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## Best songs for osu

Goliard SongsLatin songs written from the 10th to early 13th centuries. They are among the earliest examples of Western secular music. They were created by wandering scholars called goliards. The name probably comes from a mythical patron of poets, Bishop Golia. Goliard songs praise the beauty of nature and the pleasures of love, drinking, and student life. Many satirize the church and society. The 20th-century composer Carl Orff based his Carmina Burana (1937) on a 13th-century German collection of goliard songs. GH staff's favourite Summer classics. The sun is out and the Summery feeling is here at last. Here are some of the GH staff's favourite Summer classics to get you in the mood for long, hazy, kick-back days in the sunshine! Michelle Hather, Deputy Editor Gap Band, Oops Upside Your Head It seemed we spent the entire Summer of 1980 sitting in rows on the floor swaying backwards and forwards to Oops Upside Your Head. I've no idea where the dance craze came from (was it just us?) but every time I hear this song it reminds me of long, hot days, finishing my O-levels and end-of-school parties. Julie Powell, Health Editor Katrina & The Waves, Walking On Sunshine It reminds me of the first disco I went to at college. It was a sponsored all-night dance-a-thon and, at some point in the night when I was flagging, this song came on and kept me going! It's reminded me of those carefree student days ever since. Amy Hopkins, Editorial Assistant The Beach Boys, California Girls This says road trips with my friends along the coast and blasting the Beach Boys out loud! Jessica Callan, Celebrity Editor DJ Jazzy Jeff and The Fresh Prince (Will Smith), Summertime Just listening to the opening seconds of this track takes me back to the Summer after I finished my GCSEs. It takes me back to a time of utter freedom, Pimm's soaked, baking hot days and nights and the tantalising feeling that anything can happen. Moya Sarner, Features and Health Writer Faith, Lake Street Drive This cover is full of sunshine and cool, jazzy voices – the perfect theme tune to sunbathing in the garden. Joanne Finney, Assistant Features Editor Florence + The Machine, Rabbit Heart As soon as I hear the opening beats of the anthemic Rabbit Heart, it takes me straight back to a boiling hot Summer's day two years ago. Not many things make me happier than listening to live music at a festival, with my best friend dancing by my side, on a sunny day. Why not Tweet us @GHmagazine and share with us your ultimate summer playlist. You may also want to read: How to divide music files Tried & Tested: music speakers How to take your favourite music on holiday This content is created and maintained by a third party, and imported onto this page to help users provide their email addresses. You may be able to find more information about this and similar content at piano.io The greatest singles of the '80s—as in any era—possess the power to change the world in three minutes. Failing that, these songs at least share the ability to leave their stamp on a vast musical landscape. While chart performance, radio airplay, and longevity are all important criteria to help build a list of the best of the best, these essential '80s songs announce themselves as vital through sheer force of gravity. Each of these tunes, presented in no particular order, is simply impossible to ignore in the context of '80s music. Peter Carrette/Getty Images Regardless of how many times this song is played, it retains a magic that exists only for the most solidly constructed, universally themed, and uniquely presented musical compositions. Sting's songwriting centerpiece from 1983's Synchronicity achieves a rare pop/rock perfection, featuring a top-notch vocal performance, a groundbreaking guitar riff, and a highly personal lyrical theme that explores obsession, heartbreak, and romantic doom. Somehow, the song seems familiar in spite of its originality. "Every Breath You Take" is definitely one of the finest moments of The Police anthology and the '80s music scene. This Chicago-area mainstream power rock band is known mostly for its power ballads that always had a knack for delivering some of the most bombastic lyrics of the decade. But with this song, featured prominently and appropriately in the film, Survivor brought fist-pumping arena rock to an entirely new plane of soaring bravado. The somewhat silly overuse of metaphor and cliché at times grows a bit off-putting, but the hold of the melody and the power-chord opening is undeniable. Hulton Archive/Getty Images Foreigner enjoyed a number of hits in the '80s, but none reached as high a level of over-the-top romantic longing as this keyboard-heavy love ballad does. Guitarist Mick Jones has always been an underrated songwriter, and his command was never on finer display than when the calmness of this tune's verses explode into a crescendo of a chorus perfectly suited for Lou Gramm's impressively high vocal range. When the gospel chorus kicks in at the end, it's a perfectly appropriate topping for this confection. Rob Verhors/Getty Images Some '70s and '80s hard rock bands turned to pop out of desperation or just pure greed as the hair metal phenomenon kicked off. In the case of Van Halen, the stylistic turn seemed as organic and wonderful as the splendid synthesizer riff that fuels this tune, or David Lee Roth's exuberant leap, or Eddie Van Halen's infectious grin. On this one