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7 years old lukas graham lyrics song

Take a deep breath, and think back to a middle school dance and try to remember what they were. Anyone who was a pre-teen probably remembers the awkward slow dance, new mall tanks, and screaming throughout every word of pop radio hits. Songs from the late 1990s and early 2000s may seem like a distant memory now, but at the time, many of them were iconic. Looking back on the era, there are definitely some lyrics that you completely forgot existed until now. Every now and then one of these songs will play, in a clothing store or on the radio or on an ironic playlist of the party, and those words will take you back to that middle school auditorium. Several genres prospered in the late 1990s and early 1990s, and both decades were a period of growth for alt-rock, rap and hip-hop, and pop music. While some of the most popular songs didn't exactly reinvent genres or experiment in new ways, they were certainly fun. Whether it's Anna Nalick's soft-rock or one of Enrique Inglesias's slow-dance staples, you may have forgotten some of these melodies. There is no time like the present to listen again and remember those lyrics that, for better or for all, shaped your teenage years. 1 Too Little, Too Late - JoJo Long before Taylor Swift declared she would never be reunited with an ex, JoJo was writing pop breakout hits. Every seventh-grade student definitely listened to this after a middle school breakup, which everyone knows doesn't mean more to sit together in the cafeteria or group dates at the movies. Things were difficult at the time. Memorable lyrics: I'll say this now / Your opportunity has come and gone / And you know / It's too little, too late / A little too long / And I can't wait for 2 Just the Girl – The Click Five Atlantic Records on YouTube If you've forgotten, the protagonist's love interest in this song runs into 100 tests of attitude power. She is, therefore, still aspirational after all these years. Memorable lyrics: Because she's bittersweet / She makes me off my feet / And I can't help myself / I don't want anyone else's Closing Time – Semisonic If this wonder success doesn't instantly ring a bell, it will come back to you as soon as the piano notes play. It's everywhere from movie opening credits to the bottom of his fave 2000s TV show, and even now it's a hard song to escape. Memorable letters: Closing time / Turn on the lights on each child and every girl / Close / One last call of alcohol to finish your whiskey or beer / Close / You don't have to go home, but you can't stay here / I know who I want to take home. 4 Big Girls Cry — Fergie This song, which was one of Fergie's first songs after Black Eyed Peas, was a staple of slow dance. Also, can we talk about what is a festival of absolute nostalgia for this video? The placement of the product Candies! Milo Ventimiglia's fake tats! What a time of 2006 it was. Memorable lyrics: memorable: I'll miss you as a kid misses his blanket / But I have to move on with my life / It's time to be a big girl now / And older girls don't cry 5 I Gotta Feeling - Black Eyed Peas Black Eyed Peas VEVO on Fergie's YouTube Speaking, who could forget this super smash hit by black-eyed peas? In 2009 this was the number one song to get you pumped for a night out, and if you wasn't sick of it later that year, now is the time to bring it back. Memorable lyrics: A feeling, woohoo, that tonight will be a good night / That tonight will be a good night / That tonight will be a good night 6 S will be me - NSYNC Depending in which the great band of guys of the 2000s was their fave, could have been a time in their childhood where you knew every word in every NSYNC song. While Bye Bye Bye might be the band's best-known song, for true fans, this song was so important. Memorable lyrics: Baby, when you finally / Get to love somebody / Guess what / It's be me 7 Hand In My Pocket — Alanis Morissette Alanis Morissette on YouTube It's a shame that most of Alanis's songs are now relegated to

background music; it's time to bust these for sliding purposes. It's hard to choose the most singing singer along the decent track, but this one is definitely up there. Memorable lyrics: "clear your throat" I have one hand in my pocket, THE OTHER IS GIVING A HIGH FEEE-III--VVVVEE8BreathE (2am) — Anna Nalick Ho admits it - this song still makes you emotional in 2017. Nalick's hit ballad was left for a reason as it intertwines several sad stories and leads them to a sincere heart. It's the perfect pop song. Memorable lyrics: Because you can't skip the track, we're like cars on a cable / And life is like an hourglass, stuck on the table / No one can find the rewind button, girl / So cradle your head in your hands and breathe... just breathe / Oh breathe, just breathe 9Hero - Enrique Inglesias EnriqueInglesiasVEVO on YouTubeThis song played at every dance and other school events I went to middle school and high school. So many awkward slow dances were shared on this song, I don't know if I'll ever forget the lyrics, but maybe you did. Memorable lyrics: Can I be your hero baby / can I kiss the pain / I'll be by your side foreverCruthly Believe that Agustanea never found where they were going? The chorus of this song traveled all over the continental United States, and even after all this time, it's hard to forget this journey. Memorable lyrics: I think I'm going to go to Boston / I think I was tired / I think I need a new city / To leave all this behind 11 Irreplaceable - BeyoncéWhile we'll all lean on Queen B for her last two albums, which are for all masters of metrics, you may have forgotten about this radio success of the early days. Beyoncé has had so many topping hits, but this song was absolutely everywhere year has come out. Memorable lyrics: Everything you have in the box on the left / In the closet that's my stuff, yes/ If I bought it please don't play12Hey There Delilah - Plain White T's HollywoodRecordsVEVO on YouTubeThe Plain White T's had a real moment with this track, and it would be your only classic. Despite the wonderful status of a single success of the bands, this acoustic ballad was a success, which could be far from completely forgotten. Memorable lyrics: Hey there Delilah/What's it like in New York City?I'm a thousand miles away/But girl, tonight you look so pretty13American Boy - Estelle Ft. Kanye WestThis song had so many memorable collapses that it's hard to believe you could have lost over the decade. John Legend has a cameo in the video, and a very young Kanye West appears to drop a verse. This optimistic jam was a lot of fun, and it's definitely worth listening to again. Memorable lyrics: Take me on a trip, I'd like to go someday / Take me to New York, I'd love to see LA / I really want to come and kick you / You'll be my American boy These songs were total classics. Get all the best pop culture moments and entertainment delivered to your inbox, my English teacher performed today in class. I want to learn myself, but they won't see it until next Monday, the lyrics spoke of the sound of the brakes scratching and breaking glass and screaming from people or something, then he starts talking about his love or something. does anyone know the song? By Sadie BellUpdated On 12/18/2019 at 13:30 PMBillie Eilish | Erika Goldring/Film/Magic/Getty ImagesBillie Eilish | Erika Goldring/Film/Magic/Getty ImagesJen as the best films and TV shows of the year, where the premiere of genuinely good entertainment feels finite, the amount of big and new music in a given year feels endless. It's just about finding him. So, after diving deep through launch platforms, scrubbing the charts, looking at the most interesting and emerging names, and returning to classic artists and fan favorites, we bring you the 100 best songs of 2019, starting with a top 10 and then 90 more gems you should know. These 100 tracks are the ones we put on repeat all year because of how good their beats are, the ones we had some good screams too, and those that somehow sounded unlike anything we'd ever heard. Take a look below, and then head to our best albums on the list of the year to take a deep dive into all the good music that came out in 2019.The Top 10 Best Songs of 2019Tyler, the Creator has steadily risen from the alt-rap collective Odd Future to a bona fide, game-changing creativity. Whereas the last the rapper/producer/designer came to terms with the critics and further solidified their cult following, this year's IGOR is their coronation success. In the register, it assumes a person to the pain of a breakup, while feeling more joyfully himself as he explains that he knows he can find love again. His song EARTHQUAKE is the love song of 2019, a rap song that crosses the genre with a production that sounds as if it had been taken deeply from the R&B archives. Jade Lilitri is very emo. He also faces today's best emo band, Oso Oso of Long Island. It's so emo that his excellent album Basking in the Glow is about trying to give it everything to move from darkness to light, and learn to love that side of life. One of the best album songs, The View, throws you into this emotional madness with its quixotic, optimistic drums and guitars. The sound actually allows you to give the song a shallow listen, when really the slur in Lilitri's voice is as if it suppresses what it's really feeling. It's as if he's making revelations as the song sounds -- like how he feels attracted to a form of apathy (I was in love with it) before realizing that living life strips away everything that makes it worthwhile. It is extremely encouraging to hear Lilitri reach this conclusion, and if you surrender to the emo, nothing prevents you from also advancing towards lightness. People with a hardened exterior are used to people asking how we are able to keep everything together. But actually, everyone breaks down at least a little when the shit hits the fan, and some of us are better at wearing a mask collected. That's what Philly Noise/punk band Manequin Pussy struggles with with the lead single Drunk II from their album Patience. The stellar song sounds like hysteria like ecstatic flail riffs, the harmonies are increasingly encapsulated, and vocalist Marisa