

# Response artical

[Linguistics](#), [English](#)



For the most part, identifying the “ best” or the “ most important” musical tracks from any era invariably falls prey to the musical tastes of the individual that is responsible for cataloguing and listing such tracks. This is very much the case with respect to Pitchfork. com’s 200 best tracks of the decade (so far). Ultimately, the listing is filled with tracks that only a true connoiseur of specific and not very common musical genres might have heard of. Naturally, it is understandable why the authors of this piece chose to stay away from “ top 40” material; however, their focus on abstract and innately strange music that few if any would have heard of before. This focus necessarily detracts from some of the better known artists that have gained renowned based upon their overall appeal and artistry. Seemingly all too often, individuals that review music will disparage popular music to such a great degree that they fail to recognize that some aspects of it, or at the very least certain artists, demand a level of attention; due to the fact that their success is ultimately the result of the fact that many individuals have come to appreciate their music and thereby gives them a level of credence. Additionally, the piece focuses almost entirely on R&B, rap/hip-hop, folk, and a few other genres; hardly inclusive of the full range of music that has been represented over the past four years. Essentially, the qualms of this author with the listing are of course subjective; however, any number of individuals might agree, disagree, love or detest the listing based upon their own musical tastes.