

= Bounce (Iggy Azalea song) =

" Bounce " is a song recorded by Australian rapper Iggy Azalea for her debut album , The New Classic (2014) . It was released as the album 's second single internationally on 27 May 2013 , with the exception of the United States where " Change Your Life " was released instead . " Bounce " was written by Azalea , its producers Reeva & Black , Speedy Jay , Talay Riley , Oladayo Olatunji and Natalie Sims . Developed as a festival anthem about celebration , Azalea wanted the track to showcase a fun side to her artistry and offset the seriousness of her previous single " Work " . Distinctly more pop @-@ indebted than her previous material , the EDM , hip hop and trap song contains a prominent build @-@ drop production formula and elements of Eastern music with tabla and sarangi instruments .

The track received generally positive reviews from music critics who complimented its catchy tune and tempo . Commercially , " Bounce " became Azalea 's second top 20 hit on the UK Singles Chart where it peaked at number 13 . It also reached the top 40 in Ireland . An accompanying music video was released on 6 May 2013 . It was filmed in Mumbai , India , and inspired by the Bollywood disco era . The video features Azalea donning saris and bindis , performing belly dancing and traditional Indian dance sequences in Hindu wedding and Holi celebration settings . Most critics praised the video 's concept and fashion , although public reaction saw it being accused of cultural appropriation by some . Azalea promoted " Bounce " with a series of live festival performances and on the premiere of Channel 4 's Smells Like Friday Night . It was also included in the setlist for her 2014 The New Classic Tour . " Bounce " is featured on the soundtracks for the 2014 film Vampire Academy and the 2015 film Spy .

= = Background = =

" Bounce " was written by Iggy Azalea , Speedy Jay , Talay Riley , Oladayo Olatunji , Natalie Sims , and its producers Reeva & Black for Azalea 's debut album , The New Classic . With the song , Azalea wanted to showcase a fun side to herself and her artistry , and to offset the seriousness of her previous single , " Work " . " Bounce " was written as " something light and fun for the summer " and a " festival anthem " about celebration . Azalea also wanted " to see how the pop @-@ rap thing would go " . She recorded the track in early 2013 , when she was on tour with Nas in London . Olatunji recorded background vocals for the track with Azalea at Grove Studios in London . The song was mixed by Anthony Kilhoffer at The Mix Spot in Los Angeles , with assistance from Kyle Ross .

Azalea found " Bounce " to be different from her previous releases and the most commercial song on The New Classic . She initially felt that it was a risky choice for a single , and consulted Nas regarding the decision ; " With ' Bounce , ' I was like , ' It 's a pop record . I don 't know . ' [Nas] was like , ' Just fucking do it . It 's something different . It 's one song , what 's the big deal ? ' I couldn 't believe Nas was telling me to do a hip @-@ pop record . " Azalea also did not intend to include the song on The New Classic , believing that it strayed too far from the album 's musical and lyrical themes , but her record label convinced her otherwise and it was included as one of the album 's three bonus tracks . The song was later included in the main track listing of the album 's reissue , Reclassified .

= = Composition = =

" Bounce " is an EDM , hip hop and trap song . It incorporates elements of house and Eastern music . Charley Rogulewski of Vibe writes that the song adds a pop element to Azalea 's " trademark trap sound " . The track combines busy production with Azalea 's energetic rapping ? a combination viewed as " relentless " and " overwhelming " by some critics . The production consists of an uptempo , " club @-@ friendly " beat and " squiggle " sound effects . Its instrumentation comprises winding synths , deep bass , and tabla and sarangi melodies .

In contrast with the song 's tempo , Azalea 's rapping is fast @-@ paced and in Southern American

English pronunciation throughout . A timed build @-@ drop production formula is used to vary her delivery in which she puts emphasis on certain lyrics and lifts off on others . During the verses , Azalea 's delivery is expletively riddled and contains trill consonants , particularly during the bridge , " All about money , the nice never ending / We party till morning , tomorrow we kick it " . According to Digital Spy 's Lewis Corner , the chorus causes the listener to " adhere to the song 's title " . In it , Azalea repeatedly raps , " Make it bounce / Make it bounce / Make it bounce / Shake it , break it , make it bounce " . Lyrically , " Bounce " is about being carefree , partying , dancing , and celebrating life . Sam Lansky of Idolator describes the lyrics as " party @-@ happy uncomplicated fun " . Several critics compared the song to 2 Unlimited 's " No Limit " (1993) .

= = Release = =

" Bounce " served as the second single from The New Classic internationally , with the exception of Canada and the United States where " Change Your Life " was released instead . The song 's title was first revealed in an announcement about its accompanying music video on 15 April 2013 . Azalea posted the single 's cover art on Twitter on 24 April 2013 . " Bounce " premiered on BBC Radio 1 on 26 April 2013 , with Azalea uploading the song to her SoundCloud and YouTube channels the same day .