Dabice goes from escapist waivers to the penultimate, revealing line, and everyone says to me, 'Missy, you're so strong', but what if I don't want to be? In Drunk II, the strong band that continues to stunt is that internal conflict personalities, a sound journey of how crazy and debilitating it can feel to let go and really commit to what's going on inside. Without a glance of warning, in the spring of 2019 Solange dropped her first release, When I Get Home, from her magnum opus of an album, A Seat at the Table of 2016. Where the R&D singer B illustrated her self-security on her latest album, here, takes us metaphorically to Houston, the place that shaped her, to further exemplify how the black community shines and informs her art. It could be an anthem in a Southern church, or just as likely to hit out loudspeakers passing cars with windows down; the track is an extremely hot celebration. On her latest album, All Mirrors, indie icon Angel Olsen sounds as if she wants to become a stadium-sized pop star. She should, and we should all help the singer-songwriter on this journey, because she is one of today's most powerful talents. His album opens with Lark, who follows his odyssey of reaching a place where he feels shameless in chasing him fiercely in his dreams. He can be heard in his Brazilian voice over an orchestral section as he lays out to a former lover how his love was destined to die. You say you love every part / What about my dreams, she wonders - but she doesn't need to worry for longer, because you can tell she's willing to flourish on her own. It's a masterpiece, and what feels like a star coming into your spotlight. You may have been able to start 2019 without knowing who Billie Eilish is. Now, you should be a boomer without internet access and/or live under a rock for not knowing who the multi-Grammy teen nominee is. She's absolutely an enigma: a green-haired, semi-goth teenager who gen-Z kids are going crazy for, but it's all because she's singing her truths. It's in Bad Guy, one of this year's biggest songs, that solidifies its innovators, a little bonkers, but above all the status of genius. It's the pop of 2019 at its best: a weird, dark calico infused with trap and creepily produced as you could play in your nightmares. Eilish is the villain, and you should be afraid of this 18-year-old because it's terrifying the talent he has, which shows he hit. Don't hide from her, however, she'll take care of pop. Some of the most popular emerging hitmakers with energy potential are rapidly crossing geographical and gender boundaries, and Spanish rosalia certainly fits that mould. Latin-Grammy winner Best New Artist paved his own lane, transforming flamenco music for today with a touch of R&B; B, and in this year's Con Altura he immerses this sound in reggaeton with the help of colombian artist and reigning crossover star J Balvin. On a pulsating rhythm, Rosalía's fierce voice alternates verses with a safe Balvin to make an exciting and flirtatious track. Let the seductive production and deep bass inevitably turn your hips into a swirl. Sometimes they are the simplest songs that make our heart feel heavier, their lyrics carrying the exasperated weight of a final sigh after a long sudden. It's what makes the British electronic recording artist/producer/dancer FKA branches and more in Cellophane, this year's impressive MAGDALENE. At its core, the song is a piano ballad the disappearance of her relationship with Robert Pattinson, a romance that propelled her into the public eye and was exposed as if they were reduced wrapped in plastic. Plastic, take your breath away at each of your air gases, desperate to understand what went wrong while repeating the minimal verse that is still complex to digest: Did I not do it for you? Why don't I do it for you? She may express not feeling enough on this track, but as an artist of this calibre, you can also feel her power that she can withstand anything. Charli XCX has been called futuristic pop. His songs are bold, and they really sound like you could imagine that music will be when we're all living in space in the next century. (That is, if the rest of the pop music machine tries to take the risks it does.) His collaboration with Charli with French artist Christine and the Queens shows that Charlie XCX's lengths are ready to go. The production consumes you with each chaotic beat, designed as if the ear is pressed up to a speaker, reflecting the requests of the artists to find liberation in moments of anxiety. It's like a pop panic attack, until it breaks into a form of euphoria. There's just nothing like it on the radio. There's a joke among Charli XCX fans that she should be exhausted from carrying the weight of pop music on her back - but from the sounds of her, she knows she can't get too tired. It needs to keep pushing the genre forward. LA is literally on fire, and the rest of the world may as well be, too. The American dream and Hollywood fantasies about which singer-songwriter Lana Del Rey and pine are starting to rise in ash, and even she's struggling to put out the flames. In part, it's what comes to realize about The Greatest, Singing, Tongue in Cheek, Culture Lights Up, and if that's it, I've had a ball. The whole song like a happy tribute to her dreams for an unwise and whimsical world yesterday brought to today - her poignant, nostalgic words and as if she's throwing her arms in the air, laughing without worrying like a 1970s Laurel Canyon guitar plays. As the song begins to finish, the piano sings to none as if it were one to continue: She is not yet ready to give up her dream, and invites us to join her exhibition to make tomorrow great. Where his past releases might have sounded like perfect tributes to the icons whose feet he falls for, he became his own icon in Norman Fucking Rockwell! It is a vision to which we can all resort one way or another, his call not to let fire outweigh us and culture. New Jersey rapper 070 Shake seemed to come out of virtually nowhere just a few years ago, still in his teens. Now 21, the artist, whose real name is Danielle Balbuena, produces lingo and tall raps that caught Kanye West's attention, earning a contract with his label Def Jam Getting Out Ours and an appearance on Ye of 2018, as well as a handful of other strong features, in addition to their own even stronger singles. He continued his ascent in 2019 with the Morrow. She described the single as one to mourn, which is a fair assessment, as the song explores the paranoia of focusing on the fate of a relationship (I know it's hard to swallow / I don't know if I'll be here tomorrow). An interesting name in rap for its taste in sound, Shake's deep, radiant voice blends well with low production, downbeat and creepy sound elements. Unless you're on indie Twitter or in experimental electronic music, there aren't enough gees in the world to understand 100 gees if you're not yet familiar with them. For those who don't know, 100 geckos is the electro pop batsuit duo of producers Dylan Brady and Laura Less. In no way is his music universal; it seems that they entered the studio and only broke on their keyboards until random sounds appeared, and then decided that the absurd result was messy enough to work. In songs like Money Machine, from his album 1000 gees, aggressive synthesizers and minimalist beat support a series of forgotten roasts directly from the front line: Hey, you lil' piss baby / Do you think you're so fucked cool? Eh? It's going to blow you out of the wind. But that's a danger, like the rest of the 100 gees of the freakish brand of pop, so you'll get on your feet, hitting your head, in two and a half minutes. In 1975 they were angry, man. Their 2018 album A Brief Inquiry into Online Relationships may have been about trying to stay optimistic, but with the first official single from their upcoming 2020 album, People, it's as if they're screaming in the face that we need to turn this forward-thinking into something revolutionary. It's a riotous punk take from the british high school, and enough energy to send straight to the picket line. The song begins with Healy screaming: Wake up, wake up / It's Monday morning and we only have a thousand left, and closes with Stop fucking with the kids. The tension will convince you that the time for anarchy is now. The DC talent of Ari Lennox's neo-soul brand is beautiful and feminine, but the idea that being a woman means staying silent about the messy and personal. That's all part of intimacy. J. Cole's title song prodigy from his debut is a collaboration with the rapper, a sexy R&B number; B that literally ended up on the sheets, reflecting all your bedroom eye sound. The subtle production sounds restrained, but J. Cole's words and verse couldn't be more at the forefront with his desires. It's soft as stea butter, and when you hear it, it's so perplexing that you can only smell it too. Ariana Grande promised fans that six months after sweeter was released, she would be with more music, and the pop star came through thank you, below. For many reasons (tragedy, public relations, important albums), pop has really become the universe of Ariana in which we all just lived, and NASA, thank you, then takes us out of this world with a careless song from outer space about the need for distance, but even its sound is too big for this stratosphere. Its production of R&mp; B and the composition of synthesizers and bass may not sound atmospherically cosmological, but it is his new signature and exemplifies the influence of his individual satellite on the industry. At the beginning of the runway, you can feel weakly. This is a small step for women, a giant leap for the women's class - from NASA, thank you, then from Ariana and everything you've been doing, it's the truth. The Puerto Rican trap/hip-hop/rapper/reggaeton artist Bad Bunny is an urban innovator, so it's no surprise that when rapper SoundCloud exploded, he became the world's pappi, dropping his first studio album, X 100pre (at the end of December 2018), the much-anticipated release was a sure success. Although the entire album features impressive Latin trap numbers, Caro, which exploded earlier this year after its release of music video, is a statement from the