



**\_dtb**  
@impliedreader

ok ok mute alert but i am going to "review" the top 100 p4k songs (yes, stealing @badtracking's gimmick) to judge just how out of touch with society i am. ten per day, reverse order, will stop if it gets depressing.

3:27 AM - 10 Dec 2018

10 5 28



**\_dtb** @impliedreader 10 Dec 2018  
100. Post Malone, 'Rich & Sad'. Pretty much every song in this approximate genre flows like this where they pause, jam the entire line into the last 60% of the bar, and then go to a sad bit. Hookless, boring. (2)

2 4



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99. Miya Folick, 'Stock Image'. A professional musician looking for a way into the industry, chooses the tried & true "facsimile of 80s pop song" route, world remains upended. (4)

2 3



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98. Mac Miller, 'Self Care'. It was funny when p4k slammed this (said "it sounds like he has a mouth full of water when he raps" (paraphrase)) when it came out and are in hard retcon mode. Generally pleasing "expensive Ableton" atmosphere but goes on a bit. (5)

3 1 3



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97. Young Fathers, 'In My View'. +1 point for using the phrase "I'm a greedy bugger." It is pleasingly stark and cold but sort of shoots for a vague Radio 1 Live Lounge sad acoustic meaningfulness. It's ok! (6)

2 4



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96. Sharon van Etten, 'Comeback Kid'.  
\*tosses light softball for Uncut subscriber/p4k reader c. 2004\*  
\*laughs as ball is in mid-air\*  
\*ball lands in glove\*  
\*WE TOOK YOUR GUITARS AWAY scrawled on ball\*  
(3)

3 1 4



**\_dtb** @impliedreader 10 Dec 2018  
95. Frank Ocean, 'Moon River'. One of the greatest songs ever written gets the 5am back at the flat after a night at Matt & Phred's on Ambien treatment. Inessential. (2)

2 2 5



**\_dtb** @impliedreader 10 Dec 2018  
94. Amber Mark, 'Love Me Right'. Hey this is alright. Quiet storm-adjacent moody sexxx(love)pop, a couple of nice musical surprises in there too, just needs James Ingram to duet in the key change. (7)

3 2



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93. Aphex Twin, 'T69 Collapse'. Guy is 47 and he sounds more awake than everyone thus reviewed put together. Nice tour through most of the things he improved or invented without surpassing himself. (7)

2 1 7



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92. Charli XCX, 'Track 10'. Every time I hear a song that sounds as simultaneously directionless, predictable, and flat as this, I rush to Wikipedia to guess the total number of songwriters and producers. I guessed 6. It was 8. (2)

4 5 12



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91. 700 Bliss, 'Ring The Alarm'. Short experimental rap/sprechgesang number, beat sounds like a sketch for something really good, doesn't quite come off though. Probably works better in the flow of an album. (5)

2 2



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90. Future, 'Hate The Real Me'. FruityLoops emo-hop with warbly autotune sadrappin that has a weird potency (real emotional content? an irrepressible humour?) in spite of it being nearly objectively rubbish. (4)

2 1 4



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89. Carly-Rae Jepsen, 'Party For One'. The video (containing an old woman whirling a double-end dildo around her head) is way more wild than this pleasantly taut pop song about wanking (the song is way too pleased with itself for its subject matter) deserves. (5)

2 4

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88. Azealia Banks, 'Anna Wintour'. This would sound great in a two-fer midweek teen disco set with 'Let Me Be Your Fantasy' by Baby D, which is pretty high praise. A bit Le Tigre, a bit Nightcrawlers. (7)

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\_dtb @impliedreader 10 Dec 2018

87. Migos, 'Stir Fry'. There's some bits in this where the individual melodies start to come together indicating some actual compositional nous but it refrains from becoming songly to just inscrutably headnod in an admittedly not-bad way. (5)

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86. Mt. Eerie, 'Distortion'. Celebrity Rocker Phil "The Fury" Elverum takes a Mark Kozelek-style diary approach to his signature nylon-string existential pondering. Not bad but if he'd put this out 10 years ago it would make no lists. (6)

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85. Beyonce & Jay-Z, 'Apushit'. Music for your undiscerning hedge fund billionaire to do coke to. (1)

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84. Valee, 'Vlone'. Lovely sound design, nice depth to the mix, a serene feel, like practising swordplay in a mystical forest, but it doesn't go anywhere and oh gr8 a guy talking about brand names and money, how terrific. (5.5)

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83. Amen Dunes, 'Believe'. This walks such a fine line. Tip it one way and it's the noble suburban psych glory of Death Masks or The Clientele, but tip it the other way it's just Richard Ashcroft fronting War on Drugs (the world's most boring band). I will be generous - (6).

