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## 70' s soul train music

Stevie Wonder | Getty Images Like many genres of music, from psychedelics to jazz, soul is at least partially about spontaneity. The soul is that moment when a singer lets a lyric spread more than it normally does because they are using his voice to further express the emotion behind the music. Soul music is about that extra bit of passion that brings a whole song or album to life. These musicians bared their souls in order to create some of the greatest albums in the history of soul music, so let's celebrate them by counting the albums out, in no particular order. 1. Songs in the Key of Life by Stevie Wonder's life Took a double LP to capture Stevie Wonder's soulful vision at the peak of his powers in 1976, when he released Songs in the Key of Life. Each of the album's 16 songs is filled with musical and lyrical ideas that feel both personal and political, from the funky racial statement of Black Man and Sir Duke's musical tribute to the love letter to Wonder Isn't She Lovely's daughter? Using his powerful voice and a slightly old-fashioned 1970s keyboard sound, Wonder explores genres and emotions, with genuinely moving results. 2. What's going on for Marvin Gaye The messages of Marvin Gaye's success crowning LP are not so much political as humanistic, simply using music to defend a better future free from gaye violence saw society infected. She uses her versatile voice to express these feelings and to accompany musical pauses with her gorgeous falsetto, as expressive and moving as the album's mix of weepy string arrangements and layered drum beats. It's an album as lyrically interesting as it is musically interesting, its ambition surpassed only by the success of Gaye's songwriting vision. 3. Sex Machine by James Brown Most would have you believe that James Brown's Live at the Apollo is the first LP of the so-called Godfather of Soul, but this nearly half-hour album doesn't give Brown and his band the time necessary for them to actually extend. While not as long as some of his great studio efforts like The Payback, Sex Machine shows Brown and his band's incredible talent in a live environment as they go through some of their greatest hits, including the title track, using calls to action and danceable bass lines to create a pattern, so each slight variation becomes surprising, energizing, and surprising. 4. Otis Redding Otis Redding's The Dock of the Bay died in December 1967, but perhaps his biggest album didn't come out until two months later, when he chopped to hear the genius exposed in The Dock of the Bay knowing that Otis was gone. Their cheerful and cheerful voices imbued every hint of life while driving roaring horns and a tight rhythm section through tracks as catchy as Felt. From Sittin' on the bench to nobody's gentle ballad knows when you're down and out, Otis continued to make his mark on the world with amazing songs, even after he was gone. 5. Dusty in Memphis by Dusty Springfield's Memphis Plenty of white musicians have tried their hand at the mostly black tradition of soul music - their efforts are commonly called blue-eyed soul - but few albums feel more unlikely and more soulful than this effort by English blonde-haired singer Dusty Springfield. His homage to South American music is full of passion and drama as he uses his sulfur, often sad vocals and a series of beautiful and melancholy orchestral arrangements to create 11 straight tracks of depth and excellence. 6. Live at the Harlem Square Club, 1963 by Sam Cooke The release of this live album by Sam Cooke was delayed in part because the recordings were thought simply as too racial for Cooke's pop star image. Now, more than 30 years away from its release in late 1985, we can appreciate the way Cooke comes alive in a live environment, bringing a vivacity to this collection of his own songs. His emotionally resonant composition sounds better with a crowd responding to his call to action, giving Cooke a chance to come out of his shell and demonstrate the same kind of lyrical improvisation and style that made James Brown a star. 7. Shaft by Isaac Hayes The blaxploitation films of the 1970s were not always of high quality, but their soundtracks captured some of the best artists of the decade at the peak of their powers, including Isaac Hayes, who creates film scenes using only his sharp ear for production and occasionally his baritone crooning. Each track has its own mood that feels lived but unpredictable, as sultry bass lines and flute interludes lead to propelling bongo rhythms or strangely charming xylophone arrangements. There is a surprising mastery of multi-layered instrumentals as well as the three vocal songs that make this one of the greatest soul albums of the 1970s, and therefore of all time. 8. I never loved a man the way I love you from Aretha Franklin Aretha Franklin just needs a track to cement herself as one of the greatest soul singers - her empowering cover of Otis Redding's Respect, with its passionate, melodic waist that eclipses even the song's rough brass. It is this voice that turns this cover album primarily into something that is all their own, its heavenly gospel choral voice transforming spurned love songs like Drown in My Own Tears into larger-than-life artistic statements that make the listener feel like they're witnessing Aretha Franklin's hypnotic power in person. 