" Bounce " was first released as a digital extended play (EP) ? which included a remix by DJ Green Lantern ? on 27 May 2013 in selected countries such as France , while the release in several other countries were postponed to a later date . The delays prompted Azalea 's fans to campaign an earlier release of the single ; in a press release , Azalea explained : " The problem with kids ? and I was one of these people too ? is that they think they work in the industry and know how it all works . They 're like , ' put ' Bounce ' out now or it 's gonna flop ! ' . I 'm like , ' I need to promote it first or it 's gonna flop ! ' . It 's coming out on July 8 and I need fans to trust their fave on this one because it 's for the best . I need to hashtag that ? # trustyourfaves . " The EP was later released on 5 July 2013 in Germany , 7 July 2013 in the United Kingdom , and 8 July 2013 in Italy and Spain .

= = Reception = =

= = = Critical response = = =

" Bounce " received generally positive reviews from music critics . Eric Diep of XXL praised Azalea 's " rapid @-@ fire rhymes " and said the track " will certainly burn up the dance floor " . Lucy O 'Brien of The Quietus called the song " irrepressible " . AllMusic 's David Jeffries opined that " Bounce " was " simple and infectious " , and " does just what it says on the tin " . Jeffries ' view was shared by Mark Beaumont of NME who also deemed the song " infectious " , and Matt Jost of RapReviews.com who called it " simply fun " . Rory Cashin of Entertainment.ie described its production as " overwhelmingly busy in a good way " . In a State publication , Cashin deemed it a " warped earworm " and a " belter " . Rap @-@ Up hailed it as Azalea 's " new anthem " , and felt it was timed for the summer to " [shake] up the dancefloor " . Similarly , Kyle Anderson of Entertainment Weekly opined that the song was " thumping " and " a thoroughbred entry in the song @-@ of @-@ summer race " , while Juliana June Rasul of The Straits Times said it was " a perfect summer pop song " . In a publication for The Atlantic , Nolan Feeney highlighted it as a " colorful butt @-@ shaker " . Idolator 's Sam Lansky called the track a " twerk anthem " and considered it to be Azalea 's most impressive and most commercial single .

Digital Spy 's Lewis Corner gave the song a four (out of five) -star rating , and wrote that its production was of a " summer anthem level " . Corner said the track felt " slightly lighter " than Azalea 's previous releases , adding : " ... but if it means she crosses over into superstardom territory , it 's a job well done " . While Robert Copsey of the same website believed that it " felt like a somewhat needless moment of pop frivolity " . Complex reviewers were also divided ; Brian Josephs considered the track a " [clear] club banger " , but David Drake criticized Azalea 's " nimble rapping

and forced accent ". According to Drake , " [' Bounce '] is the kind of thing that might work in the UK , where a digitally @-@ animated frog once had a No. 1 hit with a cover of the theme to Beverly Hills Cop , but this will probably be a long shot at getting stateside club play " . John Robinson of The Guardian felt it was " second @-@ division " and " sheeeeeit " . Karen Lawler of Blues & Soul opined that it recalled " a lost track " from Miley Cyrus ' 2013 album , Bangerz , and dismissed its " nod " to 2 Unlimited as " cringe worthy " . While Clash called " Bounce " an inferior version of " No Limit " and " criminal in every way " , and opined that it lacked tune ; " No Auto @-@ Tune , though , because you need a tune to Auto " .

= = = Commercial performance = = =

" Bounce " first charted on the Irish Singles Chart issued for 11 July 2013 , where it debuted and peaked at number 34 . It marked Azalea 's first top 40 hit in Ireland . In the United Kingdom , Music Week reported that " Bounce " placed at number eight in the mid @-@ week UK Singles Chart . However , the single 's sales declined through the rest of the week and it entered the chart at number 13 with first @-@ week sales of 22 @,@ 401 copies . It became Azalea 's second top 20 hit in the country and spent a total of five weeks on the chart . Although not released as a single in the United States , " Bounce " reached number one on the Bubbling Under R & B / Hip @-@ Hop Singles chart issued for 21 June 2014 .

