

= Impressive Instant =

" Impressive Instant " is a song by American singer @-@ songwriter Madonna from her 2000 studio album Music . Originally intended to be the fourth single of the album , the release was cancelled due to a disagreement between Madonna and her recording company . Finally Warner Bros. released it in the United States as a promotional single on September 18 , 2001 . Written and produced by Madonna and Mirwais Ahmadzaï , the track is bright and uplifting in its content and composition . It was the first song that Madonna and Ahmadzaï worked on and recorded . The producer had to work separately on his laptop to generate the sound elements which Madonna wanted in the song , since it was difficult to generate the music in the recording studio . " Impressive Instant " has been described as a club @-@ savvy stomper containing futuristic keyboard lines , with Madonna 's vocals being distorted and robotic . Backed by laser noises and synths , the song 's lyrics deal with love at first sight , and contains nonsense lyrics .

" Impressive Instant " was met with positive critical reception . Many reviewers called it a highlight of the album and praised Ahmadzaï 's production of the track . Released only in the US , it was a popular dance hit , reaching the top of the Billboard Hot Dance Music / Club Play chart , and staying atop for two consecutive weeks . The track became Madonna 's 27th number @-@ one song on this chart , the most for any artist . It was her 36th top @-@ ten song on the Hot Dance Music / Club Play tally and her seventh consecutive chart topper . During the promotional tours for Music , Madonna performed the song in a neo @-@ Western setting at New York and London . It was further performed at the 2001 Drowned World Tour as part of the punk section , with Madonna accompanied by dancers wearing gas masks . The performance was generally received as a highlight of the concert .

= = Background and development = =

By the year 2000 , Madonna was dating director Guy Ritchie , and was pregnant with their child . Wanting to distract herself from the media frenzy surrounding this news , Madonna concentrated on the development of her eighth studio album , Music . Buoyed up by the commercial success of 1998 's Ray of Light album , she was keen on getting back to the studio and start recording . Madonna was well disposed towards William Orbit , producer of Ray of Light , but by 2000 , his production and sound had become ubiquitous . Also , the music scene was being dominated by younger generation of singers like Britney Spears and Christina Aguilera , prompting Madonna to look for a distinctive sound in this market . It was then that she was introduced to French DJ and producer Mirwais Ahmadzaï , through some common friends . Madonna instantly liked his pitch @-@ shifting , pulverizing rhythms and his utilization of acid bass in his songs . Ahmadzaï always preferred taking musical risks and hence he wanted the collaborations with Madonna to get out the best from the artist . " The challenge was to make something current appear , something hidden in her personality . Everybody knows [ Madonna ] as a chameleon , as a businesswoman . I wanted to show her potential as a musician , " Ahmadzaï noted .

One of their collaborations was the song " Impressive Instant " and like most songs on Music , it is bright and uplifting in its composition , and was described by Madonna as " downright silly " . She explained that they " were working on that song and I thought , ' Oh , fuck it , let 's just have fun ' , Life would be such a drag if we were deep and probing all the time . " The song was intended to be released as the fourth single off Music but Warner Bros. , Madonna 's recording company , wanted " Amazing " to be the next single . Madonna felt that " Amazing " was too similar to her previous single " Beautiful Stranger " ( 1999 ) , and wanted the more eclectic and futuristic " Impressive Instant " so they were deadlocked . In an interview with Russian channel Radio Monte Carlo 102 @. @ 1 FM , mixer Peter Rauhofer explained that Warner Bros. did plan to move forward with the release of " Amazing " without Madonna 's help since she was too busy preparing for her next tour . They planned to promote the single with a music video cut from the live version of " Amazing " from Madonna 's Drowned World Tour , but Madonna scrapped the song from the set list to be sure that Warner Bros. could not promote it , and the fourth single idea was over .

= = Recording and mixing = =

The recording sessions for Music began in January 2000 at Sarm West Studios , Notting Hill , London . The first song that Madonna and Ahmadzaï worked on was " Impressive Instant " , since it was the most complete among all the demos that he had sent to the singer . The song was an instrumental and was not supposed to be included in Ahmadzaï 's own album , Production . But Madonna had different ideas for the track and its lyrics , which she explained to the producer . Feeling that Madonna 's vision about the song 's composition would be difficult to create in Sarm West , Ahmadzaï wanted to return to Paris and work there on his own computer . " There are a lot of chopped vocal tracks on ' Impressive Instant ' ... That was impossible to do in the studio . It doesn 't make sense to rent a place like Sarm just to have me work on ten seconds of music all day , using only the one computer , " he added . Within the first ten days , they had recorded the backing vocals , acoustic guitars etc. on a Sony 48 @-@ track and transferred it to Logic Audio workstation , using the converters of the TC Electronic Finalizer ; Ahmadzaï then went back to Paris with the recordings .

