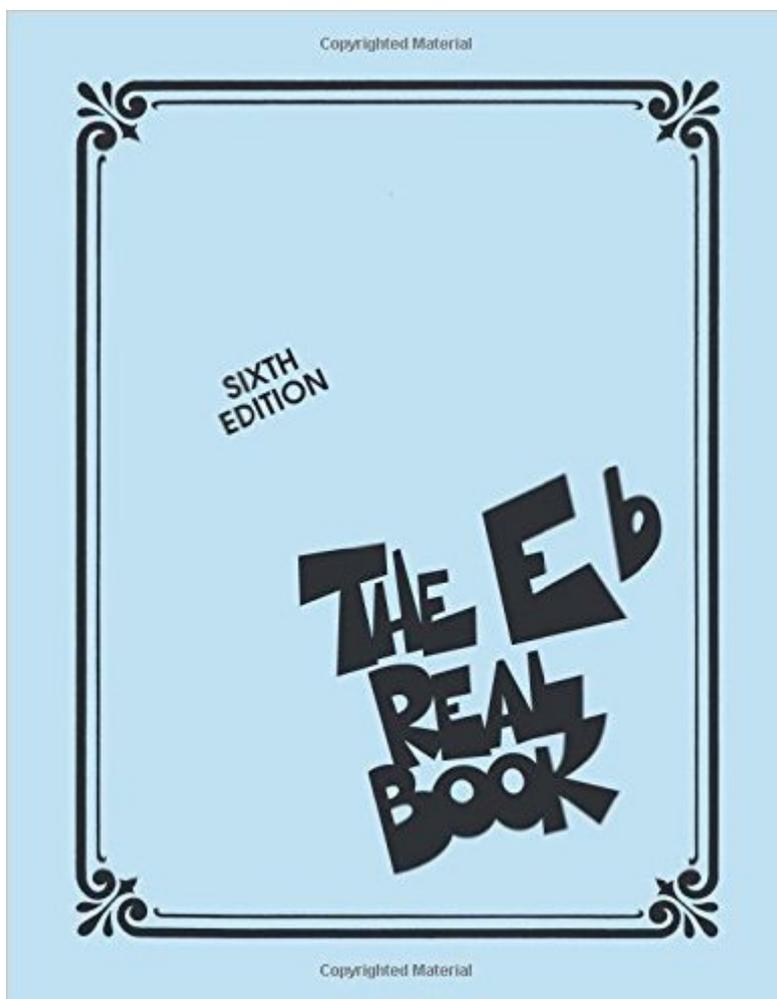


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The Eb Real Book, Sixth Edition



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 regard to copyright law, or royalties paid to the composers who created these musical masterpieces. 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, other than all the notorious errors being fixed: the covers and typeface look the same, the song list is nearly identical, and the price for our edition is even cheaper than the original! Every conscientious musician will appreciate that these books are now produced accurately and ethically, benefitting the songwriters that we owe for some of the greatest tunes of all time! Includes 400 songs: All Blues * Au Privave * Autumn Leaves * Black Orpheus * Bluesette * Body and Soul * Bright Size Life * Con Alma * Dolphin Dance * Don't Get Around Much Anymore * Easy Living * Epistrophy * Falling in Love with Love * Footprints * Four on Six * Giant Steps * Have You Met Miss Jones? * How High the Moon * I'll Remember April * Impressions * Lullaby of Birdland * Misty * My Funny Valentine * Oleo * Red Clay * Satin Doll * Sidewinder * Stella by Starlight * Take Five * There Is No Greater Love * Wave * and hundreds more! Editions also available in C, B-flat, and Bass Clef. Looking for a particular song? Check out the Real Book Songfinder here.

Book Information

Series: Real Books (Hal Leonard) (Book 1)

Plastic Comb: 464 pages

Publisher: Hal Leonard; 6th edition (July 1, 2005)

Language: English

ISBN-10: 0634060759

ISBN-13: 978-0634060755

Product Dimensions: 8.5 x 1.1 x 11 inches

Shipping Weight: 2.3 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars [See all reviews](#) (60 customer reviews)

Best Sellers Rank: #42,387 in Books (See Top 100 in Books) #14 in [Books > Arts & Photography > Music > Songbooks > Jazz](#) #17 in [Books > Arts & Photography > Music > Musical Genres > Jazz](#) #523 in [Books > Humor & Entertainment > Sheet Music & Scores](#)

Customer Reviews

It's about time someone attempted to publish a 'legal' version of the 'illegal' Real Book, the standard

