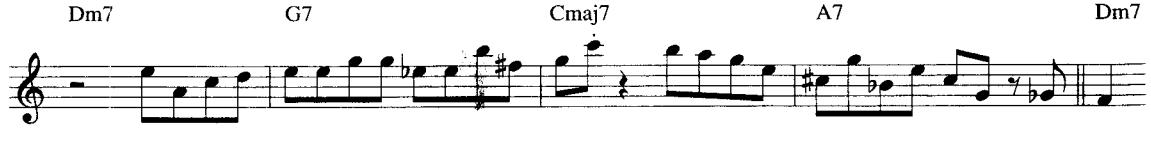

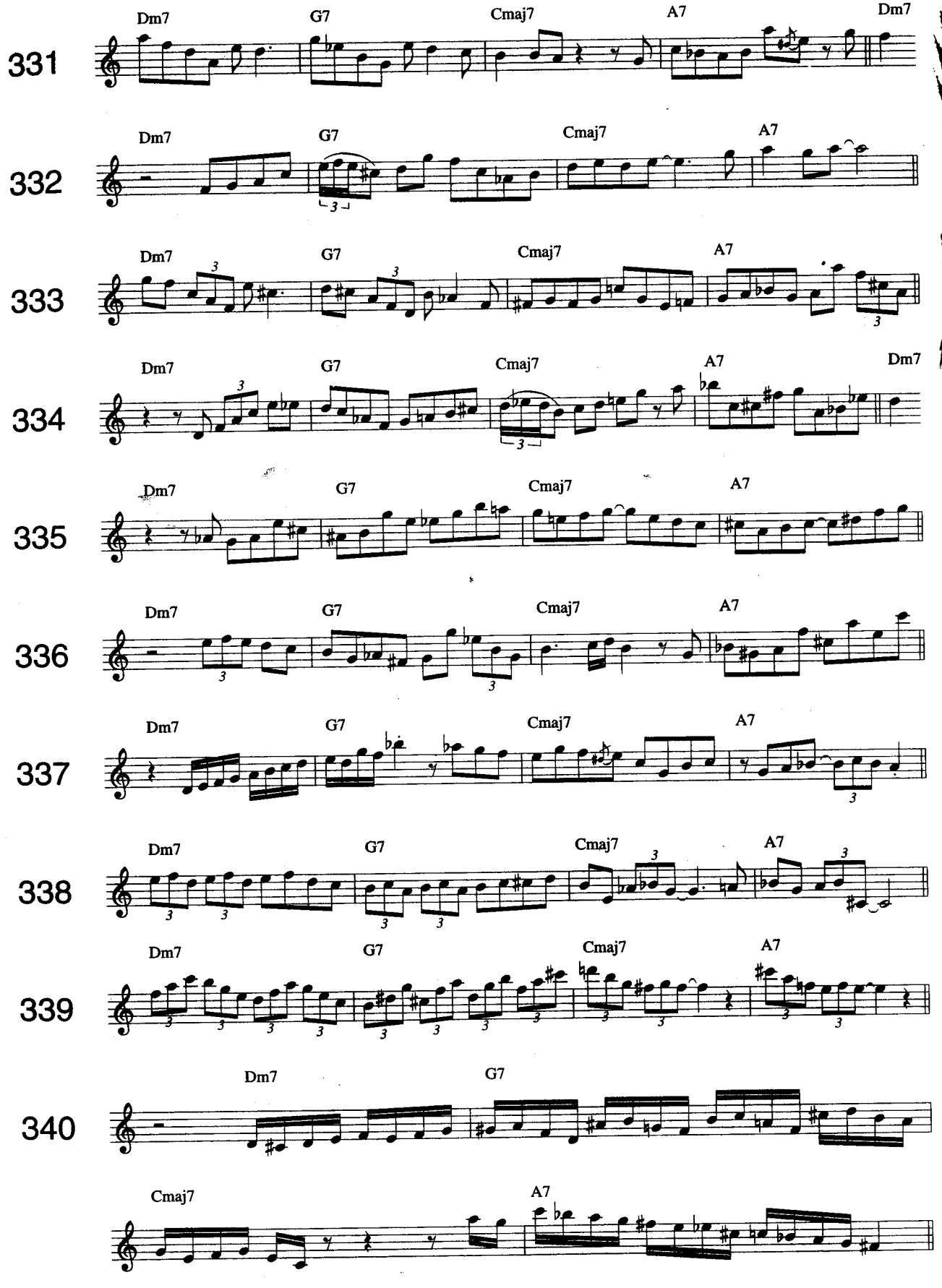
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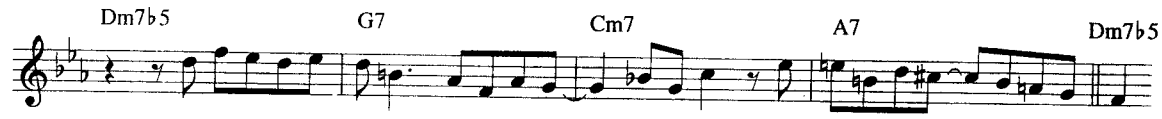

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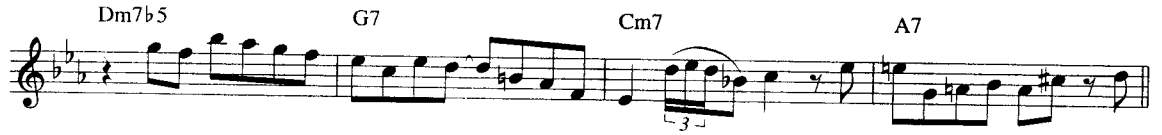

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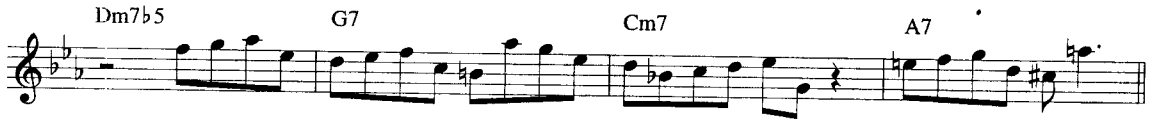

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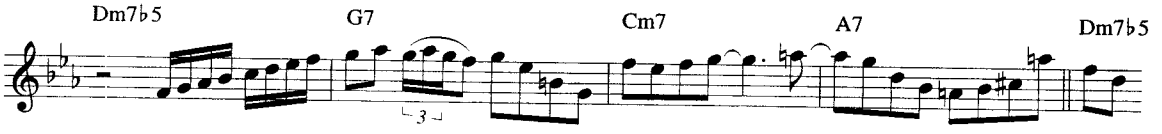

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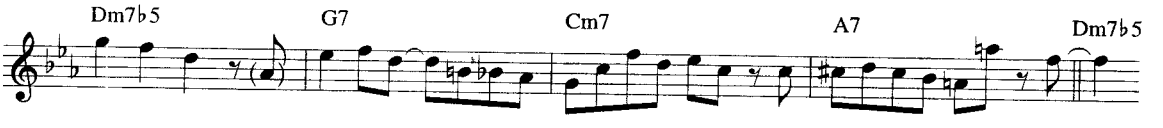

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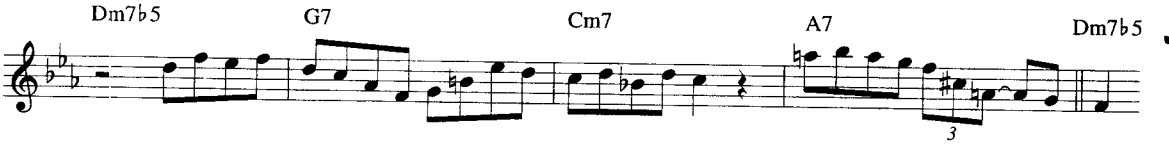

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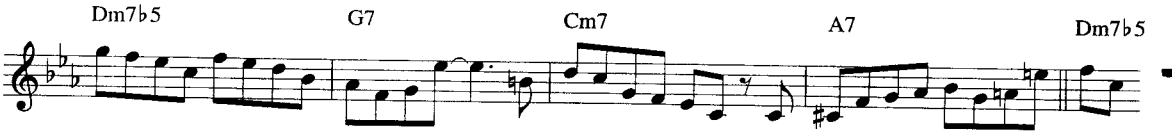

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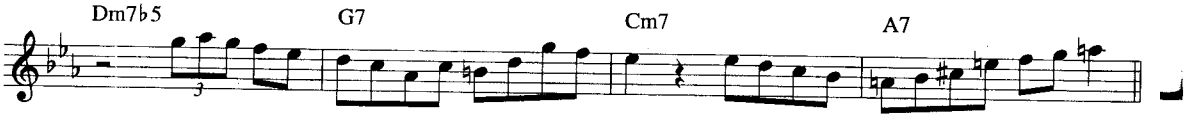

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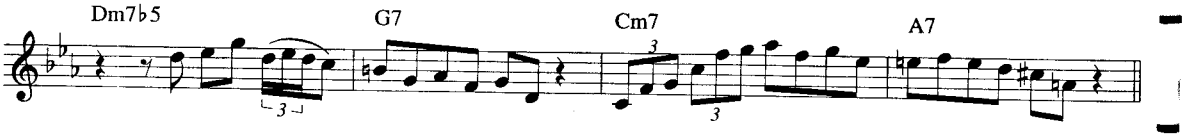

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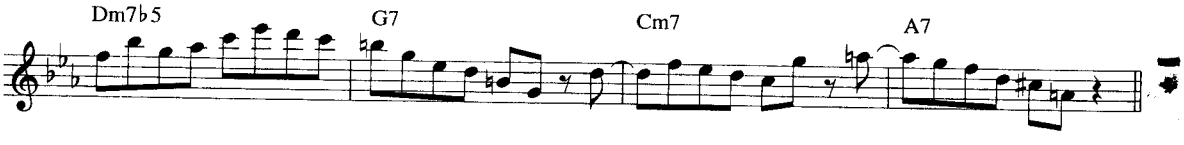

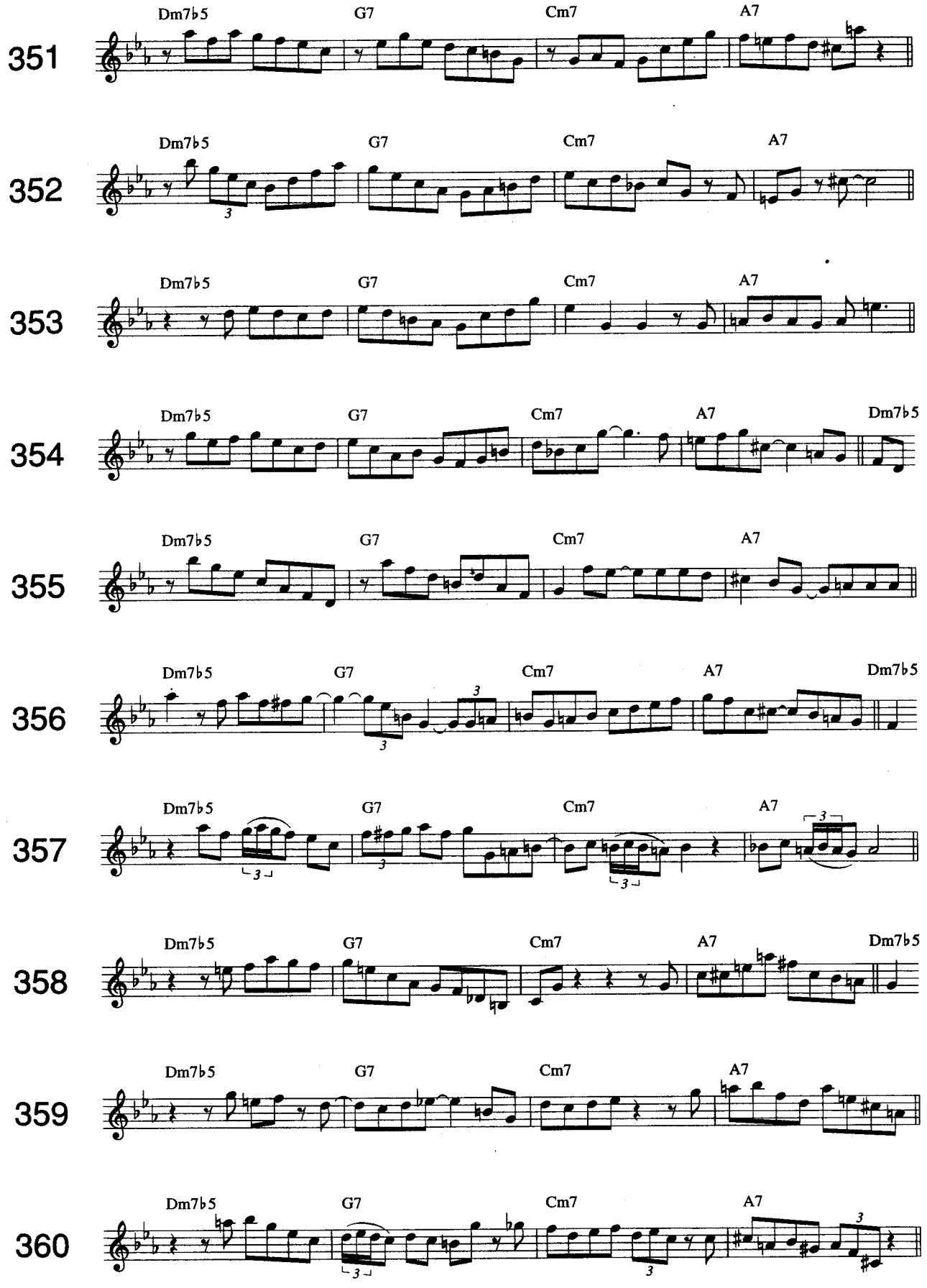
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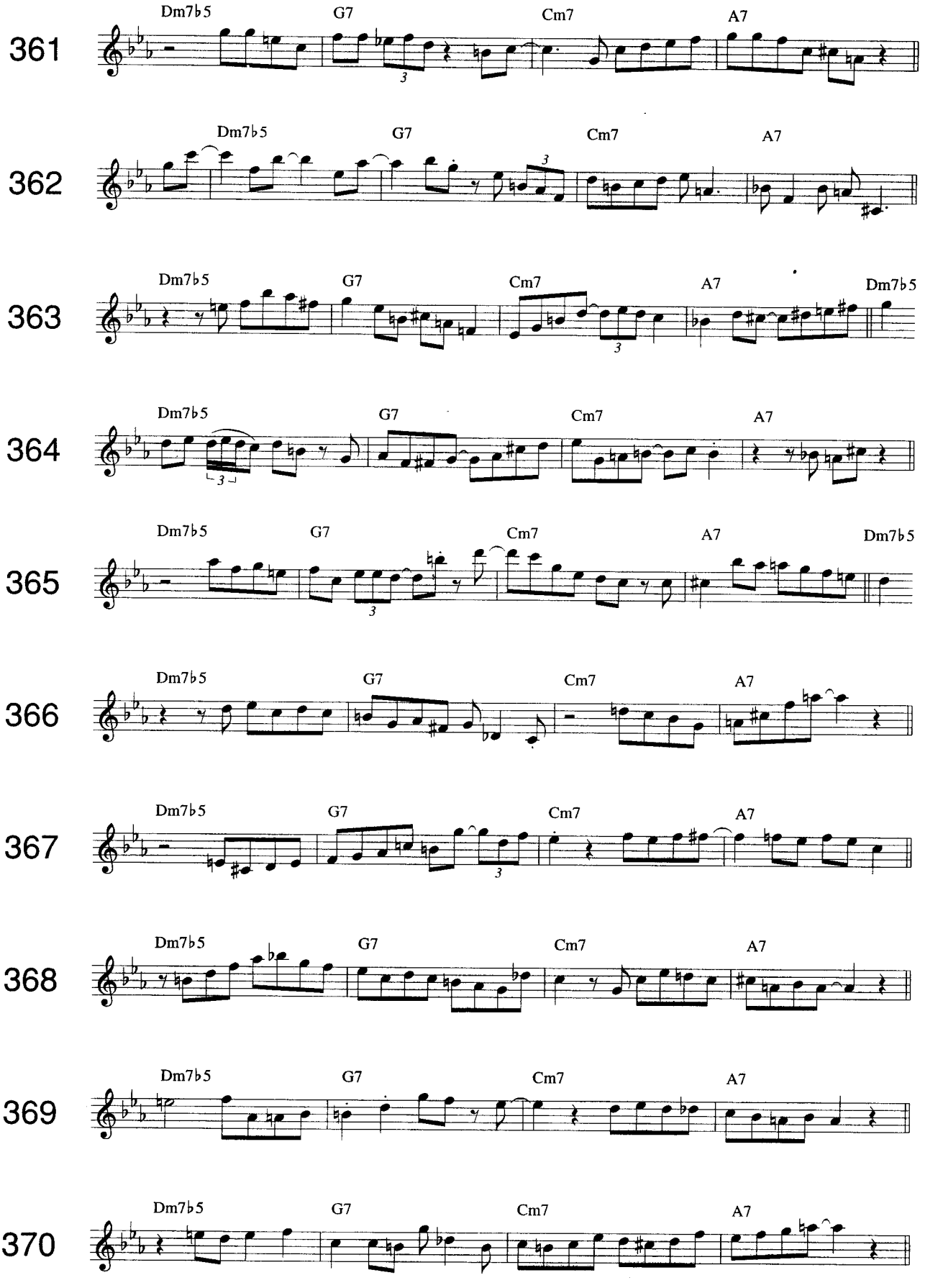
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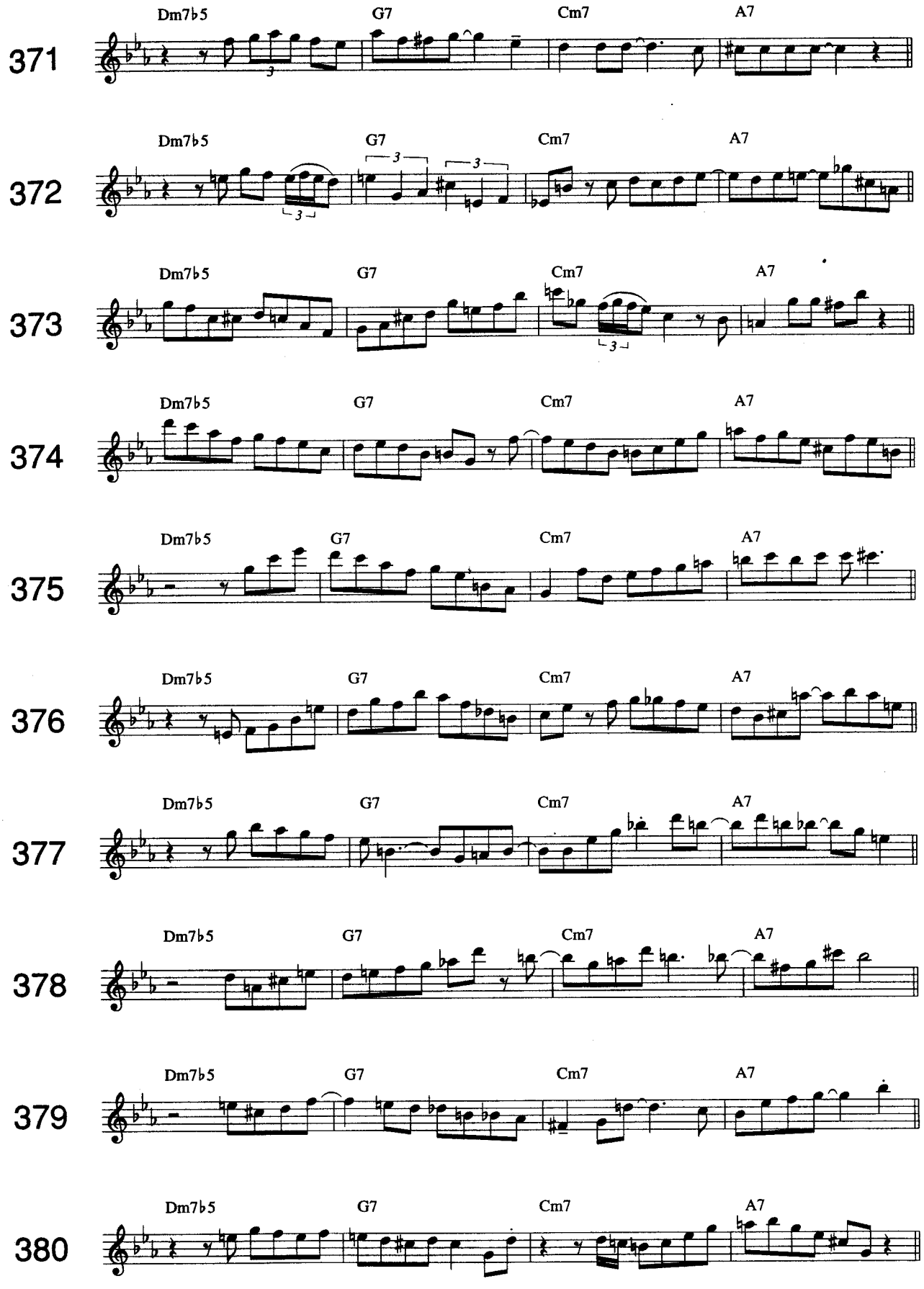
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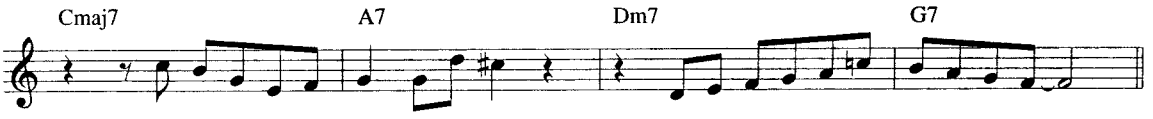

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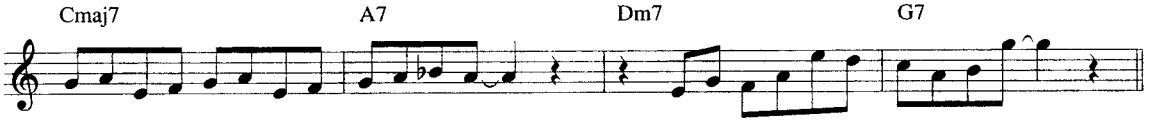

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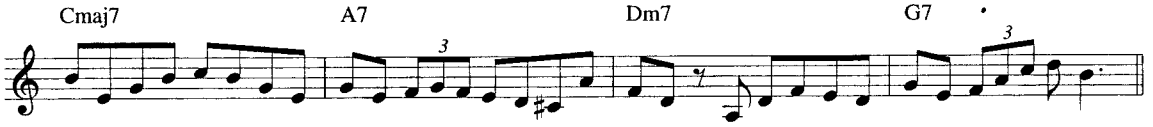

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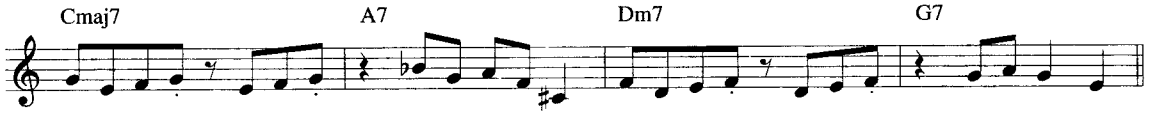

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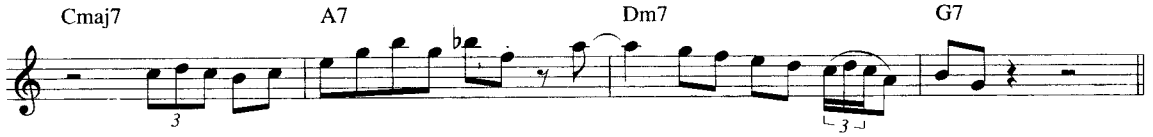

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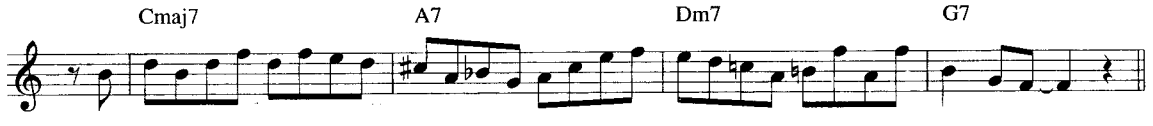

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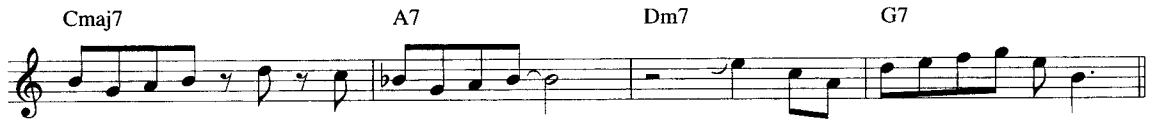

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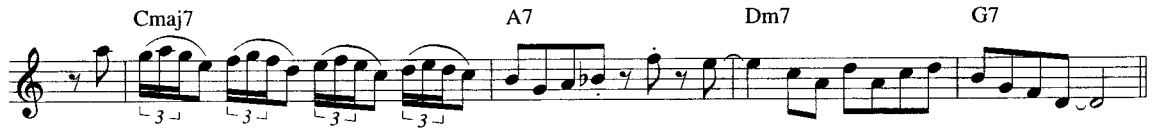

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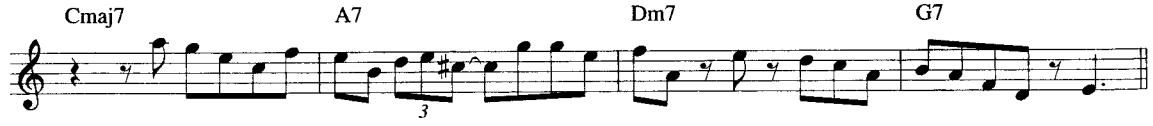

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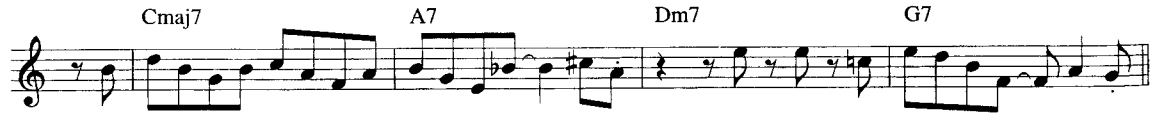

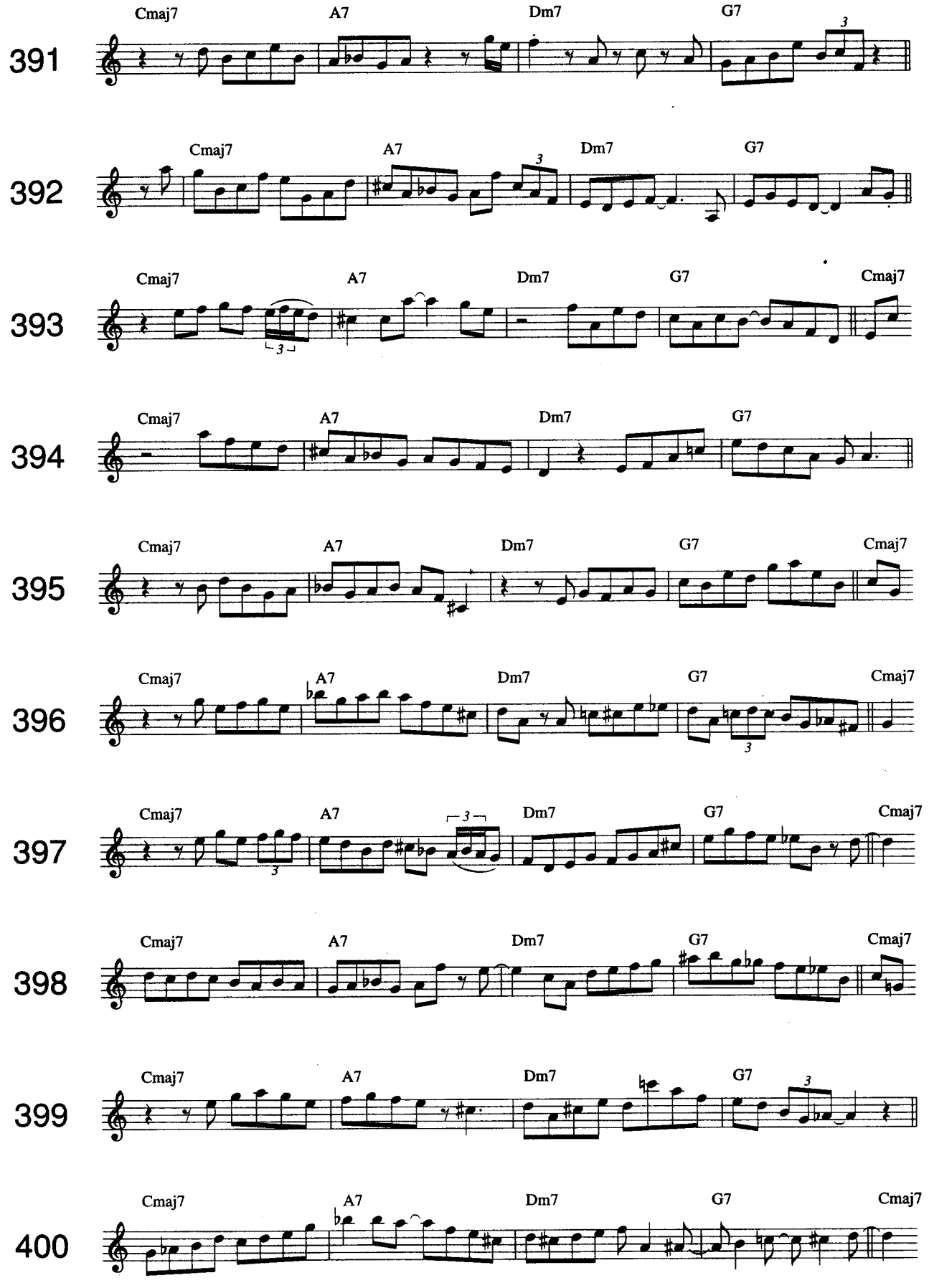
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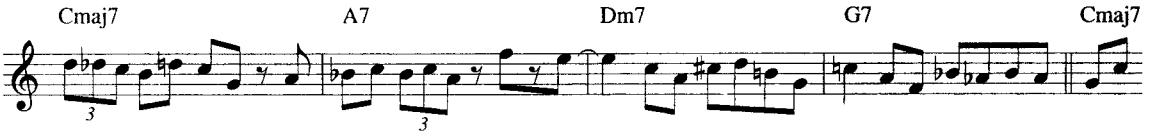

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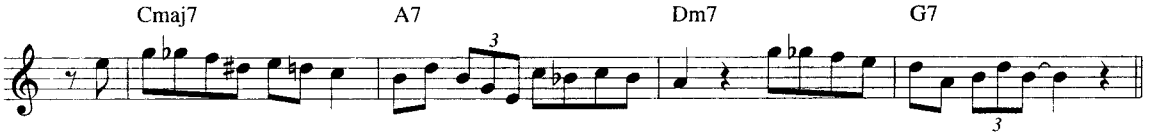

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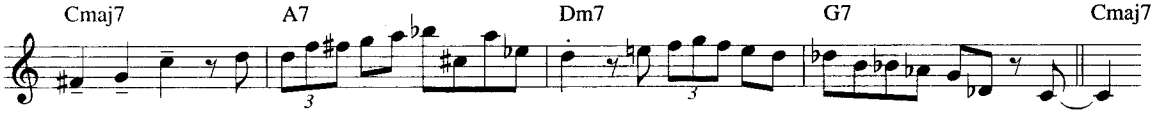

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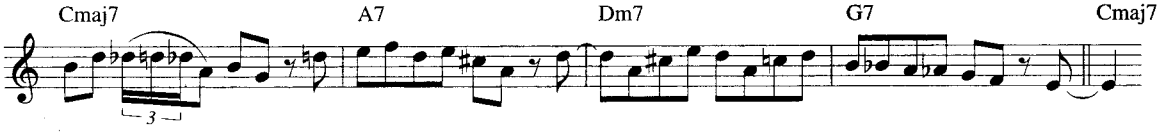

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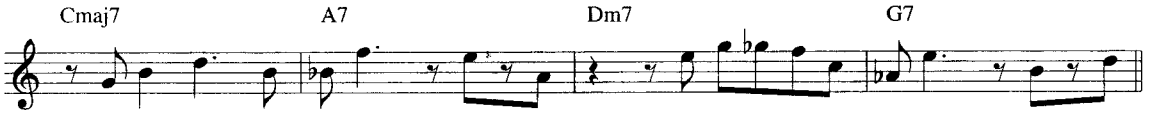

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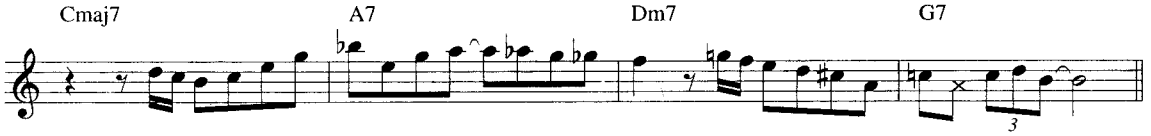

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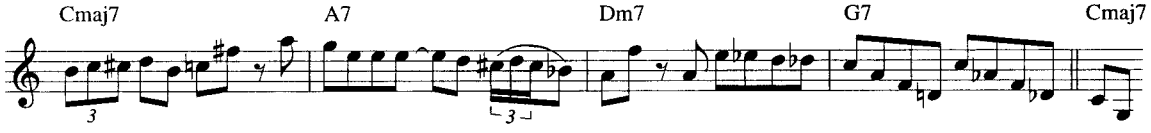

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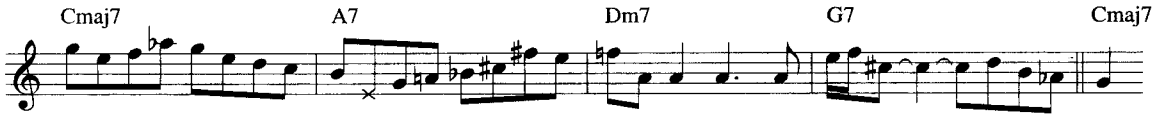

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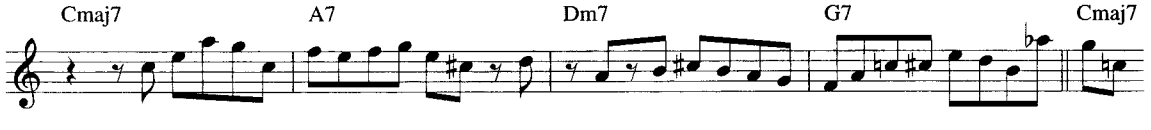

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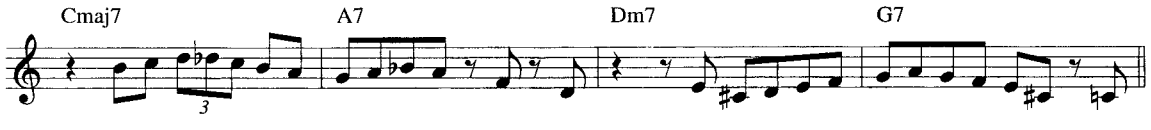