recording artist: His music is exclusively Puerto Rican, but an innovation nonetheless. Raping about how gender norms flip, and that everyone is valuable, regardless of their identity, is bringing something fresh to Latin rap. Its flow changes as the bass bomber does before it becomes a ballad, allowing the song to take on many forms - just like Bad Bunny itself. In January, modern popular favorites Phoebe Bridgers and Conor Oberst combined forces and surprised fans with a duo project titled Better Oblivion Community Center. Wrapped in their shared folk rock of empathetic composition, the project is intertwined in their union as they explore their individual experiences feeling inevitably alone. One of those numbers is Dylan Thomas, a song no doubt more up to date with his guitar solos and guitar lyrics and lyrics written in ingenuity about the gravity of feeling helpless in today's political landscape. In harmony, they sing: I'm becoming greedy with this private hell / I'll go it alone, but that's it, and despite how insular they sound, in the subtly humorous song there's peace of mind knowing that many of us are fighting the same fight. The big thief had a great year. The beloved indie folk released two great albums, both with great acclaim, which is seen, as the Brooklyn-based band creates an organic and earthy world in everything they publish. They may be known for the revealing song by front woman Adrienne Lenker, but their lead single Not from their second album of the year, Two Hands, is about the words that remain unspoken. She produces verses that list the end details that life is not about, but as the rock ballad builds and delights in pure crushing cacophony, it is as if the left of the group is about to feel at the moment. Alt-pop prodigy Billie Eilish became one of the world's biggest pop stars because of her depressingly dark music - her vulnerable and frank lyrics are exactly what her young audience connects to. And they're on to something. WHEN WE ALL ALSEEP, WHERE ARE WE GOING? The song on the album Xanny epitomises his writing prowess in a song that dissects his weakness in the face of drug use by his peers. His embraced voice is tragically lit with a reverberant bass that feeds in and out, and his brutal words (I can't afford to love someone who's not dying by mistake in Silver Lake) will make you sink. Xanny poisons, and shows that there is no smoke blow around the emerging popularity of Eilish.black midi quickly became one of the most buzziest bands of the year. Their post-punk/noise/jazz/mind-altering music took off on the London Underground and got them a great conversation and superlatives from better new bands once they debuted at state festivals - and once their debut fell, they secured their position as one of the biggest and strangest breaking acts just the coolest to know. 953 epitome of what they do, walking along the line of postpunk and art-rock, refusing to stand still. Anxious guitars bounce erratically under rape, and as off as it all sounds, it's extremely exciting. 953 ends in a moment of madness, unlike the frenzy that developed around the group quite quickly this year - because, as you can hear, they are doing something more interesting than the rest. It's been a while since Bon Iver retired to the woods since his folk music moved into folktronica, but he never left the house that was built for him there. It is where he returns in his most beautiful self, entry. Hey, Ma, who is seen with affection and gratitude again in his childhood memories, which led him to give a call to the woman who raised him. A simple concept, but one that is delivered with the whole heart of Justin Vernon: His angelic voice in a lower register sounds somehow even more human, and the production is so atmospheric that it could conjure up his own memories of youth. After years of singing in the church choir and producing mixtapes independently under the nickname Boogie, Compton-based rapper Anthony Dixon and his viral hits justified a co-sign of Eminem and a deal with Shady Records. The first official LP of the recording artist, Everything's for Sale, has a series of rap tracks led by the single Silent Ride. With a delivery of singing song that picks up dynamically in rhythm, Boogie talks about struggling with inner demons and that ruthless voice chasing her head. The naked production, Heaven-esque feels on trend with recent gospel kick, which entered the mainstream thanks to the popularity of Chance the Rapper, but the song stands out alongside the great trap produced by the label that floods the airwaves, making the rapper one to watch. You expect some joy listening to Carly Rae Jepsen: Her 80s synth pop is chidishly funny, and there's an emotion in how she navigates her feelings. Her dedicated number Now That I Found You is especially the kind of song she craves from her - synths and a chorus that builds until it bursts into brilliance and rainbows. The song has the kind of rhythm you might expect to hear on an EDM producer's radio single asking for a female vocalist, but instead its decadent drum machines and head-on exhilaration on heels about finding one is the only energy here for Jepsen. You may not know her name until now, but you've probably heard Caroline Polachek's music before. The singer led the indie pop band of the early 2010s Chairlift, and went on to write for pop stars once the band disbanded after the release of their 2016 album. Fortunately, this year he went solo, creating synth-pop that puts all his emotions on a plate, sounding somewhere between an angel and AI, were robots capable of expressing love and loss. In Door she tires of a bouncing falsetto, Back in the City, I'm just another girl in a sweater, before the song becomes a fantasy as she imagines running through a series of doors to someone, or something - maybe it's someone she loves, or maybe it's the art of strange pop she's willing to pursue. Often from behind the scenes, Welsh singer-songwriter Cate Le Bon has become an essential name in indie, producing great albums for artists such as Deerhunter while recording impressive music inspired by her own krautrock. Daylight Matters, the lead single from his solo album Reward, illustrates the breadth of his talent as he moves into an almost jazzy pop kingdom from behind the piano. The song throws you under a lamentable veil with a simple heart, I love you, I love you, but you are not here, and its atmospheric sound only pushes you even further into a space of none longing and quizzical. But it doesn't feel tired, just a gentle incarnation of reflection. Through their dance-infused punk music, the four women of the Japanese band CHAI began to redefine the concept of kawaii, or the Japanese perception of bravery. For Chai, who deviates from the increasingly internationally popular J-Pop style by embracing louder sounds and art-rock, everyone is brave in their own way, whether conventionally attractive or not (the latter is embraced). CHAI represents this vision both sonically and with its attitude, and the song of the group Fashionista, is perhaps the greatest example of this. With its percussion, funky bass and elegant tone, Fashionista literally sounds music for the catwalk, but only if that catwalk had to have the most avant-garde fashions. Just as anyone can be cute, anyone can be a fashionista - and CHAI's sweet harmonies in this fun single should get the feel of anything possible, too. Brooklyn's Charly Bliss is like the high 90s who's been confused; The front woman of the group, Eva Hendricks, makes it especially sweet, having one of the most identifiable and feminine voices of Upper Rock today. Although he does power pop, and make the most of the pop mentality on his album Young Enough, there is a ferocity there. His Chatroom is an example of this exuberance: a youthful track of loud drums and guitars that climaxed in a moment of anger became no-fucks-left-to-give, a reflection of what Hendricks said he felt personally after a toxic relationship and experience of sexual assault. You feel this change in emotion in the growing song, your repetitive heart so catchy that you feel in your soul that it is always possible to bite through the sour. There has been an absence of catchy and sweet indie rock in recent memory. Cherry Glazerr, the fierce garage LA production, fills that void, and the song Stuffed & Ready Wasted Nun finds frontwoman Clementine Creevy singing about female exhaustion on hot, lush red guitars. The song personifies the wasted feeling of being a young woman -- overlooked, but with expectations of pushing on it. It's crazy, but in a dynamic way it feels all too familiar. There's a reason bedroom pop artist Clairo's lo-fi music went viral (thank you, TikTok) and became the subject of big label deals before committing to staying independent. Its soft sounds are like a reflection of isolation, when you are left with nothing to do, but femininity through your emotions. When his original releases were based on the euphoria of the keys and unpleasant lyrics of gen-Z relativity, the first single from his debut Immunity is a bittersweet statement piece for his artistic work. About a relationship that comes to an end with feelings left unsan dire, Bosses feels seriously broken with his aerial voice and verses like, I should probably keep it all to myself, I know he would mock me. A scandalous piano and a repetitive guitar try to make sense of the fall, and of course they can't, but their vulnerability is deep enough to prove they'll get through. Club Night may be made up of musicians from Oakland's DIY scene, but they may sound like a group of kindergartens that lights up on a set of classroom instruments - in a good way. The indie noise band sounds pure and endearing when meshed with the frenetic. Outside of his full-length debut, What Life, Path is strange and intensifying, with riffs gently tapping before crashing and burning to be one in the same with singer Josh Bertram's Bertram's No, no, no, no. Like the lessons we learn when we are little that are sometimes lost growing up, Bertram explains: We need an education, compassion or grinding empathy, making Cami a crazy call from this band to see to always be kind. The Brooklyn-based band Crumb occupies