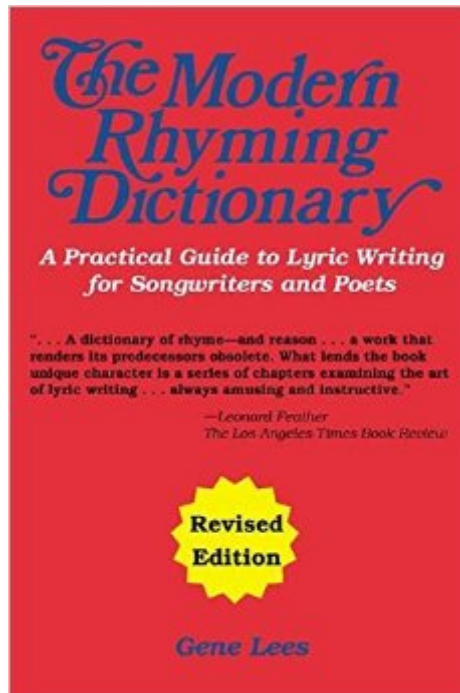


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# The Modern Rhyming Dictionary Edition



## Synopsis

(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.

## Book Information

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Average Customer Review: 3.6 out of 5 starsÂ Â See all reviewsÂ (11 customer reviews)

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## Customer Reviews

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.

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