


**Over the rainbow judy garland**

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# Over the rainbow judy garland

Over the rainbow judy garland chords. Over the rainbow judy garland ukulele. Over the rainbow judy garland genre. Over the rainbow judy garland karaoke. Over the rainbow judy garland lyrics. Over the rainbow judy garland release date. Over the rainbow judy garland instruments. Over the rainbow judy garland meaning.

Apart from Ariana and Judy, P! NK, Patti Labelle and Israel "Iz" Kamakawiwo'ole have made memorable surrender. Judy Garland in "El Mago de Oz" Moviestore / Rex / Shutterstock There are few songs with such a story such as "Over the Rainbow" by Ariana Grande closed One Love Manchester, the benefit concert of her for the victims of the Manchester concert, with the magician of Oz Ballad. The song has seen almost 20 variations appear in different graphics, five of which did it to Billboard Hot 100. Written by Harold Arlen and Yip Harburg, this standard of the 20th century was selected for preservation by the Library of Congress Earlier this year. He reviewed the list of songs of the Association of the America Registry industry and also was named the biggest cinema song of all time by the American Film Institute. By Judy Garland to Ariana Grande, here are the most memorable versions of the song. Receive the weekly repetitions directly to your entry mailbox Subscribe when Judy Garland passed through the rainbow like Dorothy Gale in the music classic of 1939 The Wizard of Oz, she almost left without singing what was going to become the number of Signature of it. For an anticipated projection, the MGM executives had eliminated "Over the Rainbow" because they felt that the film slowed down. The associated producer Arthur Freed entered, telling Head of Study Louis B. Mayer, "The song stays or I'm leaving." Mayer responded: "The boys have the damn song. Put it again in the photo. It can not hurt." More than 75 years after the film and the Song of the Composer Harold Arlen and the Lyricist Yip Harburg are cultural tasty stones. In 2001, "Over the Rainbow" was voted as the largest twist of the twentieth century in a joint survey of the National Endowment for The Arts and the Association of the Recording Industry. "It does not seem obvious that a song performed by a young man at the beginning of a Fantasy would take a life of its own," said Walter Frisch, a professor of music whose new new one Arlen and Harburg's Over the Rainbow, traces the story of the play. One factor in the appeal of the song that Frisch cites is the universality of a child's desire to escape or escape. "The song's mixture of hope and anxiety has allowed people to read their own worries", he said, pointing out that the lyrics are general enough not to know that the singer was standing in a pen with her dog. Frisch defines "Over the Rainbow" as a classic song "I Want", which is given at the beginning of a show or film to "express the desires that will motivate the protagonist's actions." Freed wanted a ballad that rivaled a popular movie song of the time, "Some Day My Prince Will Come" from Walt Disney's 1937 Snow White and the Seven Dwarfs Animated Success. "When I tell people that I'm working on Harold Arlen's music", they look at me like blank, not recognizing his name", said Frisch. "But when I mention "Over the Rainbow" and "St. "Meteor", they say, "Did he make them?" Frisch believes that the composer's name should be as well known as his contemporaries George Gershwin or Irving Berlin. The music of Arlen's covers a wide range of styles, from jazz-inspired melodies to cheerful melodies. While collaborating, Harburg usually suggested an idea or title related to the plot, Arlen composed the music, and Harburg wrote the lyrics. Musical inspiration often struck at strange times. On their way to Grauman's Chinese Theatre with his wife, Arlen asked him to stop the car as they passed Schwab's pharmacy on Sunset Boulevard. In a burst of creativity, he wrote down the melody of "Over the Rainbow" on the musical role he invariably carried with him. A trademark of Arlen is to start a song with an octave jump, as in the opening syllables "Somewhere". The section "Somewhere I wish for a star" was intended to mimic an exercise in "Children," Arlen said. Harburg remembered it was the Arlen cried to call his dog. When Harburg and Arlen were trapped in an end for the song, Ira Gershwin came in to help. When asked why he suggested ending the song with the question, "Why, oh, why can't I," Gershwin later recalled, "Well, it was coming to be a long night." The song Garland later called "sacred" became his anthem. When it was called a song of the century, the headlines used to be on the lines of "The Rainbow of Judy Garland" is No. 1", with just a mention of the composer or lyric. The song followed and sometimes exhausted it over the decades. "It's like being a grandmother in cocktails," he once said. Garland would interpret "Over the Rainbow" differently by changing his tempo, bell, rhythm, phrases, dictation and choice of plots," Frisch writes, pointing out that: "He grew up with her and became the climax of her concerts. At his Carnegie Hall concert in 1961, everyone knew he was going to sing it, but the audience would have to cry out." The main research area of Frisch has been the Austro-German music from the 1820s to the 1930s. "People ask me, "How do you get from Brahms to Harold Arlen?" he said. "For me, what is special in both Brahms and Arlen is that they are deeply expressive, but there is always a sense that emotion is being controlled, that imparts longing and longing." He doubts that there is a "one true" version of "Over the Arc Iris". "There are so many different versions as there are interpreters and contexts," he said. Just this year in Manchester, England, Ariana Grande sang it as a choir in a profit concert for the victims of a bombing at one of his previous concerts. Here the song conveyed a message of solidarity and security, Frisch said. The scores of famous singers have recorded versions of the song during their long and rich life. Frisch finishes his book honoring his creators with an allusion to the conclusion of The Wizard of Oz: "We must give credit to the men behind the curtain. Harold Arlen and Yip Harburg are the magicians of real life.

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