its own landscape, somewhere between jazz and psych-rock. Although the band was originally a way for vocalist Lia Ramani to turn her personal high school thoughts into professionally recorded songs, they have since toured non-stop and are only mounting the release of their first album, Jinx 2019. His single Nina perfectly embodies the band's magnetism, with its thickening synths, elongated vocal songs and trippy guitars that emboldened you into a neo-jazz dream. With Nina (and all her songs), Crumb takes you to another kingdom. As any newborn would, we must love and nurture DaBaby. The North Carolina rapper is the baby of hip-hop: one of this year's best new acts, offering nothing but joy in the form of an eleded Southern trap. As it should be, the rapper is as enthusiastic about himself and his career as a fan; BOP, out of Kirk (his second LP of the year), hilariously and enthusiastically spit out bars over his promising future on a slinky, hot pace. This won't be the first bop you hear from him. Rapper Danny Brown's lead single from his uknowhatimsayin album is like an unfiltered stand-up ensemble or messy skit from The Eric Andre Show in the form of a hip-hop song. His life coming out of treating Detroit to a career as one of rap's biggest stars has undoubtedly been a wild ride, and his carezen personality has only made the journey more interesting. Embrace this debauchery in Dirty Laundry, which recounts a series of ridiculous sexheads delivered in a comic and creepy tone about the 1990s production of A Tribe Called Quest's Q-Tip. Brown sounds his best bonkers, and the punchline, led all the way to the final verse, slaps on this one. The superlative of the sweetest song of 2019 goes to Dehd, a Chicago surf rock trio made up of stage natives who previously lent their talents to bands like NE-HI and Lala Lala. Starting with the line, Lucky to have people in my life with the power to break my heart, Dehd can fill you with butterflies. This feeling persists, the vassed surf sounds reflecting what it feels like to settle into the unpredictable anxiety of a new crush. Their lyrics can come out so indifferent at times, eager to hold on to what they have found (I yearn to be lucky), but in every longed-for guitar tone, you can free yourself from doubt because, in Dehd, love is alive. South Florida rapper Denzel Curry has arrived. The recording artist released a series of albums in the years and made a name for ingesting on the miami scene and beyond, but now with his latest album ZUU, he is committed to showing what the South is all about. SPEEDBOAT is on fire like the Florida sun, a meditation on how volatile its scene is. Breezing through lines about fancy aspirations and friends dying too young on a sample piano, the track is possibly on Curry's softer side, but encapsulates his hometown experience all too well. And that the anthemic singing choir, Jesus, please rid us of evil / please pray for all my people, will make you ascend, find God even in the State of the Sun. You know, a guitar band that's sickly thin and dressed in oversized T-shirts and baseball caps. However, there is much more to zachary Cole Smith's lead than a look; In recent years, Smith has become candid about his struggles with addiction. DIIV guitars are always intoxicating, especially when they sound messy, often feeding on tracks that explore Smith's recovery, but in his song Deceiver, Blankenship, it feels as if it alludes to the climate crisis (The land is master / Blankenship / Children lead the scream). It is not easy to listen because DIIV does not want to be a passive band; here, they are in mess and have never sounded so good. The way Dua Lipa has grown exponentially over the past two years is perhaps what many aspiring pi pop artists for: fame just kind of falls on her lap. The British singer wanted to be a pop star, moved to London as a teenager, and... became one, record deal, diplo-collaborations, and everything. His dark and alternative pop has already produced elegant international hits such as New Rules, but no release so far has felt like his fully realized sound and hit as hard as Don't Start Now. It's funky like hell, and like a disco fantasy. With this one, you'll want to follow the neon lights, and join Dua on the dance floor because she sounds confident going forward and having a ball. ATL hip-hop duo EARTHGANG croons theatrically, just another day on these dirty, sweet streets of Atlanta, to kick off their song UP - as if peeling back the curtain on the circus of a track you're about to play, and the appeal of your hometown scene. Officially released in its new major album debut, Mirrorland, in J. Cole's footprint, the song is like a showcase for the tenacity of southern sound and the up-and-comers themselves. They play mercilessly with the funk and keep you on your feet spinning between r∓swoons; B and horrible and creepy bars. Press with the influence of OutKast, but it largely conveys how much these two are upcoming Atlanta artists to see. EARTHGANG knows they are up and up. There's an almost universal exuberance in speeding down the freeway, sitting next to someone you love. It never stops disappearing when you are young, with ride by car feeling as if it was the first since he had obtained his license. A Hanging out of Cars, philly empath Ip's four-piece debut, Active Listening: Night On Earth, the epitome of this experience through its harmony-rich noise-pop. Empathy, which has quickly become a staple in Philly's percolating noise-rock scene, surrounds you in loud, fuzzy sounds before they fade away to fill space for a bizarre, cinematic production. The track and this grip group are dying to punch their speakers as if you're a teenager plotting the roads of your hometown once again. Emerging folk singer Faye Webster is a strange sound conglomerate - folk, alt-country, R&B; B, and even hip-hop - but all meshes deliciously like a peach cobblestone bite, and it makes sense, she feels she's from the Atlanta indie scene. The 21-year-old's voice often sounds as if she's shaking, as if she's making statements too awkward to say out loud, but Kingston's unbridled longing is so romantic. As much as the southern artist's sound is very much one of the singers who went up in 2019, this twangy guitar and jazz choir inspire images of 20th-century couples dancing in their walled living room and with wooden walls as record works. Some things are meant to disappear, such as posters in your childhood bedroom sunbathing in daylight, sun tans, temporary tattoos, or relationships. Popular artist Field Medic knows this, no matter how painful it can be. The main single from his latest fade at dawn, Henna Tattoo, recounts a moment of realizing that what he misses has eyes for someone else, and the hallucinatory moments of their time together are fading to none. The song is a solemn number by the solo artist who makes intelligent folk music in a variation of diy aesthetics, hip-hop production and American twang, although it sounds romantically used as if he were playing a dyed cassette. The song is enough to convince listeners that Field Medic's folk brand is something a little more permanent. Pretty girlpop of what chaos is imaginary is a charming and slow burning saying. And despite its title, it's as if it's based on the one-pretty, how you can feel going through empty days of dreaming and making an idol of someone you ultimately come to realize it's pretty broken. When the vocalist Harmony Triidad sings: I am not a dreamer at its best / it is always worth your time in the middle of the rest of your stream of consciousness lyrics in tandem with the dance of the group, the signature lo-fi, you can feel that your heart goes from light to incendiary. Like all that chaos is imaginary, in this song they seek to understand the it means this sadness, but even then you can surely hear them find beauty in the mess. Electropop experimentalist Grimes became an indie icon with his 2015 album Art Angels. By no way has it been quiet in the past years, however. Rather, she's been making headlines for reasons that can only be described as a simulation error, such as dating Elon Musk and confronting rapper Azealia Banks for locking her out of Musk's home. She began doubling down on music in 2019, and in the most majestic way that only a strange alien princess became a kind of family name as she could. His upcoming album is said to be a conceptual album about the anthropomorphic goddess of climate change (of course), and one of his singles released this year, Violence, certainly embraces this allegory with lyrics about complacency in an abusive relationship. It's melodic and its breathing voice sound manufactured to reflect a cookie-cutter pop star, making this intentional toxicity even more tangible. HAIM's Summer Girl sounds like a memory, the way you constantly remember July through heart-shaped frames and pink lenses. Instead of a guitar-focused funk song, the Los Angeles-based sister trio is known for, the single that arrived in late July is embraced and shimmering, as the afternoon sun beams on the shoulders. Danielle Haim's repetition of I'm Your Summer Girl affirms her position in her lover's life, but the saxophone, her beautifully meaningless du du dus, and the tremor in her final voice might just catalyze her and the melody at a particular time in time, one you'd expect she would look back on with affection. But on the bridge as she declares, You walk next to me, not behind me / Feel my unconditional love, it is sure that this song is to cling to that feeling of summer, even when it seems fleeting. You'd be lying to yourself if you weren't a bit of a breather for Harry Styles. At the very most, you're intrigued by what it's about the former One Direction member that makes him so frighteningly charismatic. The main single from his album Fine Line, Lights Up is a good indication; trendy 1970s pop rock transplant in 2019 with its vague and unwise lyrics delivered in a rock star croon. The song invites you to come to light, which could mean the radical acceptance of self-acceptance, but it can also be an initiation ceremony in its next because of how endearing the young star will be to be. Just do it, just go into the light - Styles