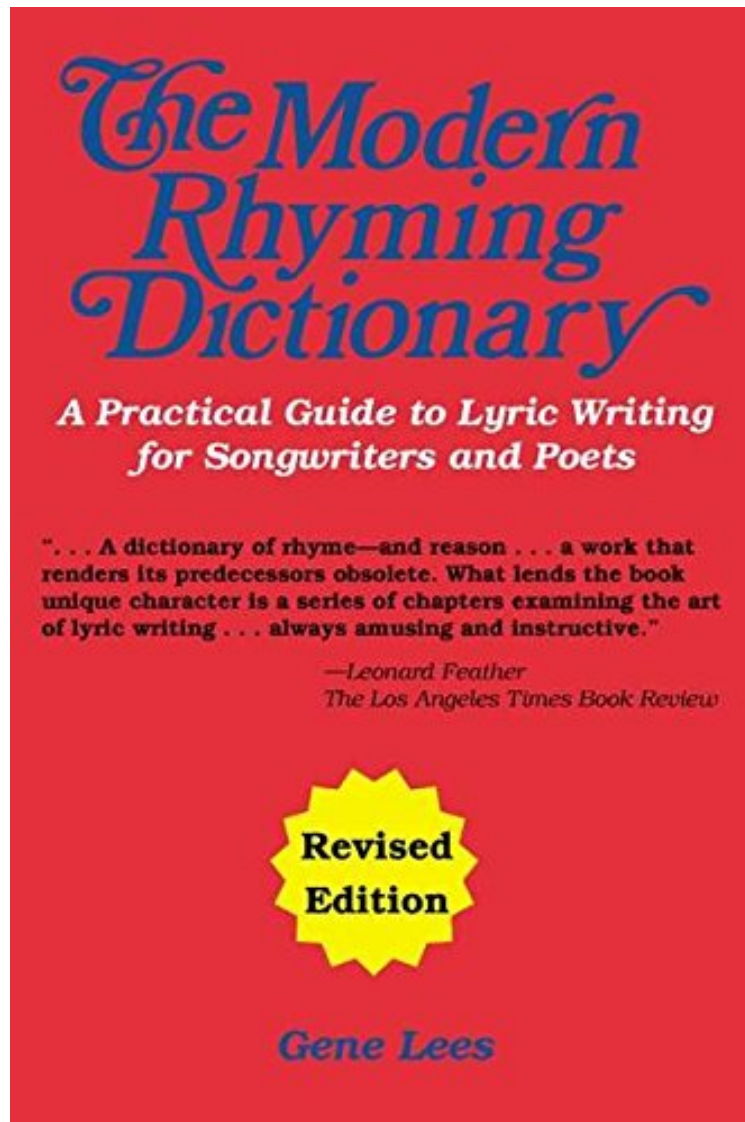


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## The Modern Rhyming Dictionary Edition

Gene Lees

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#1016186 in Books Gene Lees 1987-01-01 1987-01-01Original language:EnglishPDF # 1 9.00 x .94 x 6.00l, 1.30 #File Name: 0895243172384 pagesThe Modern Rhyming Dictionary A Practical Guide to Lyric Writing for Songwriters and Poets | File size: 67.Mb

**Gene Lees : The Modern Rhyming Dictionary Edition** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Modern Rhyming Dictionary Edition:

0 of 0 people found the following review helpful. Useful.By Dave SmithWell laid out. I bought several rhyming dictionaries and have come to think Sue Young's New Comprehensive American Rhyming Dictionary to be the best, but I also couple that with rhymezone.com which is fantastic. The great thing about Rhymezone is you can type in two or more words and it will create rhymes for each word that make sense, something I haven't seen any book able to

