Real Vocal Book Vol. 2 Low Voice
**Synopsis**


**Book Information**

Plastic Comb: 368 pages
Publisher: Hal Leonard; Spi edition (October 1, 2008)
Language: English
ISBN-10: 1423451236
Product Dimensions: 9.5 x 0.8 x 11 inches
Shipping Weight: 1.6 pounds (View shipping rates and policies)
Average Customer Review: 4.5 out of 5 stars Â See all reviews Â (17 customer reviews)
Best Sellers Rank: #305,234 in Books (See Top 100 in Books) #181 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Vocal #234 inÂ Books > Arts & Photography > Music > Songbooks > Jazz #298 inÂ Books > Arts & Photography > Music > Songbooks > Vocal

**Customer Reviews**

I just sent the following email to Hal Leonard. It applies to the Low Voice books (I don't know if the High Voice books have the same problem): You need to put out a new edition of the Real Vocal
Books that fix the problematic chords that make them tough to use on a gig. Many songs are OK, but some have significant problems. For example, instead of using B7 the book uses Cb7, which makes harmonic sense in a flat key but is much more difficult to read on a gig. Even worse, A7 is written as Bbb7, which is ridiculous. Em is D##m, also ridiculous. The same double-flattening also mars the notation in some of the tunes. It looks like a computer program did these tunes rather than a human being. Most egregious of all, at least one tune has notes written in the key of Eb while the chords are in the key of E. Another tune is in F but fails to place a Bb in the key signature. Wasn’t this book proofread? You really need to go back and redo Volumes 1 and 2 of the Real Vocal Books to make them more user friendly. And you owe a refund to everyone who bought them. Or at least offer a significant discount for the corrected edition when it comes out - hopefully soon. At the very least, please don’t repeat these mistakes when you put out Volume 3. I’m looking forward to buying it. But I’m not looking forward to having to go through it with a pen and correct all of the difficult or wrong chords as I’ve had to do with volumes 1 and 2. Other than these significant problems, these books are valuable resources for gigging jazz musicians who want to provide vocals.

UPDATE, here’s Hal Leonard’s response (a month later): Thank you for your email.

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