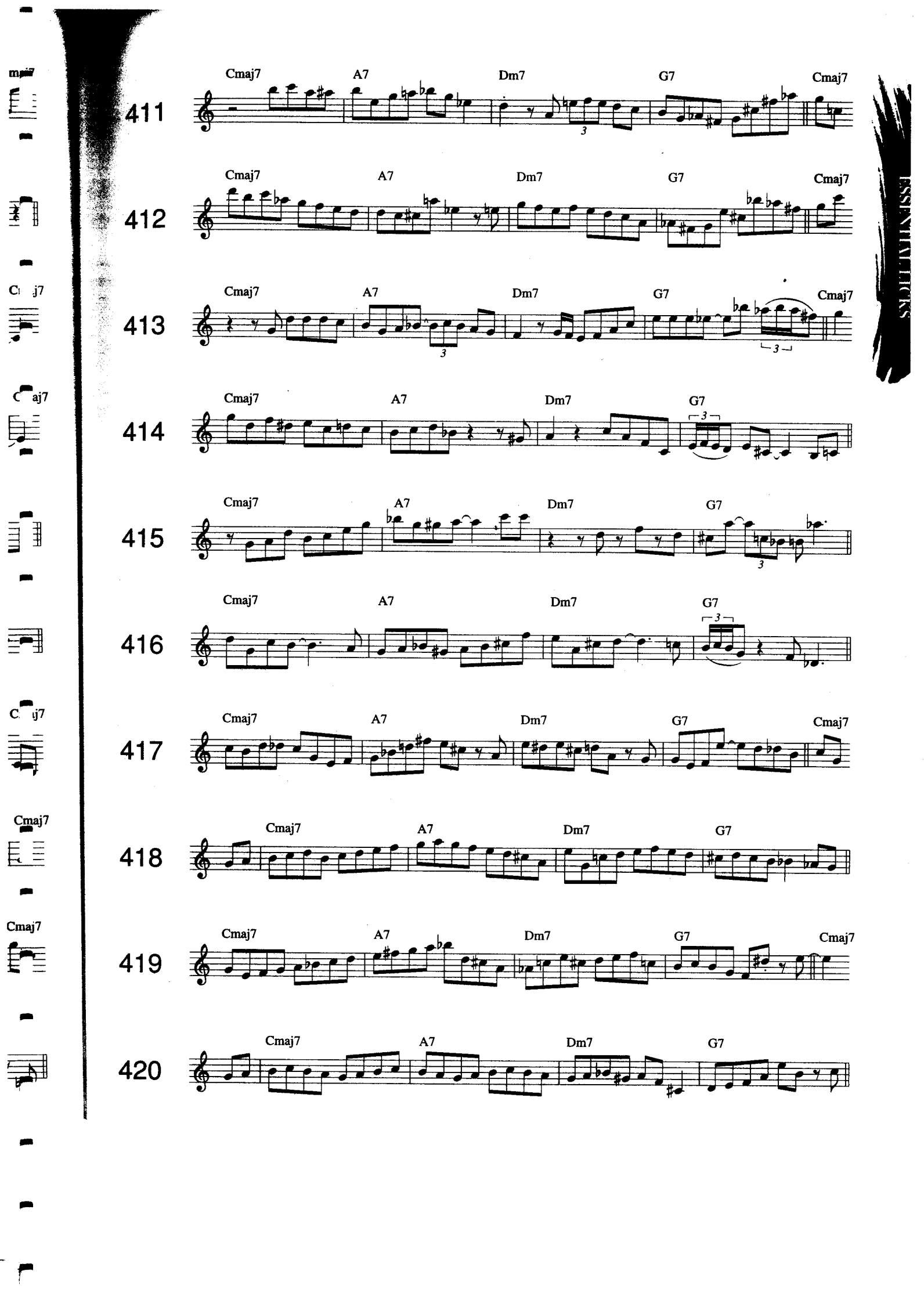
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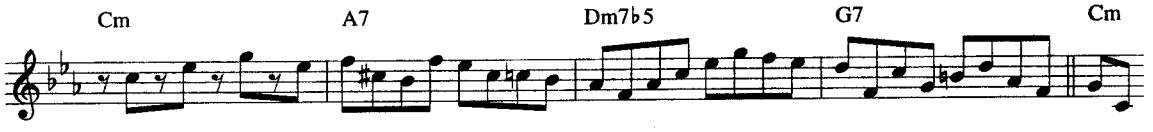

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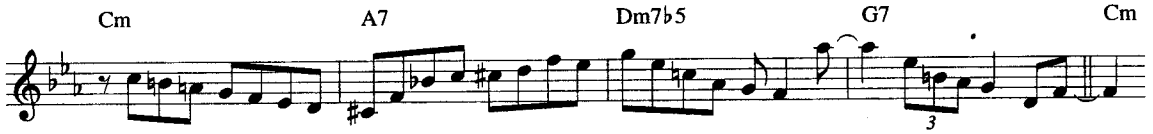

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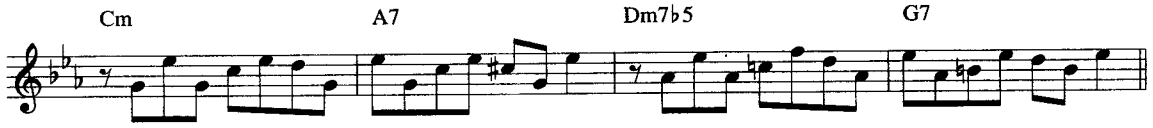

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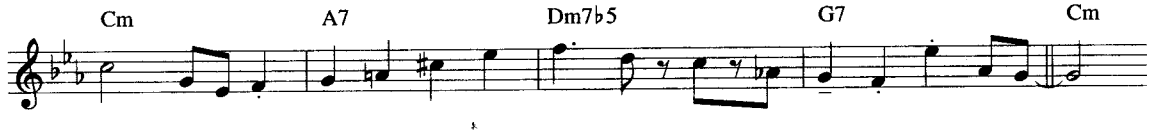

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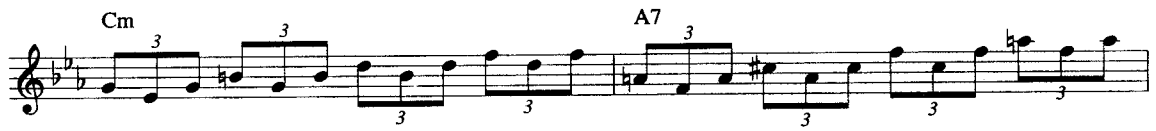

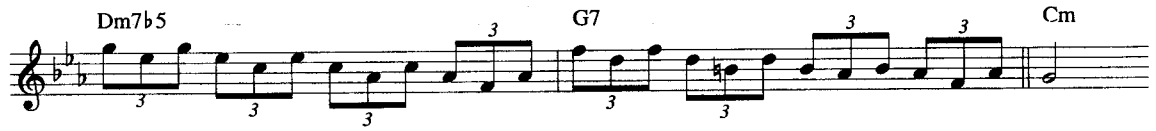

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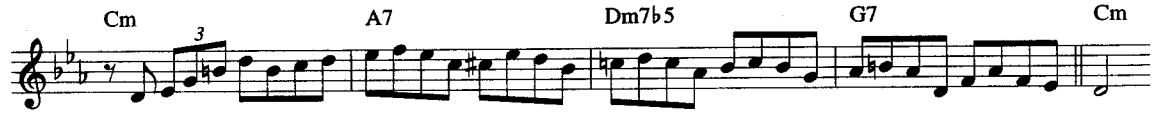

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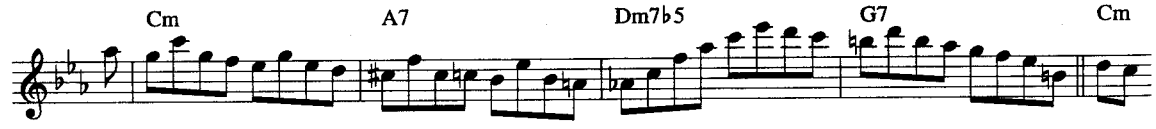

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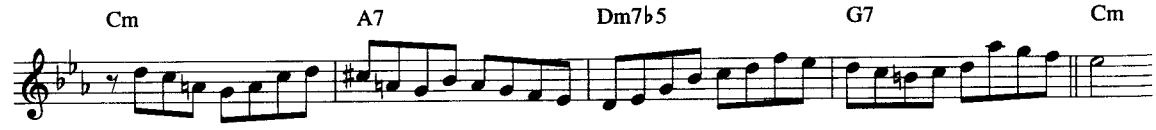

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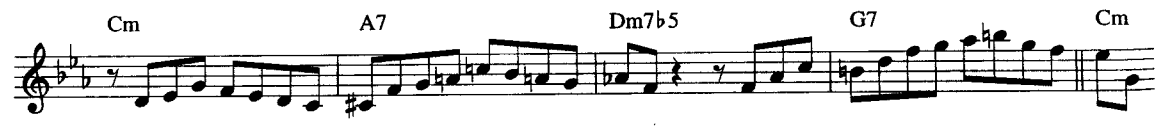

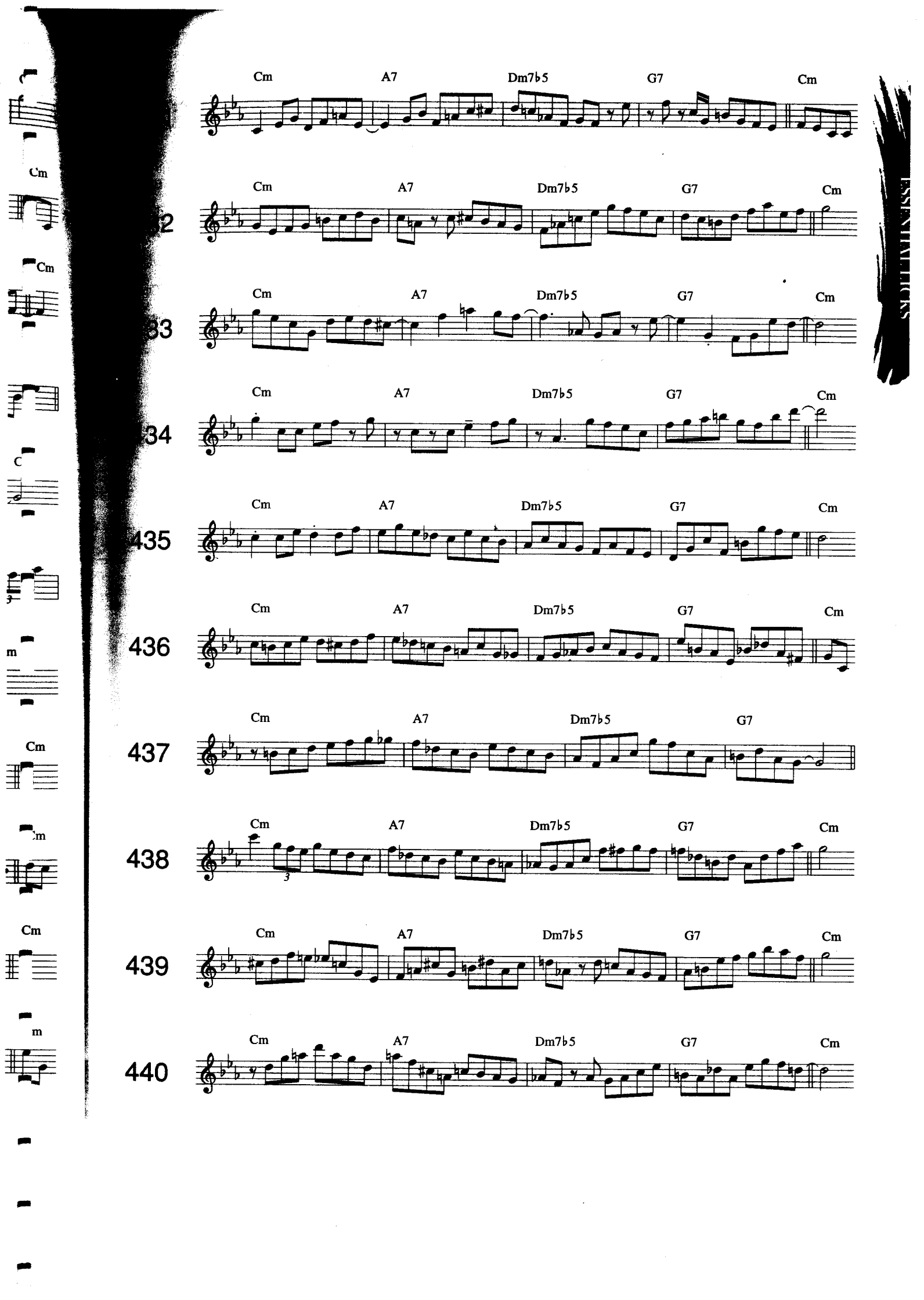
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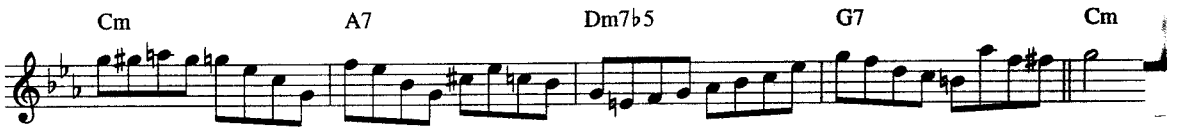

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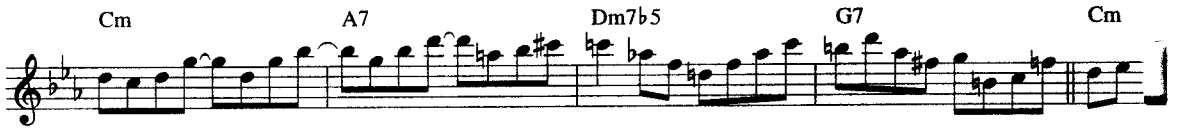

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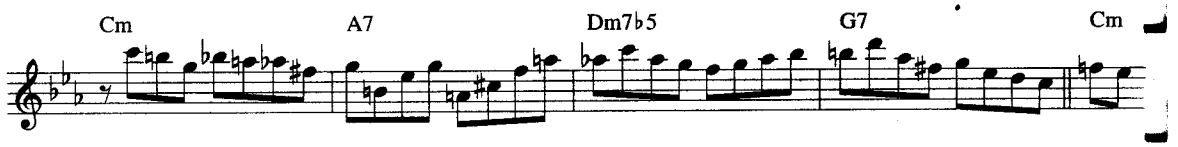

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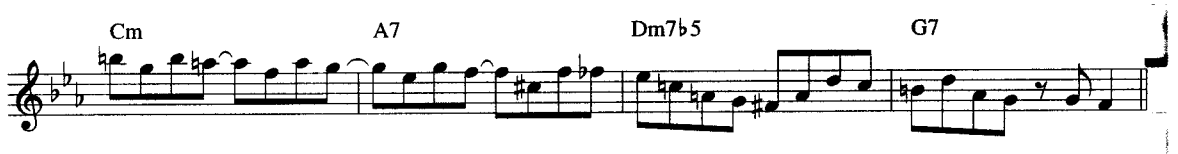

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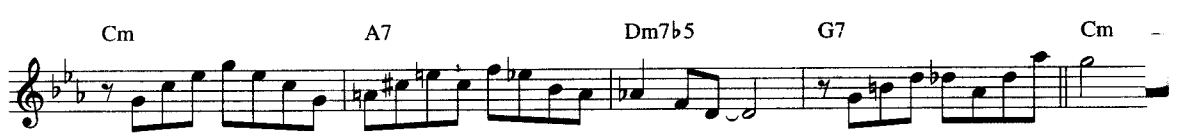

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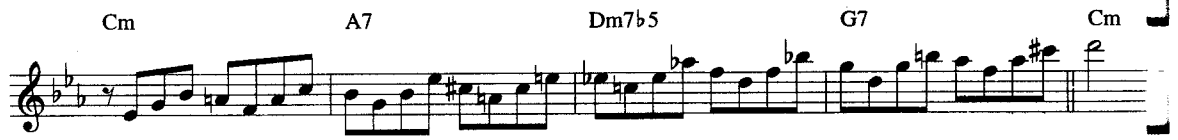

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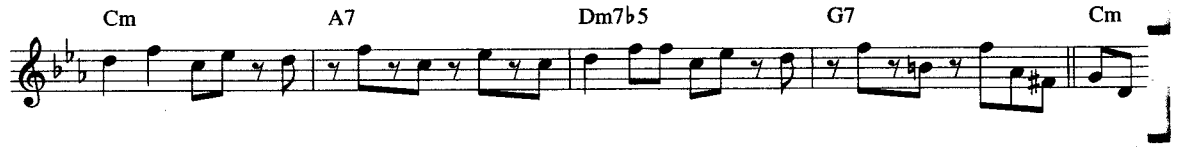

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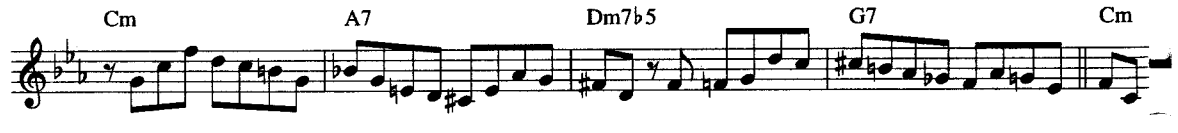

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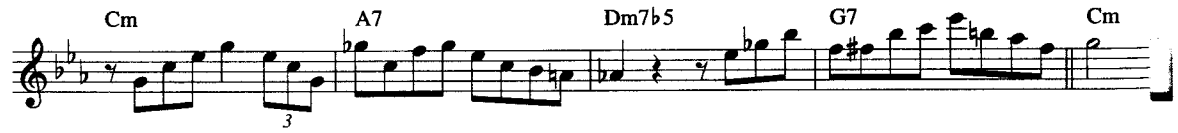

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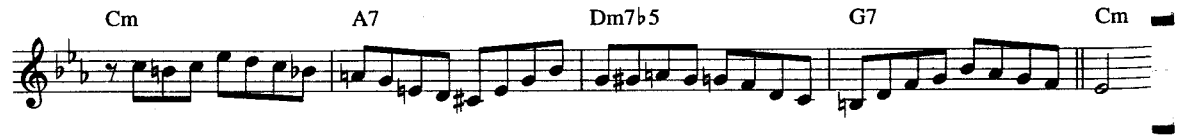

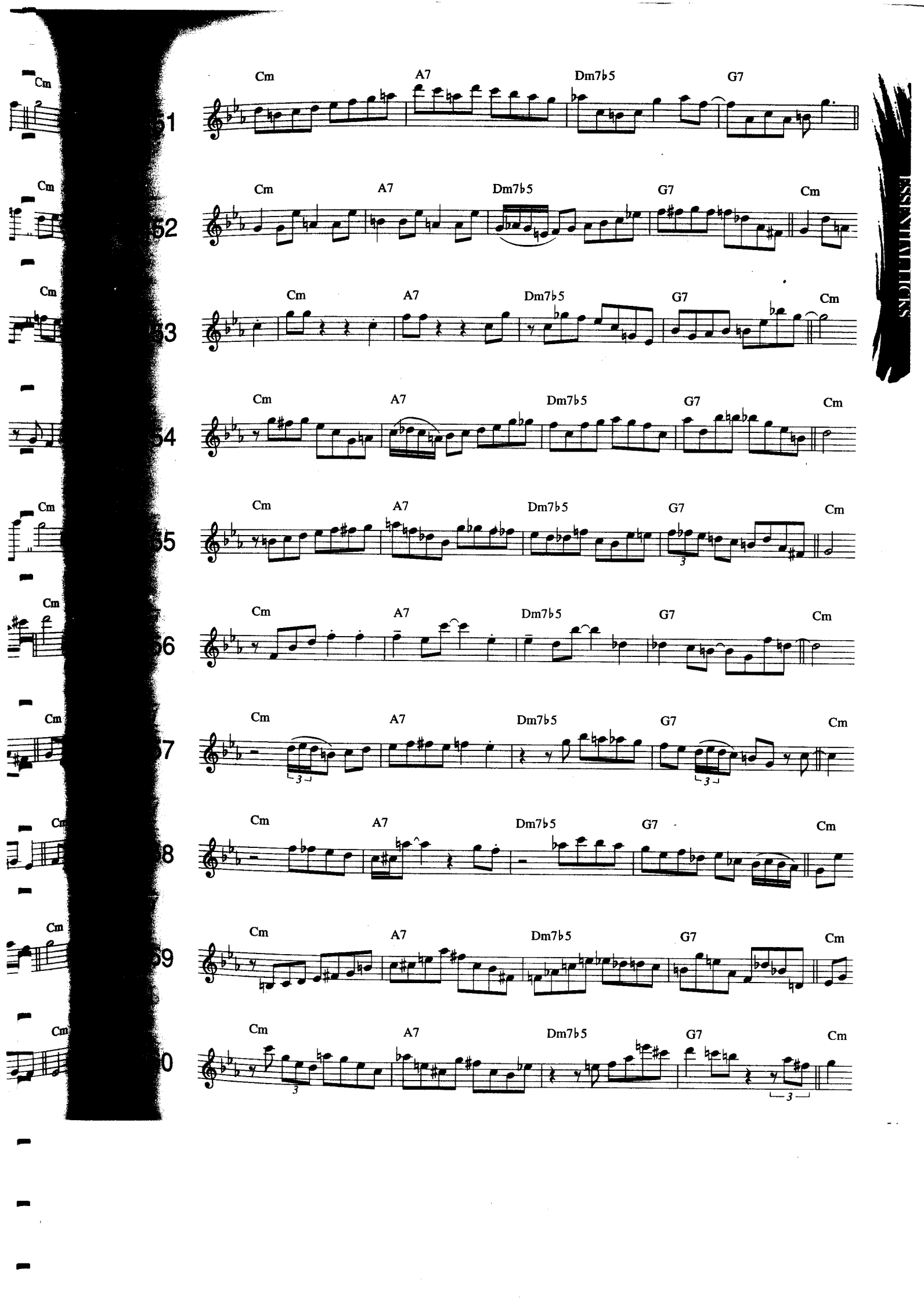
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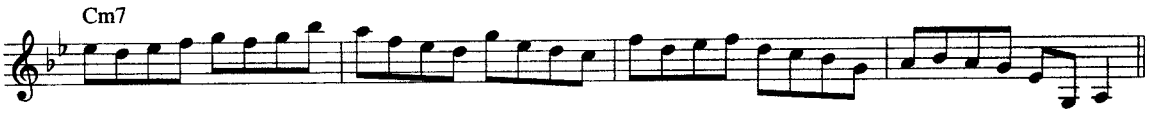

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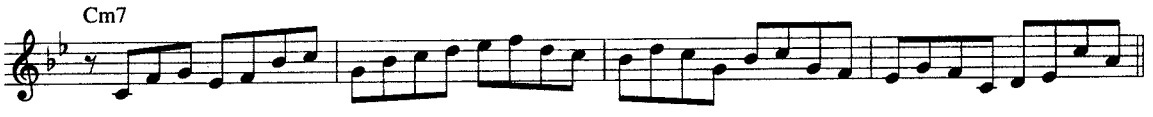

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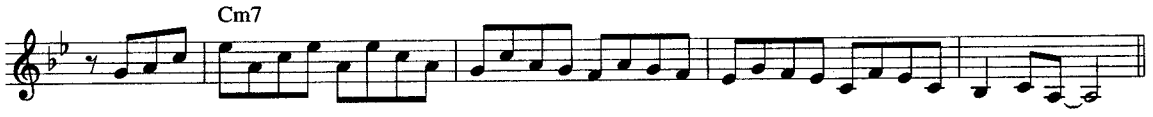

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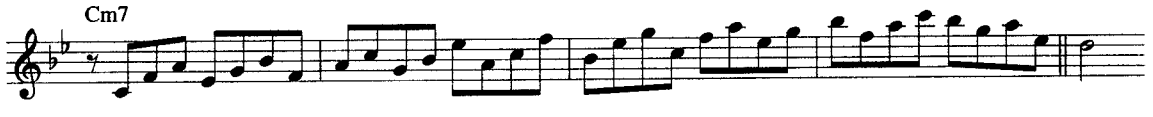

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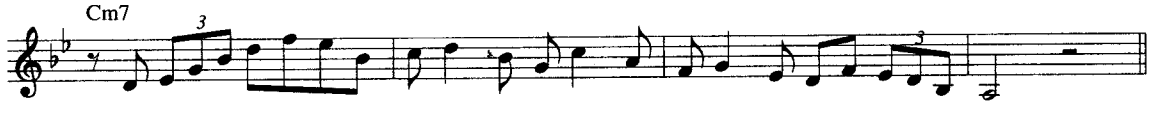

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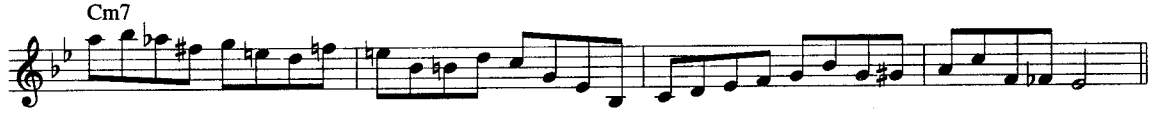

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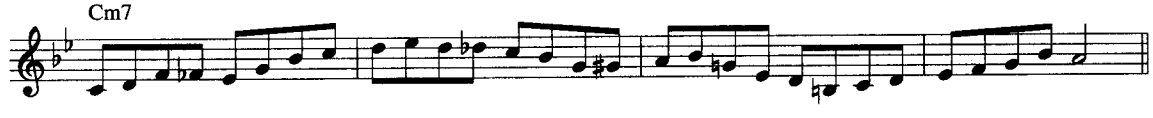

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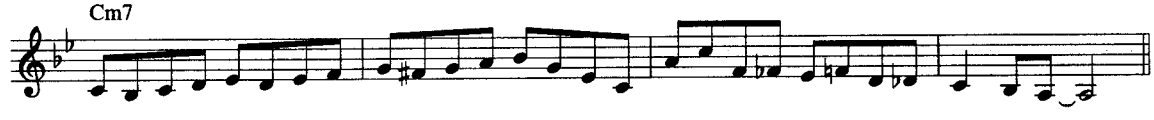

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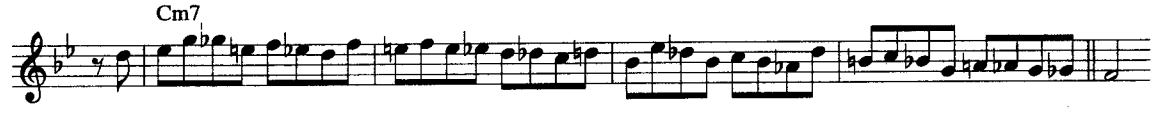

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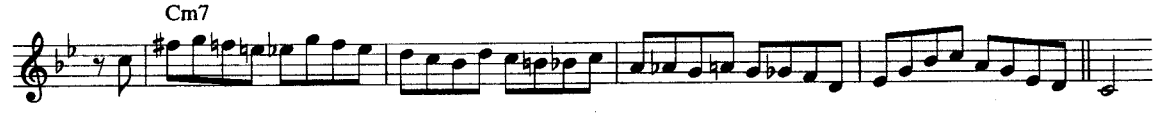

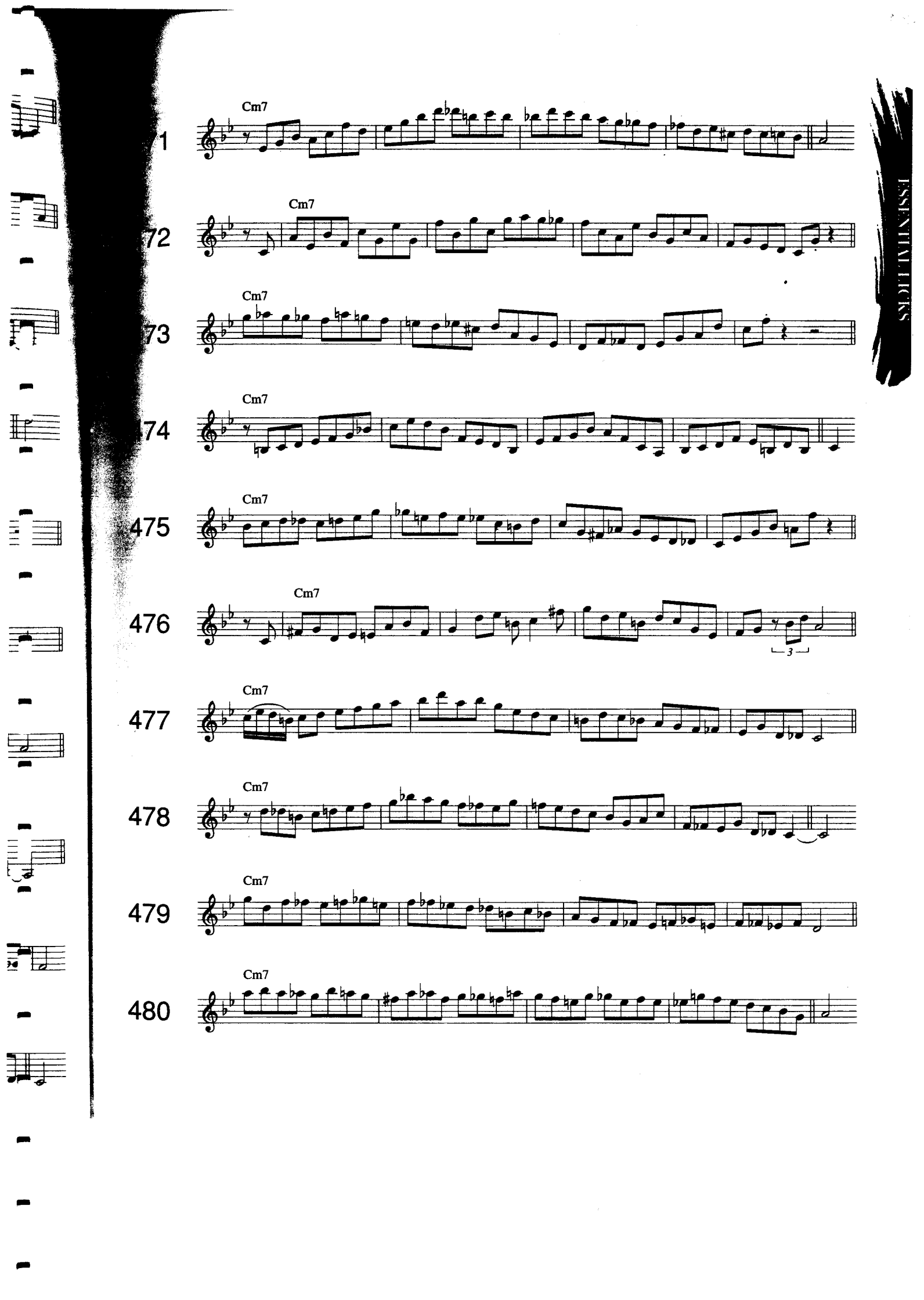
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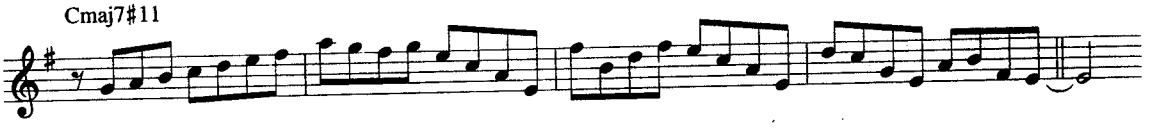

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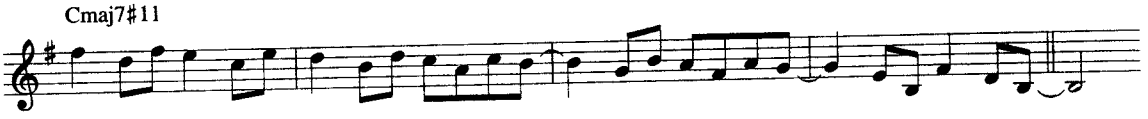

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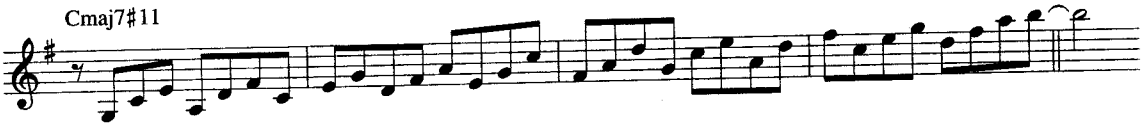

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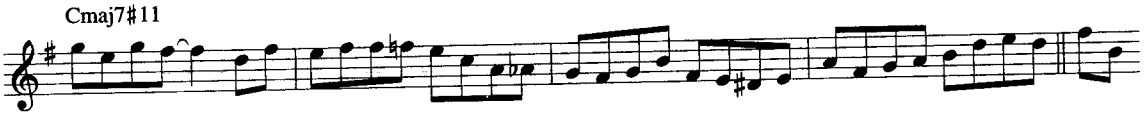

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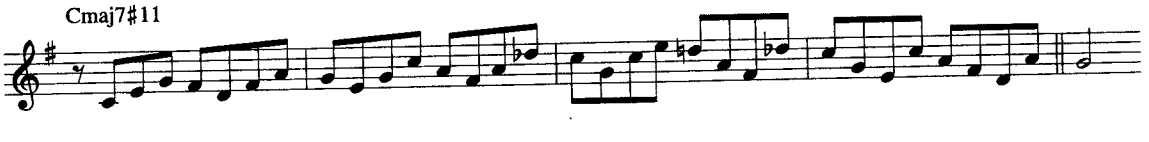

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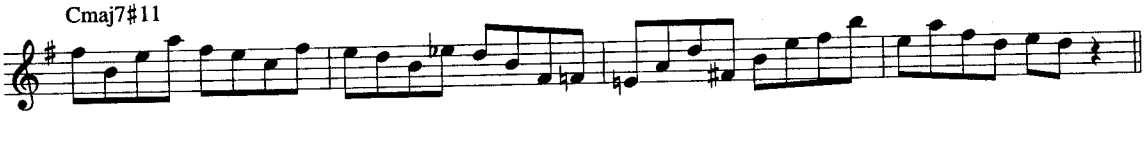

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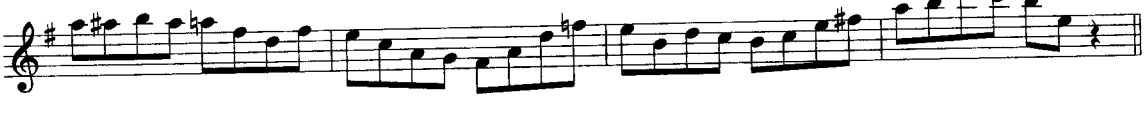

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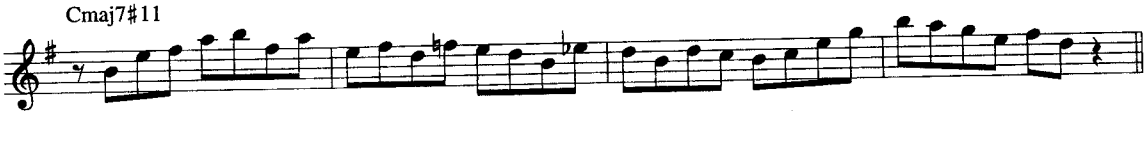

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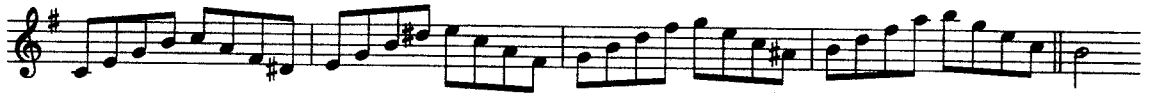

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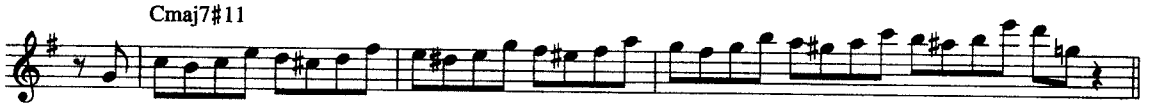

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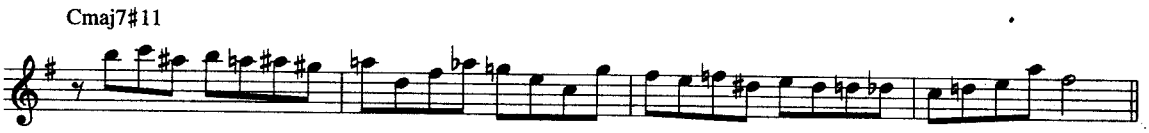

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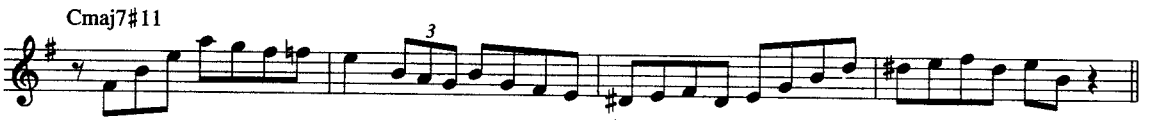

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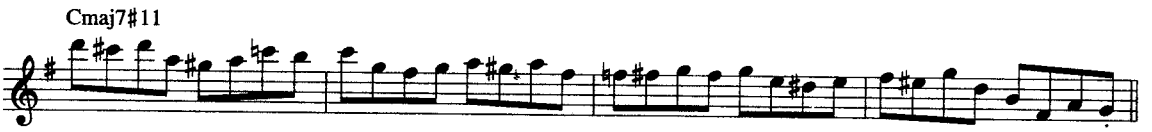

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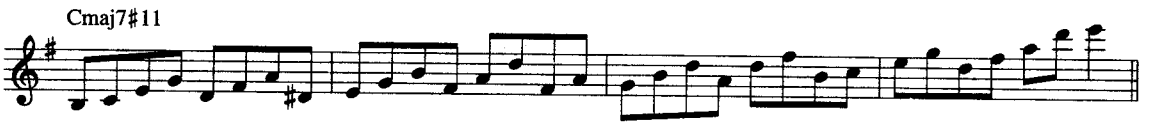

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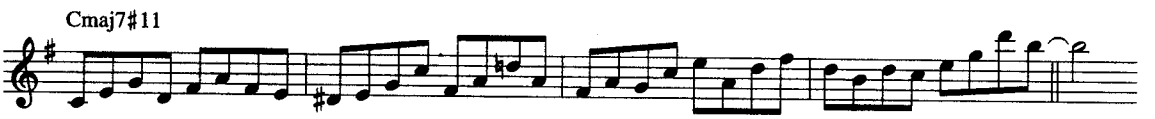