do. To be honest, you don't need to buy any rhyming dictionary as rhymezone.com is free and much faster than flicking to find the rhyme. I have found a few entries here and there in Sue Young's book though that didn't appear on rhymezone, so that's your best book buy IMHO. 7 of 7 people found the following review helpful. To bring out that "one good song" each of us has within us By Mark Blackburn Oscar Hammerstein believed that each of us may have "one good song" within us, waiting to "come out into the light." Hammerstein wrote with authority (he had huge hit shows, with both Richard Rodgers and Jerome Kern) that, "If I meet a man with just one song, I'd be more interested in that man than those who have 'written 400.' I believe that anyone who stated sincerely what was in his heart, could not only write a song, but get it published, because it would be sure to be a good song." (More words of advice from the greatest 'theatrical' lyricist in a moment.) Look, forget the "rhyming dictionary" part of this book (I have several of those). What sets this book apart as "essential reading" for would-be song-writers is the first 50 pages: the best advice frustrated song-writers (like me) will ever find -- anywhere! As I type this I have two 'classics' of the genre in front of me: Oscar Hammerstein's book, titled simply, "LYRICS," and Ira Gershwin's "LYRICS ON SEVERAL OCCASIONS." If both those giants of the art were still with us, I'm certain they'd agree that Gene Lees has written the best book of its kind. And, whether or not your "one great song" ever sees the light of day, you'll have much fun reading what Mr. Lees has to say. Just one example: There was a night in 1967 the Canadian-born jazz writer 'crossed paths' with Nancy Sinatra (even if they didn't actually meet). I close my eyes and imagine Frank Sinatra emerging from a night-time session with Claus Ogerman's stellar orchestra (for Sinatra's album with Antonio Carlos Jobim) and immediately starting work with another, much smaller group of musicians, assembled by his first-born, Nancy, for the duet with her Dad that would sell a million copies. I imagine Gene Lees feeling so lucky, that the stars had finally aligned in his own life; sitting off to one side by himself, perhaps, watching and listening in amazed silence, (pinching himself to make sure it was true?) as Sinatra brought to life, as only he can, the English words Lees had composed for one of Jobim's loveliest songs, QUIET NIGHTS OF QUIET STARS ("quiet notes from my guitar") And there was Mr. Jobim himself, Brazil's Cole Porter (as I've always thought of him) plucking the strings of his own guitar, while the greatest singer of them all worked his magic. Recalling that moment, Lees said: "After Frank had rehearsed 'Quiet Nights' a few times, he said, 'There are a lot of esses (S's) in this song.' And so there are. I had never noticed it before." ---I know what it's like to treasure every word Sinatra says to you (he once directed 50 words my way) and so it seems perfectly natural that Lees never stopped thinking about what Frank said: That seemingly throw-away remark prompted Lees to reflect, deeply, years later in his advice to those of us who'd love to write at least "one good song" lyric. "Recording engineers," said Lees, "don't like the letter 'S' because it presents them with an equalization problem. If they boost the high frequencies, the 'esses' become exaggerated." (Sirius Radio can sometimes be terrible for this, when your reception is going a little 'funny' just as Lees wrote, in the days before satellite radio: "Turn up the highs (treble) on your stereo - you notice the attenuation of the 'S'." Then, going further into reflection (remember, all this stemming from a 'chance' remark by Frank Sinatra) Lees said, "The prejudice (against using a lot of 'esses' in song lyrics) seems to me now, to date back to a time before high fidelity recording: Ira Gershwin wrote "'S' Wonderful" in the 1930s - and he used esses all over the place, apparently having fun with them, if not poking fun at the prejudice." Which set Lees to "wondering about the source of this bias? Scholars tell us (or at least hypothesize) that the letter was (given that shape) like a snake to designate the sound a serpent makes. And . . . if that's so . . . the fear of snakes may underlie the prejudice." Which brought Gene Lees back to his "Whatever made me think of all this?" moment . . . that long ago evening in a recording studio with Sinatra, by way of an anecdote about "The Bard." "The 'S' problem is a problem only in overuse," he says, recalling the line from McBeath's soliloquy, "If the assassination, could trammel up the consequences, and catch with his surcease, success." "That's pretty bad," said Lees. "In four syllables Shakespeare gives the actor a phrase that is hard to pronounce and quite unattractive when you DO get it out." "As for whatever reservations recording engineers may have," said Lees, "I am reminded of what Sinatra said to his engineer at that (same) session when the latter asked him to stand further from the orchestra since their proximity was creating a 'separation' difficulty." "That's YOUR problem!" Sinatra said pleasantly. "I believe Oscar Hammerstein would declare this book the best of its kind. Even as Hammerstein provided the best (and simplest) summing up of what is required to write your own "one great song." "The most important ingredient in a good song," wrote Hammerstein, "is sincerity: Let the song be yours and yours alone. However important, however trivial, believe it. Mean it from the bottom of your heart, and say what is on your mind as carefully, as clearly, as beautifully as you can. Show it to no one until you are certain you cannot make one change that would improve it. After that, however, be willing to make improvements if someone can convince you they are needed." -- Oscar Hammerstein II (1949) 0 of 0 people found the following review helpful. The best rhyming dictionary around By Mark E. Rhodes The best rhyming dictionary around, compiled by a noted lyricist. IF you want to actually rhyme, which too many people nowadays see no compelling reason to do, or at least do much. Lee is a stickler for actual rhymes and it is good that his work lives on after his recent passing away.

(Book). Gene Lees' bestseller for songwriters has been revised! In addition to providing fascinating, creative and clear techniques for writing lyrics, this edition now includes: a new foreword by renowned songwriters Alan and Marilyn

Bergman; a new chapter called "Tattered Standards," which outlines the lack of literacy in certain modern songs and shows you how to avoid it; a new chapter called "The Words You Choose," which examines why words from some language families are subconsciously more appealing than those from others; and much more! Invaluable to the beginner, this book will also prove beneficial to professionals, poets, linguists and teachers.