= = Music video = =

= = = Background and development = = =

The accompanying music video for " Bounce " was directed by BRTHR . It was filmed in Mumbai , India over a 10- to 12 @-@ day period with 16- to 18 @-@ hour working days . BRTHR previously applied to direct Azalea 's music video for " Work " , but Jonas & François were hired instead ; BRTHR 's strong interest in working with Azalea encouraged them to try again with " Bounce " . Azalea 's label wanted BRTHR to work with executive producer Eli Born for the music video because they felt confident in him after his involvement in the " Work " music video . BRTHR were guided by their producer Brendan Lynch and executive producer Geoff McLean . Equipment by the Red Digital Cinema Camera Company and Carl Zeiss AG were used for filming . In an interview for MTV UK , Azalea detailed the inspiration behind the video :

" My mother growing up was really , really close friends with an Indian woman . She ended up having an arranged marriage oddly enough and I remember going to her wedding and it was one of the only weddings that I 've EVER been to , besides my own mother 's , and it was the biggest party , the most fun ever . So when I was doing ' Bounce ' , you know I don 't actually drink or smoke so I thought I don 't wanna do a video in a club like poppin ' bottles and all this stuff , although the song 's about partying . I [wanted to] do a celebration ... and it made me think of that experience with my mother 's friend going to an Indian wedding and having the most crazy and amazing time and I though I wanna do an Indian wedding ! And I wanna do it in India ! And I wanna do it properly ... and I put an elephant in there for good luck . "

Azalea also envisioned an Eastern theme for the music video because of the song 's Eastern music influences and her interest in Bollywood films . BRTHR wrote a Hindu wedding scenario for the video , with Azalea as the bride . At Azalea 's request , the video was filmed in Mumbai 's streets and slums , and on Bollywood sets . Because of the increased cost of filming on location , Azalea decided to personally contribute to the video 's budget . T.I. was scheduled to appear in the music video , but was unable due to visa delays . Azalea 's stylist , Alejandra Hernandez , coordinated the rapper 's wardrobe , inspired by Bollywood disco era and Indian actress Parveen Babi . Hernandez used bold @-@ coloured saris in the video ; she prepared Azalea 's wardrobe in Los Angeles , and her creations were made in London and Mumbai . Azalea 's jewelry was also purchased in Mumbai .

The team hired an Indian film crew , and spent the entire budget in India . Stratum Films in Mumbai helped find locations and cast extras . Choreographer Devang Desai assembled Indian dancers , and worked with Azalea on a Bollywood dance routine unique to " Bounce " and Azalea 's style . With the exception of the video 's celebration scenes , BRTHR filmed in guerilla " run and gun " style , and occasionally paid local police to facilitate a setup . According to Azalea , the Indian elephant in the clip took a month to find , and " the Indian mafia " were needed to shut down a street in Mumbai for the filming of her scene with it . Avinash Shankar was later hired to consult to the filming 's cultural and visual issues . BRTHR stated that " Bounce " was the most difficult music video they had ever directed because of the persistent difficulties they encountered with its on @-@ location production and final version @-@ editing . A narrative with a speech introducing Azalea at the wedding was cut from the final version . In an interview for Rap @-@ Up , Azalea stated , " It 's just so crazy to dream something so big and actually see it happen " .

= = = Synopsis = = =

The video opens with a bird 's @-@ eye view of Mumbai , with Azalea 's name and " Bounce " in large yellow text . Scenes with local residents include a young Indian boy and children playing cricket . Azalea , in a gold bodysuit and Indian inspired clothing , slouches atop an Indian elephant . The song begins with Azalea and a troupe of female Indian dancers entering a darkened Bollywood set for a traditional Indian wedding . Azalea and the dancers , in traditional red saris with bindis , begin belly dancing and modernised Indian dance routines . The scene is intercut with snippets of Azalea walking and dancing in Mumbai 's slums . On the Bollywood set , a large Indian family are seen celebrating , drinking and dancing . Azalea (in a green sari) dances in a garden , rides an elephant along city streets and travels in an auto rickshaw , wearing a printed silk blouse , with the wind blowing through her hair . Now in a blue sari , she lies on the elephant , gesturing with her hands and dancing next to Indian children on a cluttered platform .

The video returns to the Bollywood set , where Azalea dances at the wedding and before a moving backdrop with occasional slow @-@ motion sequences . In a white sari with a golden crown , she performs (surrounded by children) at a Holi celebration . After a series of jump cuts , the video ends with Azalea driving off on a motorcycle under a shower of flower petals .

= = = Release and reception = = =

A teaser of the video was first unveiled by Azalea for Digital Spy on 1 May 2013 . Prior to the video 's release , Azalea also posted images of her wardrobe on Instagram . The video premiered on Vevo on 6 May 2013 . A behind @-@ the @-@ scenes segment was released on 10 June 2013 . The music video received positive reviews from critics and was nominated for Best Video at the 2014 MtvU Woodie Awards , but lost to Chance the Rapper 's " Everybody 's Something " . Some critics compared the video to Selena Gomez 's " Come & Get It " (2013) .