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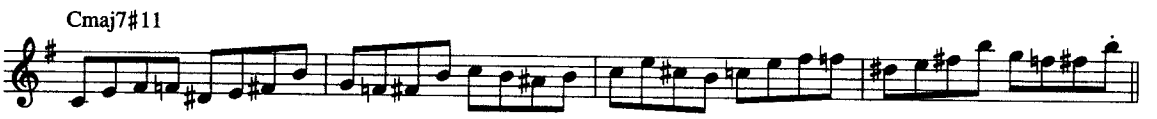

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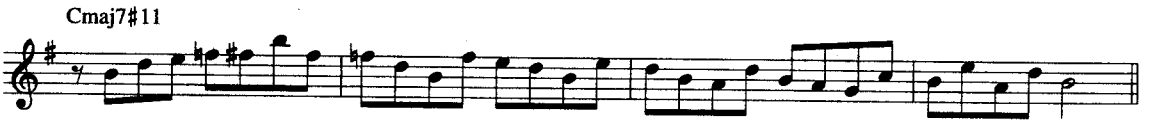

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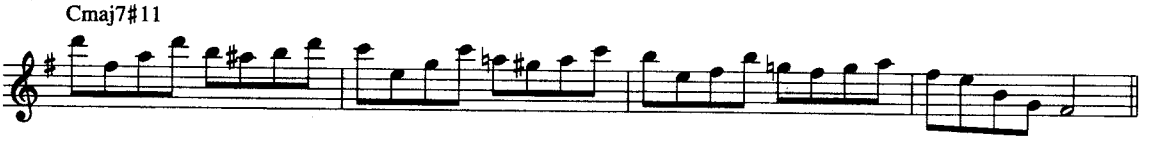

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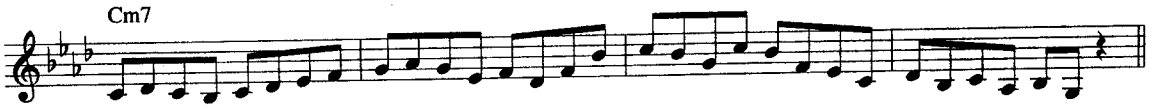

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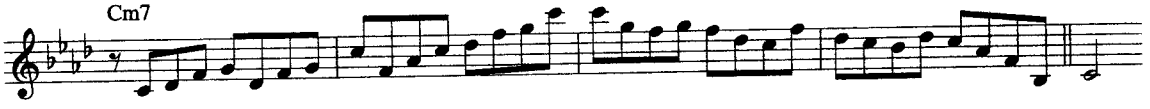

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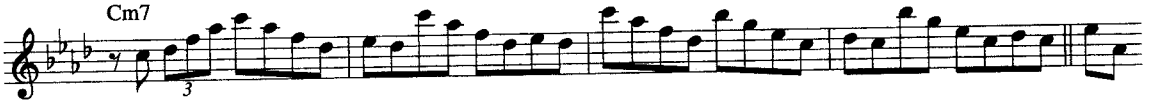

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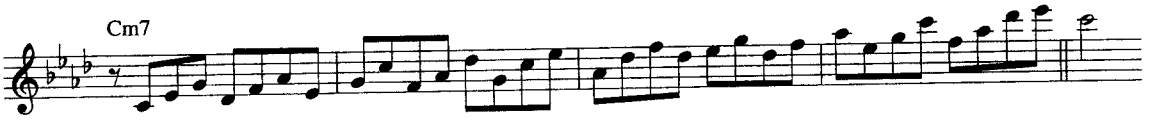

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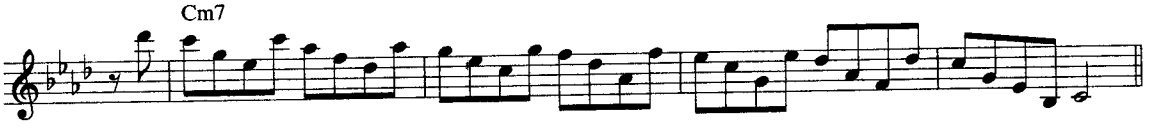

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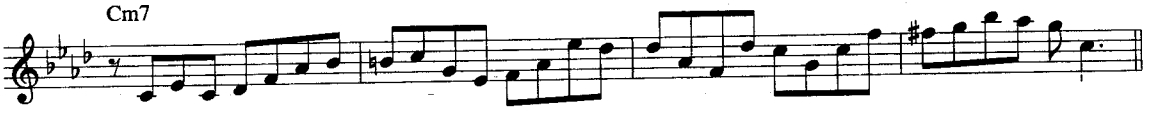

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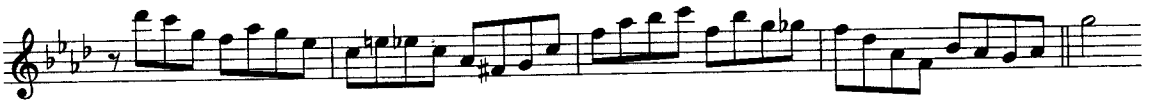

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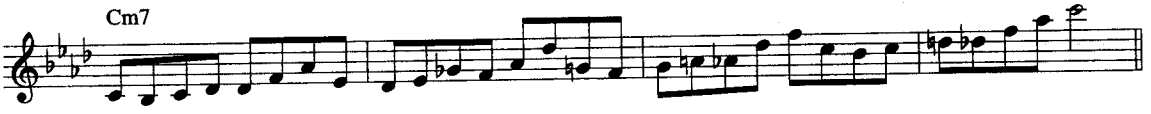

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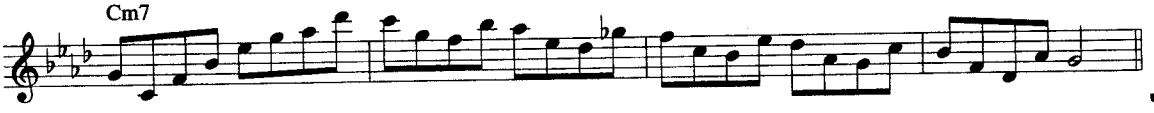

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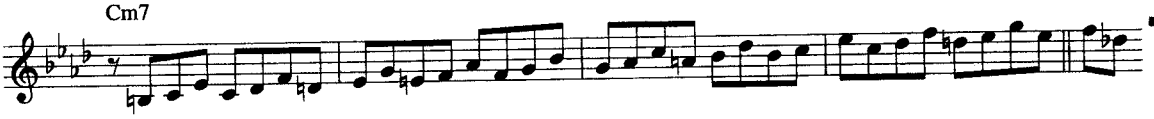

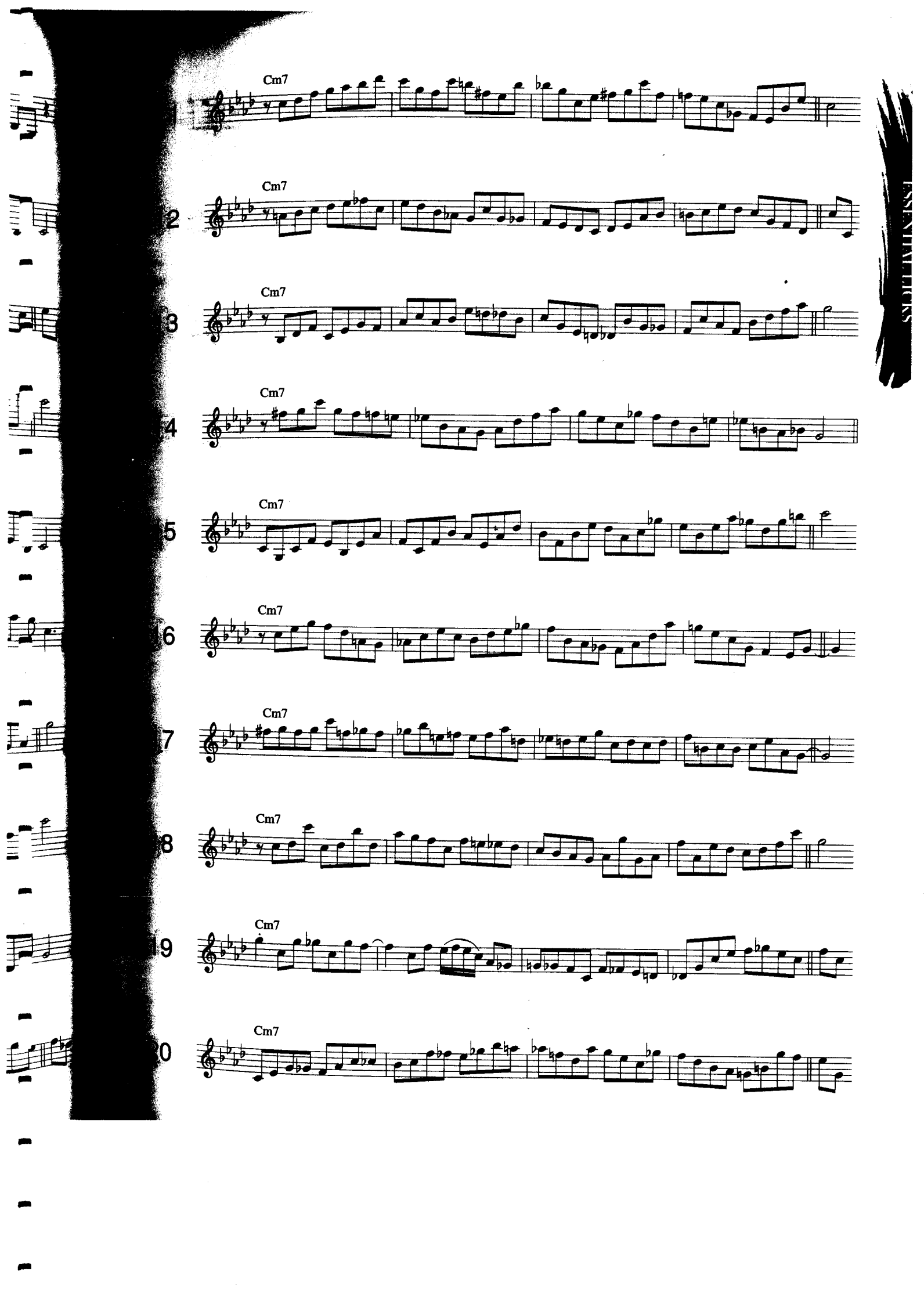
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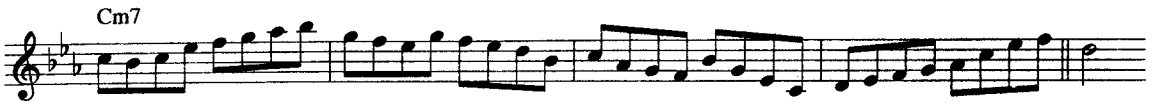

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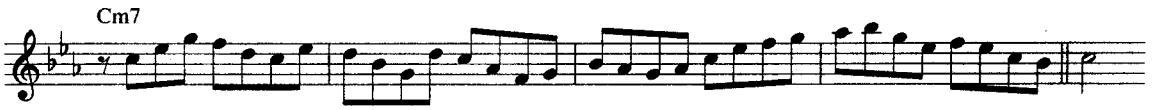

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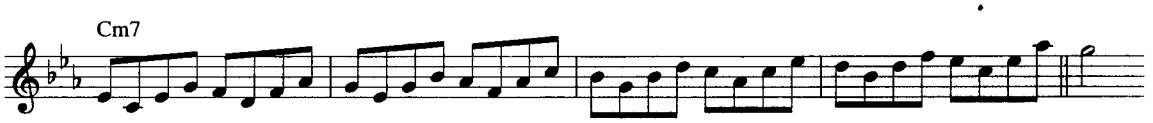

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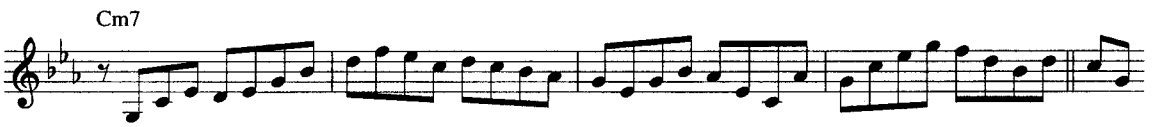

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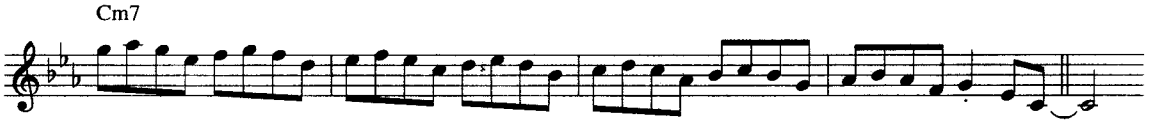

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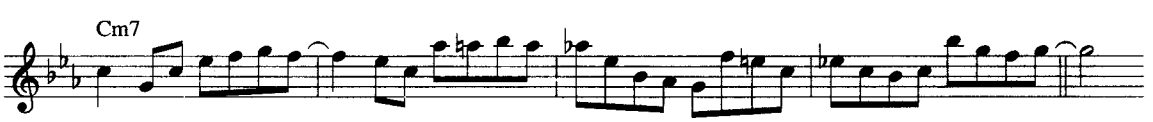

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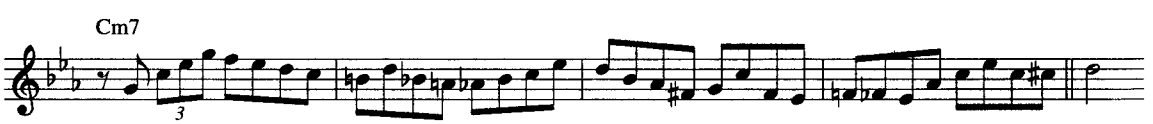

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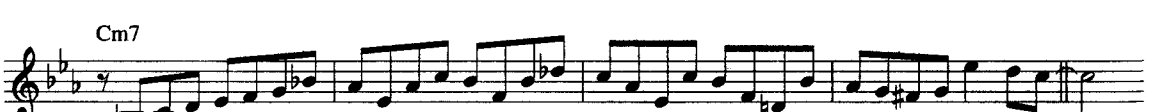

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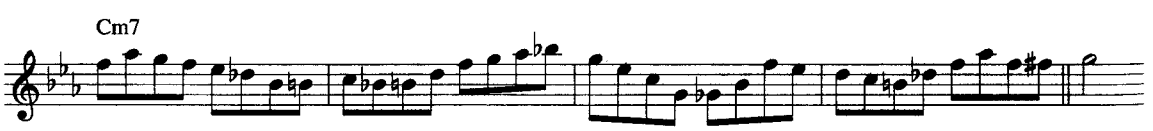

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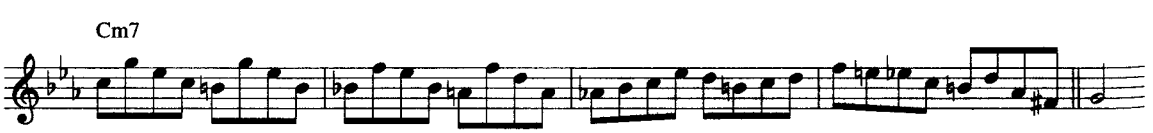

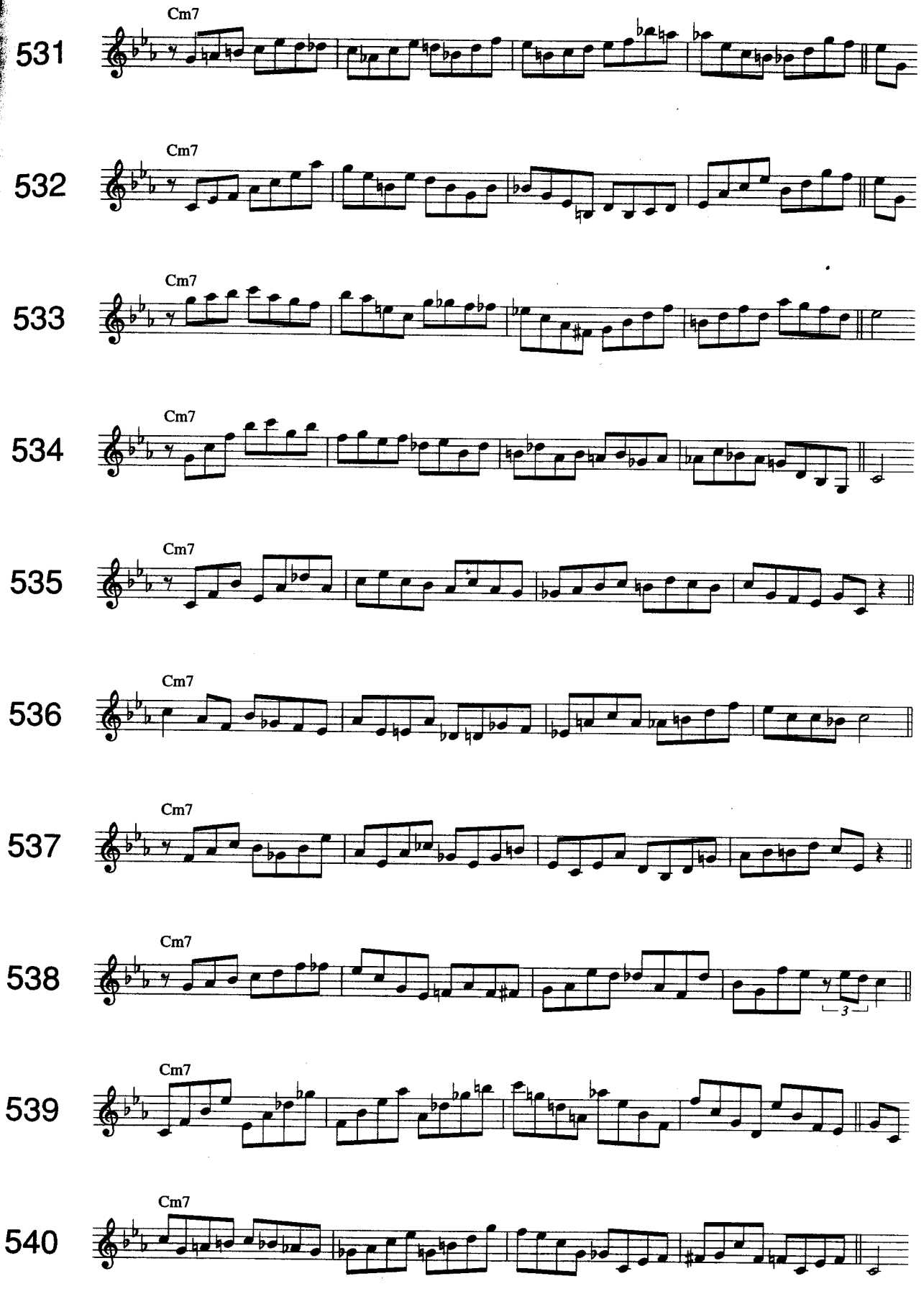
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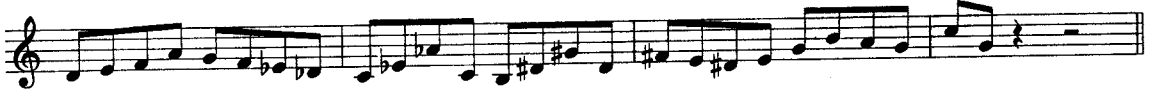

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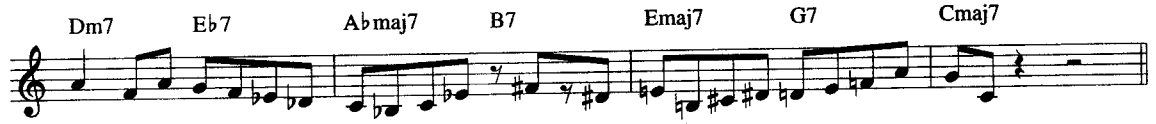

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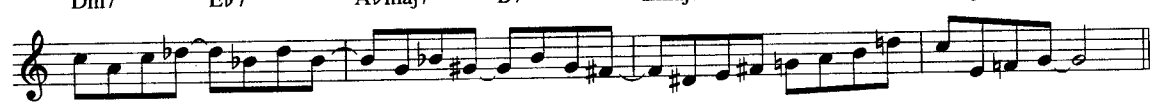

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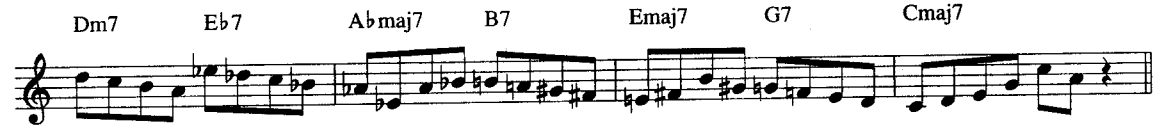

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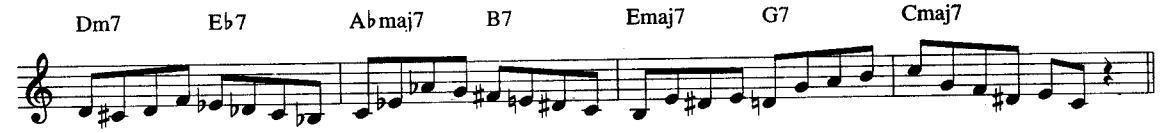

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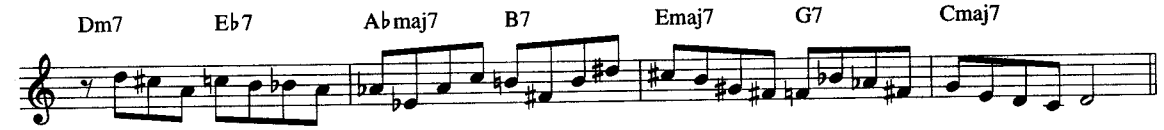

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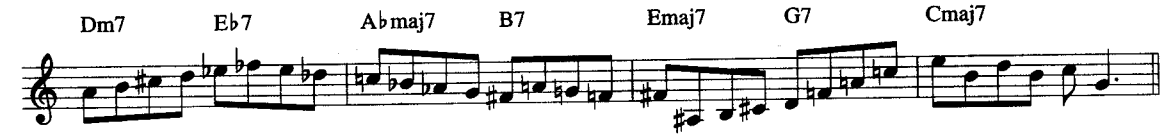

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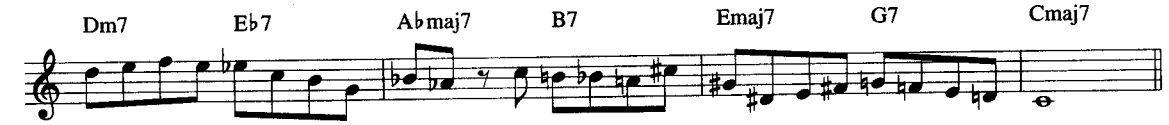

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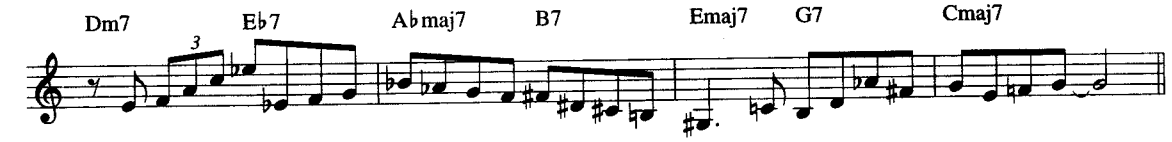

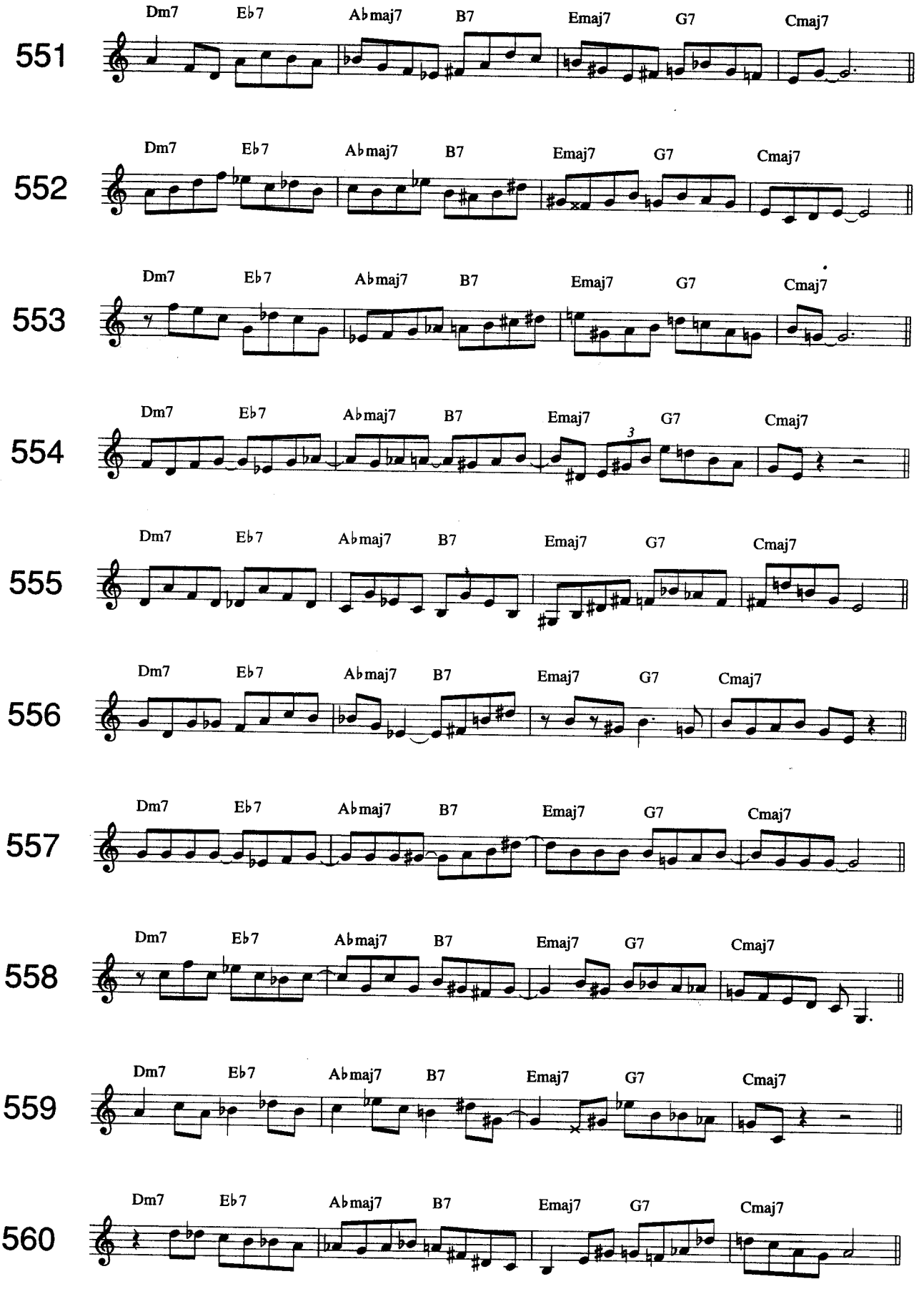
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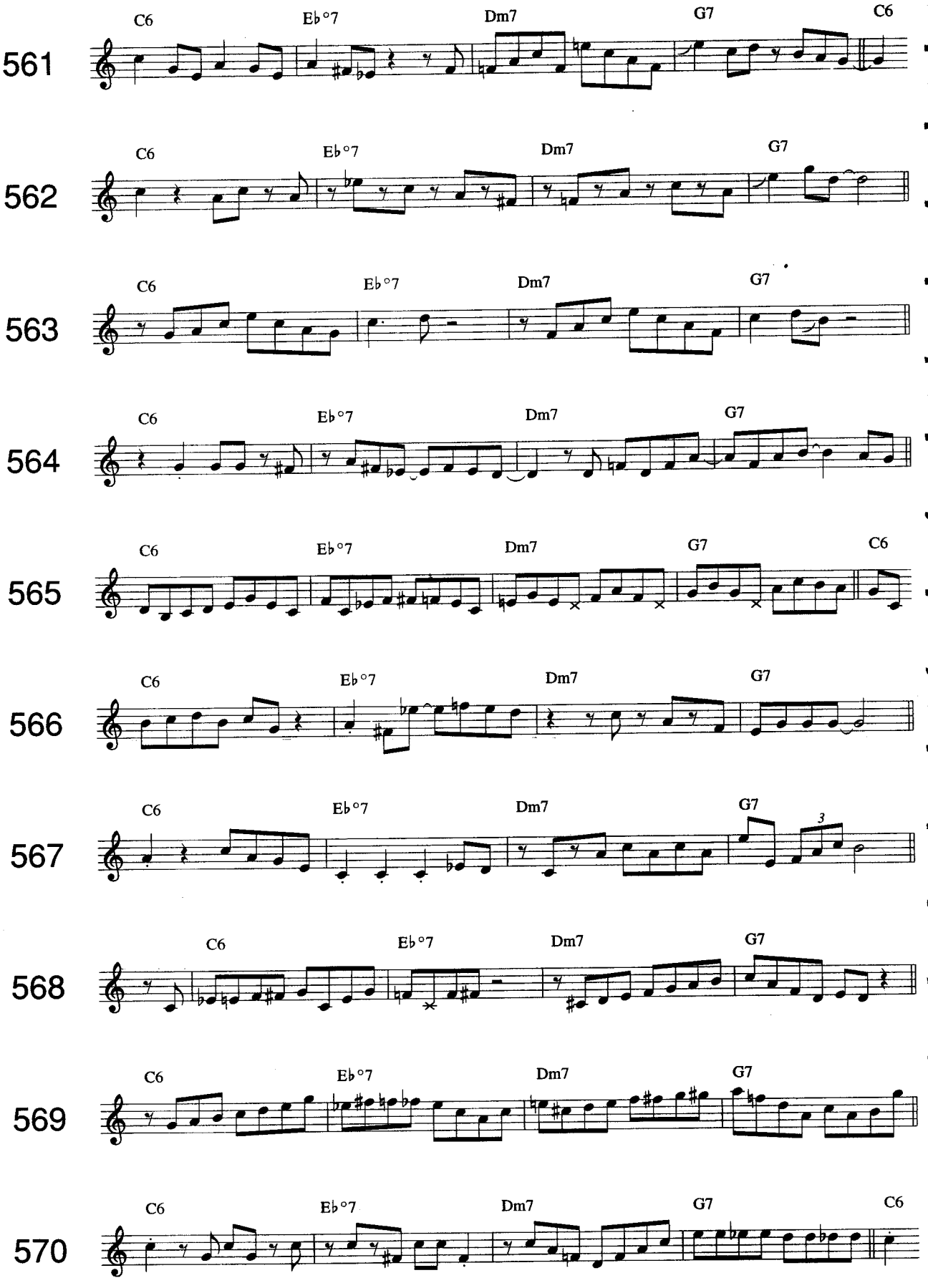
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G7
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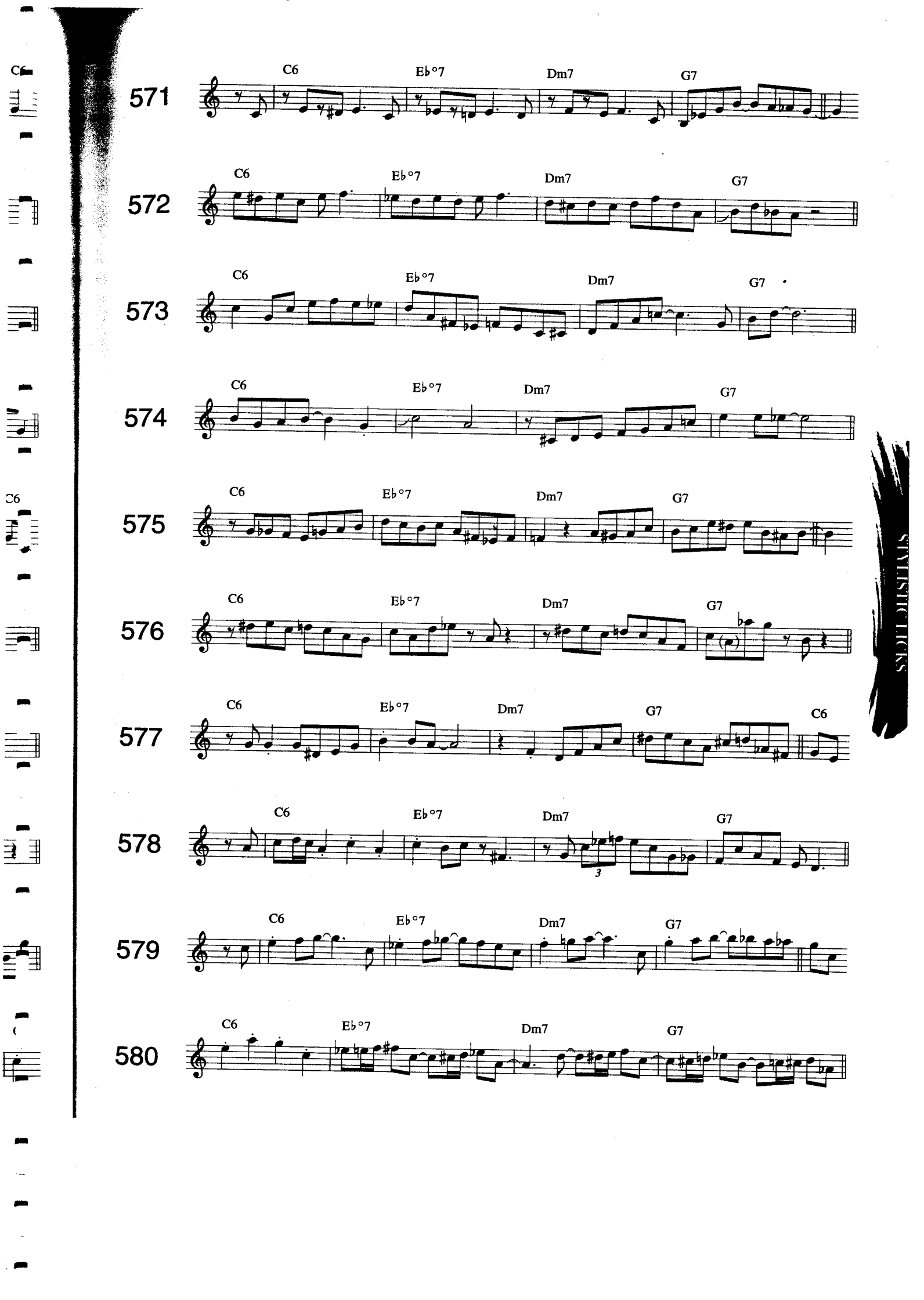
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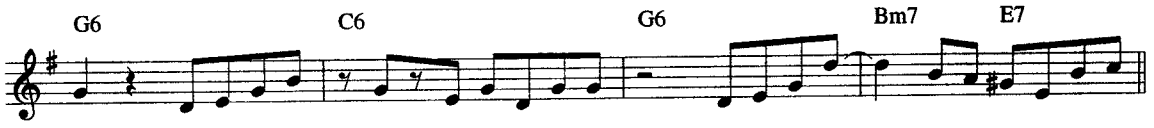

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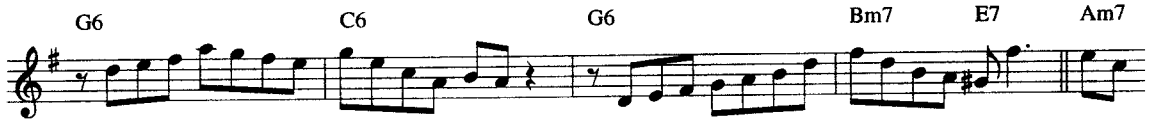

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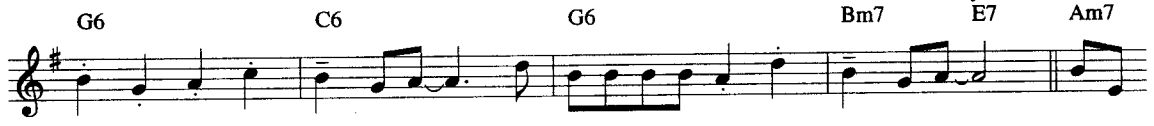

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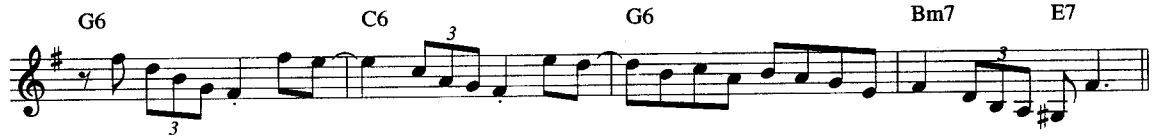

