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The Real Book - Volume II: C Edition



Synopsis

(Fake Book). The Real Books are the best-selling jazz books of all time. Since the 1970s, musicians have trusted these volumes to get them through every gig, night after night. The problem is that the books were illegally produced and distributed without any copyrights or royalties paid to the master composers who created these musical canons. Hal Leonard is very proud to present the first legitimate and legal editions of these books ever produced. You won't even notice the difference...the covers look the same, the engravings look the same, the songlist is nearly identical, and the price remains fair even on a musician's salary! But every conscientious musician will appreciate that these books are now produced legally and ethically, benefitting the songwriters that we owe for some of the greatest music ever written! Melody, lyrics, and chords for 400 songs, including: Air Mail Special * Birdland * Bye Bye Blackbird * Caravan * Doxy * Fly Me to the Moon (In Other Words) * Georgia * Girl Talk * I Remember You * I Thought About You * In Walked Bud * The Jodi Grind * Just the Way You Are * Killer Joe * Little Sunflower * Mercy, Mercy, Mercy * Moanin' * The Nearness of You * Now's the Time * Old Devil Moon * Phase Dance * St. Thomas * Speak Low * Stardust * Tangerine * Tenor Madness * Watch What Happens * Whisper Not * Willow Weep for Me * Yardbird Suite * and more.

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Customer Reviews

If you're a student of Jazz, or a serious Jazz musician, while the REAL BOOK V.1 set the standard for years, V2 is the one that I find REALLY has the best tunes (and even in its bootleg edition was written with much better changes.) - - I host and play up to 300 sessions a year and would go so far as to say that not only does the bulk of my repertoire come from the REAL BOOK SERIES (1, 2 and 3) but that a very high portion has come from V2, especially considering that until this "legal" edition it was twice as hard to find as the hard to find V1. Trust me on this... If you live in terror of playing or hosting a session and having millions of tunes thrown at you that you don't know, get these three books... In your spare time work on the tunes, and when you're on the bandstand make sure all three are within convenient reach.

I'm probably the world champ of fakebook collectors, starting with a complete (and highly illegal) Real Book collection in 1978. I've really appreciated what the Sher folks have been up to, as well as that Stang fellow over at Warner Pubs. This sure is the golden age for accurate and lovingly compiled fakebooks! I've made countless discoveries of unknown (to me) tunes thanks to them. So, I was actually reluctant to pick this one up, even at its ridiculously low price. But I finally caved last week and I'm glad I did. What a beautiful job. Clear, easy on the eyes and with accurate melodies and changes. For example, in 2 pages this book transmits the complete structure of Zawinul's Birdland (not a favorite of mine) with all of its sections intact. Wonderful. And this book includes a large number of tunes that (to my knowledge) have not appeared in other fakebooks. You're going to spend a lot of rewarding hours with this one.

What I love most about this book is its design. Veterans know that fake books are frequently a combination of handwritten, poorly-photocopied, cut-and-pasted, inconsistently-sized charts along with chord naming conventions that go all over the place (an E minor chord can read as Em, e, E-, etc. in the same book.) The Real Book series (besides the advantage of excellent songs acquired with the proper rights) has a wonderful design. The staff lines are a consistent size; there is one song per page (or sometimes two pages, laid out so there's no flipping involved); chord naming conventions are consistent (it's "E-" throughout); and there is a lot of white space for a clean, clear look and room to pencil-in performance notes. It's easy and natural to go from one song to another without going through a lot of mental gymnastics and adjustments, as one would do in other fake

books.Plus, it's all done in a handwritten-looking font that gives it both a warm, handmade character and the feeling that you've acquired something surreptitious (like every fake book should be)!The only problem is that the key is only indicated in the first measure of the first staff -- sharps and flats are not repeated at the beginning of the lower staves, so it's sometimes a little hard to quickly remind yourself of what key you're in. Still, I'm having lots of fun with this.

There's a plethora of books out there, of which most are much more expensive than this one. However, Real Book-Volume 2 gives you an extremely large number of selections for one low price. The changes are easy to read and are accurate for the most part. Of course, if you are an experienced player, you may find occasional deviations from recordings you've heard, but don't take that as the copywritten version being incorrect, merely that many of these standards were recorded a number of times by various artists, often the same artist. Thus, a certain amount of liberty is bound to have been taken by the individuals who were recording due to artistic freedoms that are an essential element of this genre.The actual paper, while not being super thick, still allows the music to be read without the other side being visible. I would encourage any jazz musician to own this as an accompanying resource to Volume 1. You just can't go wrong for the price.

This is a real good collection on tunes with lots of variety- a little traditional, a little standard, bop, fusion, cross-over. Some cornball well worn songs, and some cool lesser known songs. A good value, too.

As I said in my review of The Real Book: Sixth Edition, all jazz musicians eventually have to have a real book. If you started with Volume 1 (you did, didn't you?), sooner or later there's going to be a few tunes you want to play that aren't in there. Chances are very good they are in here. (Some examples of tunes I wanted out of this one include Georgia on My Mind, Fly me to the Moon, and Caravan.) I would say all jazz musicians should have Volume 1 and Volume 2, at a minimum. That'll give you something like 800 songs you could (hypothetically) play. I'm surprised other reviewers say they use this one more than Volume 1, as that will definitely never happen with me and my music. Also, I'm still missing a few songs that I really want to play that aren't in either of these (like Witchcraft and They Can't Take That Away From Me). Maybe I'll buy Hal Leonard The Real Book Volume 3 for C Instruments before long, too. Anyway, you can't go wrong getting this book as a companion to volume 1.

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