text that virtually all jazz musicians use to enable them to play together. But it's unfortunate that Hal Leonard was the company to do it, because they still have not gotten it right. For those that don't know, rumour has it that the original Real Book (editions 1 thru 5) were originally created by music students at the legendary Berklee School Of Music, who began transcribing the heads (melodies) and chord progressions of the jazz standards that they most often played and binding them into a book that they xeroxed and shared amongst each other. The only problem is that they never got permission from the composers/publishers of the music and consequently never paid any royalties to said composers/publishers. When comparing the 'illegal' 5th edition of the Real Book to the new 'legal' 6th edition, the first thing you notice is that several songs are missing from Hal Leonard's 6th edition. I assume that's because Leonard & Co. was not able to get the rights for some songs, or couldn't get them at a rate that would still allow them to achieve the profit margin they were shooting for. Though disappointing, that's perfectly understandable. However, what I can't understand is why they decided to publish several songs in different keys than they were originally presented in the 5th edition. Yes, John Coltrane originally recorded "Equinox" in the key of concert C#, but for years it's been played by what must be millions of jazz players the world over in the key of C, as it appeared in the original Real Book. Instead of following what the 5th edition did, Leonard chose to publish it in C# in the new 6th edition. Though I'm sure more and more people will eventually buy this new 'legal' version, it doesn't change the fact that millions of people still own the old book and therefore countless numbers of people will continue to want to play it in the 5th edition key, either by reading or from memory. So why change the key, making the legal and illegal books incompatible? Or, if your sense of order compels you to publish the originally recorded C# key, why not include a second version in the 5th edition key of C, so that everyone has a choice and can be on the same page? One of the things that people have always complained about regarding the illegal 5th edition (and those that preceded it) is that the sheets are full of notation errors. Some have been corrected through the years, but the number of errors still abound. The musicians usually hand correct them themselves as they come across them, or just remember where the errors are and adjust accordingly. One of the exciting things about Leonard's legal version is that it advertised that it was completely accurate, correcting all the prior errors. Nothing could be further from the truth! I'm sure there are corrections that have been made, but the Hal Leonard version is still full of errors, and it's both appalling and completely unacceptable for a company as large and sophisticated as Hal Leonard Publishing to have released such shoddy work. They didn't even insure that all the songs are correctly arranged alphabetically in the book! Having said all that, there are three things that Hal Leonard's new 6th edition has going for it: 1 - It's cheaper than the illegal

version, which usually run about \$35.00 each. sells the concert key version for less than \$20.00.2 - The type is clearer and just a bit easier to read.3 - Last but most importantly, the composers of these great tunes are actually getting paid, as they should be. It can be argued that reason 3 (paying the composers) is more than enough reason to buy this version over the illegal version, and I have to agree with that, but be that as it may, it's still quite saddening that, after waiting all this time for a company to publish a legal version of this legendary text, they still couldn't do a competent job.

I have found .com very good at delivering books very promptly and at very good prices which is why I use them as my primary vendor. I'm going to offer some final thoughts on the Real Book Series. The Hal Leonard Corp has endeavoured to produce a legitimate Real book for Jazz Musicians. As previously mentioned it's not perfect but neither was the 5th edition, and no doubt in a few years time we will see a 7th edition but for now I'll make do with the 6th edition. I have purchased all 3 volumes in B Flat, E Flat, Bass Clef and C Concert. Here is what I note about the new Hal Leonard volumes, there are 143 tunes missing from volume 1, 170 missing from volume 2 and 159 missing from volume 3. That's 472 tunes in total missing in comparison to the earlier 5th Edition (Volume 4 perhaps?) but to counter this loss Hal Leonard have added about 508 totally new tunes so its not a complete disaster (new numbers include some very nice classics such as `Nuages', `Night in Tunisia', `Beyond the Sea', `Jump, Jive & Wail' and so on. I'd say there is about 3 dozen classic standards missing from the new edition numbers such as `The Shadow of your smile' vol 1, `Sweet Georgia Brown', `Blue Moon' vol 2 and `Stars fell on Alabama' vol 3. These are personal favourites so these are going to be loose sheets at the back of the new real book. I count approx 1360 tunes in the present Real Book series so plenty to be working on and still a good selection of standards to choose from. If jazz musicians don't buy these books and choose to use the illegal PDF's and under the counter previous versions it's unlikely that the Hal Leonard Corp will consider it financially viable to produce an improvement on this edition, also your doing a disservice to the musicians and their families who rightly deserve the royalties for their works. Its not like these books are expensive to buy and they are well worth having for what they give you. Most working/gigging musicians in the know are aware of the importance of the Real books and the impact they have had over the last 3 decades.

Fake books are a dime a dozen. I've seen many of them with really poor melodic transcriptions and others that even had wrong chords. I'm not even a working musician and can tell you there's nothing worse than hearing yourself playing something different from the original recordings and not begin

able identify the exact chord. "Real Books" are a step above and beyond when it comes to fake books. This edition is very extensive (updated with tons of charts from the Jazz giants) and best of all, it's completely legal. HIGHLY RECOMMENDED!

I had previously bought the Bb book, which is also legal, and wanted to get this one to complement the first and I'm glad I did. My edition is half the size of the Bb book, but the print is still easy to read. A+

DO NOT BUY the sixth edition. This version of the book by Hal-Leonard is untrue to the original version of the songs. A lot of musicians use this book as guideline and to learn the heads of the most valuable jazz songs, however this version is completely different to the original version. My recommendation is that you look for the 5th edition online and go with it. I bought the book for my music lessons and could not keep along my classmates as the notes and rhythm of the songs is completely different to what the professors used at our academy. Please do not waste your money buying the sixth edition.

Good book, good price. I would recommend that once you decide on what you want to play, that you copy the piece from the book instead of hauling it around with you. The cover comes off fairly easily with frequent use.

This is an absolute essential for the jazz musician. I am rediscovering my alto sax from high school and had to have this edition to play. It will keep me busy for awhile. The selections are great. A perfect mix of classics and more contemporary pieces and span difficulties for the beginner to the pro. I have been playing with dozens of songs so far and have yet to find a mistake or missed notation.

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