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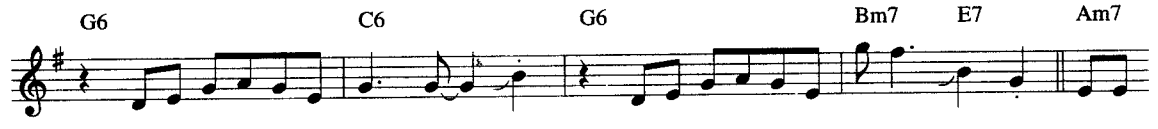

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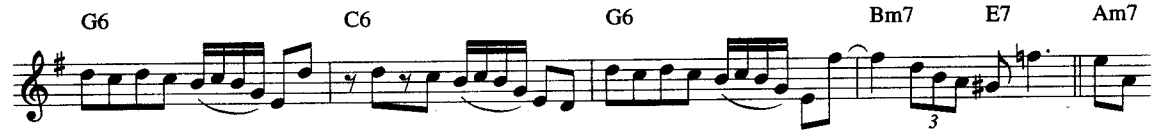

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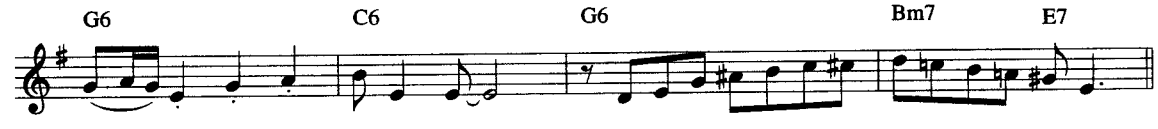

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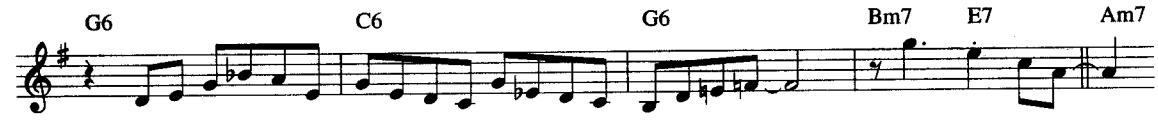

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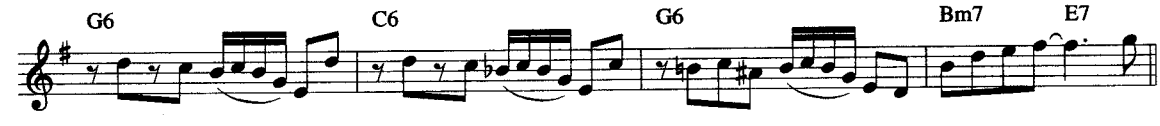

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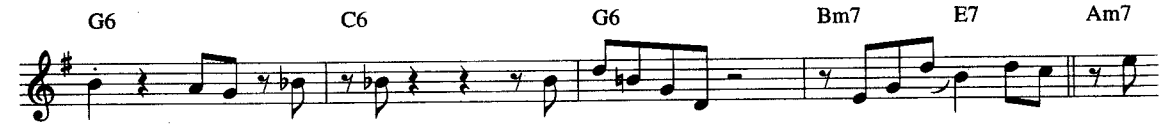

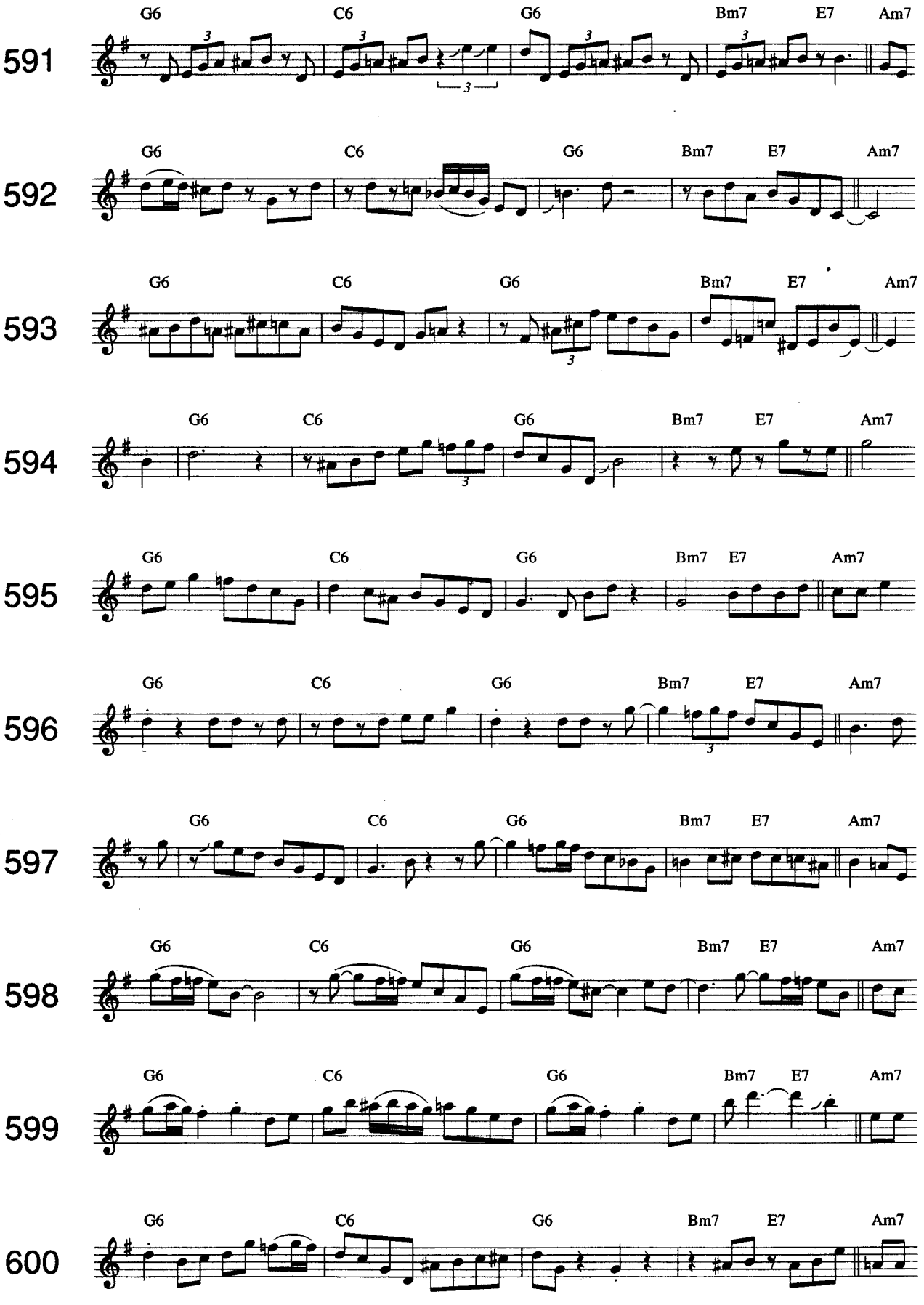
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G6 C6 G6 Bm7 E7 Am7
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G6 C6 G6 Bm7 E7 Am7
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G6 C6 G6 Bm7 E7 Am7

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602 Gmaj7 Gm7 C7 Fmaj7

603 Gmaj7 Gm7 C7 Fmaj7

604 Gmaj7 Gm7 C7

605 Gmaj7 Gm7 C7 Fmaj7

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607 Gmaj7 Gm7 C7

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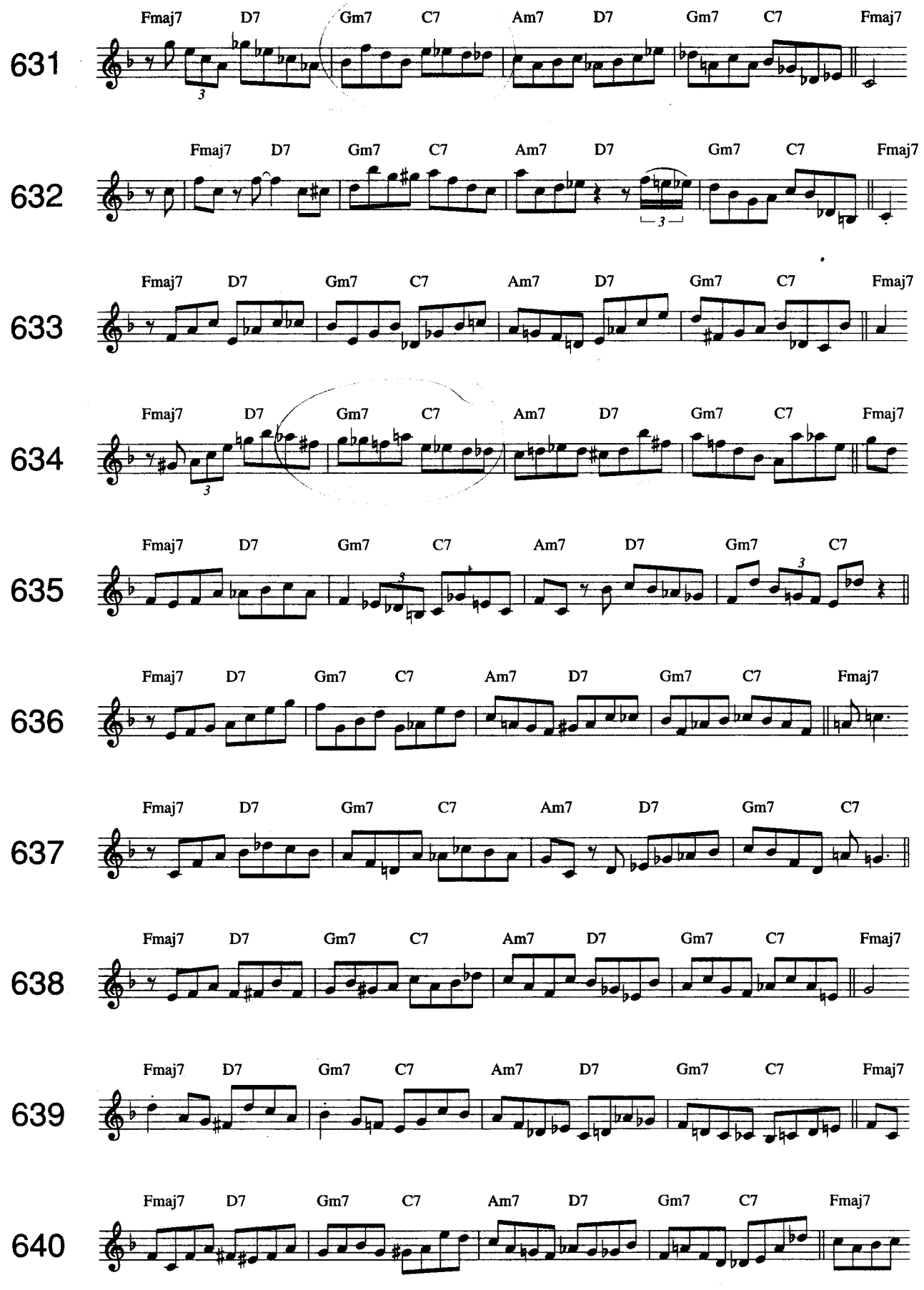
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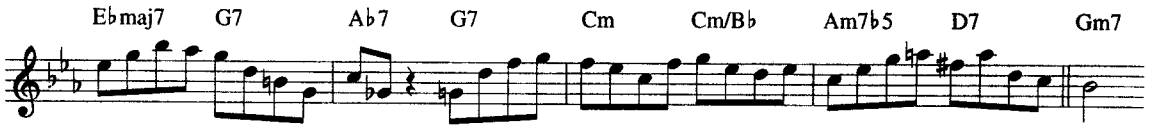

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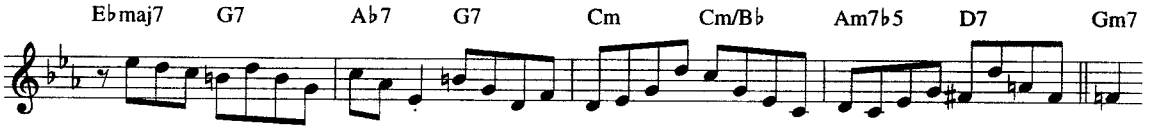

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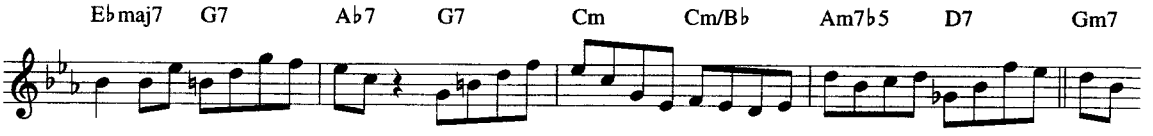

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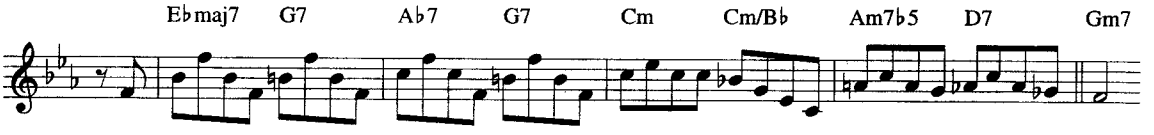

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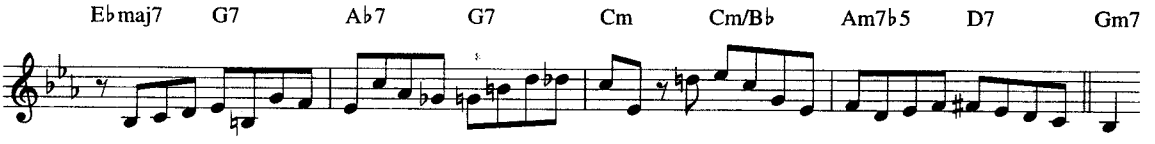

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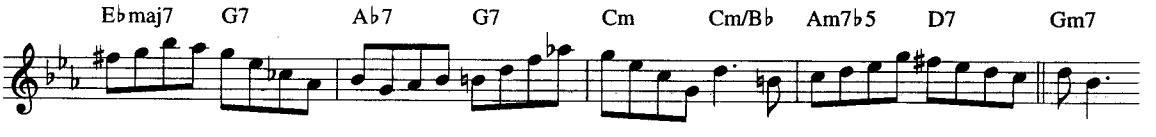

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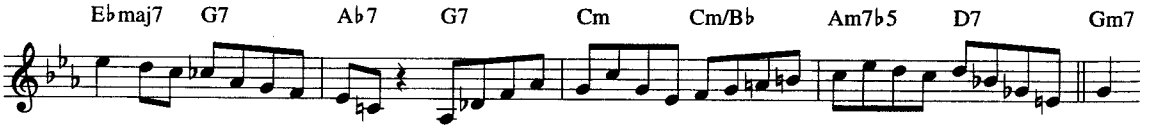

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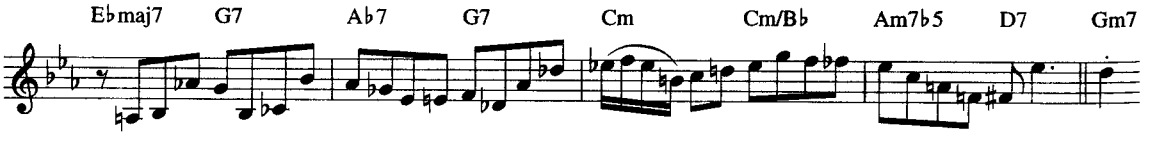

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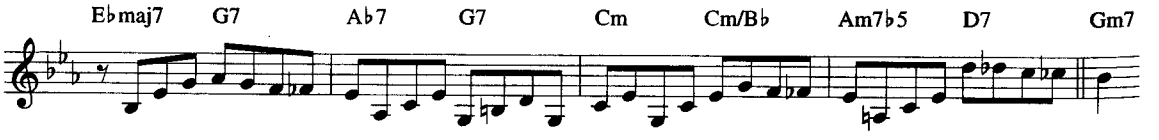

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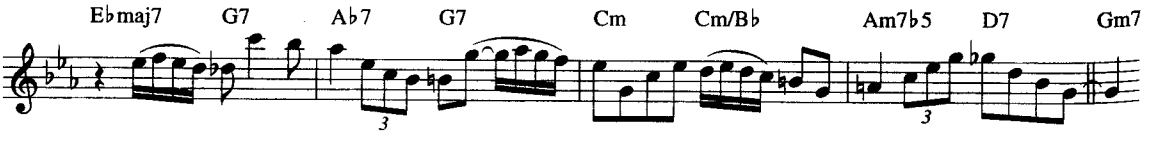

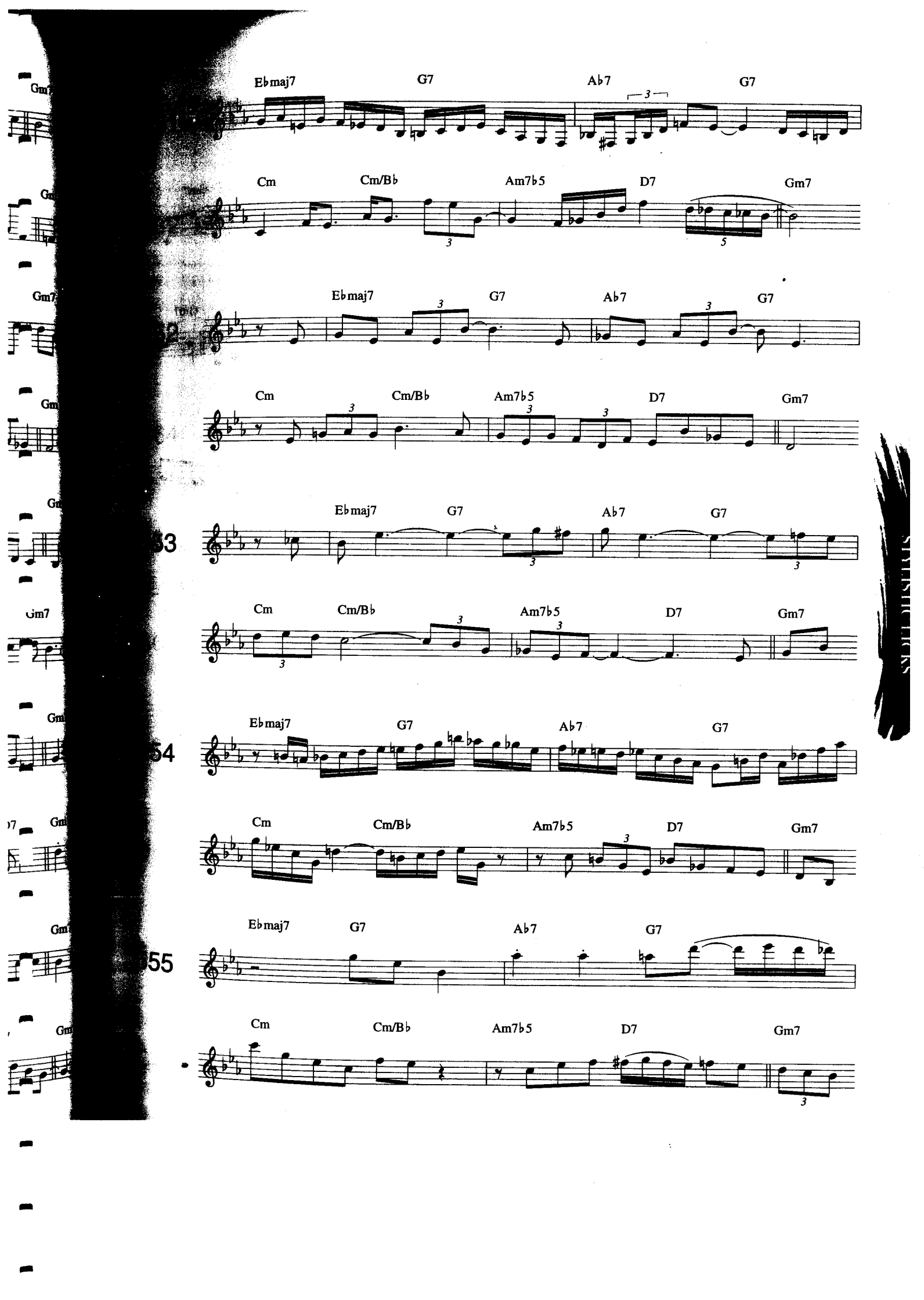
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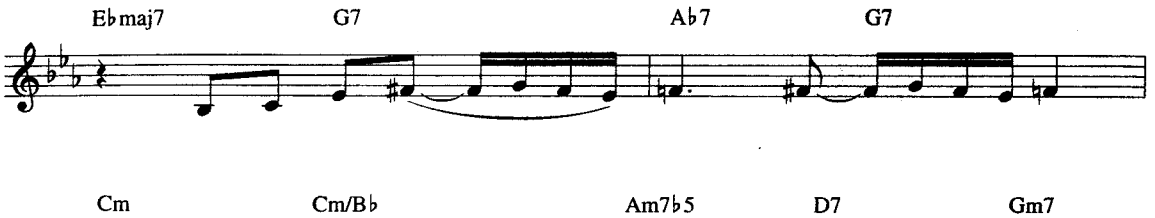

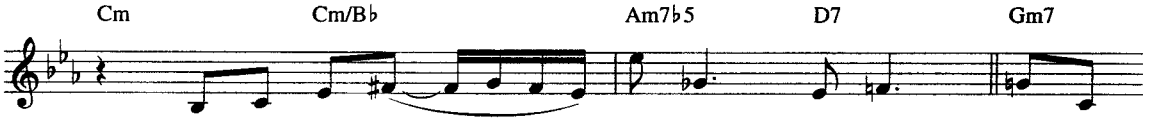

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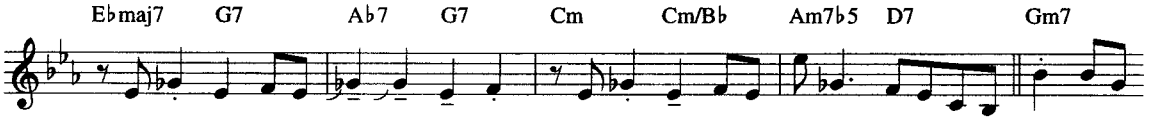

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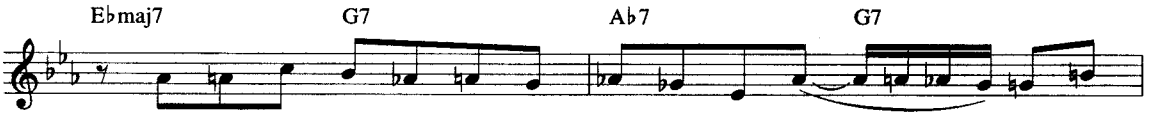

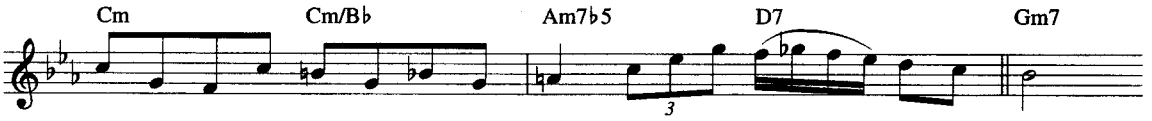

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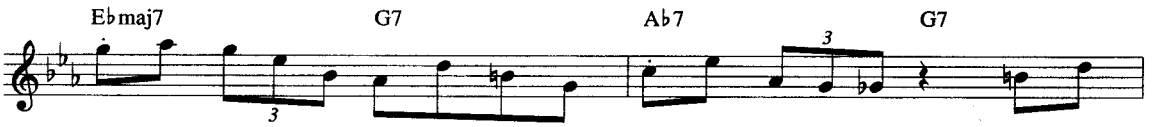

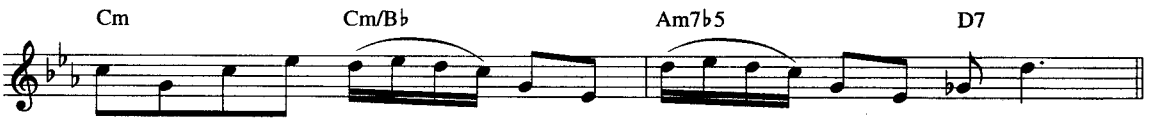

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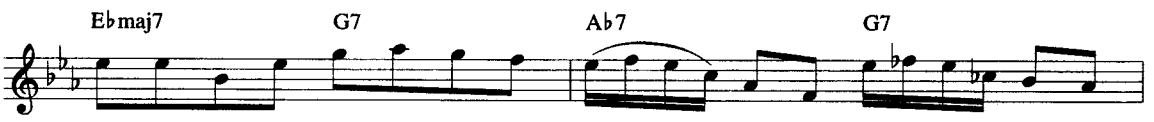

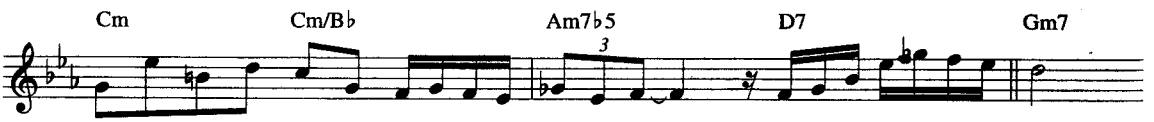

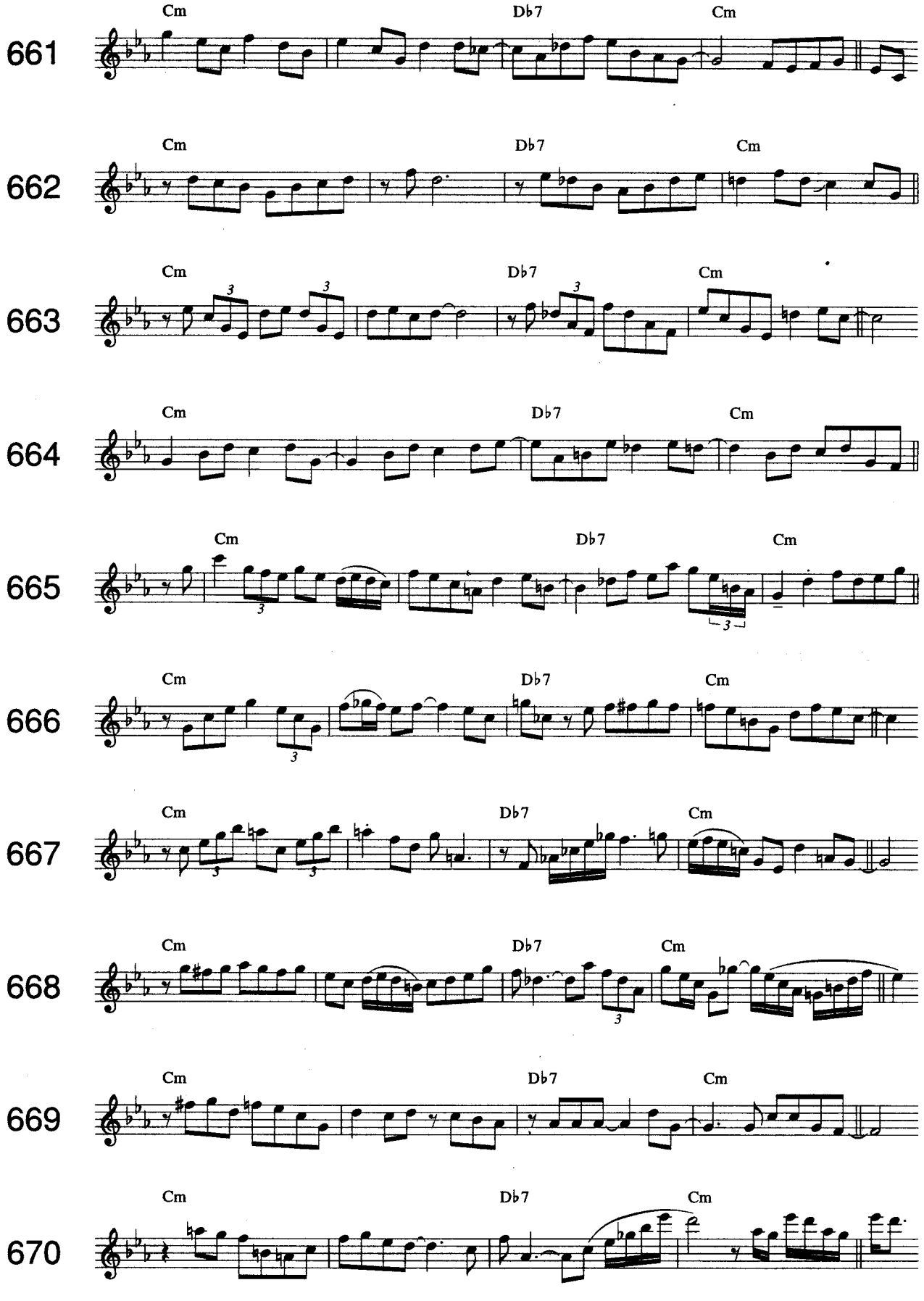
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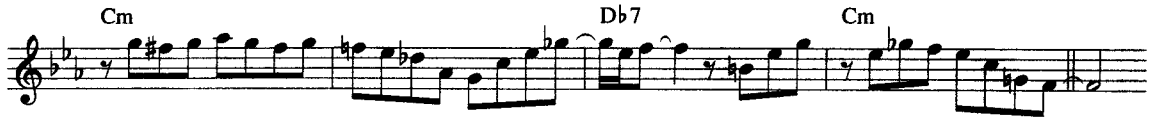

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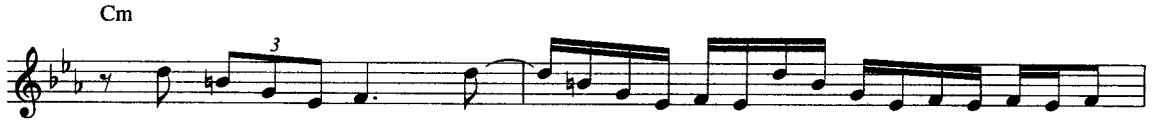

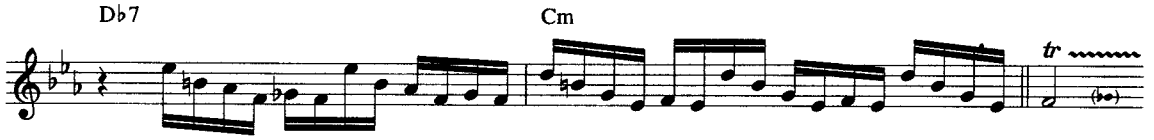

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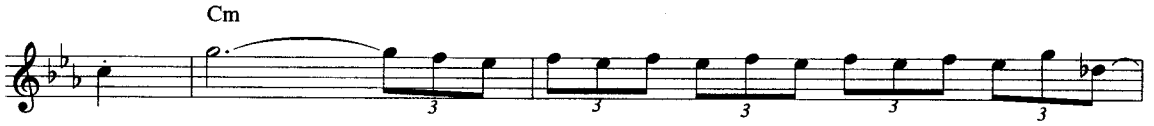

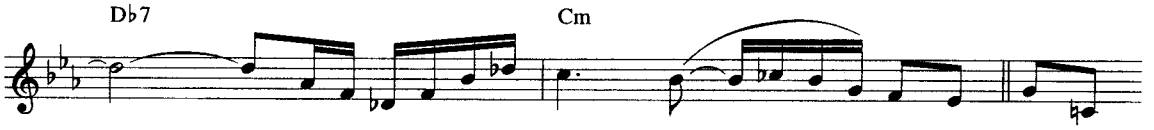

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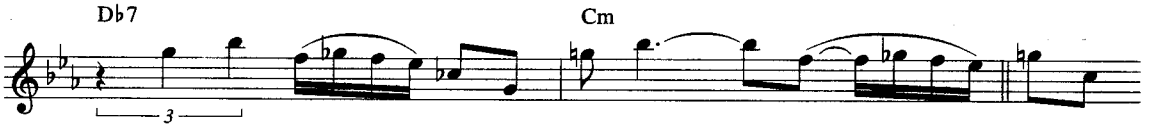

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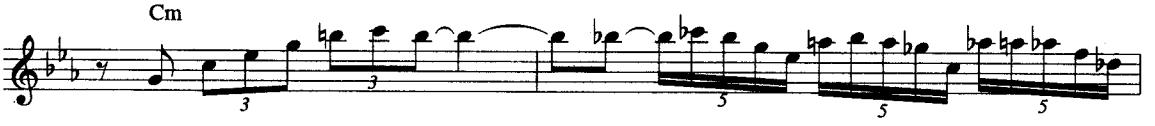

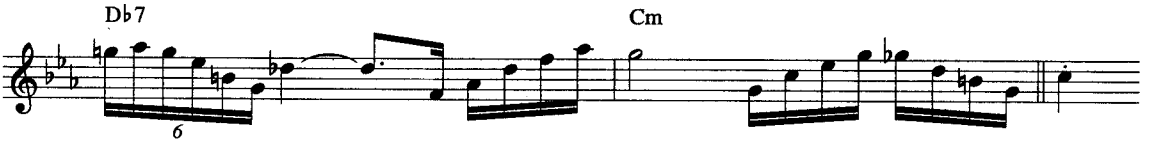

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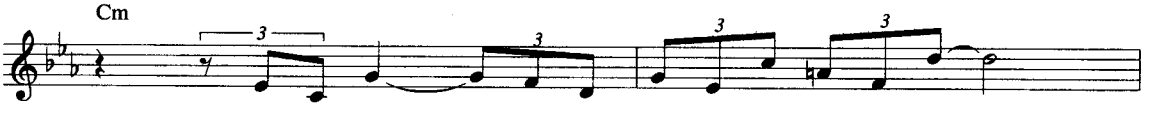

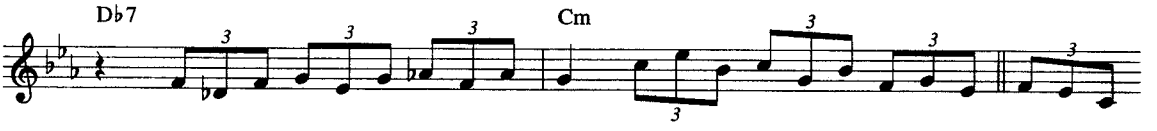

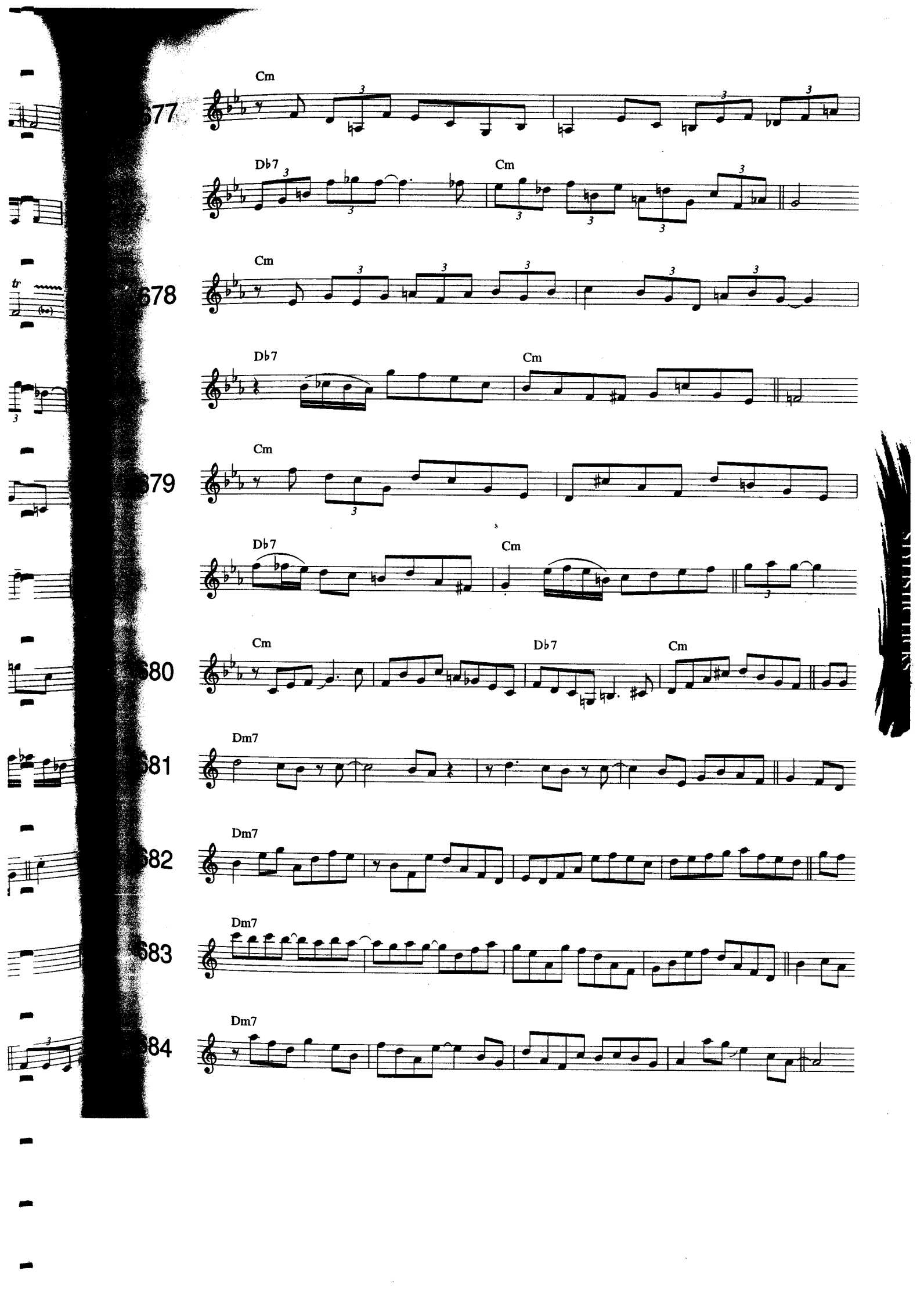
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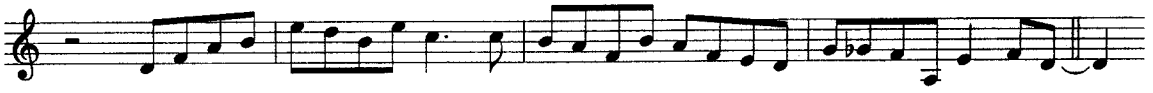

