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## Adventure time island song remix

For the past dozen years or so, T.I. has been one of hip hop's most prominent voices. Whether or not you agree that he is the King of the South, there is no denying his excellent catalog. From street innes to fluid crossover joints, there wasn't much Tip wasn't willing to touch - and he did a lot of great songs along the way. So, without further ado, here are the 25 best T.I. songs of all time. On the penultimate track of Paper Trail, T.I. offers expressions to those who are locked up, while acknowledging that they are headed there as well. This place finds Tip taking a trappin' timeout to let the kids know this life isn't for them. Think of Charles Barkley's I Am Not a Role Model advert, only with organs and 16 reflexive. On this jewel of T.I. Vs. T.I.P., Tip makes school for a young drug addict for the pitfalls of entrapment. Between tip's dramatic production and sscarface-esque storytelling, Da Dopeman is the rapper at his most cinematic. The dream of a Southern rap head, Bezzle, finds T.I. connecting with Bun Band 8ball & MJG for this 10-toed burner that burned it just like in Waco, Texas. Recorded while T.I. was under house arrest and potentially in prison on weapons charges, No Matter What showcases the rapper's never-reborn attitude: Rhymes like Even when he wins the illogical, losing is still far from optional, he might pick up even the most pessimistic of Debbie-downers. The King lived. One of the wrong shots about southern hip hop is that it's missing from the lyrics department. With I'm Illy, T.I. turned that theory upside down, fading with rhymes like, The bulls \*t I'm facing control on a later level sh\*t/ Never been f\*cked in the game, they're mcelibate to prove once again that it was more than smooth hooks and chatter. While this song is somewhat diminished by the fact that Tip is back to being trouble man, this closer album from Paper Trail is not a powerful reflection on a turbulent life. Congratulations to JustinTimberlake for his strong and emotional voice. Tha King was urban legend's time opener, but Motivation, with its cold, icy rhymes and methodical horns, is the track that has heavyweight weightlifters and treadmill jockeys expanding their speed. It's not revolutionary, and it's not one of T.I. But Bankhead's biggest hits is a delightful ride around T.I.'s old trampled grounds, complete with cold verses of PSC and a triumphant pace courtesy of DJ Toomp. Perhaps T.I.'s first crowning achievement in adult rap, Goodlife, finds him thoughtfully waxing about soul production about the life of crime he left behind, and the fruits of the decision he made to go legitimate. Pharrell on the hook is a reminder of the impeccable chemistry the two share, as Common enters for a cool 16. While it is of the most macho rappers around, T.I. is a man with vulnerabilities like everyone else. I Still Love You finds therapper at his most honest nude, as he admits his to her baby's mother and daughter, and gets the closure of a sometimes troubled relationship with her dad. When Live Your Life Fell, T.I. was a man who had lived 28 years for a long time. Of course, he had some advice to give, which adds a strong maturity to the verses on this joint. But it was Rihanna's uplifting production and inspiring voice that helped make live your life tip's second solo song #1. In a recent look-back track on Complex's Trap Muzik, Tip referred to Doin' My Job as his favorite song from his catalog. It's easy to see why: Doin' My Job is straight from the heart, with T.I. calmly asking the general public to show empathy for drugged kids. Standoutlyrics: Our options are few, it's hell in high school, when you're helping with rent, lights and even your gas bill / So before judging us, it won't hurt / You're under 25, stay alive. Although not as popular as other Urban Legend standouts such as U Don't Know Me and Bring Em Out, ASAP is T.I. at its most methodically aggressive. The menacing pace is the perfect backdrop for its rhymes, which are sizzling enough to melt a snowman at the North Pole. Although the concept album based on this Trap Muzik gem has been solved, this original examination of the angel and devil on CliffordHarris' shoulders is raw, humorous and highly honest. T.I. tries to keep the T.I.P. focused, but just when you think T.I.P. finally gets it, she returns to her Mary Jane. The dilemma has been experienced. Perhaps the smoothest joint I've ever recorded, Let's Get Away is as suitable for a night cruise as it is for some party-dropping action. Jazze Pha's hook is silky, but it's Tip's playful rhymes that make the song. Is there a better song to get a speeding ticket? This fromKing joint will have children peeling off their sun roofs and women fluttering with cops to avoid points on their license. T.I. rides MannieFresh's triumphant rhythm with steel-toed rhymes, and the result is