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82. JPEGMAFIA, 'Macaulay Culkin'. Veteran is a really great album, really wild with electricity and mischief, so of course p4k pick the one tune on it that sounds like s4dr4ppp for fans of Xanax, deleting selfies, and Lena Dunham thinkpieces. (5)

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81. Lil Peep, 'Life Is Beautiful'. Hardest one to rate given how much it clearly reflects his actual death and is released in way suggesting its adjacency so clearly. Not sure this music is for an old fart like me, though I do like the outro and the warped cello sound. (unrated)

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80. Nilüfer Yanya, 'Thanks 4 Nothing'. Feels like a kiss off song but its amniotic reverb, distancing production, and near-complete detachment seems at odds with the sentiment. Ultimately it doesn't really register beyond the intro. (4)

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79. Ravyn Lenae, 'Sticky'. Lop-sided weirdfunk with cool Minnie Riperton-esque vocal tics and lots happening throughout. I like it! More please! We going somewhere! (8)

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78. Lolina, 'The River'. Was never into Hype Williams (band not director) and I'm not feeling this undeveloped demo for the soundtrack to an iconically cool scene in a hip psychogeographic gangster movie that sucks. (2)

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77. Tyler, The Creator, 'Okra'. I am sure that it is really interesting to a lot of good people that songs exist whose worldview is informed by owning things and mentioning celebrities and fictional characters a lot, but not me! My bad I guess. The low bass is cool though. (4)

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76. Tirzah, 'Devotion (ft. Coby Seh)'. May as well throw out my thesis but a lot of these songs speak of some kind of existential wounding, terminal loneliness, & downer consumption. There hasn't been any real joy at all so far. It's really sad to see. Intimacy isn't misery! (3)

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75. Helena Hauff, 'Hyper-Intelligent Genetically Enriched Cyborg'. Nice bit of techno that doesn't live up to the promise of the title but HWHAT COULD? Not as minimal as the p4k review promised, there's lots of little melodic avenues here. (8)

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74. Yves Tumor, 'Noid'. This guy was sold to me as a radical noise guy whose live shows are super-confrontational and intense. This sounds like UNKLE. Which is fine, I thought UNKLE were decent. But beware the hype, basically. (7)

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73. Gunna, 'Sold Out Dates'. Really weak and wet demo quality beat about being a successful touring artiste. Worst one yet. (1)

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72. slowthai, 'Ladies'. About time Northampton had a poet in the vain of John Clare. Ok, he's not John Clare, but I do like this. Rapping in regional British accents might sound weird but at least it sounds AWAKE. (7)

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71. Pistol Annies, 'Best Years Of My Life'. No diss to this song but its inclusion in a list of intensely youth-focused and demographically-tested music reeks of some kind of malfeasance. A fine professional country song for the radio. (5)

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43 more replies

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don't wanna tl flood and am cool if u mute me but i wanna get this done by fri morning, so ten more coming.

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40. Rae Sremmurd ft. Juicy J, 'Powerglide'. The time-honoured car/sex metaphor is not without honourable precedent: R Kelly, Roger Taylor, Gary Numan, ZZ Top. The synth strings and 16ths on the hats give a nice sense of urgency to a song that could easily trudge listlessly. (6)

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39. Earl Sweatshirt, 'December 24'. Broken up nostalgia-inflected beats (detuned minor key piano) and arrythmic rapping not entirely unlike J Dilla and Madvillainy but with less energy and way less play. Short. (5)

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38. Vince Staples, 'FUN!'. A good basic short rap tune enlivened by: i. Vince Staples being an interesting voice and ii. what sounds like a pitch-shifted tom bapping away in a cool up and down melody that keeps the song bouncing along. Delivers what it says in the title! (7)

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37. Lana Del Ray, 'Venice Bitch'. Moving away from self-parody in increments. This gentle summer's-fading jam is definitely way too long at over 9 minutes and still feels like a musical instagram filter, but at least used judiciously and on a reasonably well-taken photograph. (6)