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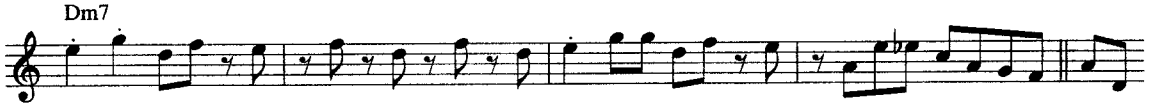

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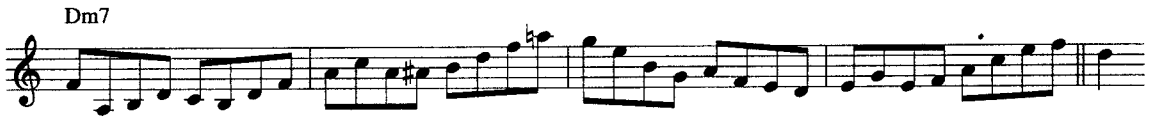

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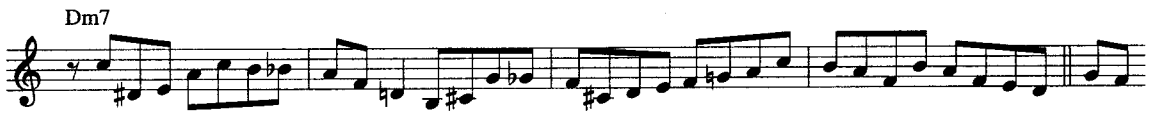

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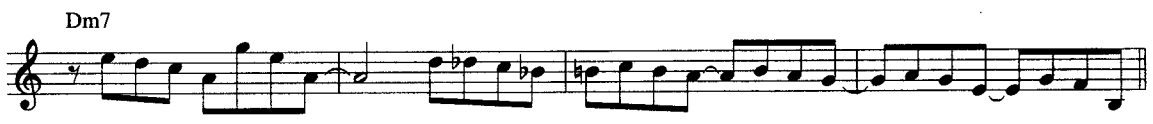

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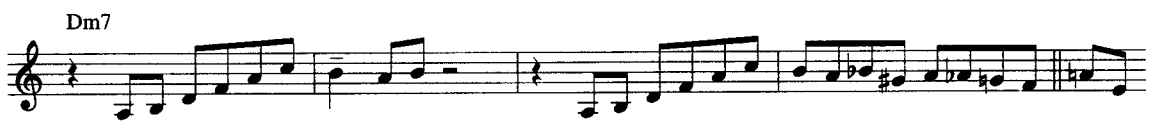

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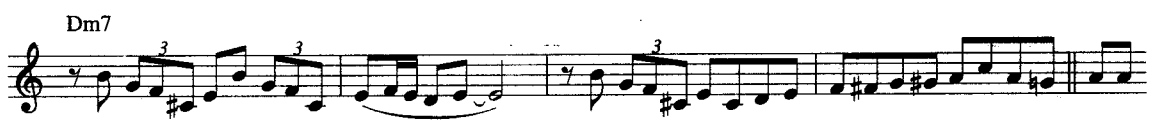

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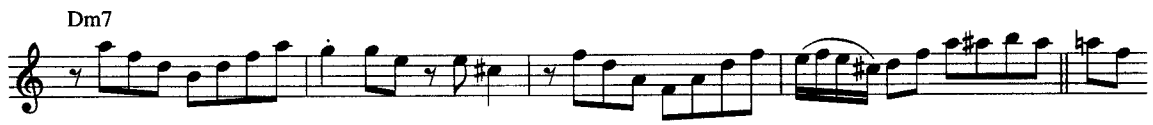

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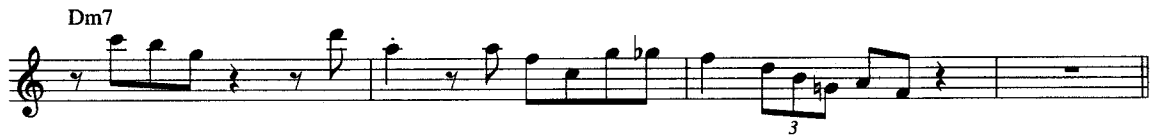

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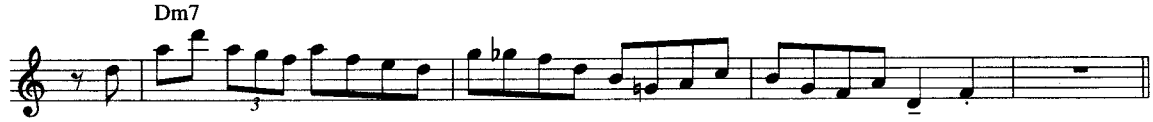

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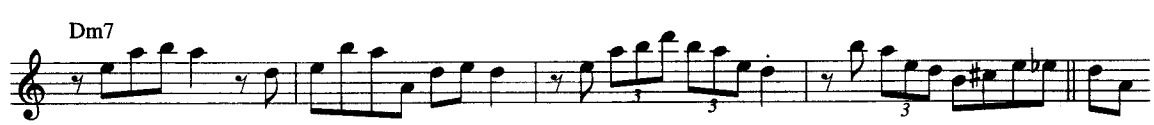

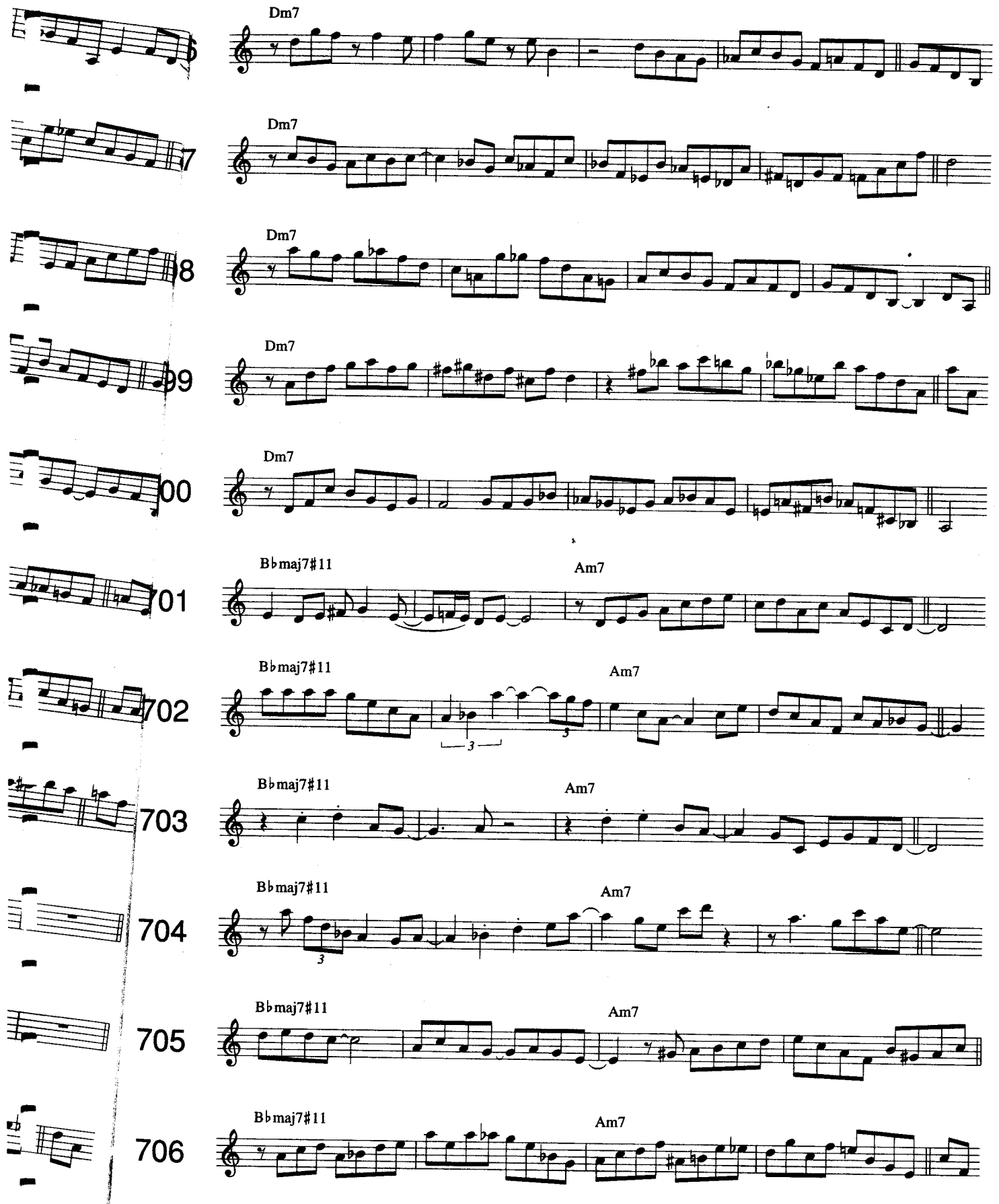
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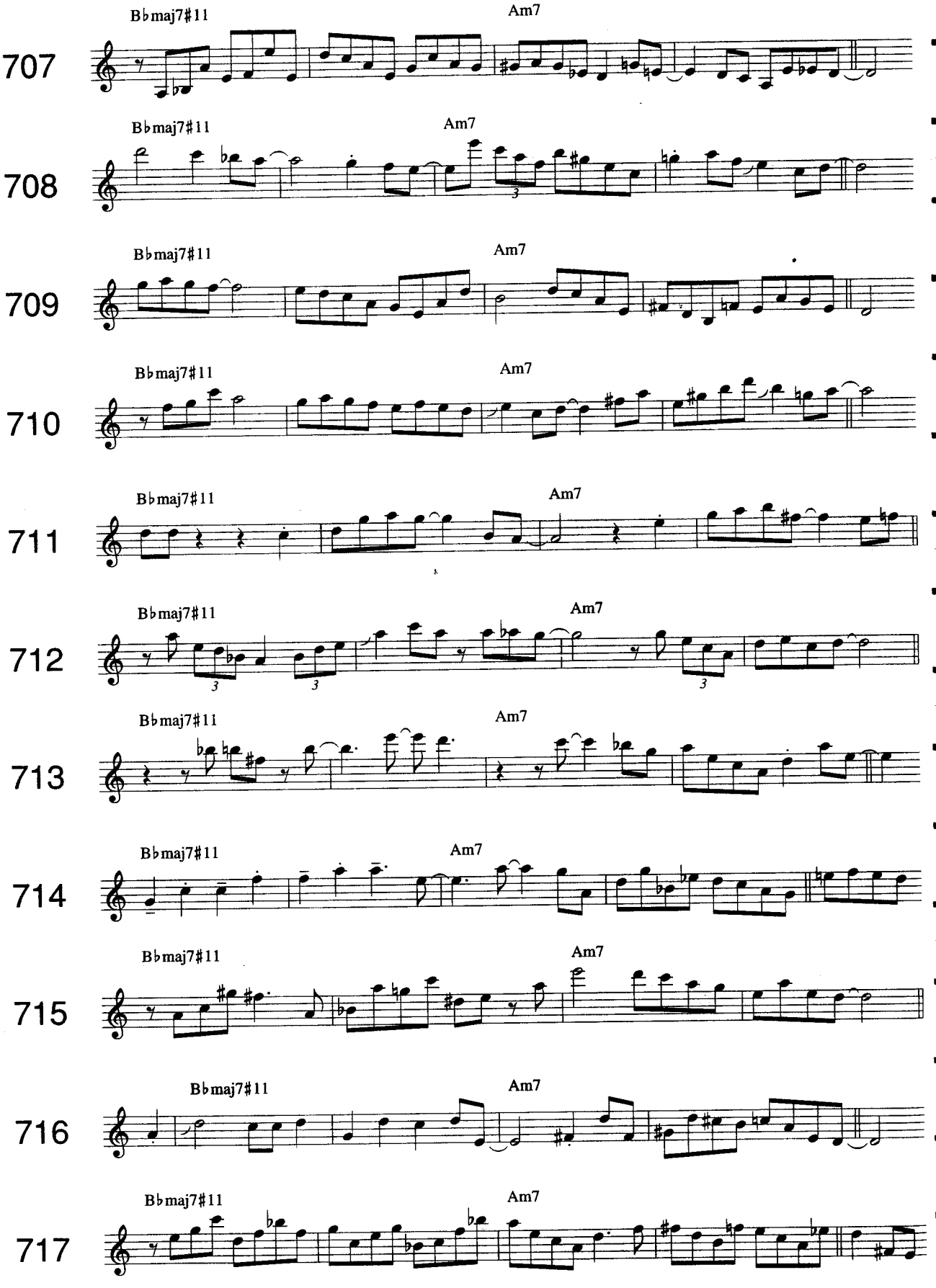
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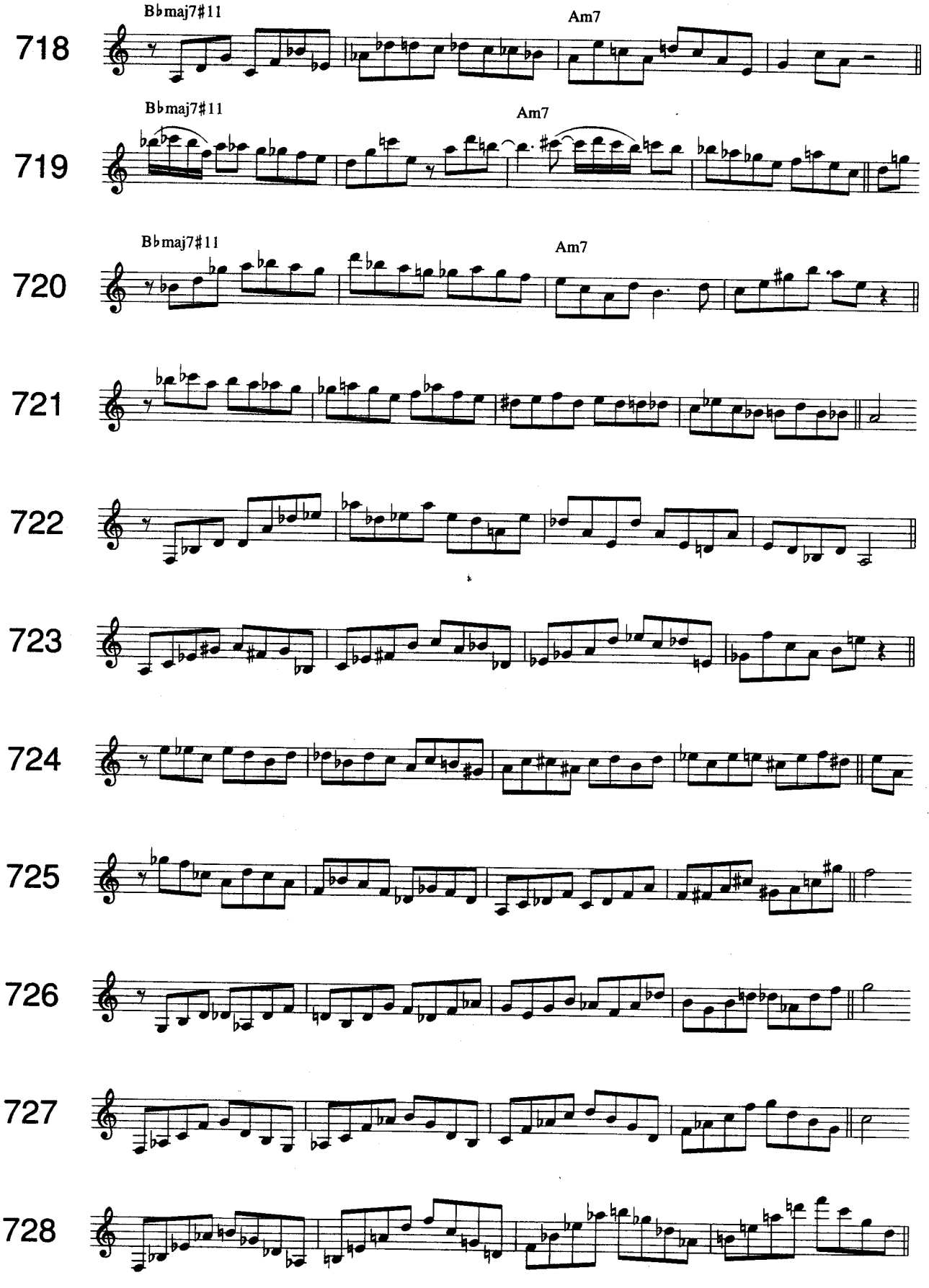
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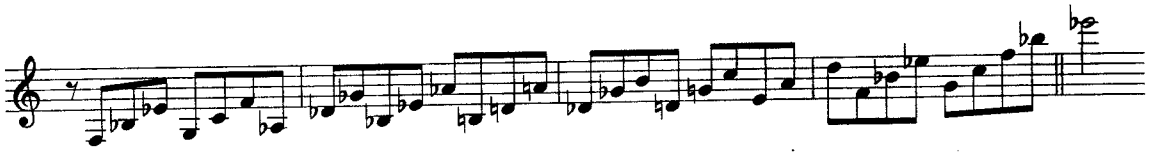

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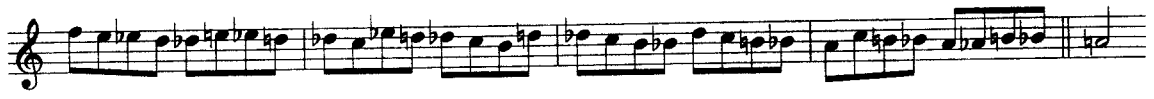

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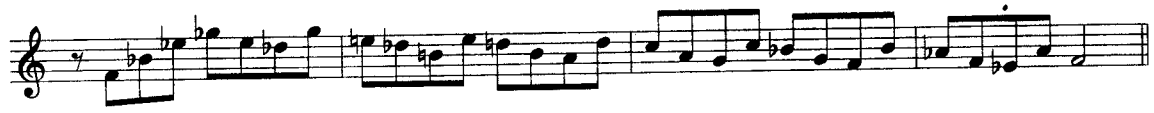

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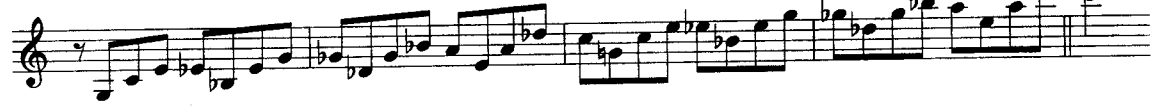

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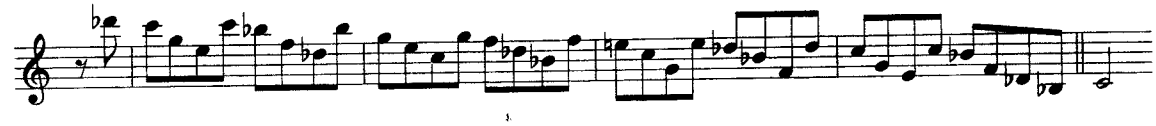

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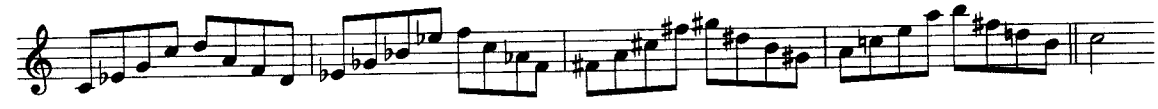

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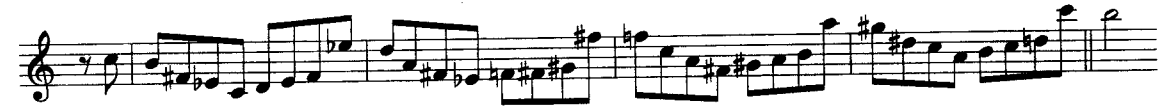

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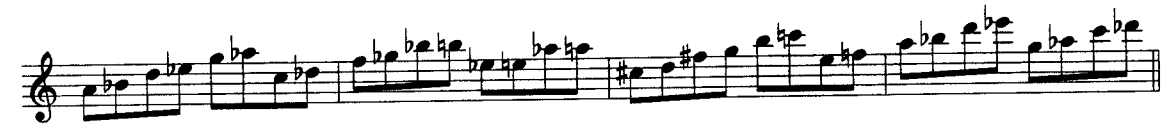

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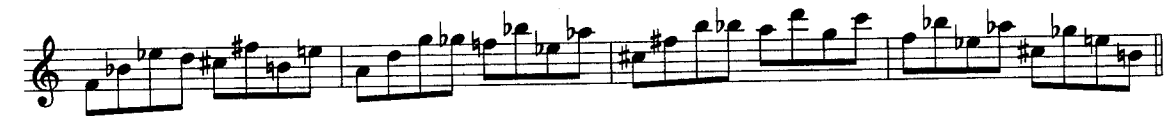

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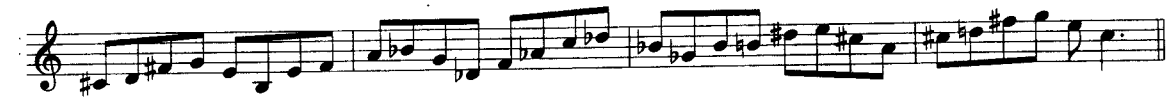

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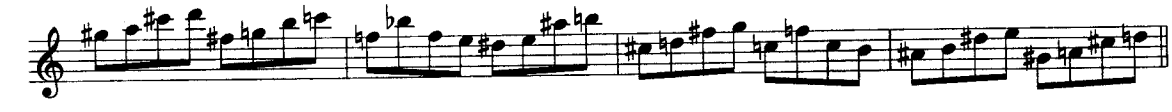

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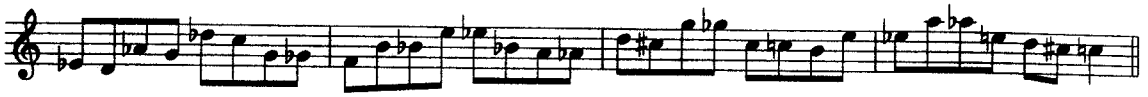

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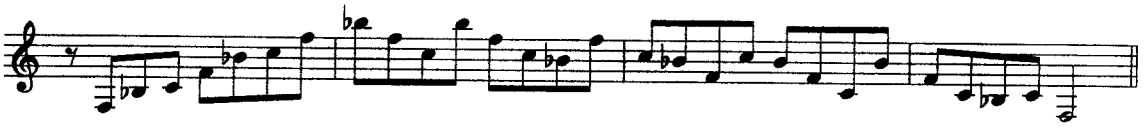

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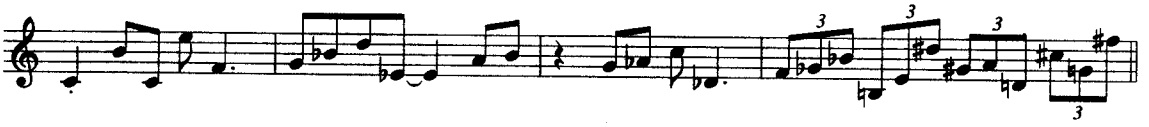

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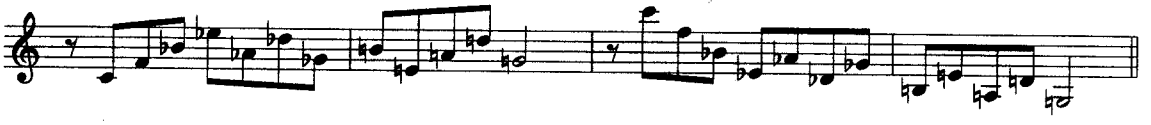

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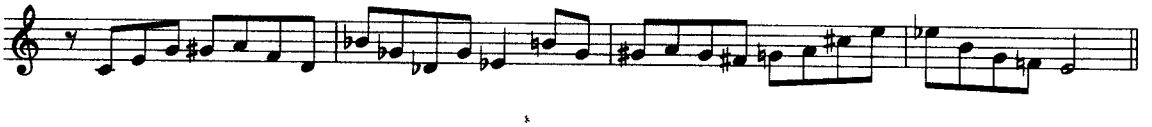

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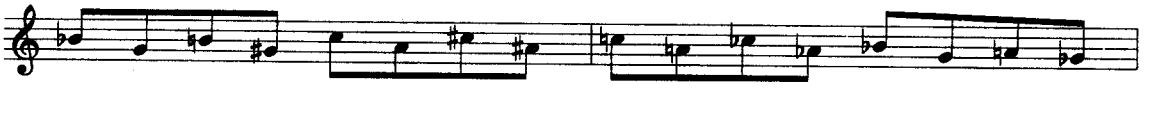

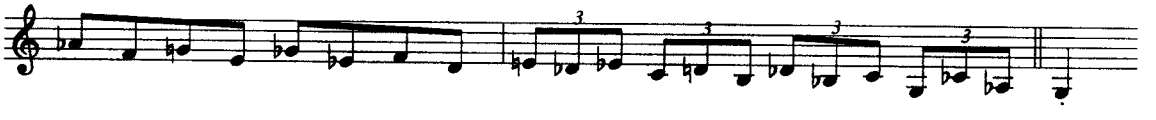

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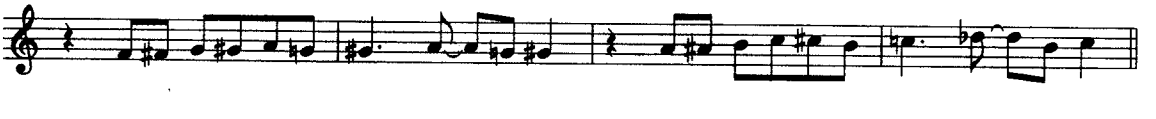

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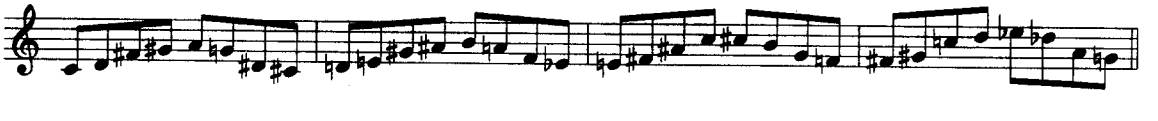

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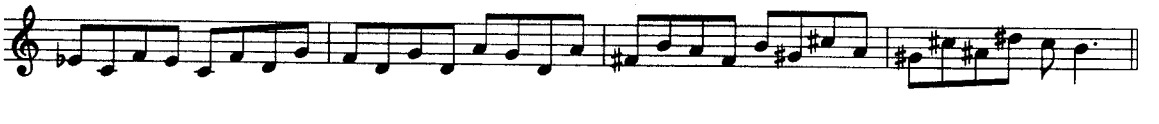

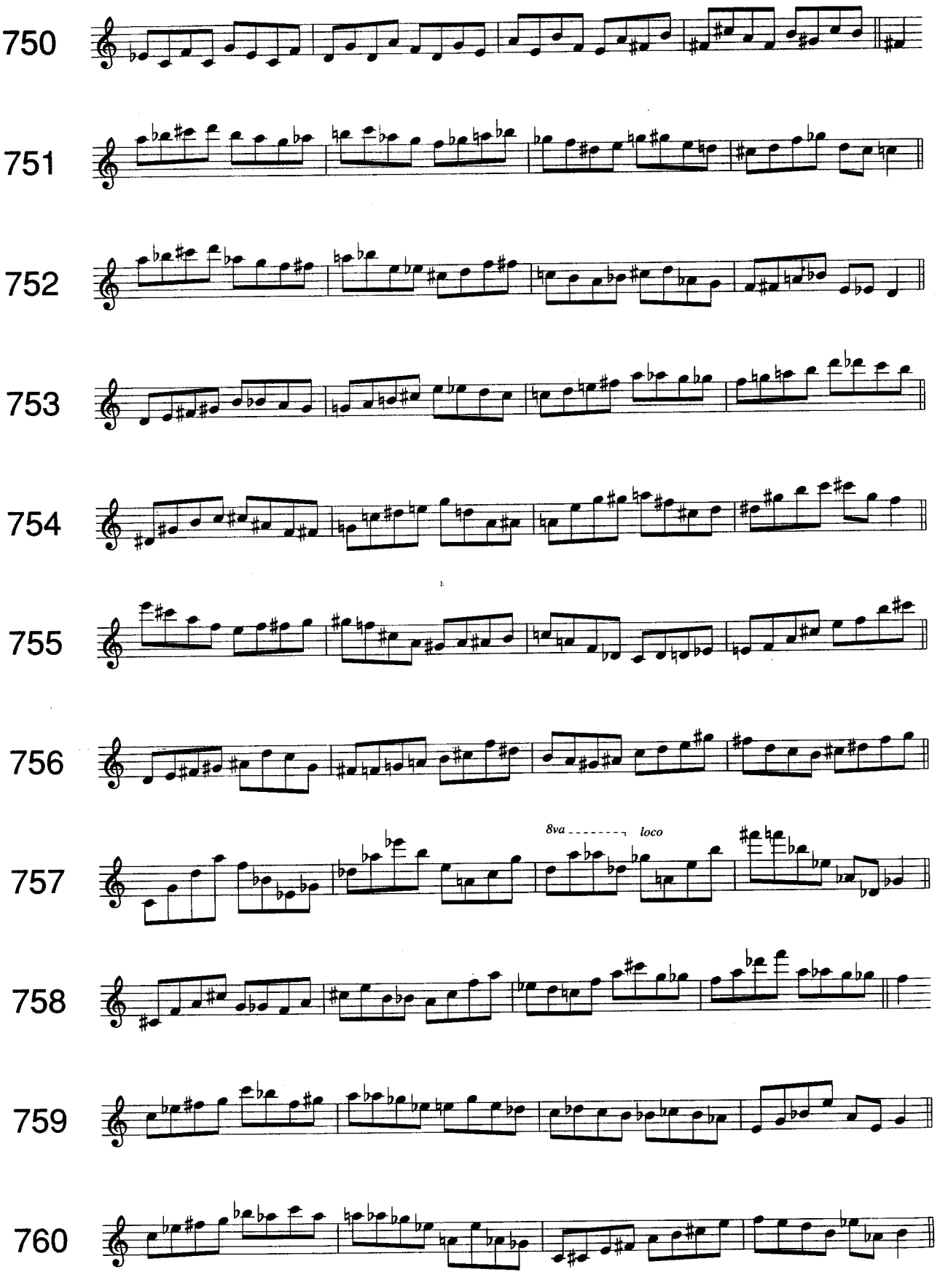
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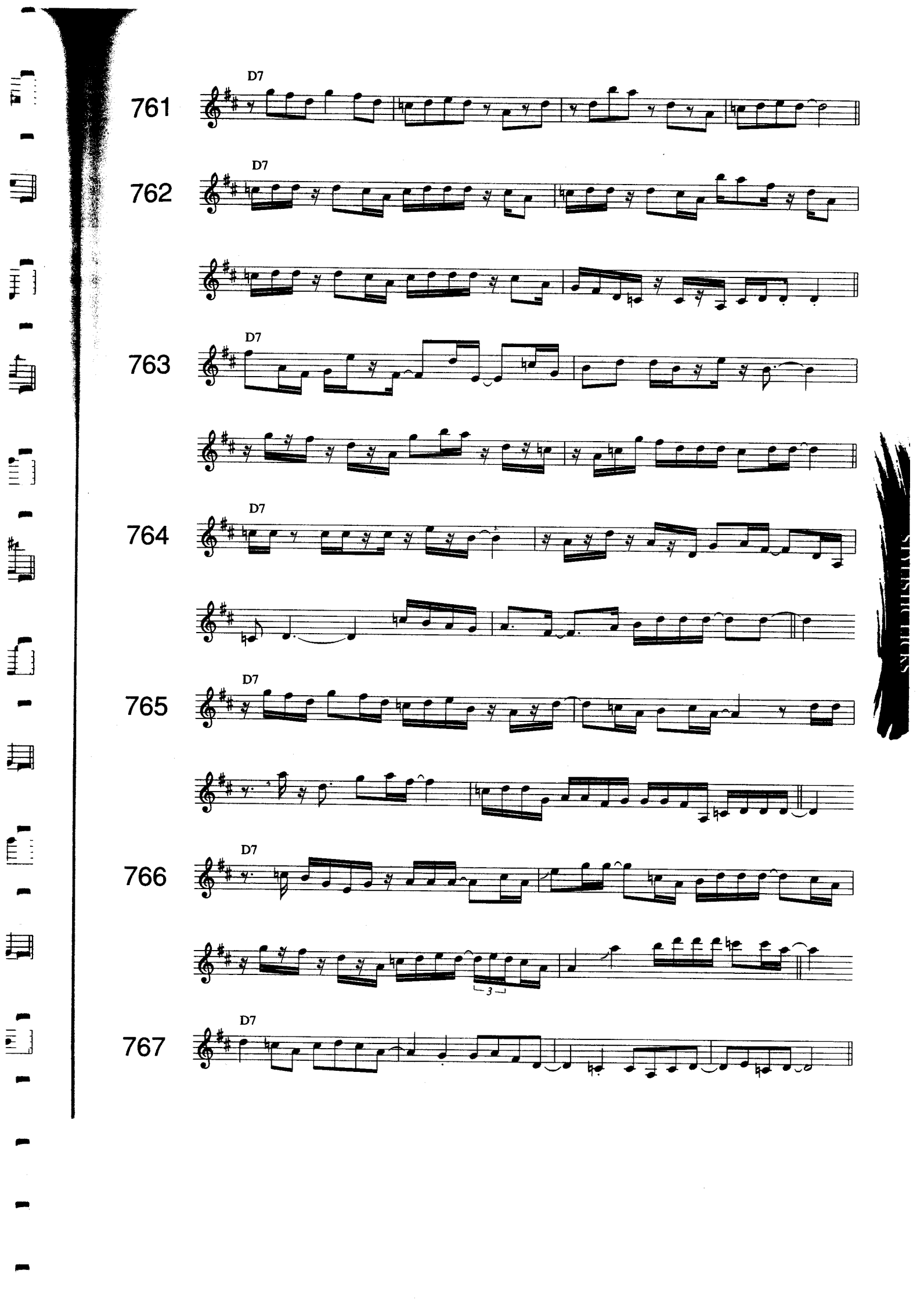
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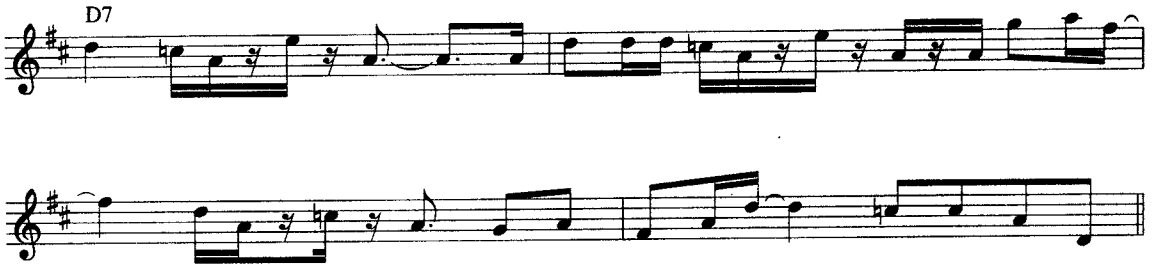