is an icon in the making. Nothing sounds as exuberant as Australian artist Hatchie. Harriette Plichtbeam produces a dream pop that gives off romanticism in the form of crystal guitar and synthesizer tones. The Down Under singer and songwriter quickly became the genre's it girl with her debut album Keepsake. Stay With Me, an off-the-record single, shines with its disco-clad atmosphere, as if it were meant to be mourned at the club. The and Hatchie's embraced and longed-for voice make Stay With Me euphoric, even when she remembers a romance that's over. The track makes you come undone her, in the best possible way. In his project Helado Negro, Roberto Carlos Lange does what sounds like liquidated folk music. It is slow and pulpit; electronic music made to rest. In Please Won't Please, from the this is how you smile bidding, the recording artist makes this sweet place a world worthwhile. His soft voice in tandem with warm synths, Lange sounds golden, like the strength of his Latin background, singing powerful verses such as: The story of a lifetime proves that brown will not go, brown only shines, an ything in his Ecuadorian immigrant parents and cultural history. The track shines, too. From time to time, the country produces a supergroup that transcends the great star, the arena-rock ethos that dominates the genre. In 2019, veteran Brandi Carlile teamed up with young star Maren Morris and songwriters Amanda Shires and Natalie Hemby to give the country the missing megaband in The Highwomen. A take on The Highwaymen, the classic outlaw supergroup made up of Johnny Cash, Waylon Jennings, Kris Kristofferson, and Willie Nelson, the 21st-century version essentially flipped the 80s band's self-titled introduction Highwayman into a song of their own for their album. Their smiling voices shine as they sing: We are Tall Women, singing still unpublished stories, and their lyrics tell a story of the difficulties faced by all women. The group exists to show the boys club of a genre they are in, and songs like this will make you believe they can do it. With the release of the debut album of LA alt band HUNNY Yes. Yes. Yes. In July, the world's only deserving song of saturday-night-in/slumber party/teen movie song status with their Bleached collaboration, Saturday Night. (It's right there in the name!) Like this new wave and pop-punk band, sheeny and bubbly's track is flawless - the kind made for bedroom dance parties. Vocalist Jason Yarger's distressing drawer spits out love requests (Because you're all I want and every word you mock sounds so beautiful to me / you should die with me), and slips into mentions in Echo and the Bunnyman and My So Called Life, but there's no song that should have been meant for a teenage series of the 90s as much as this one. Pop stars are perfectly competent to make hits; it's literally what they do. But Latin phenomena J Balvin and Bad Bunny don't need to make a safe, formulaic song to make it a danger. The Colombian Reggaeton star teamed up with the Puerto Rican trap artist to drop a surprise oasis joint release this summer, and drips heat like condensation into the glass of his mojito. WHAT YOU INTEND is a balvin view in the eight-track project, finding the two complementing each other's talents: Balvin crooning elegantly in the choir and rap of Bad Bunny bringing great speed to the atmospheric rhythm. Singing about the torment of a lover who left you behind and we torture you a little more, these two know the art of seduction. It took more than seven years to listen to new solo music from British electronics/ R&R& B savant Jai Paul. It may not be a household name, but the two songs he released under his name erupted in the early 2010s, and his electro-crafts mane production undeniably projected where the music went on for the rest of the decade. He didn't let the era go without having another word, however, sharing two singles, including He, which represents what fans had been envious of since he flew in when he was uploading recordings to MySpace. Underestimated, similar to gospel and quiet, it's like a constantly changing electro anthem, and whether it's a lover or spirituality, it becomes something quite glorious. Like her singing on the single ZORA, Chicago-based soul artist Jamila Woods's weaponry is [her] energy. His music creates a universe of his own, expanded on his poetry on beauty in blackness and his R&B; B sound; B that enters a parallel dimension to Afro-futurism. In this year's LEGACY! LEGACY!, paid tribute to the black artists who report their work, naming each song after them, such as author Zora Neale Hurston at ZORA. The track shines with keys intertwined with strings, as does Woods, singing with warm confidence as if he had assumed the indomitable spirit of the late-great writer. When she delivers the line, I dare to reduce my wave, I'm on a new plane, it's as if I'm singing from the elevated plane of existence in which she and Hurston exist, and you can only imagine how charming it must be if it sounds so good. The music of Melina Mae Duterte's dream pop project Jay Som feels warm in the same way that the afternoon light running through its curtains makes it light up a room. Superbike, outside of this year's Anak Ko finds its spinning sounds more magnetic than ever. As if riding a motorbike and departing on a picturesque horizon, she is expanding the breadth of beautiful guitars and taking them on a personal journey. She sings the final verse, she will breathe until she is gone, with two minutes of instruments left on the track; you will be left trying to inhale every bit of your shoeage sweetness for the rest of the trip. It's as if indie rock icon Jenny Lewis met you, a dear friend and lover, at a dive bar along the highway at Heads going to Roll, a track on On The Line. You can almost see the composer smiling at you from the other side of the bar with a tear in his eyes before he decides to raise a stool next to him to revisit all his distant and loving memories kissing in cemeteries and disagreeing on everything from Elliott Smith to The song is a masterpiece in composition and Lewis's forlorn voice conveys a closeness that can only be offered by true friends. With his guitar solos twangy and slinky, he stretched the tone, indie indie sounds like a country star riding at sunset - the proper legacy status that former singer Rilo Kiley deserves. The Jonas Brothers never really left the consciousness of pop culture; Nick and Joe have just made solo music (and kept trends based on their relationships with other mega-celebrities). But what pop didn't know is that it needed an infusion from the revived family trio once again in 2019. Instead of keeping up with their 1900s pop rock, the JoBros now make genre-challenging pop that would probably have landed over time if they had kept the band going. It's liberating and tastefully (p)optimistic, happiness starts to bring single Sucker one of the funniest in this year's Hot 100. It's been nearly a decade since you've reached groove in the carefully crafted boy band, so it's time to surrender to the bottom line and faint over Nick's falsetto mixed with these synthesizers. ... and the best song title of the year goes to JPEGMafia. That's not the only praise he owes to the experimental, alt-rapper track. Like the experience of the artist moving to Los Angeles after his military deployment, his sound crosses borders and cannot be fixed - and Jesus forgives me... it's as zealous as they come. On majestic synthesizers and piano, he moves between alleged prayers about his own success, and the future of humanity. It's like an amalgamation of its frenetic sound and pushing the genre, and you can't help but think that these broken glass sounds on the track echo how it's breaking expectations of what music can sound like. In the song, raps, I put my soul in every bar, and every verse, and every rhyme -- liven up that! It may seem that Lana Del Rey, full of loneliness, feels as if no one understands her in addition to the literary icons she prays for, but in reality, the composer knows that it reflects the timeless experience of melancholy modern women. Like the themes of Sofia Coppola's films or the writings of Sylvia Plath (the latter's name fell on the runway), her Norman Fucking Rockwell! the closest album is an ed to this side of it and the dissatisfied and emotional woman yearning for more out of life. But as smiling as the self-referential piano ballad is, she is hopeful that this apathy is not eternal, and as desperate as she sounds, you believe her. Few say: This is Pinnacle Lana Del Rey, and that's a beautiful thing. Giddy up - because the Yeehaw agenda said: This city is not big enough for us both, and proceeded to take over the country this year. And rapper Soundcloud's breakout track became the main label sign Lil Nas X is the soundtrack to yeehaw's agenda called yeehaw. The track of may have sparked controversy after Billboard removed her from the country charts, but this caused the country's leading Billy Ray Cyrus to offer an attendance at various and also the internet to successfully lend your support to the song, causing it to blow the shit. This discouraging bass is made for the proscribed, has a certified hook, and with its cheeky Western lyrics, Old Town Road is exactly what you have to play as you gallop on your horse right out of the ranch. Lil Uzi Vert is free! The emocore rapper, 24, started the year by declaring that he was forced to retire because of conflicts with his former label, but since reaching an agreement with JAY-Z's Roc Nation, he has come hot as ever with Free Uzi. The song reminds listeners how the young talent lit a fire that never stopped burning; its delivery so fast is hard to keep up with its narcissistic verses; muted production only feeds on the level at which it is. Free Uzi is, because it would be a crime not to hear more from the young rapper who is turning the genre temptingly dark. Hymns of self-love are a constant of pop music... but no one fell in love this year like Lizzo. In Cuz I Love You's Juice, the hip-hop artist explains without apology how amazing she is, and she makes the case for giving her every reason to believe she is telling the truth. On a nostalgic funk and soulful beat, its track takes you back to the most indulgent times with its 1970s styles, further informing you of its decline and convincing you, too, to let go. Like Lizzo, leave the boys on the DMs and instead fall for the woman in the mirror, and parade on the dance floor. With quips like I'm not an aperitif at all, babe, I'm all damn food, which may well inspire that kind of confidence in all of us. Maggie Rogers, a folk-pop phenomena that has gone viral over the past three years, seems to have wanted to revive her narrative with her debut album Heard It In a Past Life. Her name has been attached to Pharrell since the virtuoso performed one of her songs in a NYU workshop in 2016 and adopted her as a mentor. But the singer, who dances to the cosmos in her lyrics as a 21st-century Stevie Nicks and plays with electronic production with an ear for streaming success, must be heard as hers. In Burning, it's on fire. The back track of jovial percussion feels first for a final song of the festival, but it is in Rogers's joyous delivery of being awakened, in a conscious state of life, that he has felt like the brilliant name in pop that he is. In Burning, it's lit a spark, and you'll feel it, too. A handful of pop artists in recent years have taken a look at bubblegum music and changed their approach to sad bangers. It may sound like an oxymoron, but there's no better time for a track that sounds like a bop and has daunting lyrics that are that crying in the club is about. It's what Mark Ronson and his fleet of co-