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36. Yves Tumor, 'Lifetime'. Great spluttering drumming and vocals beaming in from outer space creating an spooked and desperate pop atmosphere like AR Kane reflecting on the time they nearly went down with the Andrea Doria. (8)

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35. US Girls, 'Rosebud'. In isolation this is a completely decent adult contemporary pop song but I remember when this project was a legitimately tripped out pass-agg guitar noise-informed thing so there's a huge part of me thinking cynical thoughts. Be generous, Dan. (6.5)

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34. Blood Orange, 'Charcoal Baby'. Lots of ideas and a teasing and playful way with a guitar sound wrapped around nicely-structured R&B/pop slow-mid jam. Maybe a bit too calculated for my personal tastes, but an obvious talent. (7)

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33. Julia Holter, 'I Shall Love 2'. Enya dragged from her massive synth and placed in front an orchestra who are only allowed to play in fits and starts, thus halting a song from emerging. A Montessori school choir pop by the studio to express themselves. "That's the take." (6)

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32. Westerman, 'Confirmation'. A midpoint between Arthur Russell and Erasure when they try not to be a synth pop band, all gossamer and spidery and white silk sheets on the beach whilst being chased by Chris Rea in a pink suit. (6)

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31. Pusha-T, 'The Story of Adidon'. BIG VIEW: one day Pusha will realise that, in fact, he was the one who got played the most here. An excellent psychoanalytic diss and, as Drake says, quite the chess move. But not much of a song. (5)

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30. Janelle Monáe, 'Make Me Feel'. Featherweight remix of 'Kiss' by Prince. (3)

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29. Let's Eat Grandma, 'Falling Into Me'. The slightly precious and faux-naive vocals slightly John Lewis-advert up an ambitious attempt to force pop into strange new shapes, like Tubeway Army playing a medley in a wind tunnel. (6)

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28. Peggy Gou, 'It Makes You Forget (Itgehane)'. When ITV would go off air in the late 80s they had this thing called JOBSCREEN which would show available jobs in your area overlaid with Muzak Corp's envisioning of house music. I thank Ms. Gou for reviving this aesthetic. (4)

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13 Dec 2018

27. Drake, 'In My Feelings'. Summery sing-rap barbeque soundtrack in the fine tradition established by De La/Will Smith/Arrested Dev. (6)

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13 Dec 2018

26. Beach House, 'Lemon Glow'. The pioneers of the nu-boring turn up in 2018 to ascend their throne. Unfortunately to sneak past the vigilant guards they had to masquerade as modern with a ticking 303 hi-hat sound. (4)

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13 Dec 2018

25. Camp Cope, 'The Opener'. The singer has a very Linda Perry 4-Non Blondes era snarly shout, which definitely sits Camp Cope at odds with trends in 2018. Funny lyrics shouting at people in 'the scene' but I'm a tunes/songs person and this has none. (4)

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13 Dec 2018

24. Stephen Malkmus & The Jicks, 'Middle America'. Didn't Kurt Vile do this exact song in this list? (6)

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13 Dec 2018

23. Cardi B ft. Bad Bunny & J Balvin, 'I Like It'. I make this three tracks by this artiste about enjoying money and being tough and adept at all sorts of things and my patience wears thin. 16 songwriters credited on this. Scratch it out. Start again. (1)

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13 Dec 2018

22. SOPHIE, 'Is It Cold In The Water?'. The whole PC Music thing has left me cold up to now but this one feels like sliding down a fiendish level in Marble Madness in a latex bodysuit while a mezzo-soprano sings someone the last rites from a sad hospital nearby. So, kudos. (7)

12
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13 Dec 2018

21. Christine & The Queens, '5 Dollars'. Inevitably the egg-headed would want their own special take on the revivalist appreciation of 80s pop songwriting skills, and here it is, sliding over the powerpoint slide that says INCLUDE HOOKS. (4)

12
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13 Dec 2018

20. Moses Sumney, 'Rank & File'. Got that haunted sort of Messaien-by-way-of-Radiohead atmosphere welded to field song and pastiche of military chanting, all very worthy and Sumney has a nice voice, but I remain unmoved by listen 3. (5)

11
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13 Dec 2018

19. Travis Scott ft. Drake, 'Sicko Mode'. Unreal. Prog-rap is here. Tons of detail stitched into a patchwork of different styles, each one stuffed with hooks and free of cliché. 30 people are credited for writing this which seems...unsustainable...but it's an achievement. (9)