occasion, the band wrote a nearly perfect pop song. This hit was the highpoint of the band's career. Unfortunately, the genre spent the remainder of the decade rolling slowly downhill from this moment. Lex van Rossen/Getty Images U2's track to stardom (not to mention its ensuing legendary status) has been an intriguing one, filled with explorations of a variety of music styles and artistic approaches. One of many excellent songs by the group, With or Without You strikes a perfect balance of pop and rock sensibilities. Catchy, hauntingly and indelibly beautiful, it somehow remains both a testament of its era and a timeless classic. Plus, it doesn't hurt that the song has one of the best—if simplest—bass lines in rock history. Paul Natkin/Getty Images As raw and unabashed as they were, Axl Rose and his then-mates knew how to craft intricate and polished rock songs. The band's sound was no happy accident, and this song more than any other reveals Guns N' Roses at its peak, collectively and individually. Never has Rose revealed his versatility as a singer more completely than through the calm verses and fierce chorus sections of the tune. It's a tour de force of rock guitar buoyed by an unexpected lyrical sweetness, and the song's broad appeal helped take 1987 to a mainstream music pinnacle no one could have expected. 20th Century Fox/Getty Images The late, great pop diva Whitney Houston's '80s heyday produced several singles worthy of inclusion on best-of lists, but this one represents her best blend of danceable beats and an irrepressible chorus. Houston was an indisputably fine, precise singer, but perhaps her best attribute was her ability to select top-notch material. This tune is a celebration of an '80s pluckiness we're not likely to see again, and it's so infectious that even a lot of rock fans found themselves subject to its seduction. David Redfern/Getty Images One of the greatest '80s collaborations was undoubtedly this Welsh female singer, with her unmistakable voice, and Jim Steinman, songwriter-producer of Meat Loaf fame. It was a match made in heaven, as Steinman's gift for lyrical bombast and over-the-top arrangements to match helped him produce his finest musical moment. In concert, Tyler's gritty but sensitive voice perfectly conveyed the longing of this great love song. George Rose/Getty Images Speaking of ballads and the '80s, it's impossible to go too far without discussing duets pairing male and female singers. There was no finer example of that phenomenon than this overwrought but undeniably engaging tune from 1981. Lionel Richie certainly covered this same kind of ground effectively in his solo career, but the addition of a capable female singer with whom to exchange verses raises this song to another level. It helped that Ross was beyond capable of carrying the song even all by herself. Michael Ochs Archives/Getty Images Even though it's easy to get the "na-na-na-na-na-na" part mixed up with the Smurfs theme, this song is a highlight for the entire decade's musical catalog. The band's frontman, Peter Wolf, was tailor-made for the '80s with his Mick Jagger swagger and exuberance, even though he had more than paid his dues before the band went pop. It may be undeniable that the group reached its highest level of success during the '80s, but this tune's memorable playfulness is a big reason why. Soundgarden evolved from a rumbling, sludgy hard rock group into a top-flight radio force within the span of 10 years. And while they have plenty of superb hits from which to choose, their all-time best songs also include some deep album cuts and overlooked early gems as well. With that in mind, here are my humble picks for Soundgarden's 10 greatest tracks. Arguably the first song people ever heard from Soundgarden, "Outshined" caught the Seattle quartet in a sonic period right between the grungy metal-rock of their early recordings and the more polished hard rock of its later career. In addition, the song features frontman Chris Cornell's magnificent voice, highlighting his skill at wailing and bellowing with a command that seems both scary and compelling. Of the bands that influenced Soundgarden, Led Zeppelin is probably the one most overlooked. But anyone who's heard 1990's "Hands All Over" will notice the debt Soundgarden owes to the legendary '70s hard rock band. Stretching to six minutes, "Hands All Over" demonstrates that Soundgarden, even at the beginning, wanted to make towering, arena-sized songs that merged a heavy sound with a soaring sweep. Even though Soundgarden's melodic chops were on full display at the commercial height of the band's career, Soundgarden could still rock unabashedly – if anything, it was turning into an even more fearsome musical force. The "Superunknown" album's title track is an absolute monster – Cornell screams into the void, the guitars rip through the walls, and Matt Cameron's drums hold everything together with Brontosaurus force. The song is about a frightening hyper-reality that "steals your mind/and then it steals your soul," but "Superunknown" creates such a musical high that you'll happily give up your mind and soul to experience it again and again. Why was this song not a hit? An underrated, visceral track, "Room a Thousand Years Wide" finds Cornell getting trippy over lyrics about a mysterious perpetrator inside his mind while repeating the phrase "tomorrow begat tomorrow" like a mantra. Kicking off with screaming guitars and ending in a hail of horns, this "Badmotorfinger" cut hints at the ambition Soundgarden displayed on its next album, " Superunknown." Soundgarden doesn't focus much on overt social commentary, but a brilliant exception is this "Badmotorfinger" track. In "Jesus Christ Pose," Cornell criticizes a holier-than-thou friend who wants to push his religious beliefs on the singer. Kim Thayil's guitar starts off sounding like an oncoming helicopter before he lays into some metal riffs as the song reaches its bleak conclusion. One of Soundgarden's earliest songs, "Flower" lacks the punchy production that might have made it a radio smash like so many of the group's later tracks, but as a testament to the band's promise, it's a wonder. A precursor to the grunge sound Nirvana later explored on its first album, "Bleach," "Flower" is all heavy guitars and drums, with Cornell's voice floating in the middle of the sonic assault. Cornell gets a lot of credit for Soundgarden's success, but those accolades shouldn't diminish his bandmates' considerable contributions. Take "Rusty Cage," which is a showcase for guitarist Kim Thayil's dexterity. From its indelible opening lick to its full-speed-ahead riff to its slowed-down metal groove during the bridge, "Rusty Cage" is every aspect of Soundgarden's guitar sound in one terrific package. A graceful, quietly menacing ode to discontent, "Fell on Black Days" is "Superunknown's" most articulate expression of the album's central theme: learning how to live with a sense of lingering, unspeakable dread. On its surface, "Fell on Black Days" is just a pretty (albeit darkly textured) radio tune, but the creeping anxiety that suffuses the track has an almost hypnotic hold on the listener. Soundgarden goes to extremes on "Blow Up the Outside World," transitioning from a lethargic, melancholy verse to an explosive, fuming chorus. Cornell sets the scene early with the opening line: "Nothing/Seems to kill me/No matter how hard I try." From there, the song becomes a tour of the split-personality emotions that accompany the feeling of futility. Sometimes, you feel like you want to crawl into bed and die; other times you want to scream your lungs out. For those who dismissed Cornell's solo album "Scream" because of its pop leanings, it's important to remember that those instincts existed within him even during his days with Soundgarden. Exhibit A: "Black Hole Sun," an epic, an almost apocalyptic power ballad about the desire to wipe the slate clean. No one knows exactly what the lyrics are about, but Cornell's anguished vocals and the band's taut, soaring musicianship are so powerful that you'll hardly care. Audio: Hear Ellen Bryant Voigt read "Song and Story" (3:39) The girl strapped in the bare mechanical crib does not open her eyes, does not cry out. The glottal tube is taped into her face; bereft of sound, she seems so far away. But a box on the stucco wall, wired to her chest, televises the flutter of her heart—news from the pit—her pulse rapid and shallow, a rising line, except when her mother sings, outside the bars: whenever her mother sings the line steadies into a row of waves, song of the sea, song of the scytheold woman by the well, picking up stones – old woman by the well, picking up stonesWhen Orpheus, beating rhythm with a spear against the deck of the armed ship, sang to steady the oars, he borrowed an old measure: broadax striking oak, oak singing back, the churn, the pump, the shuttle sweeping the warp like the waves against the shore they were pulling toward. The men at the oars saw only the next man's back. They were living a story—the story of desire, the rising line of ships at war or trade. If the sky's dark fabric was pierced by stars, they didn't see them; if dolphins leapt from the water, they didn't see them. Sweat bloomed on their backs like heavy dew. But whether they came to triumph or defeat, music ferried them out and brought them back, taking the dead and wounded back to the wave-licked, smooth initial shore, song of the locust, song of the broomold woman in the field, binding wheat – old woman by the fire, grinding cornAs evening wind stirred the olive grove, when Orpheus sang to the overlords of hell to break the hearts they didn't know they had, he braided the sturdy rhythms of the earth: the raven's hinged wings from tree to tree, whole flocks of geese crossing the ruffled sky, the sun's repeated arc, moon in its wake— this wasn't the music of pain, pain has no music, pain is neither beautiful nor wise, pain is not a song: it is a story scratched with a stick in the dust around the well. It starts, Eurydice was taken from the fields. She did not sing—you cannot sing in hell— but in that viscous dark she could hear her lover singing on the path, the song flung like a rope into the crater of hell, song of the sickle, song of the hiveold woman by the cradle, stringing beads – old woman by the cradle, stringing beadsThe one who can sing sings to the one who can't, who waits in the pit, like Procne among the slaves, as the gods decide how all such stories end, the story woven into the marriage gown, or scratched with a stick in the dust around the well, or written in blood in the box on the stucco wall— look at the wall: the song, rising and falling, sings in the heartbeat, sings in the seasons, sings in the daily round— even at night, deep in the murmuring wood— listen, one bird, full-throated, calls to another,little sister, frantic little sparrow under the eaves.

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