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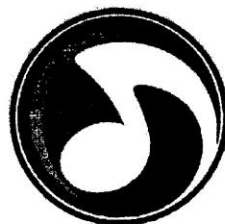
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AFTER YOU'VE GONE

- A Freddie Green chord comping (remember! Do not overplay beats two and four) and rhythmic figures.
- B Do not play five note chords (root, 3rd, 5th, 7th, 9th). Focus on the most important chord tones (3rd, 7th) then take care of alterations and extensions.
- C Grab chord voicings in close proximity to one another. In addition, never voice chords in the extremes of the guitar. Voicing too low is muddy and gets in the way of lower brass and the bass. Voicing too high could conflict with the melody and woodwinds/upper brass.
- D You may play noted A^b6/E^b or chords with foreign bass notes D7/E^b. However, the guitarist's focus should be the top triad or the seventh chord – not the bass note. Let the bassist or lower brass play the bass notes.
- E Do not voice upper extensions such as flatted 9ths and #11ths in the bass.

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After You've Gone

♩ = 108

Comp.: Creamer & Layton
Arr.: Tex Arnold

4 5 17 22 3 B7^{b5} B^{b9}

27 E^{b9} B^{b-7} E^{b9} A^{bΔ9} E^{b-7} A^{b9} D^{b6⁹} D^{bΔ9} G^{b9} 30

32 A^{b6} A^{bΔ9} A^{b6⁹}F⁹ B^{9^{b5}} B^{b-7} A^{o7} B^{b-7} G^{b9}

36 A^{b6} E^{o7} F⁻⁷ B⁹ D^{o7} A^{b6}/E^b D⁷/E^b B^{b-7} A^Δ

42 D^{bΔ9} D^{b^{o7}} D^{bΔ9} G^{b9} A^{7^{#9}} G^{b9} A^{b6⁹} f

46 B^{b-9} E^{b13^{b9}}

50 3

57 F

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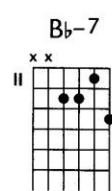
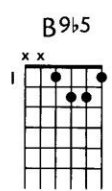
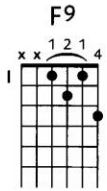
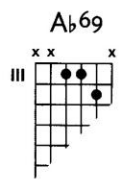
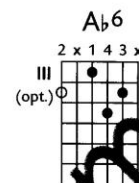
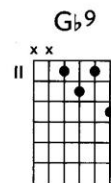
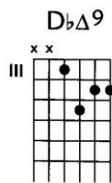
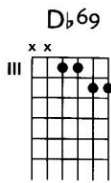
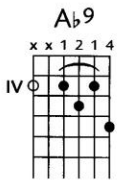
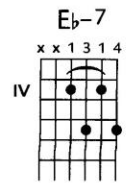
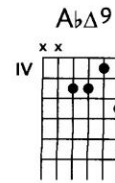
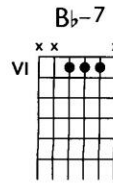
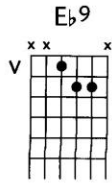
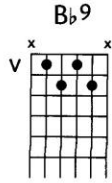
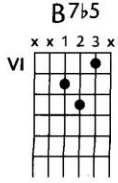


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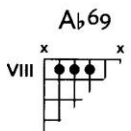
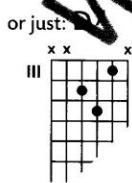
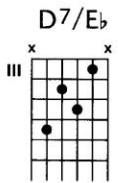
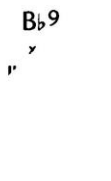
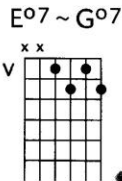
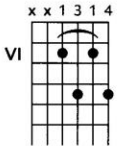
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AFTER YOU'VE GONE

FRETBOARD DIAGRAMS



or: skip the bass note



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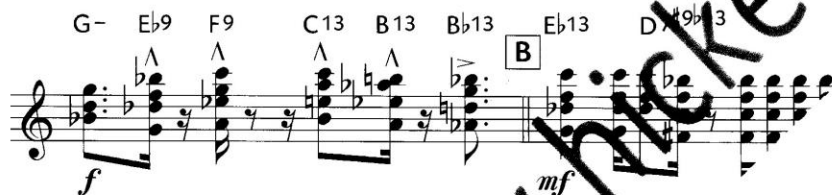
Funk Unity

FUNK ♩ = 96

Comp.: Peter O'Mara
Arr.: Mike Titlebaum



A



G- Eb9 F9 C13 B13 Bb13 Eb13 D7#9b3



A7alt. D7#9b13 G7b9b13



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