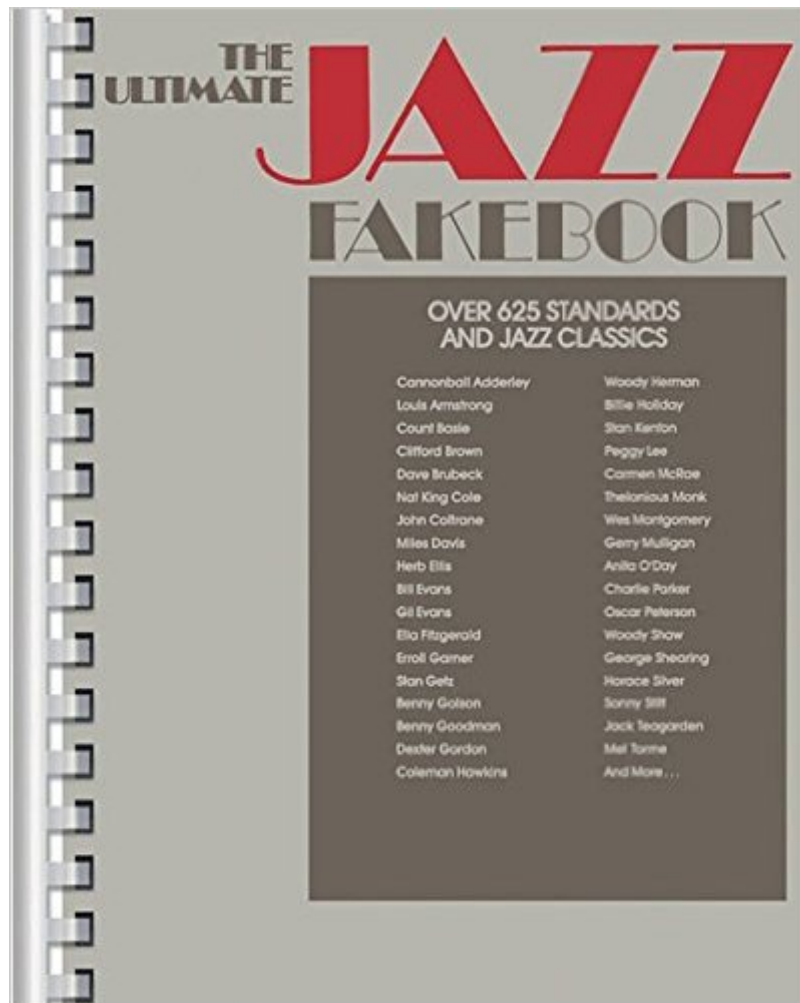


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# The Ultimate Jazz Fake Book (Fake Books) C Edition



## Synopsis

(Fake Book). This must-own collection includes 635 songs spanning all jazz styles from more than 9 decades from traditional to swing to modern jazz, carefully chosen chords with common practice chord substitutions, lyrics to accommodate vocalists, easy-to-read music, and composer and performer indexes. Songs include: Maple Leaf Rag \* Basin Street Blues \* A Night in Tunisia \* Lullaby of Birdland \* The Girl from Ipanema \* Bag's Groove \* I Can't Get Started \* All the Things You Are \* and many more! Editions also available in B-flat and E-flat.

## Book Information

Plastic Comb: 447 pages

Publisher: Hal Leonard (October 1, 1988)

Language: English

ISBN-10: 0881889792

ISBN-13: 978-0881889796

Product Dimensions: 9 x 1 x 12 inches

Shipping Weight: 3 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (50 customer reviews)

Best Sellers Rank: #394,094 in Books (See Top 100 in Books) #303 in [Books > Arts & Photography > Music > Songbooks > Jazz](#) #511 in [Books > Arts & Photography > Music > Musical Genres > Jazz](#) #580 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Theory](#)

## Customer Reviews

This book has a fantastic selection of tunes. Its almost like THE REAL BOOKS 1 & 2 COMBINED plus THE NEW REAL BOOK only with those annoying commercial fake book chord changes. That is my major criticism... Basically what they do is give you chord changes that I guess are meant to help out players who aren't at the level where they can really reharmonize things on the spot, and need something quasi hip to play. The problem with that though is that people shouldn't really buy a fake book like this to LEARN how to play Jazz. You get a book like THE JAZZ THEORY BOOK (by Mark Levine) etc. etc. then apply that knowledge to the fake books. I think using a book like this as "instructional sheet music" (as a reviewer will occasionally imply to have done) actually hurt the aspiring Jazz student because they deprive him or her of the skill gained through instruction or experience of identifying basic Jazz forms (key to building repertoire and improvisational ability). You just learn how to play specific songs and arrangements note for note - - and never learn how to

think of the changes functionally in order to be able to improvise or accompany at a jam session or playing in an ensemble. Its really important for you to be able to look at a tune, tell what type of beast it is, then tackle it from that perspective... Hence, this is my main (and strong) criticism about the book : A good and functional fake book gives the musician the melody, the root of the chord, and its fundamental quality (major, minor, dom, etc.

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