writers/vocalists headed to Late Night Feelings. It may seem that the composer/producer has to mourn with his recent praise for his co-contribution to A Star is Born with Lady Gaga, Shallow, but here he brings the melodrama of feeling shamelessly sad about lost love with simplistic pop feelings and sage and brilliant production. The title track eclipses the mood of the record: how a sore heart feels when the clock approaches midnight, and the leverage it has on our actions. Dance to this song alone in your room after a night out, and it could make you feel sorry to come in the morning. When Houston rapper Megan Thee Stallion spits out a verse, you have to take a seat afterward; his confidence, sexually charged lyrics and delivery are so powerful. Regaining what it means to be Texan and taking possession of the explicit, the artist was pushed into the mainstream for her debut album Fever - and her empowerment of the hot girl is something everyone can get behind. The song on the album Cash Shit is a pinnacle example of his bold delivery, knowing that he deserves all the finer things in life, and his deep bass just hype it over. It's exactly what this real hot girl crap is all about. Megan Thee Stallion literally recovered and dominated an entire pioneering season (which has since become a social media phenomenon co-opted by brands) Hot Girl Summer. After posting extensively about what Hot Girl Summer means (dressed as you like, living life as the Stakes doesn't matter, and doing what feels right, whether you let men read or send that text to yourself), you finally released the eponymous single to define the movement after snacking all season. It's cold and carefree, and Ty Dolla \$ign sets a hook worthy of swoon, but the real pleasure comes in the form of alternating and satisfyingly explicit bars by Meg and Nicki Minaj. It goes summer '19 soundtrack, and shows how hot a track can be when artists crush the unnecessary trophy that rappers have to be holes in each other. Miley Cyrus is a pop star who is hard to pin down. The Nashville girl rose to fame playing Hannah Montana, who inadvertently blurred her own identity and taste. Her releases have jumped, from hip-hop to rock experimentation, so she has received a lot of criticism, but in 2019 she made music that exposed all the iterations of herself. Mother's Daughter is the singer's rock opus. She is declaring how strong a woman she is, a feeling that has been punched in her by her mother, even if that means she is defiant and a little nasty. Produced by regular collaborator Mike Will Made It, the rap production can rationalize the song, but sung in its rasp, this is its version of an anthem radio rock in 2019. The closest album on the indie pop group's album SAVES The World sounds as if there was a Lady Bird sequel and came in song form. It is about that even with your specificity - moving to New York, cutting your hair with a pair of boring scissors, dancing to LCD Soundsystem at a party - your story of an old arrival will return to your own experience, and ignite within you a sense of relief. The three pieces of Make Pop Music Sincere and Queer, and his entire album is about his lifelong journeys growing beyond trauma with how it's a Be Okay, Baby make you believe that his music could be a form of therapy. If you heard this when you first left home, there's no doubt you wouldn't feel like everything was ok. On her debut album Miss Universe, London-based singer-songwriter Nilüfer Yanya plays the role of the mental health phone operator. Yanya, who grew up a classically trained musician and was fervently pursued by the industry after several buzzing Soundcloud releases, kicks off his semiconcept album by introducing it as a hotline for the fictional WWAY HEALTH, where he will be on the other line, caring for his deeper concerns. But his means of being a receptive therapist is to reveal his own scattered anxieties, as in the album's first official song, In Your Head. About excitable pop rock and the brilliant electric guitar she handles so well, Yanya worries her feelings are nothing more than projections, her spiral out of control. That's what makes the pop singer miss Universe -- we feel and identify with all her hysteria, which happens to be impeccably paired with a new wave rhythm. In his music, you can hear how Chicago rapper Noname largely draws from his background in slam poetry. In Song 32, he establishes his verses with clarity and resistance of spoken word, and even pays ed to his ascent by declaring, He began to get money from writing the haiku. The recording artist has long been a Staple of Chicago, having worked with Chance the Rapper before breaking up last year with his triumphant album Room 25. With each release, Noname illustrates that he is rapidly ascending to the title of one of the best in rap. The song, in particular, follows a cold jazz rhythm with a slight reggae influence, but its lyrics about colonialism and its personal journey to success are what really stands out. After the song is built, he repeats the line, I am America at its best, and it would be foolish not to believe it. When boy bands and girl bands break up, the Justins and Beyoncé's of the remains finally reveal themselves when they find more solo success than ever as part of a band. Camila Cabello could have left Fifth Harmony before the pop team officially stopped (and she certainly has doing well for herself), but when Normani left Motivation, she presented a compelling case that she was the real star of the group. Inspired by the Y2K music in which it grew up, the romantic number is part of the pop and part teaches R&B; B in the styles of Destiny's Child and Ciara. He sounds happy and nostalgic, and you can hear in his voice that Normani is motivated to be the next big pop star. It can be a long journey to feel deserving of love. It's something that Ellen Kempner of Boston, who makes music like Palehound, recognizes the pain in irrational thinking through Worthy's more serious media, a Black Friday single this year. The lo-fi artist does what he knows best about the song, his Elliot Smith-esque mumble and country guitar play the perfect relief for this form of reflection. She may be singing about the cruelty that one can throw at themselves, but in her poetics she acknowledges that we hope that love will one day convince that feeling to subside. We come from poverty, man, we don't have a thang, rape chicago rapper Polo G in his mega-hit Pop Out. And the truths of the song don't stop there alone. It's full of violent and gloomy revelations about his life of crime, but instead of talking as if he's left them in the past, it's a matter of fact about how the artist he is. It's a dense but melodic party track, combined with his story as a quickly spitting drill-style rapper, so it makes sense for the song to be a surefire winner - but the fact that its lyrical content took off in mainstream rap speaks to what makes this a particularly special success. Depression sucks. It's an unbearable weight, in more ways than one. The band led by Mia Berrin has been a constant on brooklyn's indie scene in recent years, playing non-stop shows and igniting tearful attacks on fans with their vulnerable, lashing punk. Heavy Heavy finds Berrin struggling to cope (He's getting heavy telling everyone I'm ok), his guitars and voices spiral out of control to reflect his unfolding inner self. The clue is wrapped in the mess of femininity and how painful it can be to rationalize sadness as a woman, but, boy, it takes a punch. After the 2016 election, a handful of mainstream media responded to the results by releasing a series of stories exploring the pity and demands of conservative central America. The rock band Priests did the same on their album The Seduction of Kansas -- except for them it's more a confused disease than something worth rationalizing. The D.C.