Digital Spy 's Lewis Corner wrote , " We knew [Azalea] had the tunes , but now we know she has the moves " . Jean Trinh of The Daily Beast said that Azalea never disappoints with her music videos , and described the " Bounce " video as " breathtaking " and " entertaining " . Liza Darwin of MTV News praised the video 's fashion , and quipped , " Now that the clip 's finally premiered , everyone can bask in its glimmering , glittering glory " . Jessie Peterson of the same website likened Azalea 's bodysuit to Babi in the 1982 film *Namak Halaal* , and zentai . Natalie Wall of *Cosmopolitan* complimented the Bollywood theme and called Azalea her " new style crush " . Stephen Kearse of *Respect* . wrote that the artistic texture of the visual was " so rich that the song and music video became inextricable , each always invoking each other " . Kearse said it brought the song to life , and added , " It is unclear whether or not the song was produced with such an affinity for Indian images , but the match up genuinely works " . Brian Josephs of *Complex* commended the avoidance of a clichéd club setting , and called the video " fun to watch " . *Idolator* 's Sam Lansky said the video " does the trick " and was " fun , in a super @-@ culturally appropriate way " . The video 's global theme was compared to that of Macklemore & Ryan Lewis ' " Can 't Hold Us " by a writer for

MuchMusic who opined that Azalea provided a good representation of Indian style and culture , and complimented her appreciation of it . Conversely , Ingrid Kesa of Oyster felt it followed the trend of filming a high @-@ budget video in a developing country . While John Robinson of The Guardian was critical of the video 's " rather tired Bollywood concept " .

A report by The Northern Star highlighted that public reaction to the music video saw some accusing it of cultural appropriation . According to Nico Lang of the Los Angeles Times , Azalea 's sari and bindi attire " drew ire " . Similar blog reaction led to Bruce Sterling of Wired invoking Kareena Kapoor 's " Hai Re Hai Re " from the 2003 Hindi film , Khushi : " Bring in some class analysis , too , ' cause our Kareena 's a born stargirl who is worth millions while Iggy is a high @-@ school dropout who used to clean hotels . " The Sunshine Coast Daily hosted an online poll asking if the music video was offensive ; 63 % of its readers voted " no " and 36 % voted " yes " . BRTHR later addressed the accusations , and stated that they specifically hired an Indian producer for the filming to avoid the video from offending Indian culture . According to BRTHR , the producer 's requests were to remove profanity from the dialogue and to ensure Azalea 's wardrobe was " not too offensive " . The music video has received over 50 million views on YouTube as of September 2015 .

= = Live performances = =

Azalea first performed " Bounce " during her sets at The Great Escape Festival on 21 May 2013 , and Radio 1 's Big Weekend later that month . She also performed the song during her setlists for Gucci 's Chime for Change Concert , The Parklife Weekender and the Glastonbury Festival in June 2013 . Azalea gave her first live , televised performance of the track on the premiere of Channel 4 's Smells Like Friday Night on 21 June 2013 . The song was then performed during her sets at the Wireless Festival , and London nightclubs G @-@ A @-@ Y and Fabric in July 2013 . " Bounce " was later included in Azalea 's setlist at the 2013 iTunes Festival , where she was a supporting act for Katy Perry . In October 2013 , Azalea performed the track as part of her sets during Beyoncé 's The Mrs. Carter Show World Tour .

In 2014 , " Bounce " featured in the setlist for Azalea 's first headlining tour , The New Classic Tour . She also performed the song during her sets for the 2014 MtvU Woodie Awards at South by Southwest in April , and the Jingle Ball Tour 2014 in December . Azalea performed " Bounce " in her setlist for the Redfest in February 2015 . She reprised the song for her set at South by Southwest in March 2015 ; the rendition incorporated elements of Silentó 's " Watch Me " . Azalea also performed " Bounce " during her gigs at the Ottawa Bluesfest and Quebec City Summer Festival in July 2015 .

= = Usage in media = =

In 2013 , " Bounce " was used in the commercials for the tenth series of Big Brother Australia , and ABC 's Super Fun Night . The track was featured in an episode of the television show EastEnders which aired on 13 August 2013 . It was also included in an episode of the television show Love & Hip Hop on 4 November 2013 . Contestants of the fifteenth series of Big Brother UK performed a dance to " Bounce " in a task which aired on 27 July 2014 . The song was used for the 2014 films Vampire Academy and Step Up : All In ; appearing on the soundtrack for the former and in the trailer for the latter . It also featured on the soundtrack for the 2015 film Spy and was used for its accompanying trailer .

= = Track listing = =

Digital download (EP)

" Bounce " ? 2 : 47

" Bounce " (DJ Green Lantern Remix) ? 4 : 24

" Bounce " (Instrumental) ? 2 : 46

" Bounce " (Acappella) ? 2 : 46

= = Credits and personnel = =

Iggy Azalea ? writer , vocals

Reeva & Black ? writers , producers , vocal engineering

Speedy Jay ? writer

Talay Riley ? writer

Oladayo Olatunji ? writer , background vocals

Natalie Sims ? writer

Anthony Kilhoffer ? mixing

Kyle Ross ? mixing assistant

Credits adapted from the album 's liner notes .

= = Charts = =

= = Release history = =