so seductive that T.I. couldn't resist being together with B.G., BigKuntry King, Young Dro and Young Jeezy for a lively Top Back remix. Before Never Scared, T.I. was an arrogant boy with the audacity to be called King of the South. After that, he was forced to drink. Between his racciaed delivery and the frosty jokes like I hope for the best but I don't think he'll make it/ Not as he was shaking and on the sidewalk, T.I. whizzed by fellow Killer Mike and straight Bone Crusher on his track. Tip may never have been afraid, but after hearing this song, chances are he had other rappers trembling with their oversized jerseys. Frustrated by the pitfalls of fame, I.T. released this song warning children to keep their distance and competition for to the shelters. Many famous songs resort to poor me rhetoric, but Tip was more enraged than self-pitying. As hard as the lyrics were, the beat was even harder, with angry synthesizers and metal-on-metal hits to ensure the track will sound in your long after it's over. Purists will probably hate the fact that this song is ranked so high, malet is honest: Whatever You Like greatly shows Tip's sunderated ability to cross paths with a new audience without losing his street creed. Whatever You Like is a melodic triumph with catchy, a contagious hook and delicious production. He also gave aTip his first solo Top 40 No.1. Perhaps no song in Tip's catalog does a better job showing off his ability to paint a picture: We in a drop Chevy with the roof wide open/ my palma looks at me to see if my eyes open / because I've been bedrinkin' and smoked / I'm flying down 285, but I'm focused! Tip's sharp delivery and strong armed rhymes, combined with an acontagious hook and a hum-worthy production, make this one of T.I.'s greatest songs ever. Drugged boy's no, really. With aggressive songs such as What You Know and I'm Talkin'to You in King , T.I. kept things balanced by including sincere Live in the Sky. But the ing to fallen friends is not a mandatory gimmick:according to Tip, she shed tears while writing this song. Add an amelancholy piano cycle and a soulful Jamie Foxx hook, and you have a clear winner. It's 2004. Jay-Z has just retired from rap, and Pharrell's nicknamed Jay-Z of the South has just been released from prison. What better way for T.I. to run for the throne than with a song that spins a jay bar to make Jimmy his hype man? Tip did just that, brilliantly using a line from What More Can I Say and proceeding to tick it off with the agangsta party's ing. Swizz Beatz spins in a swollen pace to add to the monkey, making sure that every year a slew of players choose Bring EmOut to play as they approach the plate. More than just a companion piece of the FEATURE FILM ATL, What YouKnow is T.I.'s rounding of the bases after the grand slam of the previous three years King. Slowly but surely, Tip asserts his dependence on southern rap for a synth-heavy rhytm courtesy of DJToomp. For the next six months, the Kang asked everyone what you know? Really a moment of crowning. In the midst of all of Trap Muzik's aggression, Tip made sure to include the bouncing Rubberband Man with singing vocals and flagship drums that supported T.I.'s swaggering lines and a memorable hook. Rubberband Man is Tip in its essence: edgy, but with crossover and charisma to boot. From the drugged boy's speech to the fan love show, this song is the quintessential T.I. record. Real greeting! The Clash report | Chris Moorhouse/Hulton Archive/Getty Images The Clash famously advertised themselves as the only band that mattered, but their music seemed to contradict that famous overstatement - unlike contemporary punk bands, did not denounce the rock musicians who came before them or limited their influences. The London-based punk quartet was too curious to be confined to that esoteric genre for a long time, eventually expanding to include sounds shot down from around the world. Pop, reggae, ska, rockabilly and and all had their place in the Clash's varied discography, and their adventurous songwriting mingled with their dismay at counter-cultural roots to make them the most enduring band of the first wave of English punk. We celebrate their longevity by counting the 10 best Clash songs of all time. 10. Safe European Home The Clash's reverence for Jamaican music is evident in many of their songs, but their trip to the island nation has left them disturbed by the conditions of crime there. The band referred to Jamaica's difficult times as it hand-parodied its own isolated worldview in Safe European Home. The soaring guitars and overlapping vocals of Joe Strummer and Mick Jones make the song a great rock song, as well as a combination of the Clash's simultaneous senses of humor and political awareness. 