In 2013, I wrote about the best albums that came out that year. This is what music critics do. But opinions have a way of changing over time. So I decided to write about the best albums of 2013, 10 years later. Why 2013? Because it’s the most interesting year for music in the past decade. As we’ll see, this is the year when the 2010s really began in a musical sense, while a lot of the trends that were popular in the previous decade fell away. Writing about 2013 is a way to understand music in 2023, including whether we are currently in the midst of similar changes that will come to define the 2020s. Before we begin, I want to discuss my methodology. Because this is not a list of only my favorite albums, nor is it a list of only albums that are generally considered great or important. So, what is it? It’s a combination of both.

Let’s break it down into percentages:

- Personal favoritism (Do I like the album? Do I play it a lot? Am I personally invested in how well it does on this list?) — 65 percent
- General consensus (What do other people think? How well is it regarded now? How annoyed will I be by people complaining if it doesn’t make the list?) — 35 percent

I think we’re all set. Let’s travel back to 2013!

-- Steven Hyden, Uproxx Cultural Critic and author of five books, most recently *Long Road: Pearl Jam And The Soundtrack Of A Generation*

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**In case you missed it...**

Nobody at baggage claim looked even remotely interested in Noel Gallagher’s impromptu airport performance.
**Travis Barker** apparently reached out to the **Blink-182**-loving stepson of a Titanic submersible passenger.

**Barack Obama** swears he doesn't take any shortcuts when building his famed year-end lists of the top music, movies, and shows.

Our latest **Indie Mixtape 20 Q&A** is with **Beach Fossils**, who remember 'it'll be okay' on their dreamy LP *Bunny*.
OSEES

This garage-rock institution never sits still for very long. While John Dwyer has also busied himself with solo work and side projects, he’s back with the mothership once again on the forthcoming *Intercepted Message* (due Aug. 18), which is previewed by the reliably kinetic and punchy as hell title track.
**BETHANY COSENTINO**

As the leader of Best Coast, she has made some of the catchiest songs to come out of Los Angeles in the past dozen years. Her talent for evoking the sunniest sounds to emerge from the region seems to carry over to her solo work on the forthcoming *Natural Disaster*.

**JONATHAN WILSON**

This eccentric L.A. studio wunderkind is probably best known for his work on albums by Father John Misty and Margo Price. But on his own he makes wondrous headphones music that recalls the pop-rock glories of SoCal’s past. I expect great things from *Eat The Worm*, due in September.

**DEEP CUTS**

**RATBOYS**

A recent single by this very likeable Chicago band is one of my most replayed songs of the year. At more than eight minutes, "Black Earth, WI" is

**HAMISH HAWK**

This U.K. singer-songwriter released his latest album, *Angel Numbers*, in the spring. But it has mostly flown under the radar. This is a travesty, as
the long, epic guitar jam of the summer. The LP due in August, *The Window*, should be similarly great.

Hawk delivers cinematic British indie that sounds like The Smiths as fronted by Scott Walker. Put this album on your radar and marinate in it.

**LISTEN**

**LISTEN**

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**VINYL OF THE WEEK**

*THE COMPLETE STUDIO ALBUMS 1990–2000*

by PANTERA — BOX SET


**PICK IT UP**
THROWBACK

'PARIS 1919' by JOHN CALE

Five years after he exited The Velvet Underground, this legendary singer, songwriter, and multi-instrumentalist hit a new artistic peak with this surprisingly poppy solo effort, which marries sumptuous melodies to literary lyrics that create a fascinating world.

LISTEN

LINER NOTES
Listen to Indiecast episode 144

Want to hear more 2013 talk? Steve and Ian give more takes on the year in the latest edition of *Indiecast*.

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