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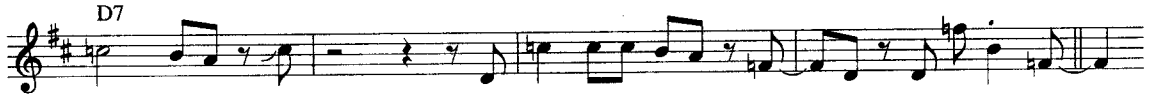

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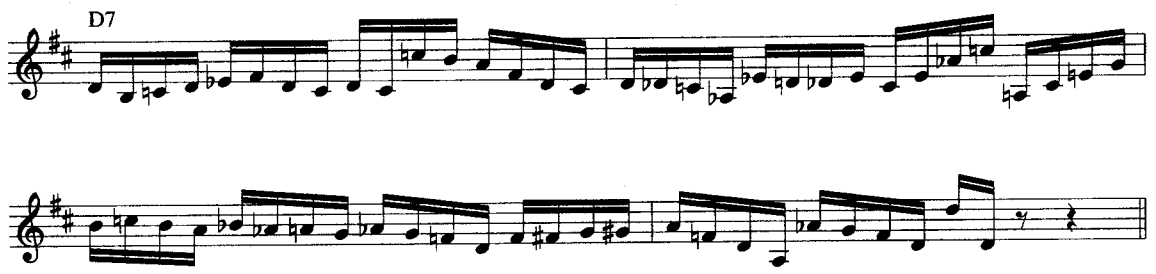

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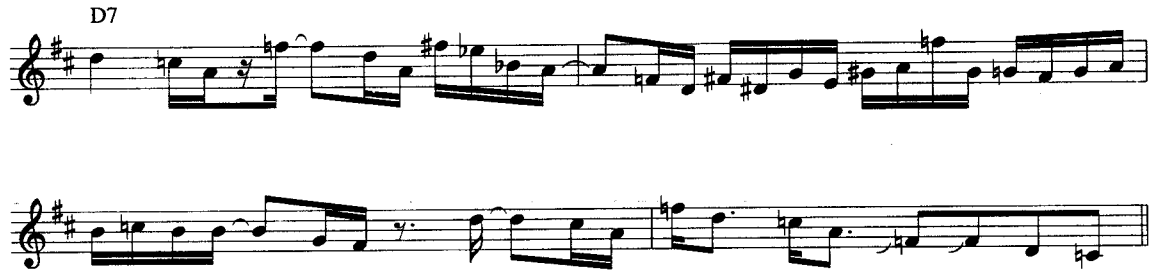

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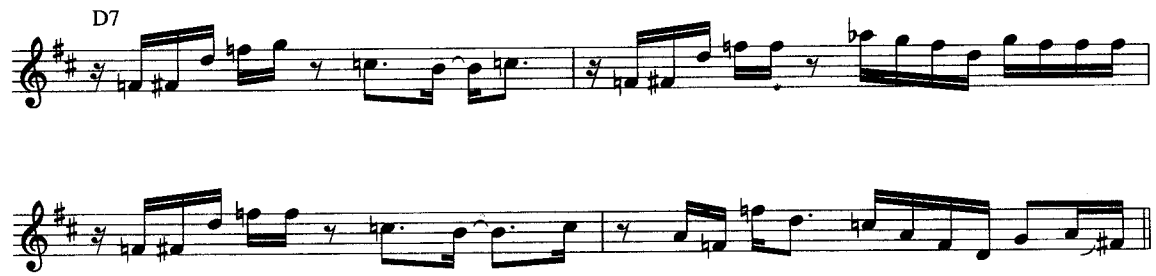

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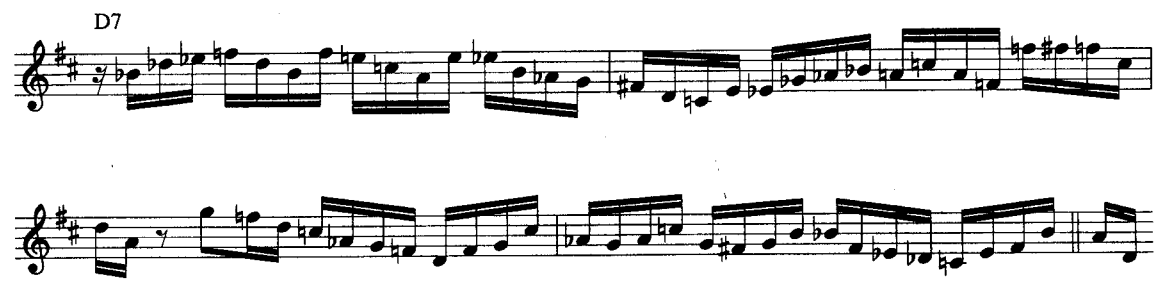

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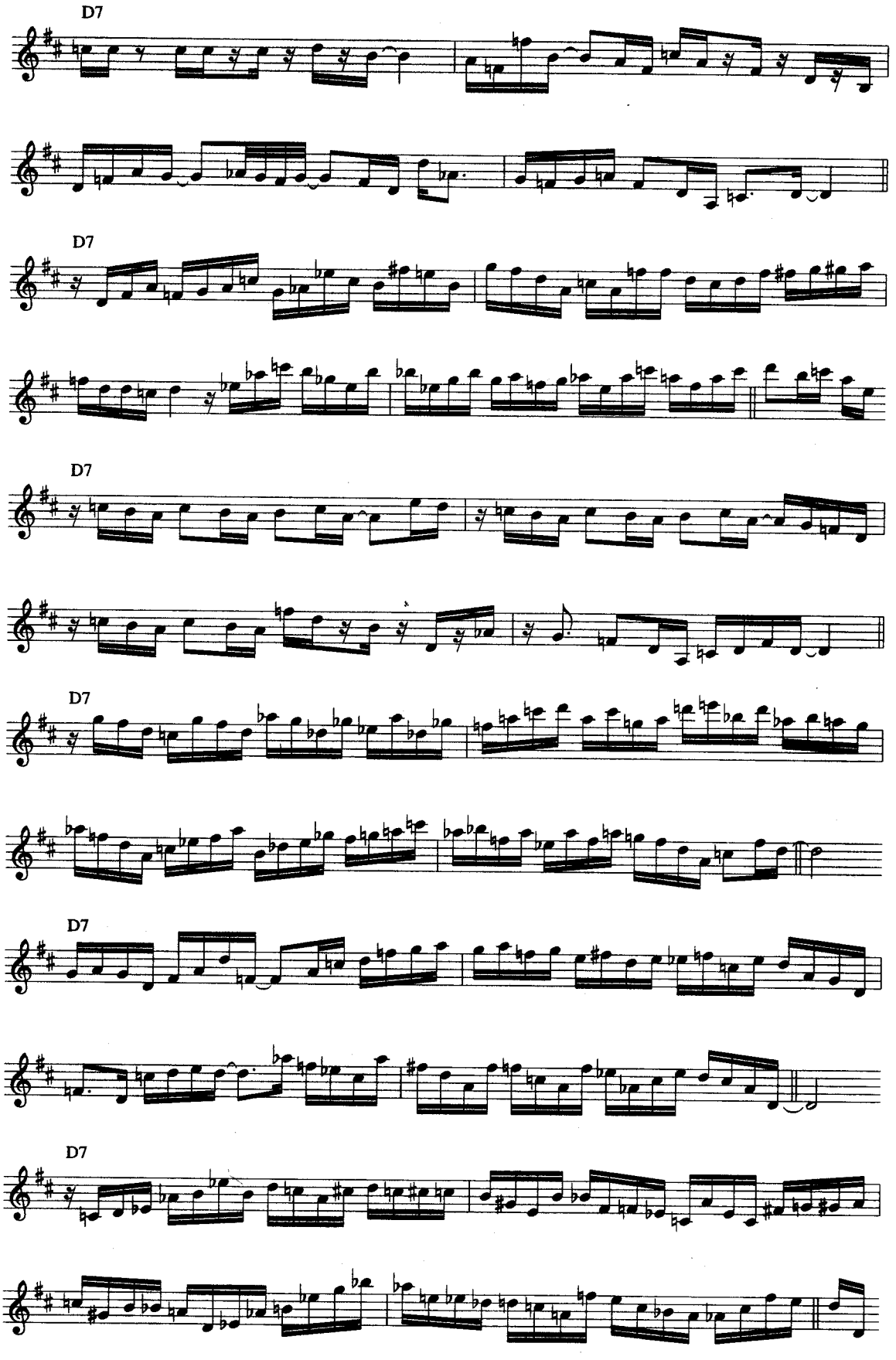

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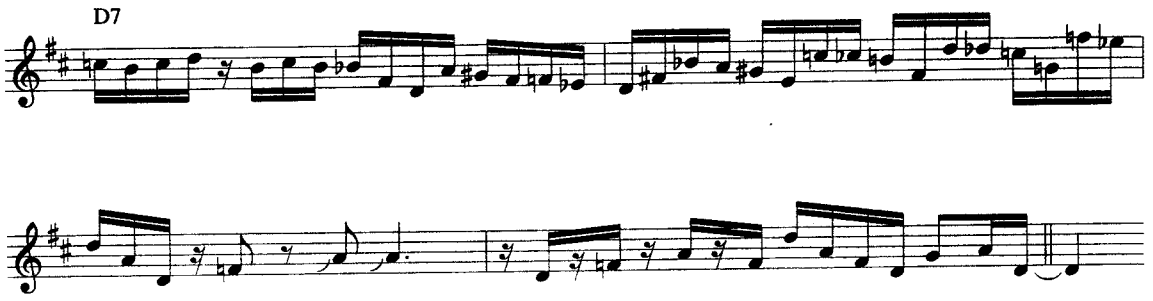

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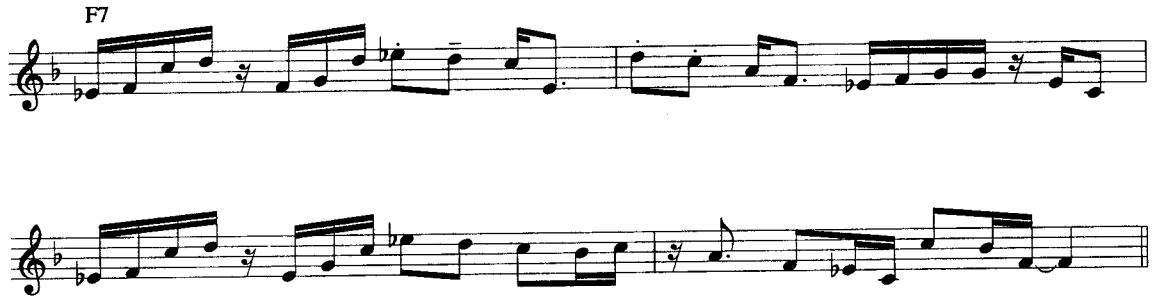

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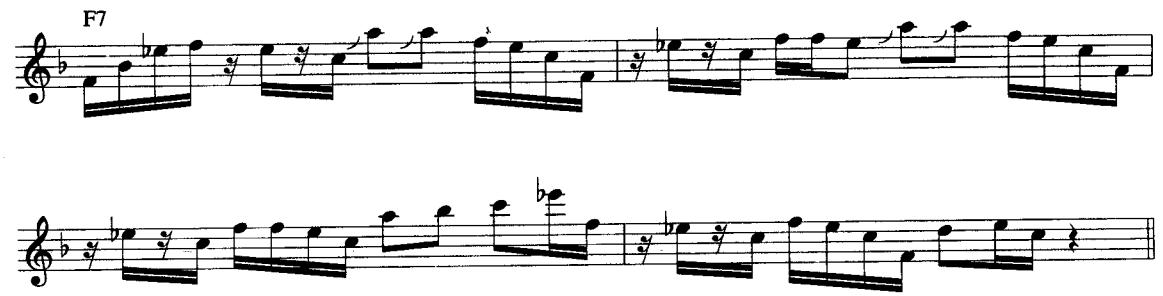

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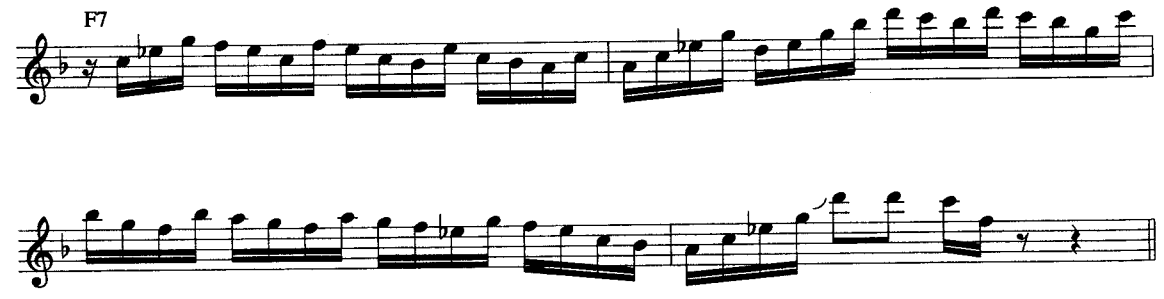

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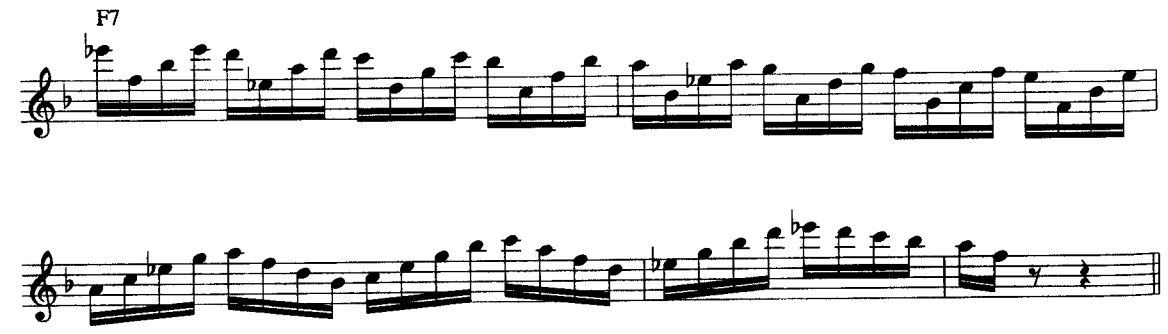

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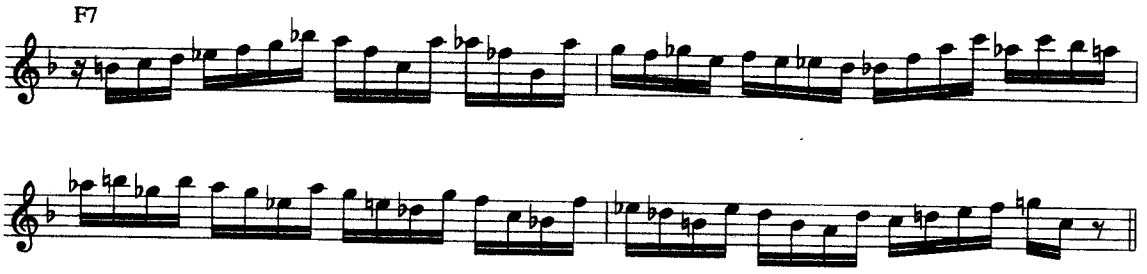

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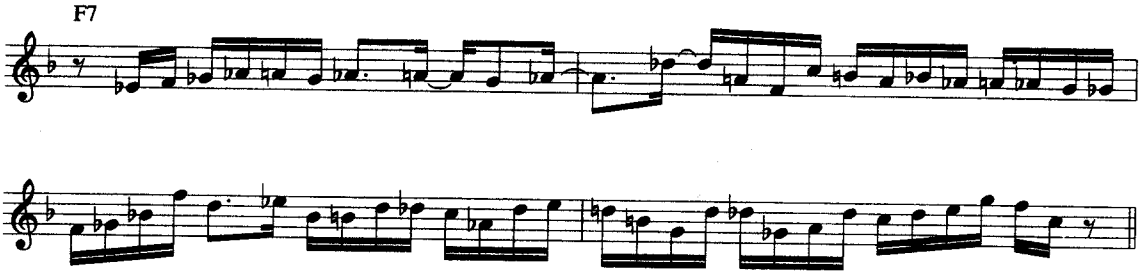

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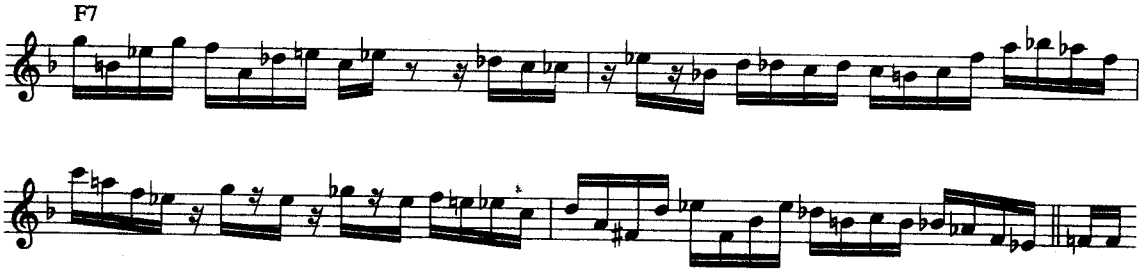

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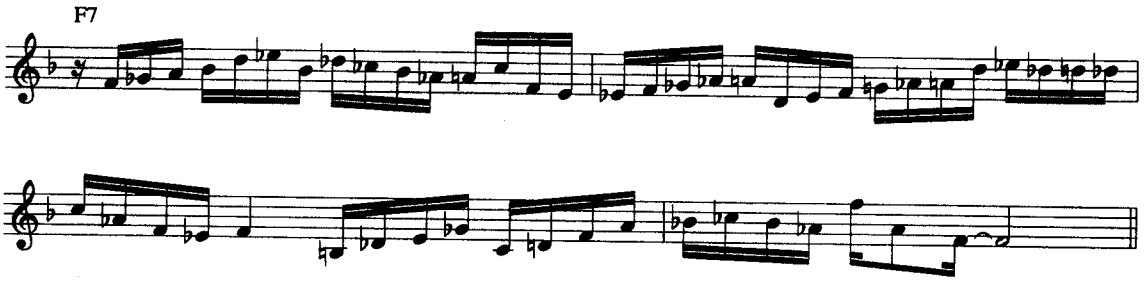

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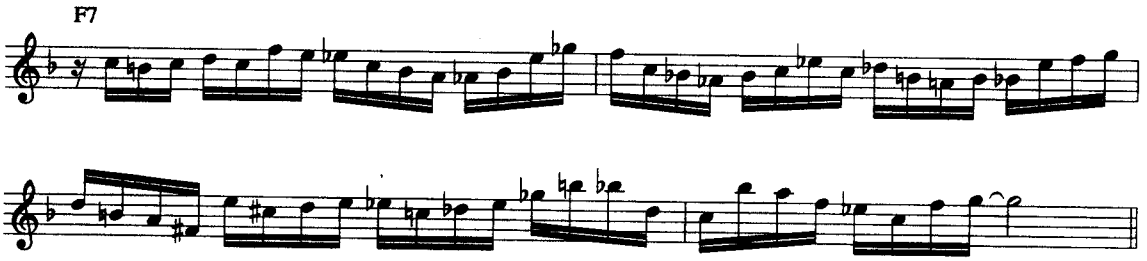

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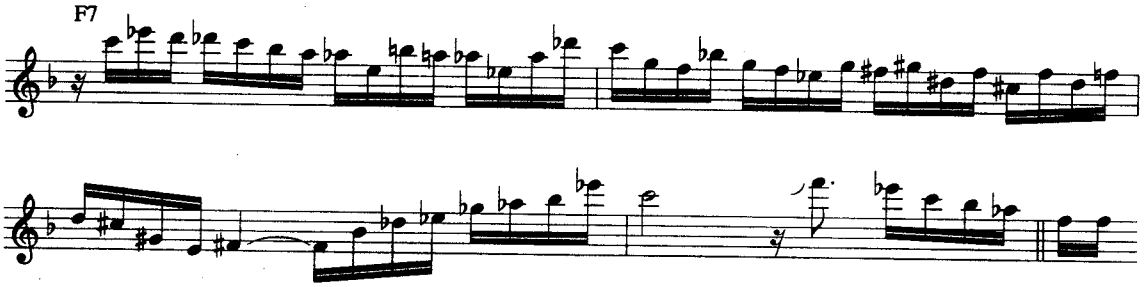

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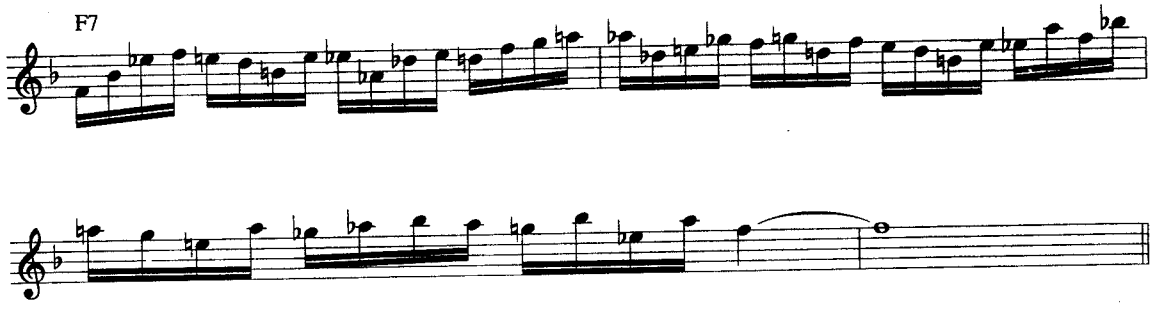

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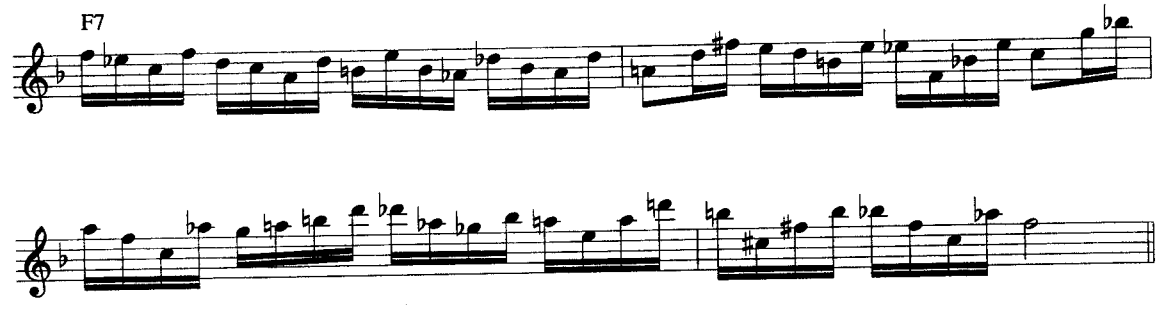

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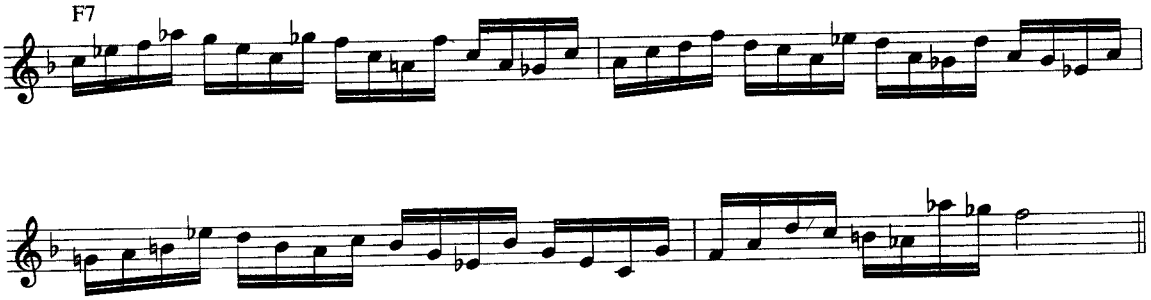

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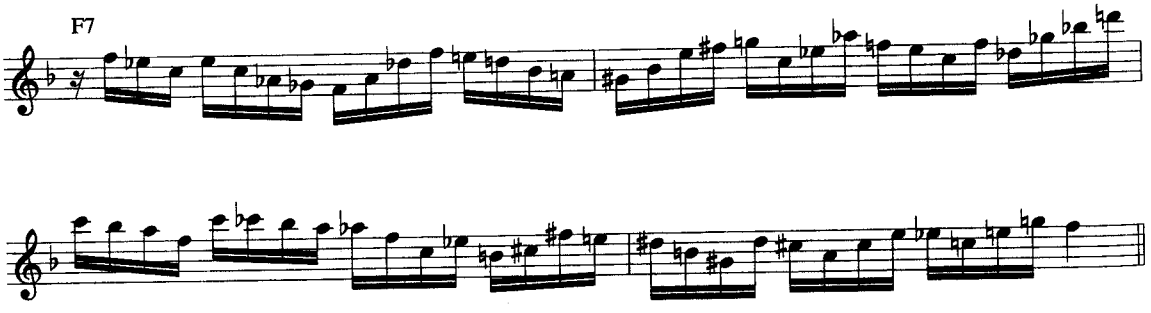

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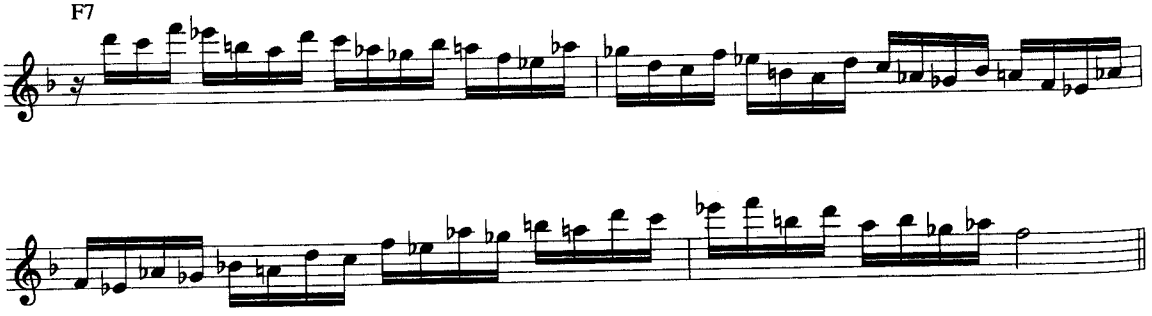

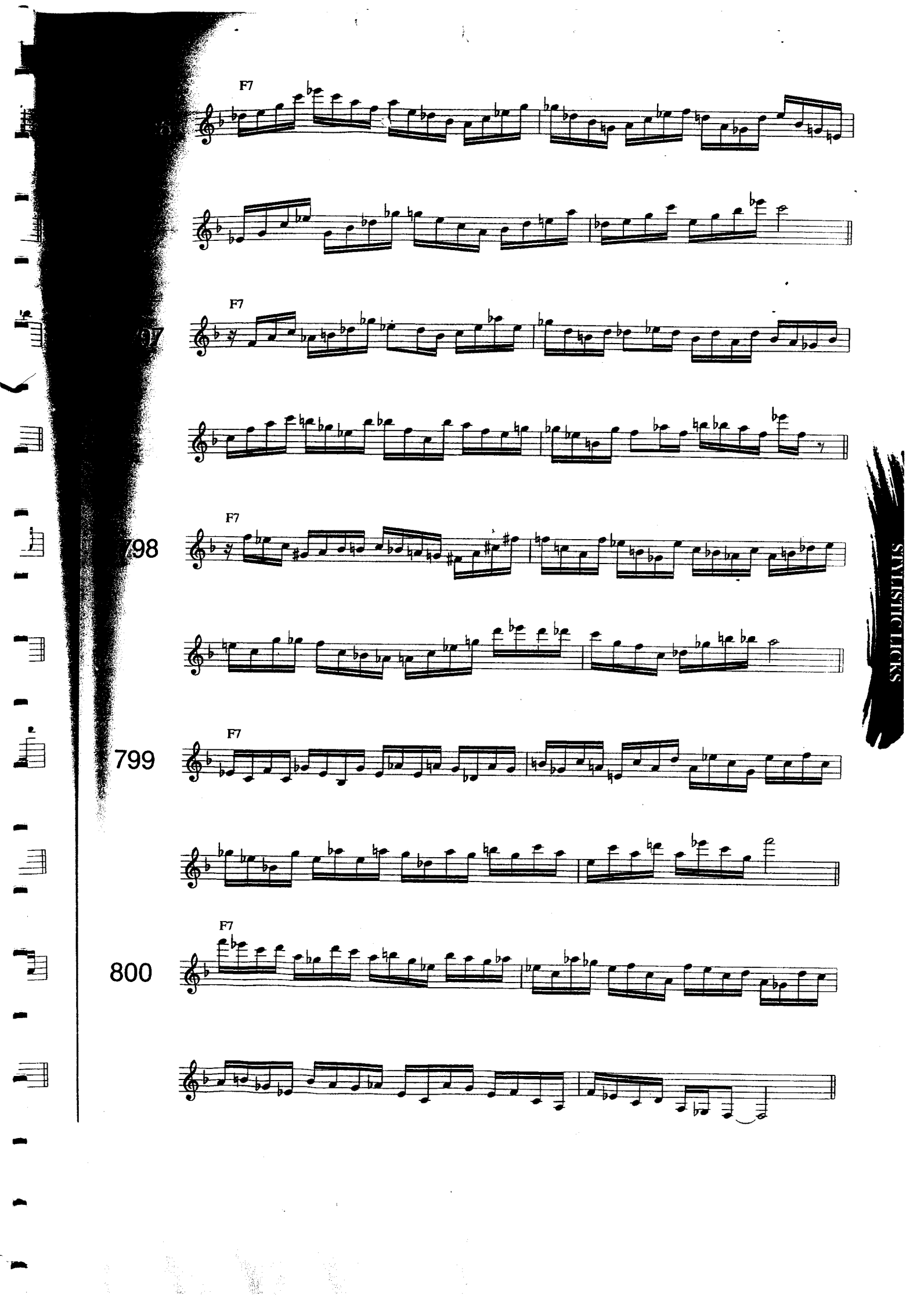
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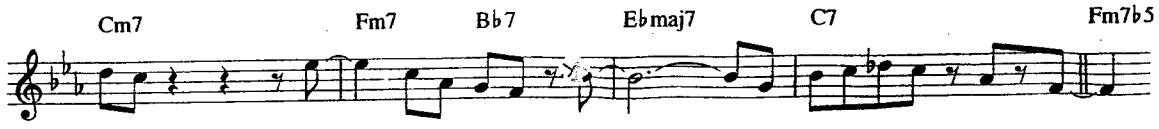

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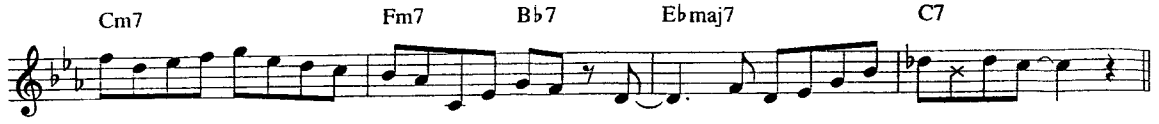

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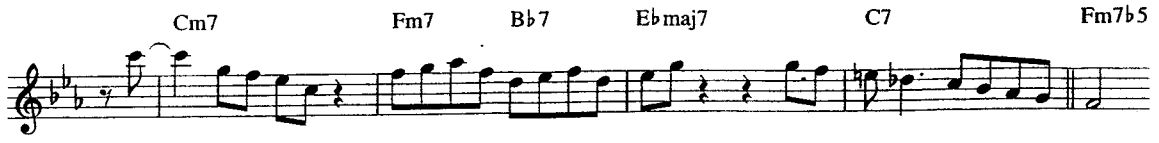

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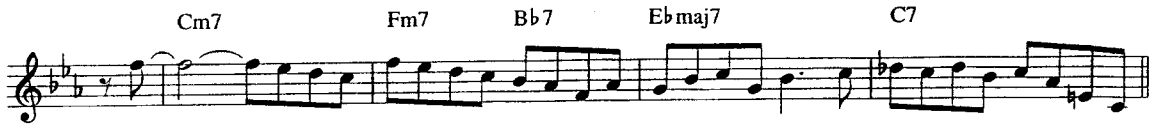

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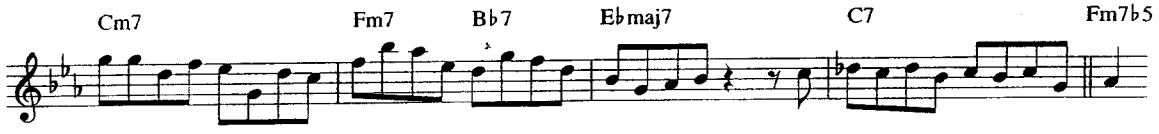

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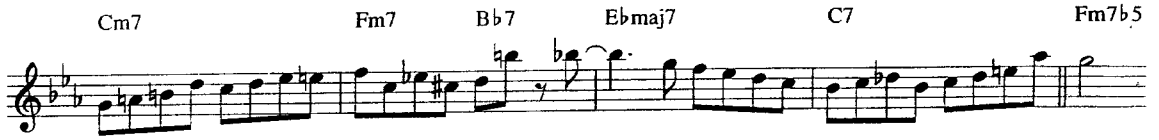

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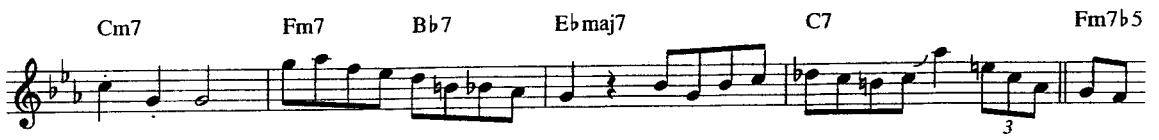

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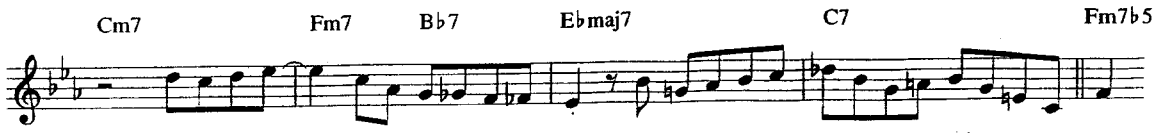

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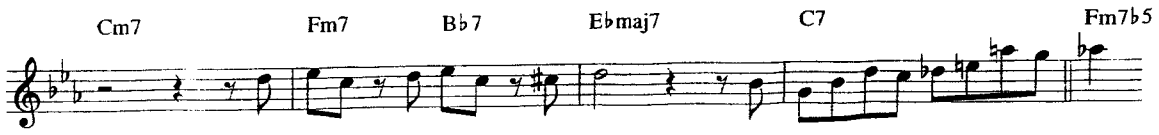

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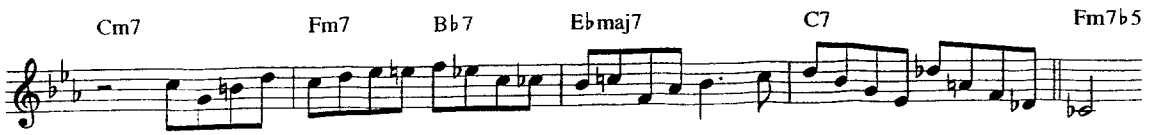

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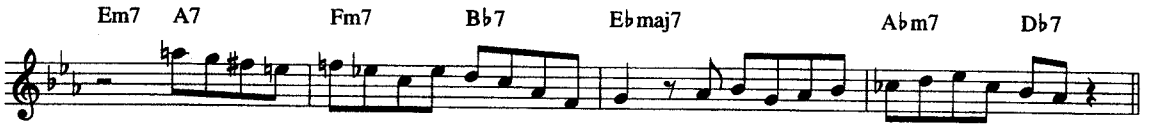

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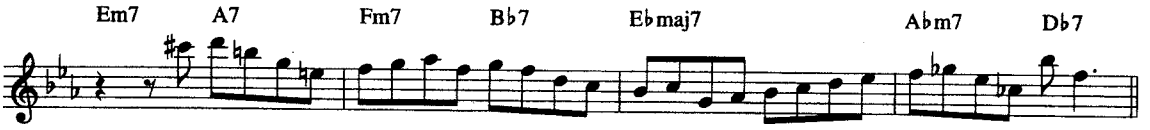

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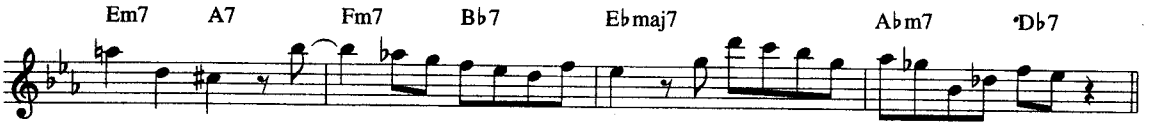