-based band grew up from punk, and clings to that political attitude still in their work, though it has a provision for art rock, which can be heard deliciously in their album title song. Built on disco elements and cultural references sung by vocalist Katie Alice Greer, the song is a camper attack on the choir. This is the resistance that purports to be remembered. Albany-based party punks Prince Daddy and Hyena have made their rounds on the East Coast emo scene, playing crazy gigs outside their friends' basements and DIY spaces. But what they would probably like is to be propelled into outer space, leaving behind that excuse for reality. That's the mindset that fuels his post-teen/escapist existential crisis what if a rocket peeled me into the cosmic medium space Thrill Seekers. The lead single, Lauren (Track 2), captures this better, and in a childish, relatable way, and not entirely empty of positivity. The song follows Kory Gregory's alluous allergy complaining about how much the world feels trapped against you, how much it sucks when your friends let you rot in summer, and how lonely it is to be, well, alone. You may recall in 2017 a video of a woman throwing soup at a man who was shouting racist slurs on the New York subway that went viral. If you're in rap, you may also remember that the woman behind the heroic soup was Brooklyn-based rapper Princess Nokia, who fans and blogs identified once the video exploded on Twitter. In his 2019 single, a soulful, horn-laden number, the artist tackles the incident and delves into his activism. She is known for angry bars, and even infuses a hardcore/pop-punk mentality into her music, but here she actually sounds, and not by notoriety. She raps: I'm on the train throwing soup / Racist men making threats / I'm not a gangster, but I can tell you I love throwing my hands up about racists, bigots and, and referring to hate domestic abuse. She knows that someone has to defend their girls and strangers on the train, so that person could also be her. Toronto punks PUP never overcame teenage anguish. Instead, the four-piece band, which has been launching solid punk albums since 2013, remains angry with age. In morbid Stuff's lead single, front man Stefan Babcock begins to resist: Like children, I've been navigating my way through the reality that adoring the mind of a goddess existence. It is as if he settled into an attitude at the age of 16, and decided that it was very suitable for the music that the PUP does; Reverberant and creepy drums also create a chaotic and febrile tone throughout the track. But no matter how grumpy and combing up your guitars sound, it's a damn good time. In Kids, it's about finding someone who's as angry as you (I don't care about anything but you) - a much less awful experience than it stings, but there's joy here too. DC rapper Rico Nasty knows he's an upward icon. upwards. sweet monkfish and bold energy are too big to keep down. Shortly after publishing last year's excellent nasty record debut, the record artist returns with another mixtape, Anger Management, this time a collaboration with frequent partner and trend producer Kenny Beats, who has lent his talent to performances such as JPEGMAFIA and Vince Staples. Her vocal prowess and feminine rage shine particularly light on Hatin, a song that shows without apology Jay-Z's Dirt Off Your Shoulder. Her signature rasp is as tame as ever, as she even hilariously flips the heart of the samples, spitting, If you feel like a boss bitch, go. No man will hold her back from reaching the top. Give it a couple of years and Rosalia will be one of the biggest pop stars in the world. The flamenco song of the Spanish star Milióñaría, from his double EP Fucking Money Man, is the first written in its Catalan language, and reaches the pot. Translation sees dollar signals and the finer things in life in the singer's mind, but even when it comes to pop domination, there's a cynicism in its tone about the optimistic song. Damn money, man, presume between dreams of making it rain; the catchiness of the song only reflects the infection that capitalism is. It is a self-destructive habit that women often have: measuring their self-esteem based on their relationships with men or their sexual history. While some women take possession of their choices, so should, for others it is more complex, like something to make light or mask. Brooklyn singer-songwriter Samia, going through the lyrics of Lasting Friend -- a 90s-Liz Phair-ish number about how she used to let kids touch her breasts at lunchtime in middle school -- moves somewhere between the two. The song is just one of the emerging artist's hymns: He has been breathing energy into the Brooklyn rock scene of late with his vivacious, witty personality and poetics. But only here, you can say that she is one to remember, since her ferocity positions herself as one of the next great composers of tomorrow. Bedroom recording artist turned indie hero (Sandy) Alex G is a storyteller. You turn to your music to project your own stories about the characters you've written in your stories, and find comfort in them. It only makes sense that over time the composer would become one of the most famous pieces of folklore, the fairy tales of the Grimm brothers, for inspiration. The first single from his charming House of Sugar, Gretel intelligently re-marks the tale as a means to fight for his own happiness. The instrumental introduction sounds like the escape of the titular character from the indulgent candy house, but in the end, the guitars warm the repeated line, I don't want to go back / No one is going to push me track, you're out of the woods and in line with the end of the storybook you're writing for You may not yet know his name, but you may have heard SASAMI before. The LA-based multi-instrumentalist work is on all contemporary indie staples records such as Cherry Glazerr, Vagabond and Wild Nothing, but now is the time for his own synth-wielding debut, Dream Pop. His debut song Free (with harmonies by composer Devendra Banhart) may sound simple and quiet, but it carries weight, as in reverberated guitar moments echoing the demise of a lyric relationship. And as solemnly smooth as the track looks, SASAMI shows that sometimes things have to end because we feel free; ultimately, it sounds at peace. Saweetie is extravagant (and forward) if nothing else - which is exactly why the LA-to-watch rapper is already a boss. She flew in a matter of years with instagram freestyles and dropped her lavish ICY GRL break-up on Soundcloud, and this year set out exactly what she wants and deserves, as any hip-hop princess should, with My Type. The fast track has an underlying beat as she describes her type of man: eight figures, eight inches, Lamborghini keys, the maximum rate of cash and class. It's deliciously extra, and flips men objectifying women into music in their heads as it sets a bar of standards for anyone even looking their way. You know you can get what's next (even if no man is so deserving of it). Schoolboy Q has a list of grievances. It took a minute to hear from Kendrick Lamar's collaborator and core TDE signee to release solo work after his 2016 career-defining album Black Face, but that doesn't mean the introspective and fierce rapper ran out of things to say. In fact, at this year's Numb Numb Juice, he mocked this bitch shit he can't bear, whether it's other men talking about slaps on women or refusing to support the efforts of hip-hop contemporaries. In less than two minutes, he slides into an exciting singing song made menacing by a discouraging bass in the background. Hopefully it keeps biting, and it would never end. Singer-songwriters from New York have long lamented the painful changes in their beloved urban jungle. At Seventeen, popular star Sharon Van Etten contributes to this tradition. His smoky voice sounds reflective, forgotten about how the streets he used to tip so self-assured now look, and the Springsteen-esque rock track only plays more into his nostalgia. But Van Etten, who becomes an indie legend, acknowledges that New York's legacy is that to all who adorn it, as a circadian rhythm that a new group of 17-year-olds will occupy the same block they once felt. Feel. If she owned (I used to share free, was it just a dream? / Now you're half shy, thank you you're so carefree / But you're only seventeen years old, as much as I do). Shawn Mendes has made (more or less) a career about being a sweet guy. The young pop star has probably broken a million hearts around the world just because she's, you know, pop star Shawn Mendes, but her songs about how to break her own heart are always able to hold her back, as it feels as if it might be her own high school love. If I Can't Have You is another love song by the young hit-maker, and it's almost too cheerful for the confines of the pop song. Sir, let this guy get the girl! After six years that felt like an eternity since the release of Night Time, My Time, Sky Ferreira finally returned The Alternative Pop Artist released his highly acclaimed debut album in 2013, but came to the roadblock label after roadblock during the production of his second effort. With Downhill Lullaby, however, it emerged from the darkness to cast a spell on us once again. The song follows a violin that sounds as if it were drawn from a fairy tale, and Ferreira's voice weighs down with a disturbing bass, marking a transition for the singer from his new wave space to somewhere much more Gothic. In a way, it sounds as if she's done a deal with the devil, refusing to sacrifice her artistic integrity, and now as the princess of the underworld, she's dragging listeners down with her - and this is a journey we should all be dying to take. One of the most poignant rock songs of the year goes unequivocally to the heroes of boston pop-punk/activist hometown Somos. His song My Way to You off this year's Prison on a Hill finds the band reflecting on how they expect their relationships with loved ones to come out when life reaches its last minute. For a band known for junk punk sounds, it's as if this number is retreating from another ethereal dimension with its synths and chorus being built as the final film sequence of a classic film when the hero is running in the arms of what they love. And it all plays with particular heartbreak, considering that the founding member and guitarist of the band Phil Haggerty died before the official release of the album. A lovely emo ballad, and a reminder to work forever your way to those you love. Third Eye Blind's Semi-Charmed Life came out in 1997. It is a melodic alt-rock anthem, and the du-du-dus will never stop object of singing. Portland-to-Philly transplants Leona from Strange Ranger, from her new album Remembering the Rockets, it could basically be a dead bell for Semi-Charmed Life. Both songs more or less about the routine of the mid-20s, Strange Ranger is more innocently concerned with the terror of coming in and out of love (I've given up love / I've given up wanting love), never finding an end to the painfully cyclical