9. Ingredients in a recipe for the soul of Ray Charles Really, any number of Ray Charles albums could fit perfectly into place, and each would be equally deserving. The legendary recording artist found a crossover appeal for his astonishing blend of so many American musical styles, often finding room for gospel, soul, jazz and country influences within an album, or even a single track. His tortured tortured you see and often your expert keyboard playing anchor all, but ingredients in a recipe for the soul has much more to attract the listener, with big band arrangements as versatile and larger than life as Charles himself. 10. Reach Out of The Four Tops One of Motown's defining albums of one of Motown's defining groups, Reach Out is full of infectious, group-dynamic melodies that made Detroit a powerful force in pop music during the 1960s. The singles-based group managed an entire album of songs as catchy as the title track, employing a wall-of-sound production style and layered doo-wop vocals. Like other Motown groups The Supremes and The Temptations, The Four Tops were partially responsible for the racial integration of music, and it's easy to listen to why - how could even the most vile racist resist these soulful, pop-oriented melodies like Baby I Need Your Loving? Follow Jeff Rindskopf on Twitter @jrindskopf keep up with the latest daily buzz with the BuzzFeed daily newsletter! Country Soul was the result of the shared genealogy of the gospel in both soul and country music; although the styles of white gospel and black gospel began life with great stylistic differences, they had merged somewhat in the 1950s, and, in addition to this fact, whites were then listening to the black gospel engraved at a much higher frequency than ever before. The result, curiously, worked the opposite of current musical trends: country-soul was actually the triumph of country gospel traditions that became soul music. Although there were some white proponents of the new sound (Joe South, Charlie Rich), the typical country soul song was made by a black soul artist, usually with a country piano, gospel harmonies of any tradition, and guitar lines that sounded tall and twangy as a country while playing what was essentially blues. Country-soul songs were also often founded on the church organ and probably, as with country music, they deal with more complex and fatalistic depictions of romantic relationships in their lyrics. The new genre emerged mainly in the South, where strong religious beliefs made the gospel highly influential for both blacks and whites, and where musical miscegenation was, ironically, more likely to take place than in other areas of America. Although artists such as Arthur Alexander and Solomon Burke had already begun tentatively exploring this style in 1960, Ray Charles's 1962 modern album Sounds In Country and Western is often considered the commercial advancement of the genre. The style lasted well into the early 1970s, with several spin-off genres such as the heavier and more emotional Deep Soul, the fattest and bluesier Southern Soul, and the later, funkier variant known as Swamp Rock. Finally, like most of the of the soul, he was killed by disco movements and later dance. Also known as Country-Soul, Swamp Rock, Deep Soul, Southern Soul Famous examples of Country Soul music: Warm and Tender Love, Love, Sled a percy sleigh heartbreaker, in this case less tragic than most - but still emotionally deep and committed to fidelity. The song that announced the real arrival of whatever The Genius was doing, a mix of country, soul, gospel and sweet pop. Typically rustic in his images, a break from the soul-country of the late period that, like many countries, finds great meaning in the small details. The anthem of the country soul in the world, a diplomatic mission to find spirituality in what it calls rock n' roll. He almost blasphemed for some in his desire to be saved by commercial music. Games People Play, Joe South South was a genuine blend of blue-eyed soul and country chops, which, combined with his humanistic stance, got him several hits in the hippie era. You Don't Miss Your Water, William Bell One of the deepest breaks country-soul, lyrically a baret weeper but emotionally moving in a deliberate crawl as the best gospel. Patches, Clarence Carter written by General Johnson of Board chairmen, and delivered on his near-sob signing by Mr. Strokin himself. Dark End of the Street, James Carr Also brought into the Top 40 by Percy Sledge, Carr's original version is somehow even more tortured and raw. Rainy Night in Georgia, Brook Benton Penned by Tony Joe White, a swamp legend in his own right, restored babblin' Brook to the charts in a new and mature way. Just Out of Reach (Of My Two Empty Arms), Solomon Burke Perhaps the king of the country's soul, Burke knew where to find the dividing line between the pathos and the anguish. Anguish.

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