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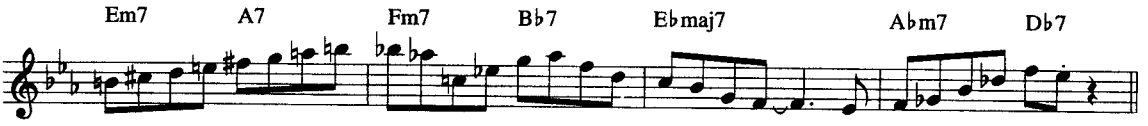

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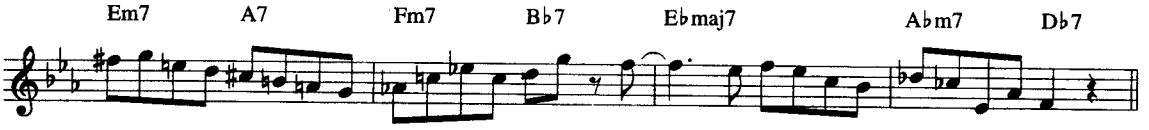

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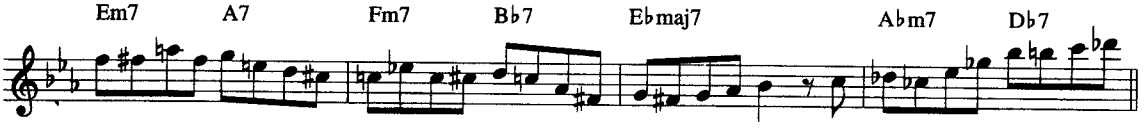

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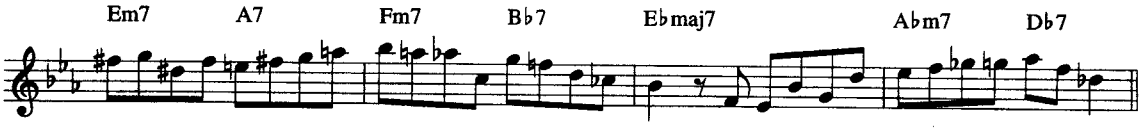

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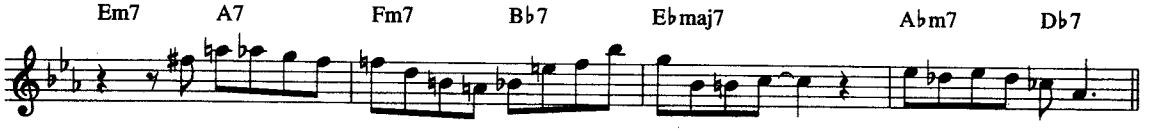

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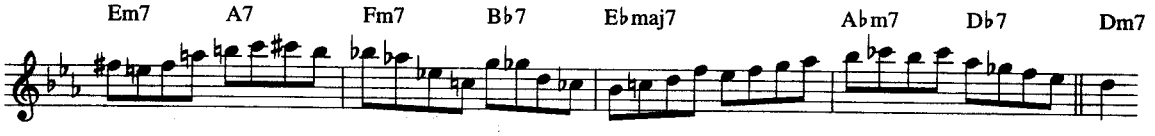

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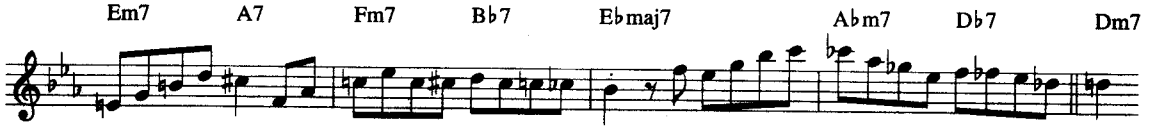

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824 Cm7 F7 B♭maj7 E♭maj7 Am7♭5

825 Cm7 F7 B♭maj7 E♭maj7 Am7♭5

826 Cm7 F7 B♭maj7 E♭maj7 Am7♭5

827 Cm7 F7 B♭maj7 E♭maj7 Am7♭5

828 Cm7 F7 B♭maj7 E♭maj7

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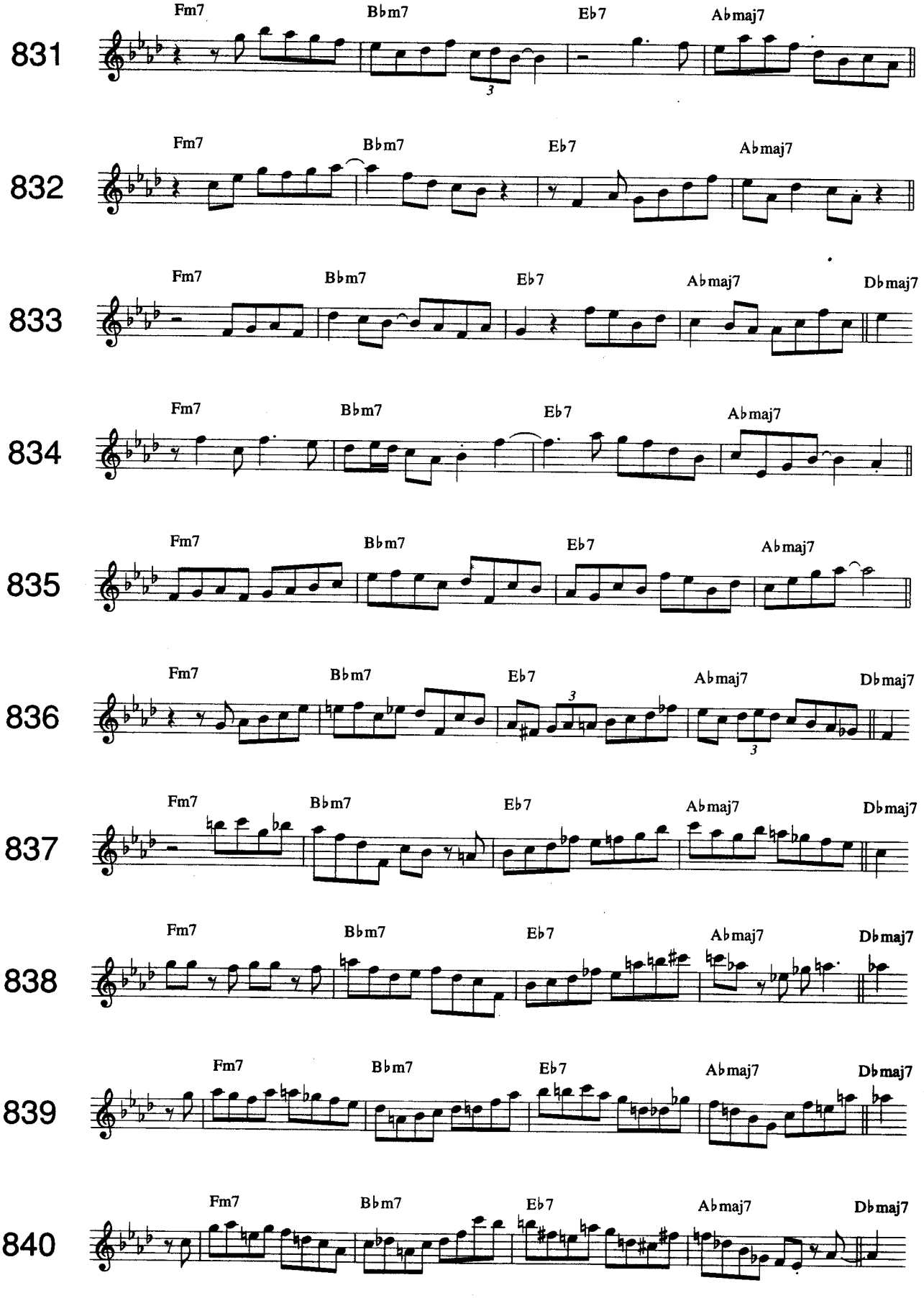
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Dbmaj7
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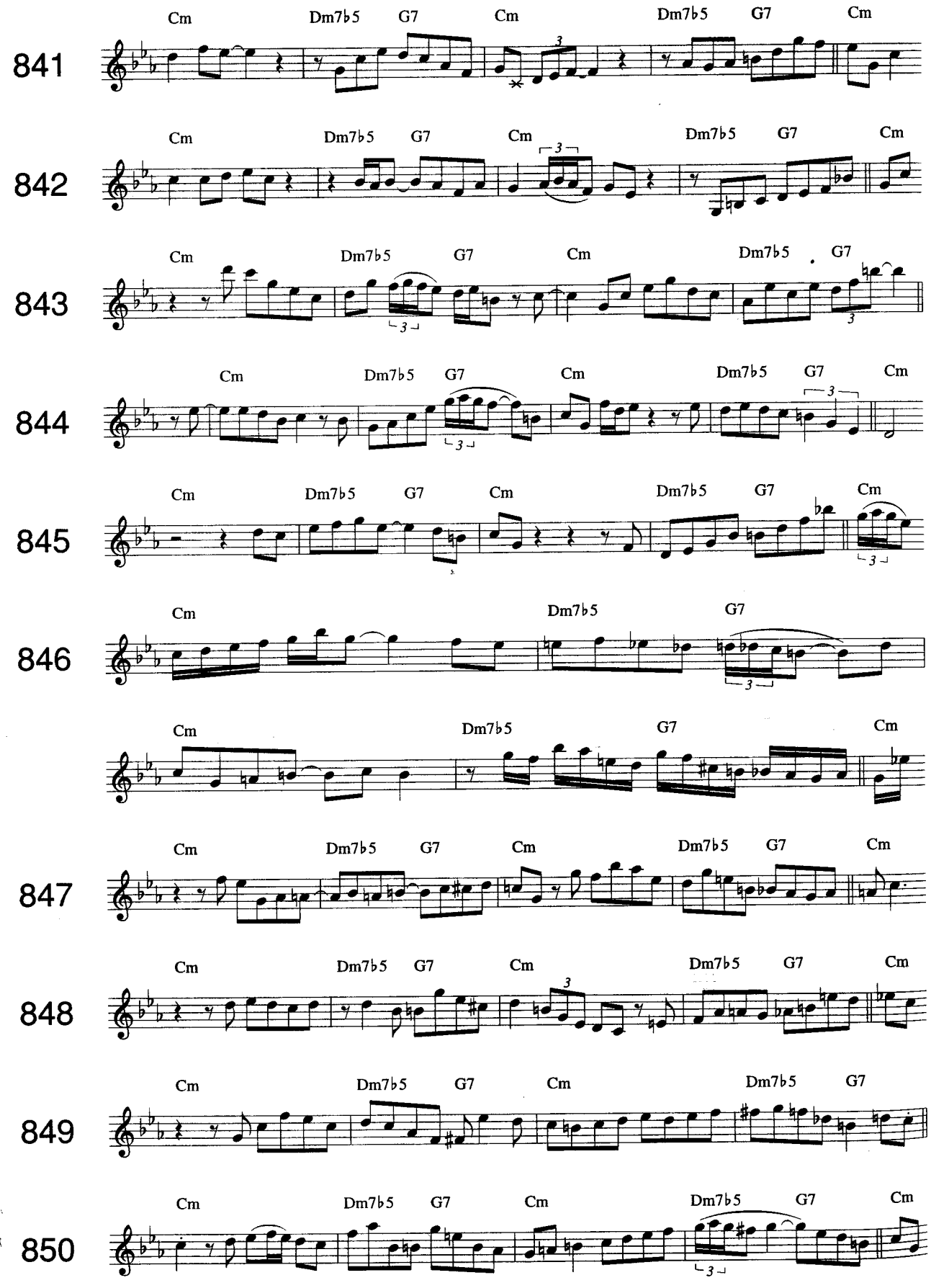
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845
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Cm Dm7♭5 G7
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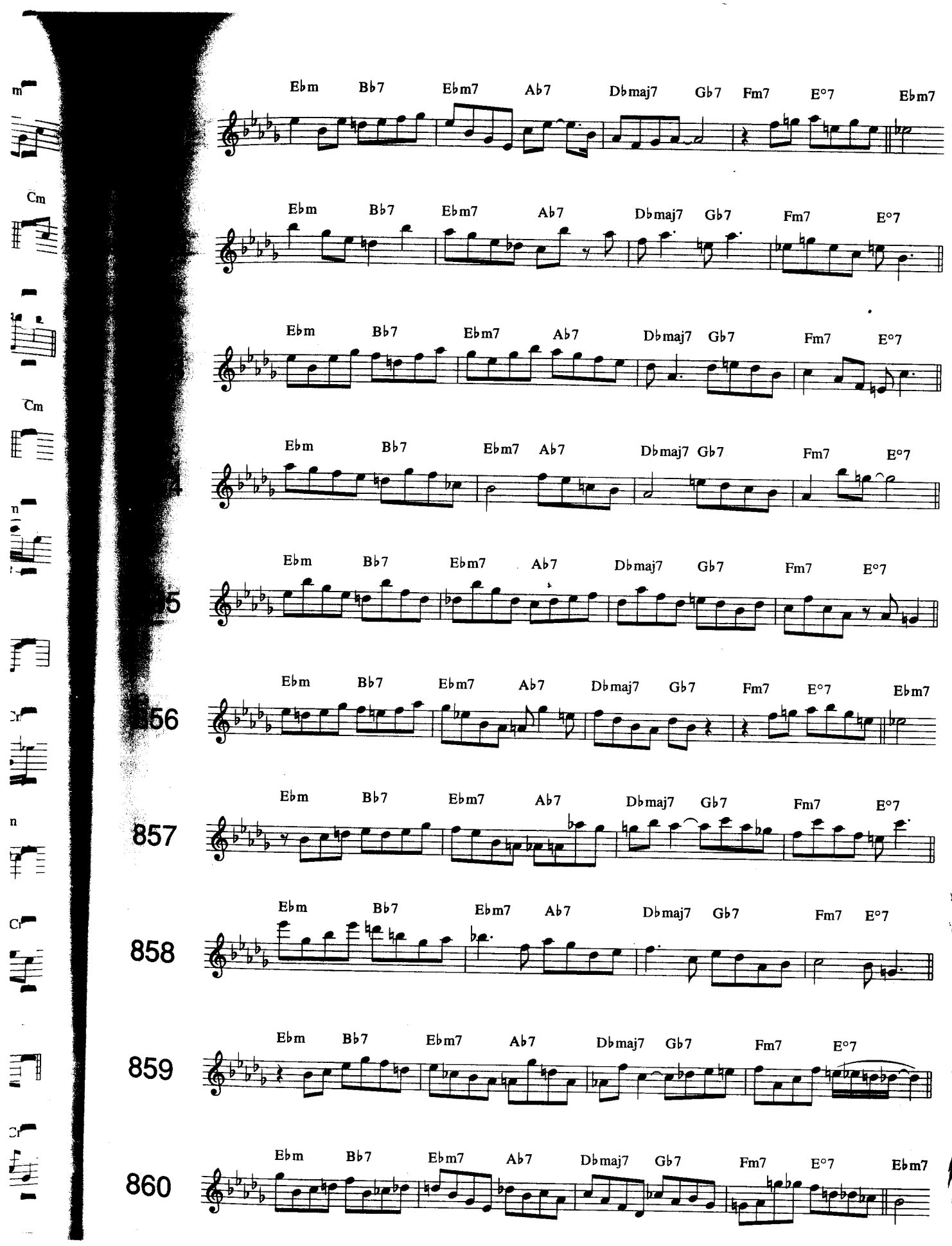
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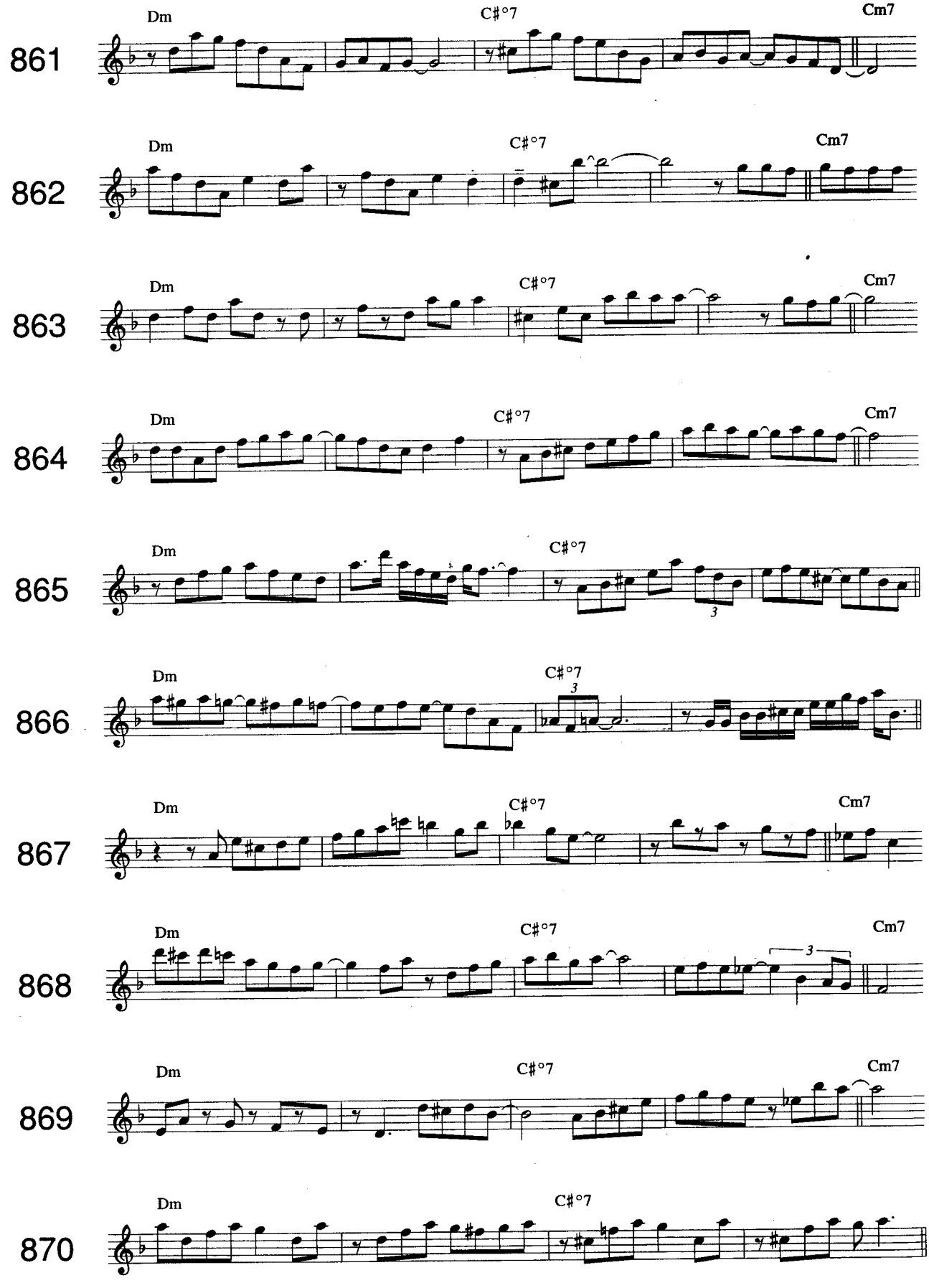
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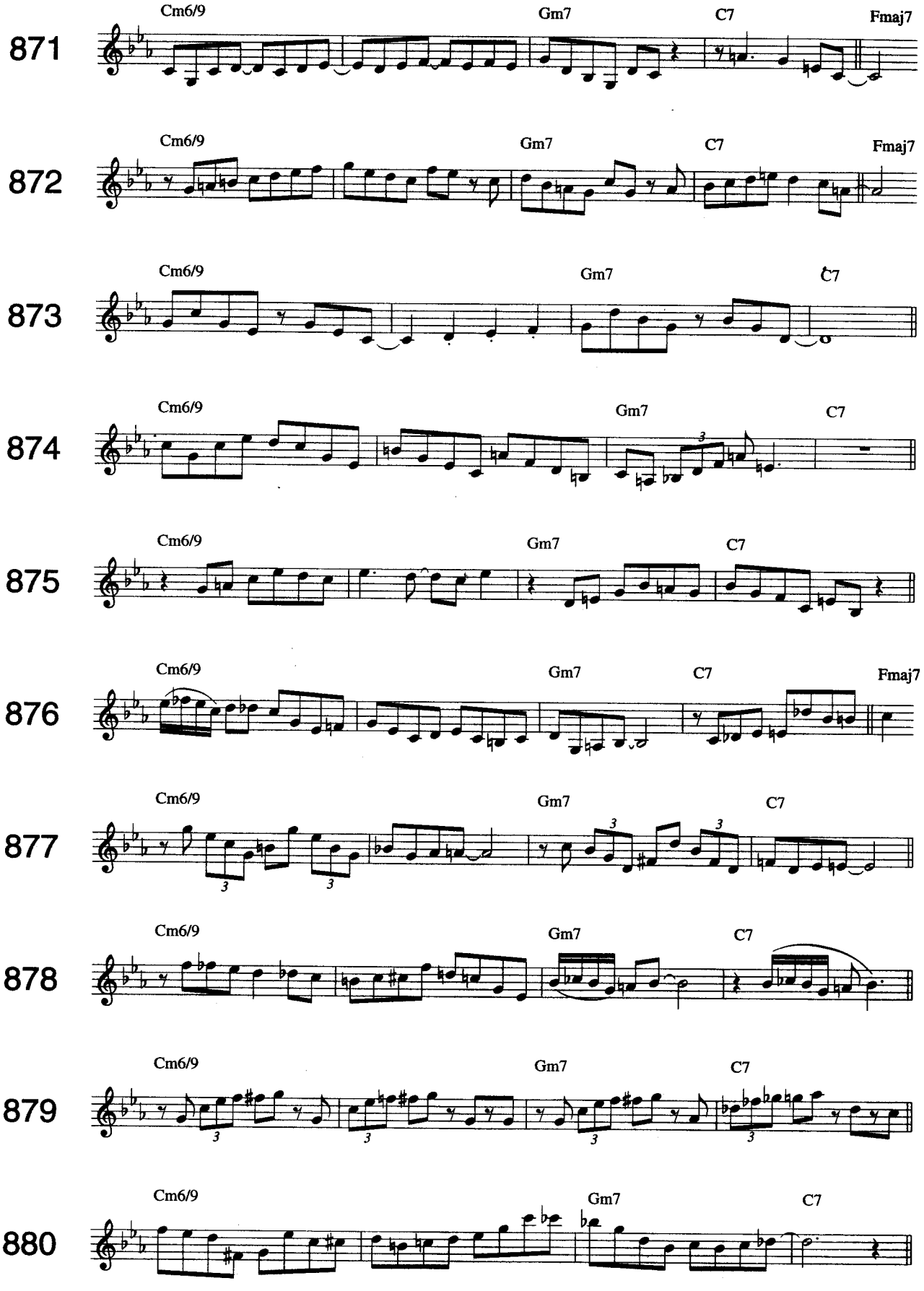
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C7
875
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C7
876
Cm6/9
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C7
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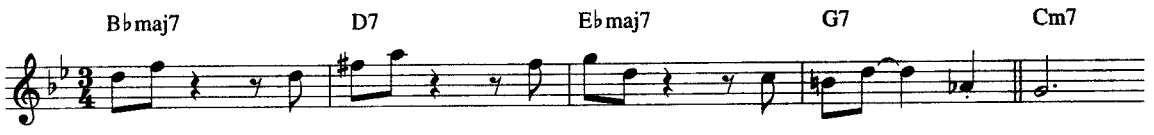

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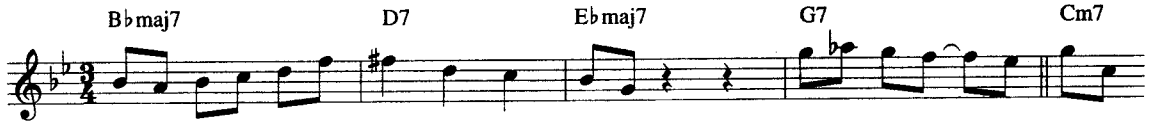

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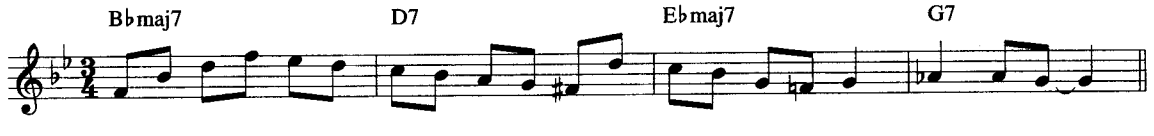

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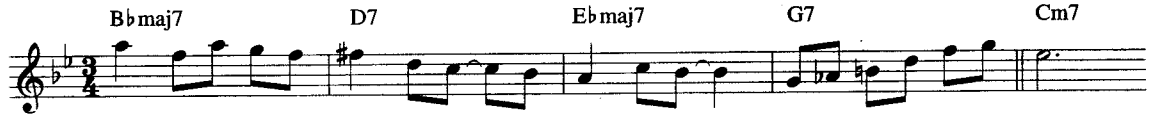

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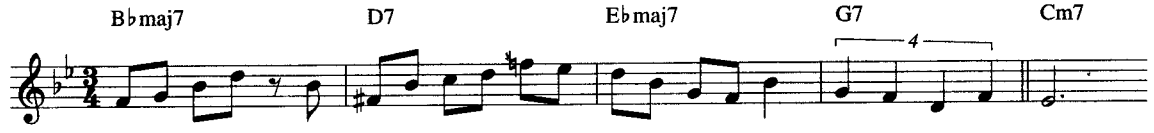

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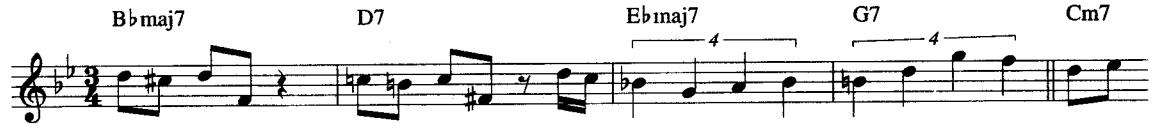

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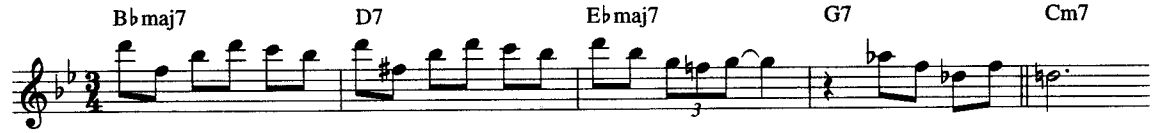

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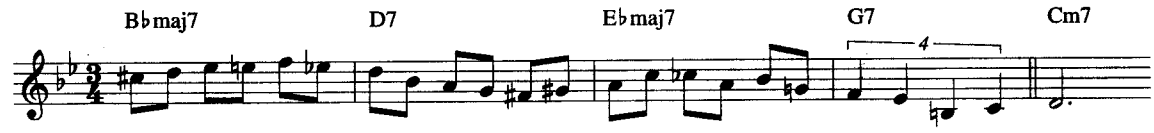

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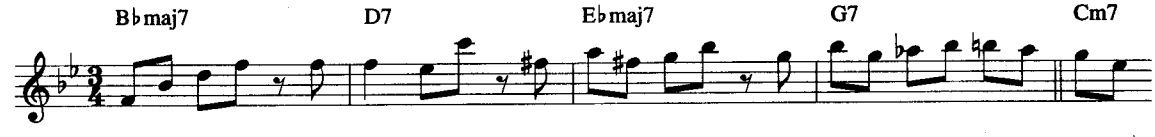

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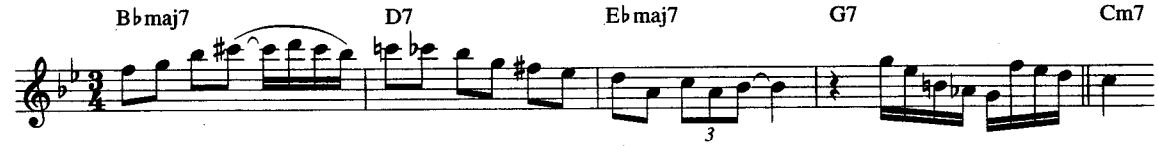

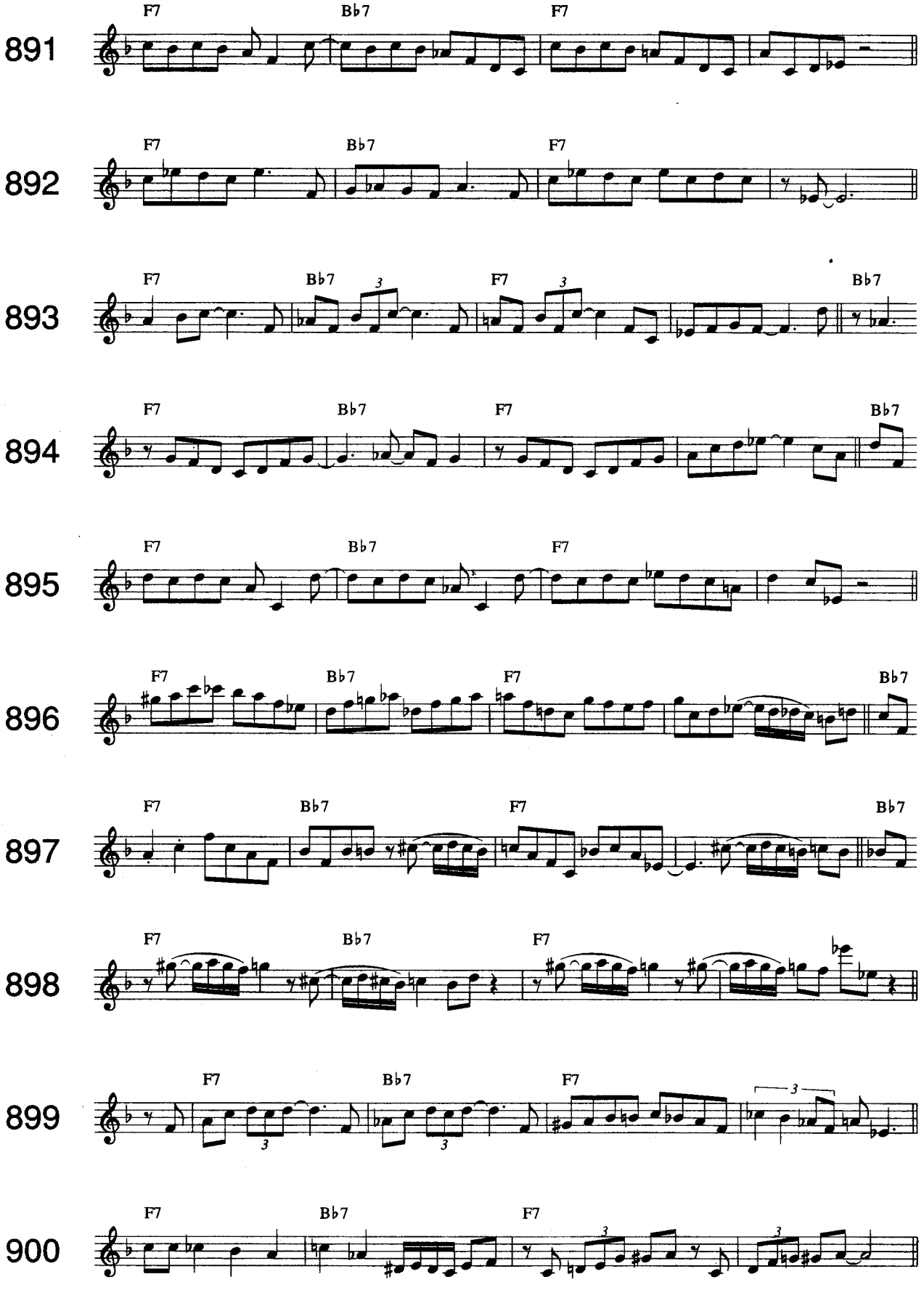
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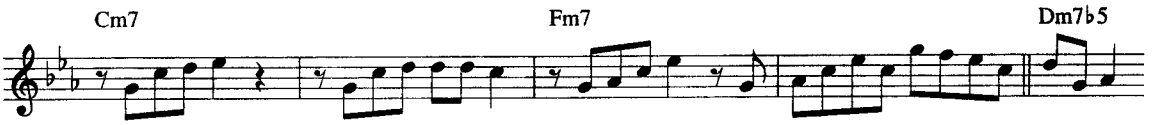

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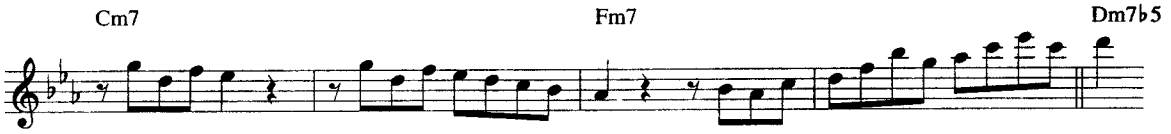

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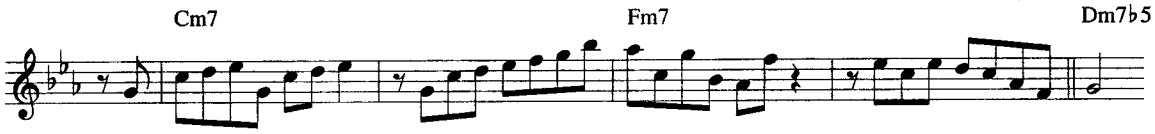

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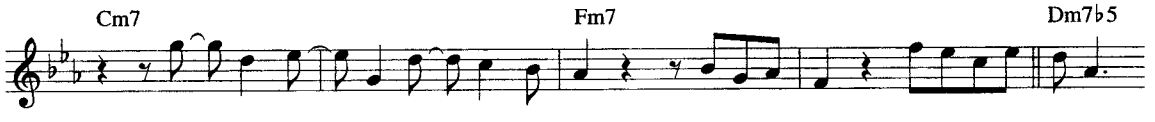

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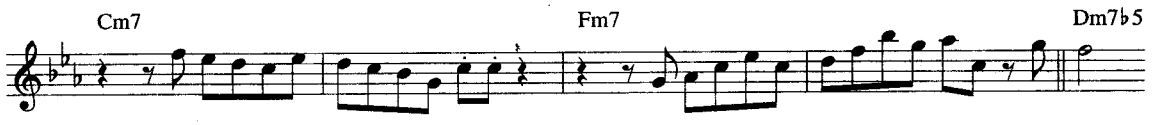

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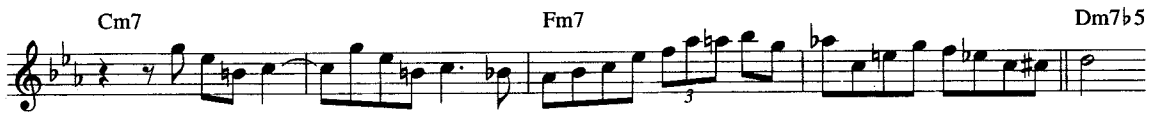

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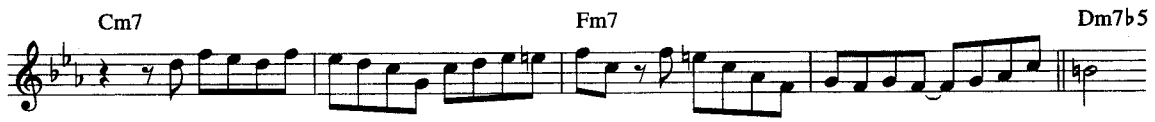

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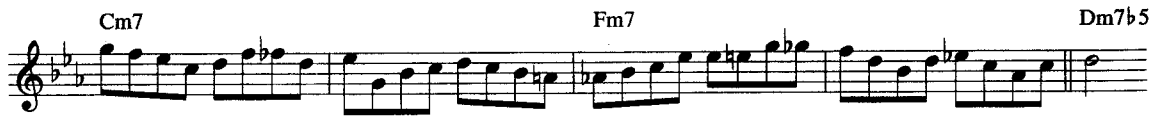

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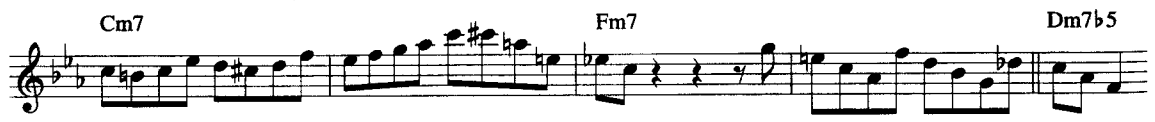

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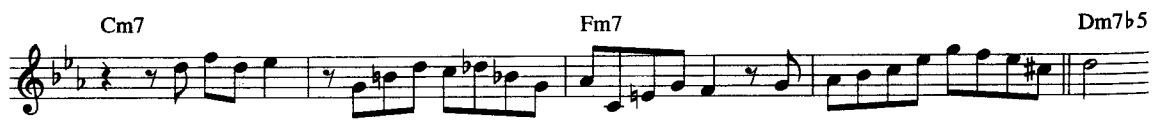