31
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13 Dec 2018

18. Ella Mai, 'Boo'd Up'. Saccharine-sweet and perspex-smooth jazz-inflected R&B. Bit mature for my liking, to be honest. (4)

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13 Dec 2018

17. Troye Sivan, 'My My My!'. p4k are like "how refreshing! a gay sex/love pop song by a gay man!" and I am kind of like uhhhh is it? Have u heard of this little group called Pet Shop Boys or this other one called Erasure? Or The Communards or Soft Cell or Frankie Goes etc. (2)

13
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13 Dec 2018

16. Lonnie Holley, 'I Woke Up In A Fucked-Up America'. Grizzled old guy yells over a broken television as a marching band gets blown past his ruined house in a tornado. (7)

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13 Dec 2018

15. Robyn, 'Missing U'. I do not understand why Robyn is talked about as a great pop auteur of our day, nor her work anticipated in the way I anticipate the fifth gospel (one day ppl). Written by the guy from Metronomy and sounds like it; sparse, structured adult synth pop. (5)

12
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13 Dec 2018

14. Valee ft. Jeremih, 'Womp Womp'. Like the other Valee tune listed: immaculately crafted but doesn't touch the sides as it goes in. I can't just sit and listen to people who are already satisfied and for whom everything comes easy: art is, at some level, struggle. (4)

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13 Dec 2018

13. Noname, 'Self'. Lot of short songs in this year's list. Noname delivers 96 seconds of academically-informed cordial arm-punching rap to the listener, but it feels like a set-up for a longer and deeper piece rather than a compact thing in itself. Decent though. (6)


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13 Dec 2018

12. boygenius, 'Me and My Dog'. Of course when the 80s revival is over we must now reave the commercial forms of the 1990s, regrettably this will include those pesky Dawson's Creek soundtracks. Dire. (2)

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11. Kacey Musgraves, 'Slow Burn'. See prev. (2)


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10. CupcakKe, 'Duck Duck Goose'. 'Short Dick Man' for the Making A Murderer Series 2 generation. (3)


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09. Mitski, 'Nobody'. I like the way she sings the chorus and it goes quite flat and away from the note in a weird direction. Other than that it's a competent song whose ancestry is in indie rock but like a billion years ago in the way I am related some fossils. (5)


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08. Ariana Grande, 'thank u, next'. Whether magnanimous or petulant can be debated in other corners of the internet (see: @brumblehag), but I can't imagine you're enlivened by this lightweight songlet by any other recourse than following the drama. I suppose I was, but still. (3)

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07. Lil Uzi Vert, 'New Patek'. Six deeply tedious minutes about owning expensive stuff (apparently Patek is a watch brand) with no musical development. Incredible speedy flow but it sounds like it's coming out of a supermarket tannoy. (2)

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06. Snail Mail, 'Pristine'. Simple indie rock based on chords and a slightly polished-up mid-fi production and oh god I've hit that point where I can't say anything nice or insightful and am dying inside but don't feel like being cruel thus neutering the point of this. (3)

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05. DJ Koze, 'Pick Up'. Expansive throwback Balearic house track with beautiful Gladys Knight sample, you can practically hear it being blended into 'Music Sounds Better With You' as the night (in 1998) picks up and takes off. (8)

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04. Drake, 'Nice For What'. Everyone I meet has far more advanced and deliberated-over opinions than me when it comes to Drake: I never understood what propelled his fame and like @AKvltGentleman said I feel like I'm interfacing with him all wrong. But I just don't get it! (4)

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03. Rosalía, 'Malamente (Cap.1: Augurio)'. Unusual choice of chords for a pop song and a nice breathy delivery enliven another genre's ("flamenco", apparently) turn toward the regrets of ill-advised drunken WhatsApping at 3am. (5)

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02. Robyn, 'Honey'. When I heard this in the context of the album it sounded nice as part of a suite of sultry mood-pieces about fucking on ket or whatever it is that young people do (that's what they all do in my mind, fuck on ket) but as a standalone single it is exposed. (5)

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I interject here because I was preparing like a doomsday prophet to hunker down and read the inevitably awful paragraph about the obvious #1 by Childish Gambino...and it's not even there! However, my relief was short-lived.

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01. The 1975, 'Love It If We Made It'. Even badges that say "you're only jealous because the voices in my head are talking to ME" have to grow up and listen to the Best of Billy Joel and dance on the furniture to 'We Didn't Start The Fire' too. Ghastly. (1)

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