pattern. The concerns are universal, but there is something endearing about how this sound remains unchanged, as the rising guitar band is desperate to cling to the charms of indie rock. And Leona is not really gloomy; your ba da da da das inspire you to feel confident about yourself again, and this tune will take you through. Love and sex have long been at the center of R&B, but in 2019 it felt like a new crop of female singers emerged putting sexuality on their own terms at the forefront of their composition. Summer Walker is one of the Atlanta-based singers leading the charge, and her avant-garde song Girls Need Love is both indicative of that energy, while calling double sexual standards (Girls can't ever say they want it / Girls can't never say how), and deliciously blunt. The song may have fallen for the first time in the fall of 2018, but after Drake picked up the wind from one of Walker's music videos and reached out to her as a fan, he asked her to jump on to the track for a remix that makes the song even purer in her yearning. If it wasn't presumptuous to canonize the DIY scene of, well, today, Surf Curse would be canon. By Nick Rattigan and Jacob Ruback (who came on stage on other projects, too), the duo does jangly, arty indie rock the way LA does best. Nothing has ever sounded as good and representative of its floating scene as this year's Disco, however. The whole song feels as if it paints the scene of a party -- built on fast-paced drums and guitars -- but its lyrics describe nothing more than the time to close your eyes with that beautiful person on the other side of the room, and drag them to the dance floor where only you two are and the rhythm. It doesn't sound like a nightclub at the slightest, but surely it's a movie party that we're all craving an invitation for. After a season producing for both Kanye West and Travis Scott, Tame Impala front man Kevin Parker finally ceded his talents to the psychedelic Aussie group that started it all for him. The band's first release since Currents in 2015, Patience is as pop-minded as the perfectionist album that catapulted them to mainstream success (and caught Rihanna's attention), albeit a strange re-entry now that the band has caught the world's attention. Trading guitars for piano and bongos, you could imagine the track illuminating the dance floor on a singles cruise, but its disco intonations are a real joy for himself. Sure, cyclically lamenting the passage of time and your weight on you as an artist is what you do when you're a cold Australian band that became one of the biggest bands in the world, however ingenuine remains in the production of the song, and is a welcome return from the band. Taylor Swift had a confused display that led to the release of what turned out to be the brilliant lover. First, he released ME!, which borders on children's music, and then dropped You Need to Calm Down, a kind of flippant-of-diss-track/sort-of-political-anthem. It was an extremely confusing move by one of the most divisive pop stars - but even not Swifties should remember that she is also one of the best pop songwriters of our time. So, enter The Archer, the third single that unfortunately didn't provoke as much conversation as its first two ... maybe because it's good. The synth-pop song is slowly constructed as Swift accuses herself and the wars she has started or been drafted into (I've been the archer I've been taking / Who could leave me, darling? But who could stay?). It may not be a battle cry or a breaking anthem to blast along the lines of love, but it feels like the mega-star at its most vulnerable and calls back to the now old composition of it that has since become Swift cannon.Tierra Whack is one of the most innovative names (if not the) most innovative in hip-hop right now. The Philly-bred rapper turns his songs into a kind of alt-pop art, infusing his backing tracks with boisterous and cartoonish qualities. He rarely takes into account his larger aesthetic: For example, his debut album Whack World, was a 15-minute visual album odyssey inviting others into his dark world. This year he dropped Only Child, which is so interesting and continues to classify it as a bold name in music; on the track, he stresses that he does not have time for people with child syndrome, intelligent singing song rapping about the coldness inherited from those who think of anyone but yourself. About the stripped-down production of childish and shattered keys, Whack's lily and crafty voice shines, and even while she's putting you in your place, Tierra Whack is always a pleasure to listen to. Swedish pop singer Tove Lo catapulted to fame with her 2014 hit Habits (Stay High). Where many pop acts today are delivering mordant, brutally honest melodies increasingly, that has always been the second nature of Tove Lo. She will set up her depressive episode after the breakup for you, just as she is excited to proclaim that she needs a quick and casual hook. This duality persisted in Sunshine Kitty with songs such as chill out, tropical Glad He's Gone. The beat collapses as she tells her friend jokes and tells fuck you the fucking boy. It's an unfiltered, sunny attitude and sound that will animate you as the girlfriend you're comforting. After a five years and much speculation, Vampire Weekend finally returned (founding member of Sans Rostam Batmanglij) with his excellent double album Father of the Bride. Although the album is full of certified bops Transporting back to the innocent days of when it first fell for the band, This Life encapsulates the group at its best. The song at first hears resonant sounds from Brown Eyed Girl and has the same acoustic levity of a Van Morrison song, though it dances with duality: the kind of baroque melody you'd expect from Vampire Weekend while exploring the unfortunate simplicity of a relationship that runs its course ... and life doing the same. It's delicious and cynical, the leader of witty self-criticism Ezra Koenig does his best. While the band may have punched into fans the hysteria of mortality and spent time throughout their discography, another truth of this life is that Vampire Weekend is forever a consolation. In the spring of 2017, the Los Angeles-based indie rock band Wallows broke out after sharing their first single Pleaser. In part, it was because actor Dylan Minnette, who stars in the Netflix series 13 Reasons Why, at the helm of the band and the first season of the series had just fallen, but also because the guitar tone of the 1960s, the surf-rock-influenced group is really good. The band of three childhood friends finally released their first full-length Nothing Happens this year, and it was worth the wait. Are you bored yet? is a safe earworm. The SoCal group has long been influenced by the sounds of the new wave of the 80s and a youthful romanticism by John Hughes, the track reports. Its virgin keys and drum machines sound particularly as if the song had been able to power the airwaves around 86, and nothing has ever sounded so par excellence to the soundtrack of the high school dance scene than when the duet of bedroom pop artist Clairi begins. As psychedelic pop artist Weyes Blood, Natalie Mering creates a soundscape in her song Titanic Rising Movies, which, just under six minutes away, sounds as if she could score a short film with a romantic epic that is meant to fail. It sweeps your feet with its synthesizers and violins that feel like the moment when the lights fall on the theater on the penultimate and last kiss on the big screen. Even when the song is meant to take you to earth through a sweeping reality check that what we saw when we're little is just fiction, Movies is like an untouchable and heavenly body in itself. Weyes Blood has been an indie/high favorite act for quite some time, but this is your Oscar-winning score. Kentucky's White Reaper probably grew up listening to a lot of Van Halen, The Ramones and Thin Lizzy, and a lot of other power pop rock bands. The band that called themselves The World's Best American Band with their 2017 album is soaked in stadium rock nostalgia that somehow sound completely new with a kind of sexy dirt and tactical fun. This year they refined their sound, as if they were invading their engine to really go at full speed, making their song Might Be Right an example of gold only the music deserving of the midnight car park hangs. Chicago alt-country band Whitney dropped its jaws on its debut in 2016, and this year's Forever Turned around was so easy to cozy up. Its sound is so beautiful. It used to be lonely, from the new album, it's also lovely, looking at the loneliness and liberation that it is once it comes down. At first there is a trace in the voice of drummer and vocalist Julien Ehrlich, as if he were wary of speaking the end of his solo in existence, but the capa layers composition grows with horns, pianos and guitars, and there is no room for isolation here. At the center of the song is an acoustic guitar reminiscent of someone improvising a melody while sitting around a bonfire, before it becomes a full jam session. It's as if Whitney means inspiring this camaraderie, a union that the multi-piece band knows best. It's fun to imagine how much fun Young Thug has. Between jet-setting in the front row at Fashion Weeks around the world, the style/rapper icon is hitting the studio with Childish Gambino, Travis Scott, and other top-notch rappers creating hits in minutes. He promised to share the fun with the rest of us by creating party tracks on his first studio album, So Much Fun -- and that he did so with Hot (feat. Gunna). In his signature slur, he raps about knowing how good he is (Everything lit, I love when it's hot), and that beating over a spell-shaped snake flute is enough to exudes a life of luxury in a listen. If you ever get a chance to cross the city in a limousine (preferably in slow motion) with champagne exploding, make it this track. Need help finding something to see? Sign up here for our weekly Streamail newsletter for streaming recommendations delivered directly to your inbox. Sadie Bell is Thrillist's entertainment editorial assistant. She tweets about music on @mssadiebell. @mssadiebell.

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