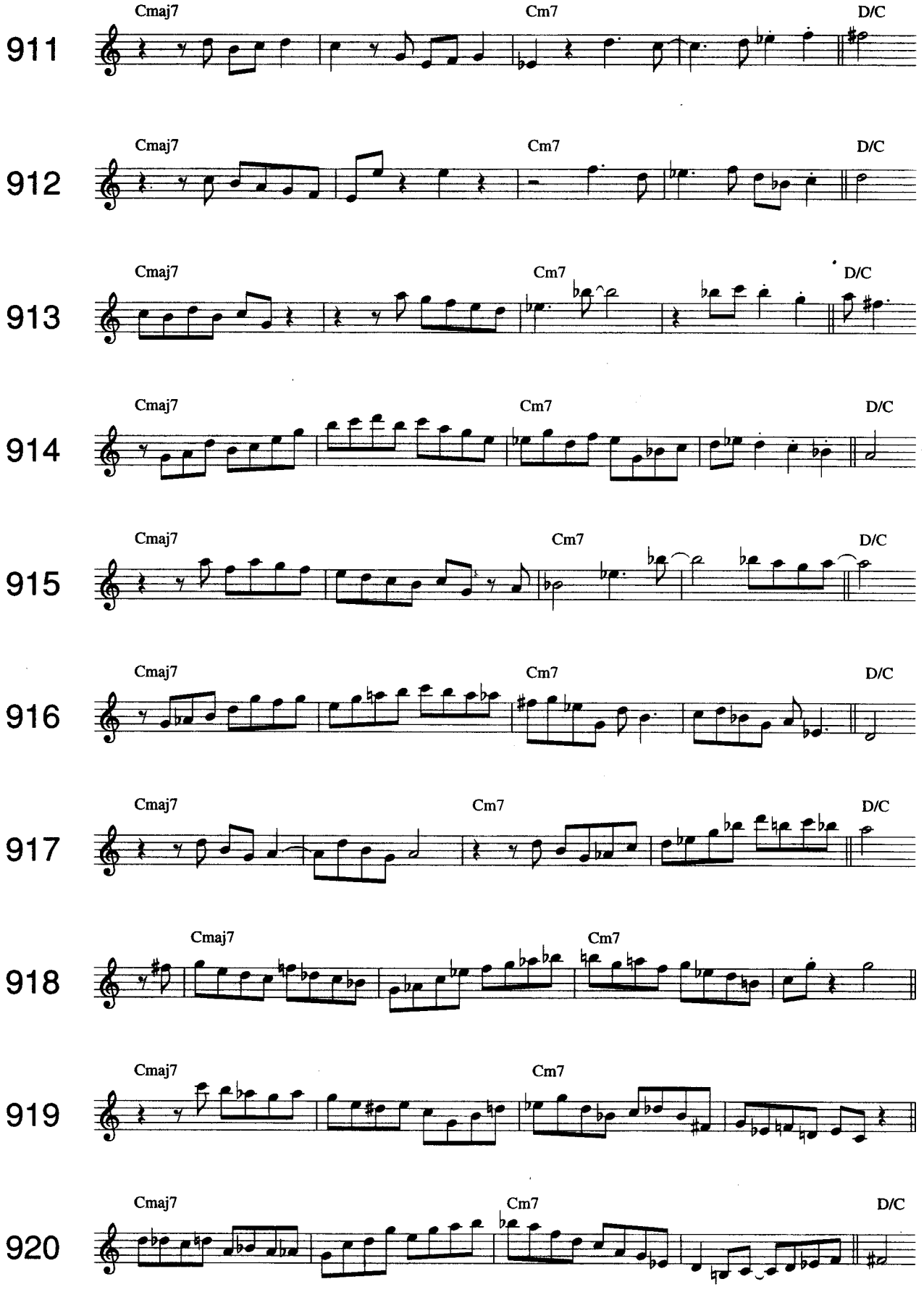
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Cm7
D/C

921 Cmaj7 D7

922 Cmaj7 D7 Dm7

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925 Cmaj7 D7

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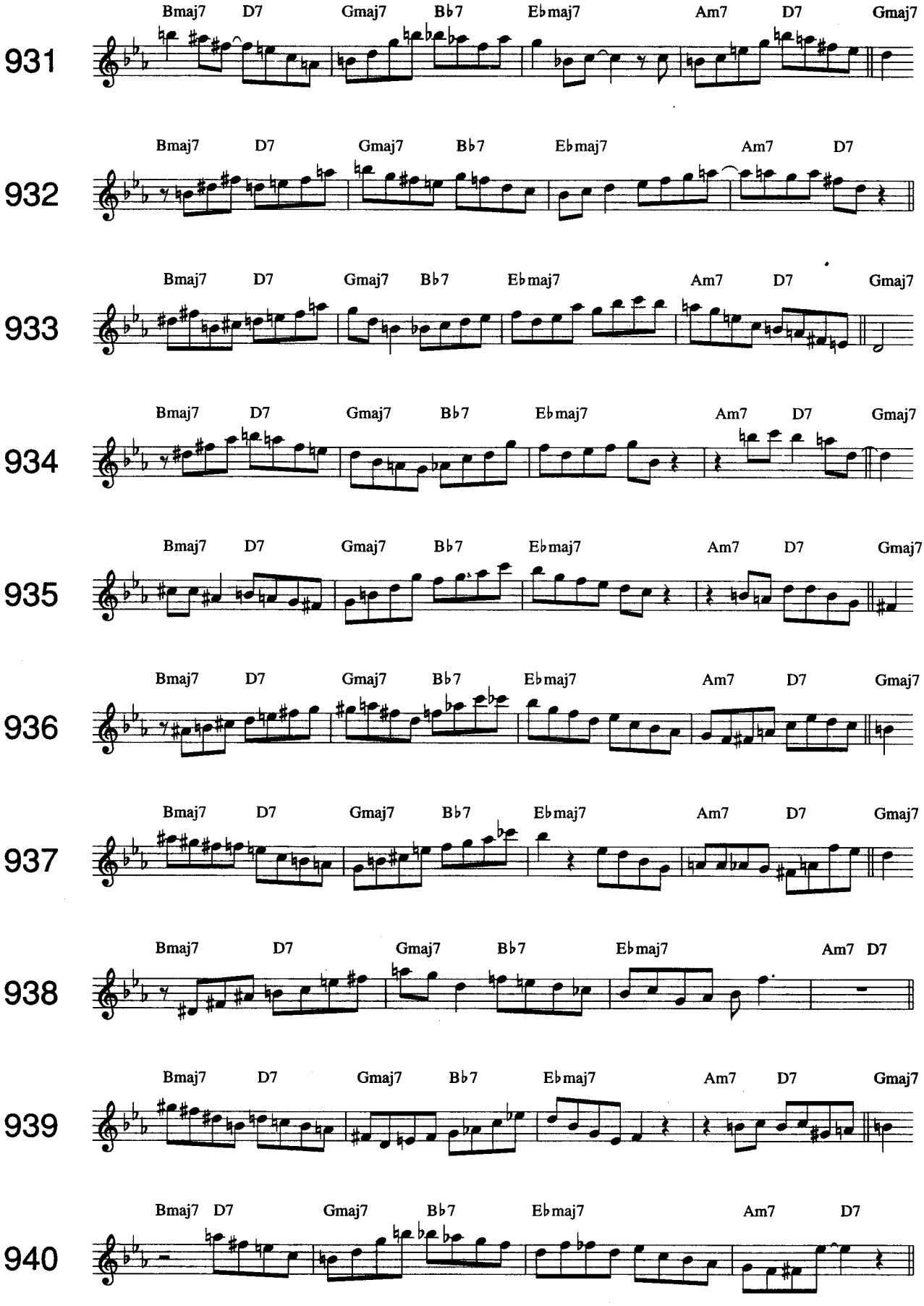
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942 Bbmaj7 Eb7 Ab7 G7 C7

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944 Bbmaj7 Eb7 Ab7 G7 C7

945 Bbmaj7 Eb7 Ab7 G7 C7

946 Bbmaj7 Eb7 Ab7 G7 C7

947 Bbmaj7 Eb7 Ab7 G7 C7

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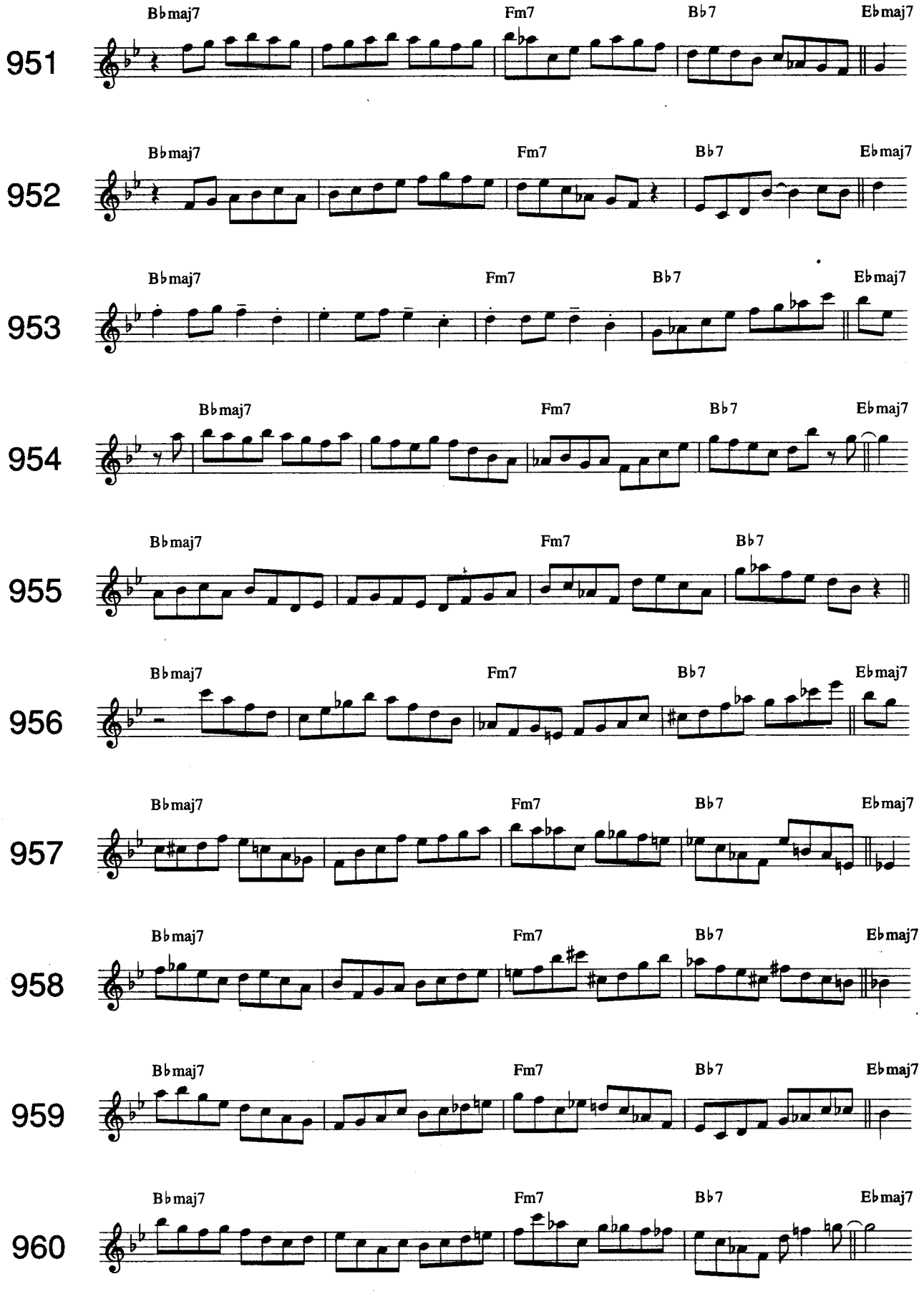
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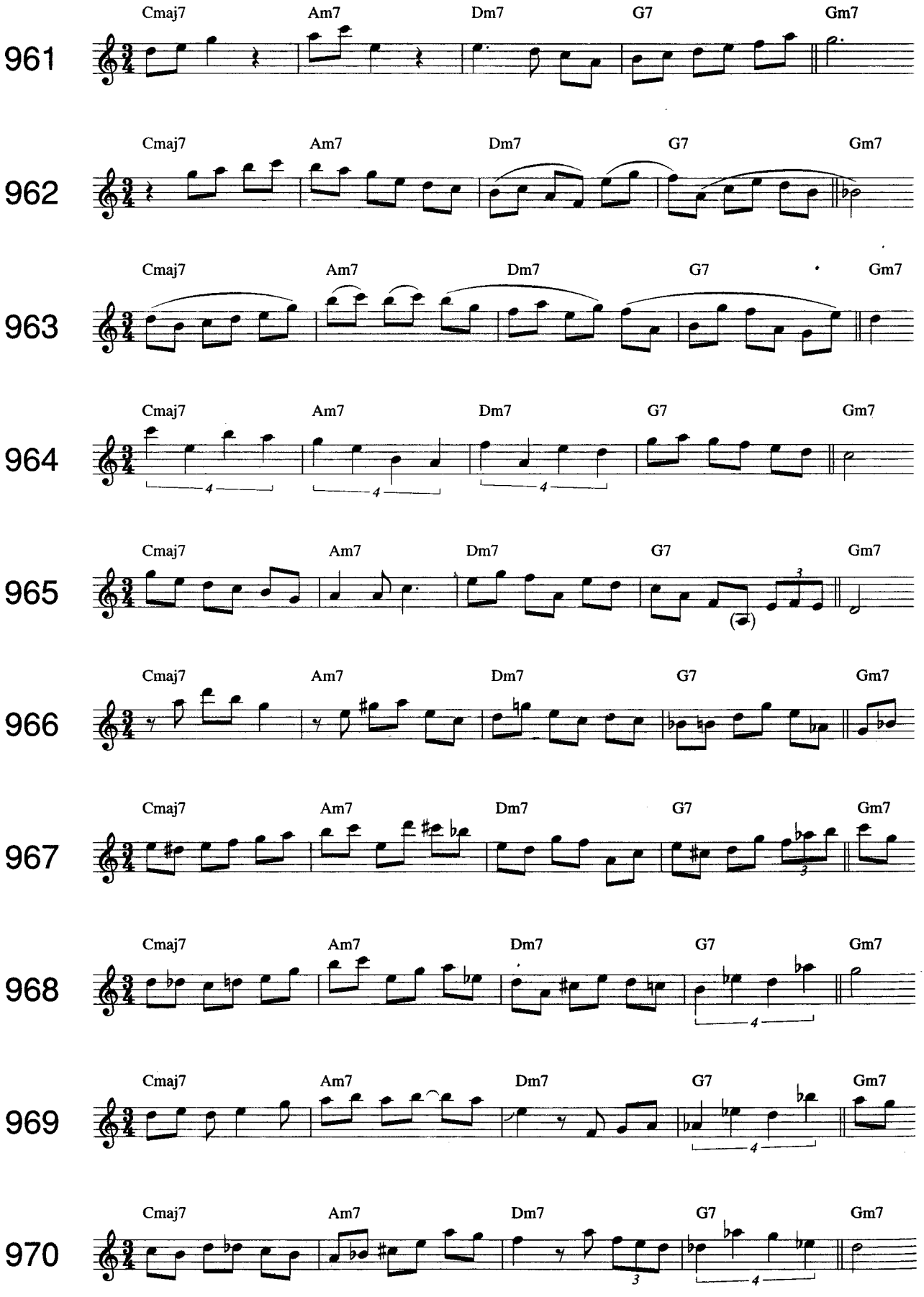
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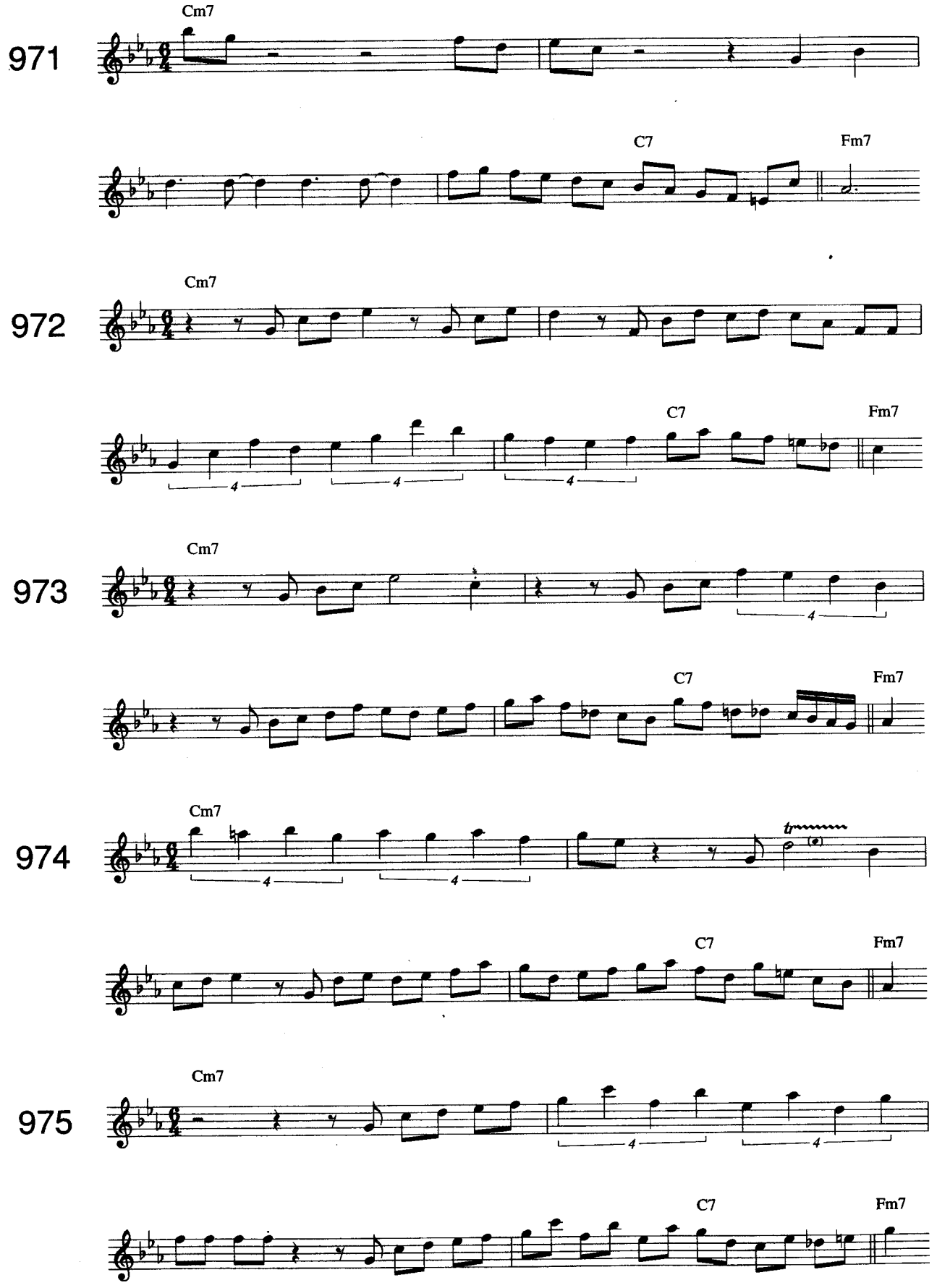
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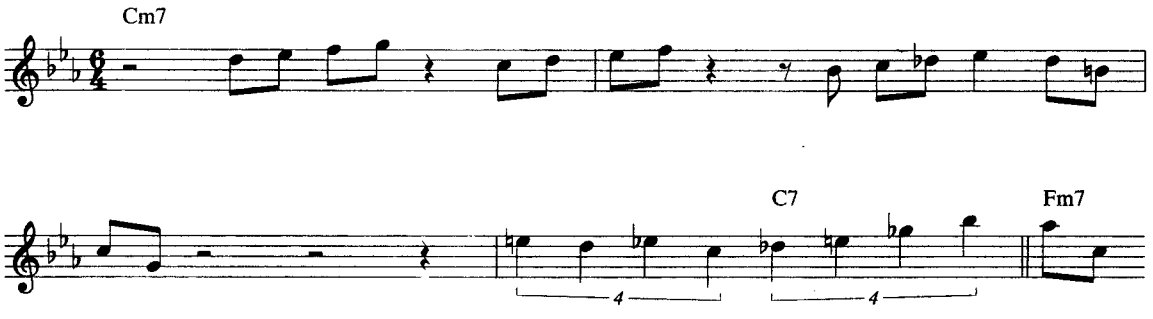

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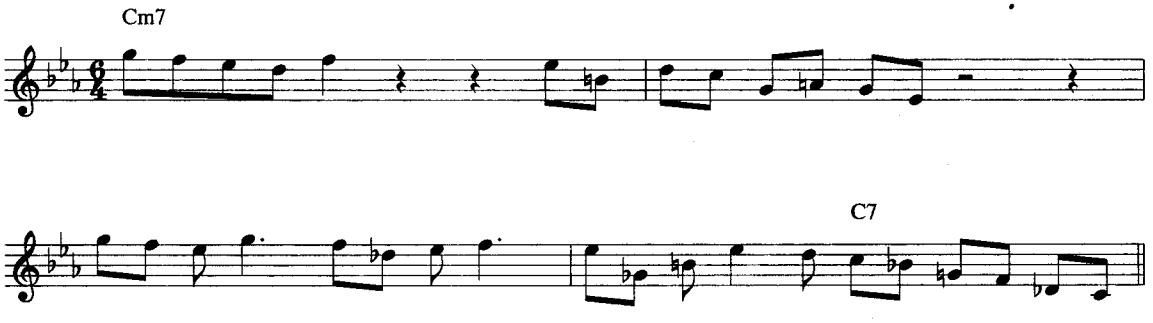

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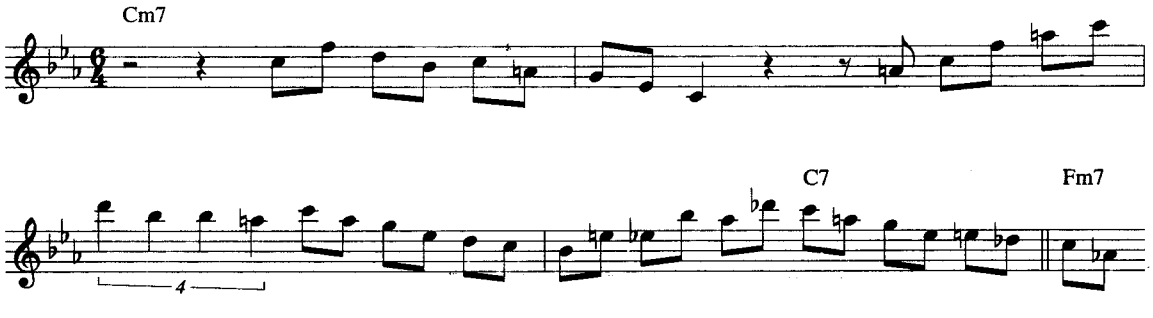

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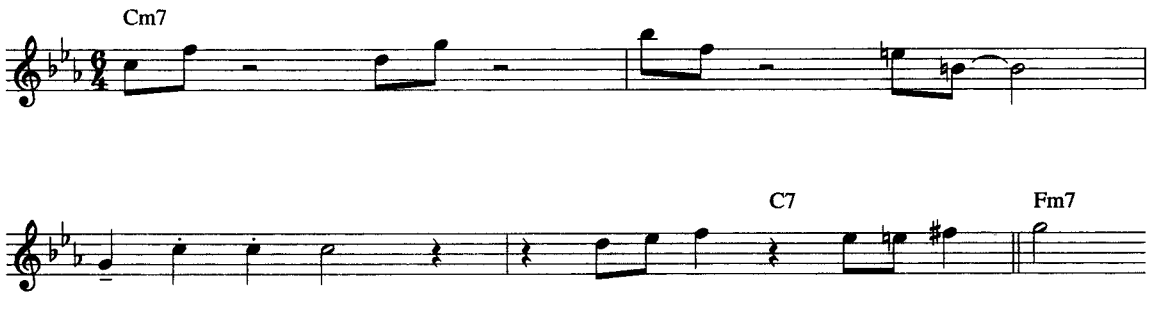

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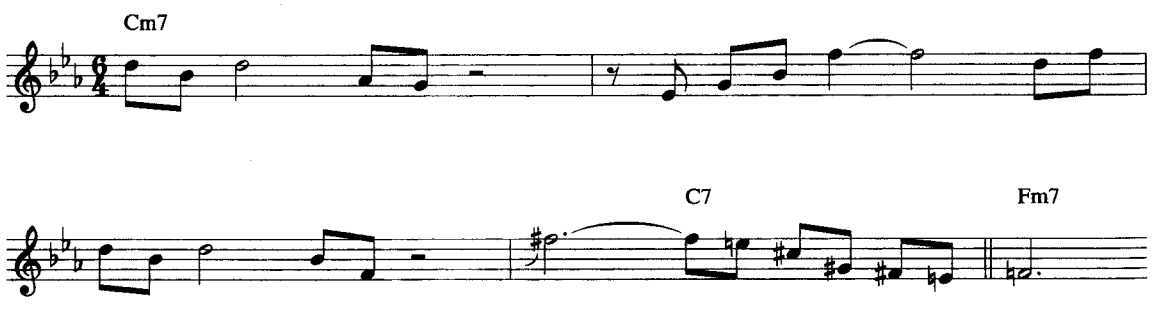

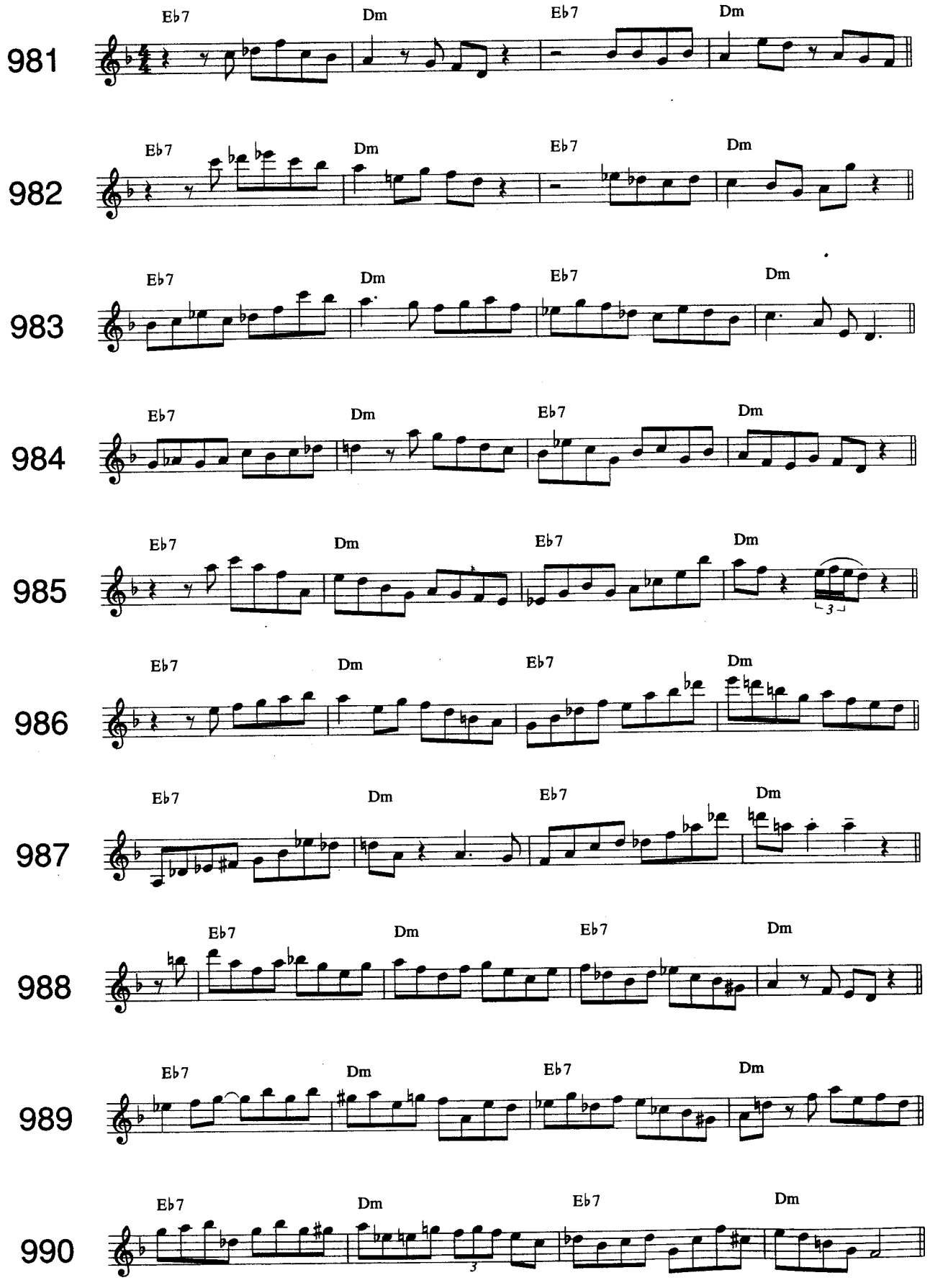
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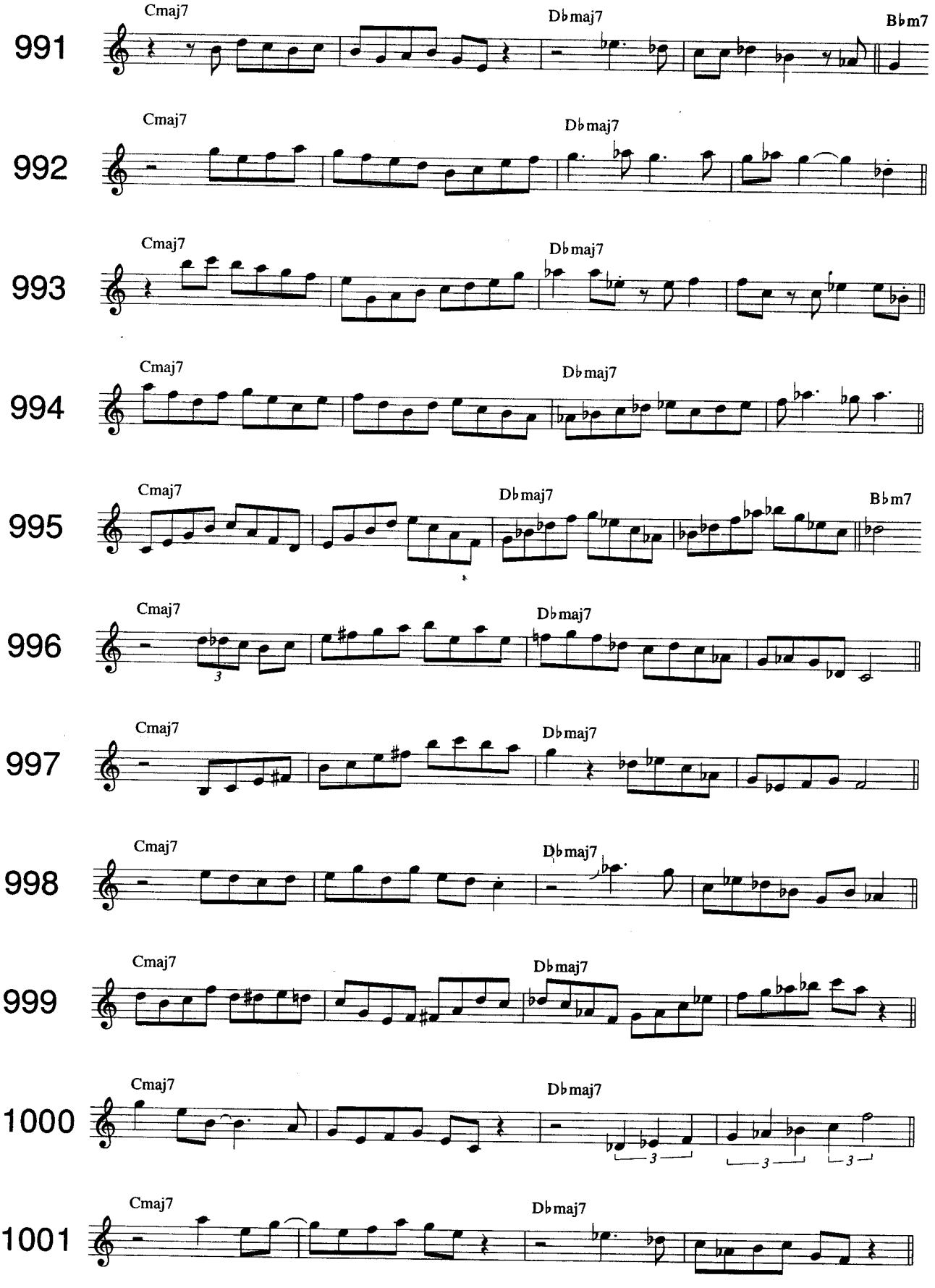
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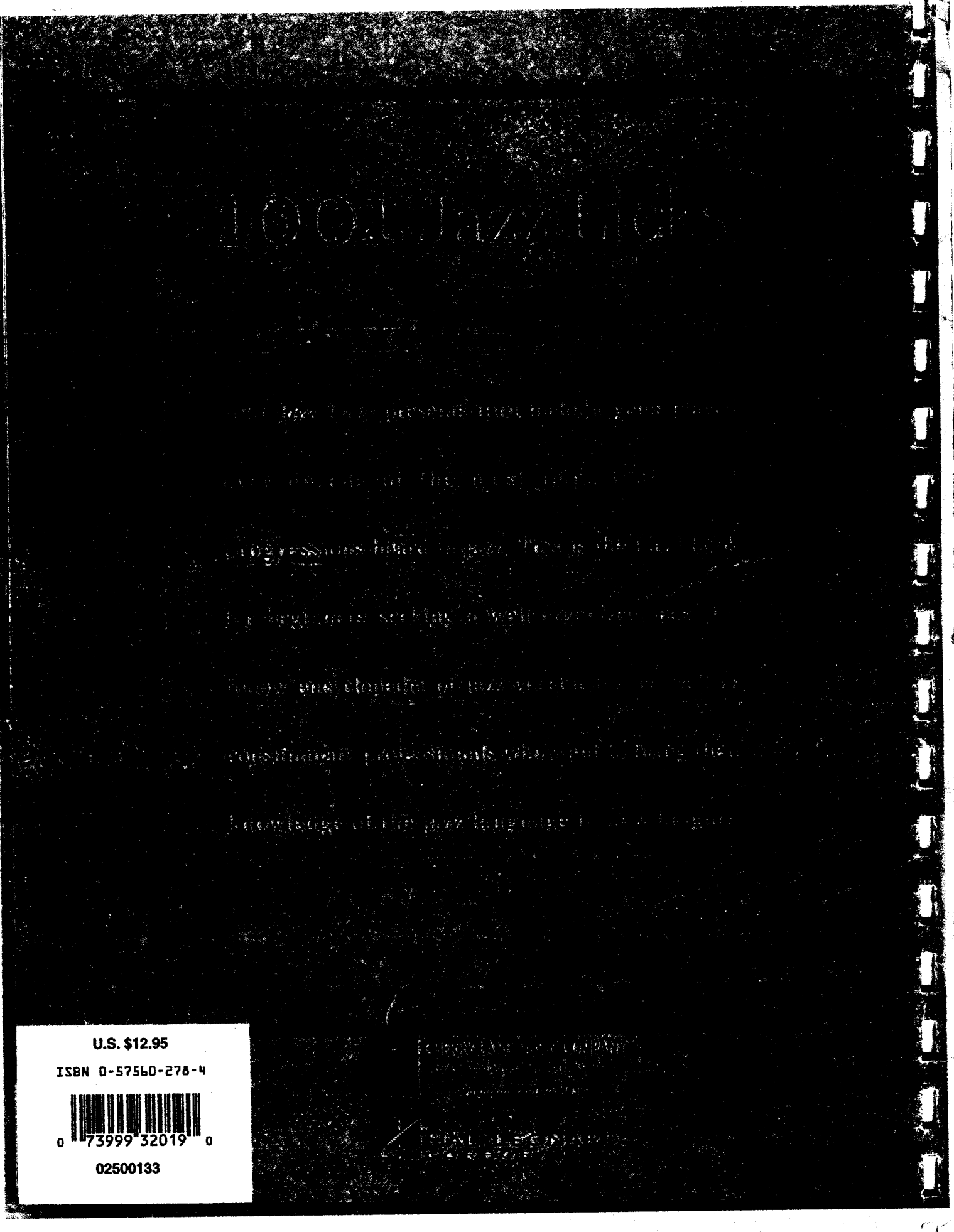

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