9. (White Man) in Hammersmith Palais The First Blend of Reggae and Punk by The Clash remained their best despite their frequent dabbling in the genre from the Caribbean. It also fits the topic, starting with a disappointingly passive reggae show that band members attended before moving on to more broadly political topics about wealth redistribution and turning rebellion into money. Slow-burning verses provide the way for exciting guitar assaults over and over again, providing an early look at the future of the Clash much more than sarcastic and aggressive riff machines. 8. Know your rights This is a public service announcement - with GUITARS! What a way to kick off an album. Know Your Rights by Combat Rock is a blistering guitar track full of creative interaction and aggression that is not just based on speed, as so many punk bands do. Some of the band's most confrontational lyrics find Strummer complaining with abandon in the guise of a government ad depicting a dystopian future in which cops are free to kill and free speech comes only with the caveat that you're not stupid enough to really prove it. 7. Lost in the Supermarket Even the clash's most personal songs contained some shreds of greater political and social importance. Strummer's Lost in the Supermarket is a kind of ballad by the band's usual standards, churning out a disco dance rhythm while Jones tenderly recounts a childhood defined by suburban solitude and dehumanizing commercialism. The band's playing and dynamic way of playing is almost perfect here, but the real highlight must be the heartbreaking emotion that underscores this vision of the suburbs. 6. The Magnificent Seven When most white rockers tried their hand at the burgeoning hip-hop genre in the 80s, the results were ridiculous at best and unbearable at worst. The Clash are the acceptance of the rule, because of the experience of the band's world music and their understanding of music as a political and cultural force. Strummer's talk-singing falls somewhere between rapping and its characteristic lament, but the funky bass loop and danceable rhythm pay a clear tribute to New York's first hip-hop shows without the loosening and edge that turned hip-hop into a phenomenon. 5. White Riot One of the Clash's most purely punk songs, White Riot is a two-minute blast of raw energy that stands out for an eye-catching chorus that's enough for you to start a mosh pit with just one man in the comfort of your home. The lyrics are some of the band's most incendiary and easily confused - rather than supporting racial riots as some believed, Strummer simply wanted young white people in the UK to find their cause of rioting and demonstrate against the oppressive status quo, as many black citizens already had. 4. Stay Free The 1978 Clash release Give 'Em Enough Rope is all too often overlooked, condemned for its polished production work by Sandy Pearlman, but there is no denying the strength of writing the band's songs on this transition album between the punk power of their namesake and the influences of london calling. Stay Free is an amiably personal rocker on Mick Jones' old band of friends who feels antechemical despite the lack of a clear chorus, a sign of Jones' melodicism that would have better training in later albums. 3. Straight to Hell The other side of this double single A-side of Combat Rock - Should I Stay or Should I Go? - is much more popular, but Straight to Hell is the superior statement. Downtempo bossa nova drumbeat and moody, moaning keyboards distract in person from some of the band's best lyrics, mixing anger and intelligence to lament the tragedies of colonialism from blue-collar factories to Vietnamese jungles. Unusual music that sounds as if it could come from anywhere in the world drives home the song's painful global message. 2. Train in Vain (Stand by Me) Tacked at the last minute and originally excluded from the London Calling tracklist, Train in Vain (Stand by Me) was a real pleasure for the first listeners of the band's double LP magnum opus. His irresistible Mick Jones melody and familiar but extraordinarily touching post-breakup lyrics make him one of the most poppiest songs of The Clash's career and have helped elevate his status from the hidden track to the ubiquitous base of rock radio. Luckily, the song is too catchy to get tired. 1. Clampdown Feel free to replace your favorite London Calling track here, but in my book, Clampdown is a little higher than the rest of an album consisting almost entirely of instant classics. The creative use of the band's familiar four-piece dynamic abounds in a riff-happy blistering rocker distilling Strummer's contrary beliefs about capitalist society, warning listeners not to become young believers and devote themselves to a life of senseless work and routine. Somehow the music manages to rival all that without sacrificing the unwavering sense of fun present in much of the Clash's work. They were bold and confrontational, but this made their cleverly written melodies much harder to resist. More from Entertainment Cheat Cheat

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