In Paris , Ahmadzaï worked obsessively to complete the recording of " Impressive Instant " , applying his characteristic sound mangling . He used the Antares Auto @-@ Tune plug @-@ in set for the pitch correction . Explaining that the audio processor kept the characteristic of the voice , he recalled that Madonna was not afraid to use it , unlike other artists ; she just had to sing a little out of tune and vibrato . The song had LFO sweeps at its beginning , panning from its left and right , which created the backdrop of the track . To achieve this , Ahmadzaï used a Nord Lead synthesizer , passed through an audio filter . The bass used in the song was subdued , and did not contain any music in high or mid @-@ range . Instead of using a Minimoog synthesizer , Ahmadzaï used a Korg Prophecy analog output which added a different synth to the song . Audio filters were used for the first appearance of a melody and Madonna 's voice was processed through an Eventide 3000 harmonizer , finally adding effects from filters and E6400 emulator . Also , Ahmadzaï added his characteristic stuttering sounds to the song , explaining :

" I did all that stuttering in Logic . It 's very , very complicated , slice by slice . You have to experiment a lot to make it work . I put Auto @-@ Tune on individual syllables . Sometimes I use 40 tracks of audio just on one vocal track . Each has a different level and treatment , and then I do a composite . I couldn 't do this with a normal analog studio setup . The starting and stopping thing , it 's an idea I 've had for awhile [ sic ] . Normally , it takes about six months to a year for people I 'm working with to understand my ideas . With Madonna , the first time she heard it , she loved it . She had a chemical reaction to it . She listened to it and she said , ' Okay , let 's do it . ' It 's because of this that I love to work with her . You don 't have to spend six months explaining things . "

The final thing that he did was to create a breakdown using Auto @-@ Tune and the Nord Lead synthesizer , applying its echo function . In total Ahmadzaï worked for 15 days on the track , finally handing it to mixing engineer Mark " Spike " Stent . He explained in an interview with Keyboard magazine that the version that he created was almost same to the final track present in Music . On most of the other tracks , Stent tried to add a lot of mixing effects to Ahmadzaï 's production . But for " Impressive Instant " , they tried to mix it first from the Sony digital tracks and failed get the original sound of the demo , since the compression present in the track was the actual sound to be produced . So Stent took the sound from Ahmadzaï 's Yamaha 02R mixer , including the bass , loops , and the kick . Along with mixing the track at Olympic Studios , London , the mastering was done by Tim Young at Metropolis Studio . Other engineers working on the track included Mark Endert , Sean Spuehler , Tom Hannen and Tim Lambert .

= = Music and lyrics = =

Larry Flick from Billboard called it a club @-@ savvy stomper containing futuristic keyboard lines . Madonna 's vocals in the number change from distorted , robotic lines to playful , child like chants . Author Lucy O 'Brien wrote in her book , Madonna : Like an Icon , that the song is a mixture of acid

techno and pop trance . According to the sheet music published at Musicnotes.com , " Impressive Instant " is set in the time signature of common time with a moderately fast tempo of 123 beats per minute . It is composed in the key of C major with Madonna 's vocals ranging from A3 to A4 . The song follows a basic sequence of Am ? G ? Am ? G ? Am as its chord progression .

Rikky Rooksby , author of The Complete Guide to the Music of Madonna , explained that " Impressive Instant " began with the equalizer on higher frequencies turned down , so that the amount of treble is very less initially . Madonna 's vocals are heavily processed and is accompanied by a crackling sound , which has a " tactile roughness " therefore making the mix sound " like a musical sandpaper " , Rooksby wrote . The vocals are often isolated and are backed by laser noises and an octave bass . A " burbling " synth arrives at the 2 : 30 mark , and then the chorus of " I 'm in a trance " is repeated , ending the song with the cliché solo vocal phrase .

The buoyant song has lyrics like " I like to singy , singy , singy , Like a bird on a wingy , wingy , wingy " , as electronic keyboard riffs and dance beats swirl the whole composition . Lyrically , " Impressive Instant " deals with love at first sight ( " You 're the one that I 've been waiting for / I don 't even know your name " ) and according to O 'Brien , is " an abstract world of nonsense lyrics , disco balls and glitz " . It also talks about being in a trance and comparison with various cosmic phenomena in lines like " Cosmic systems in a twine , astral bodies drip like wine " , but ultimately returns to the subject of dance . Remixes were commissioned by Warner Bros. Records in April 2001 , featuring mixes by DJ Peter Rauhofer , who transformed the track from techno to progressive house .

= = Critical reception = =

Critical reaction has been positive towards the song . Stephen Thomas Erlewine from Allmusic named it a " track pick " from the album . In a review of the album , Slant Magazine 's Sal Cinquemani hailed it as " a joyous composition " . Michael Hubbard of musicOMH called it " pure pop genius , " saying the track " steals the show " . Gary Crossing from Dotmusic described the song as a " Sexy , bass @-@ heavy monster of a floor @-@ filler with cheesy synths , robotic voices and whispers aplenty " while complimenting the " I like to singy singy singy " . This view was shared by Victoria Segal from NME who complimented Ahmadzaï 's production technique and blending disco sounds with vocoder effects . She added that the song is " so heavily distorted , the macho disco bassline is so quick to get its shirt off and the baby oil on , it somehow sounds cool . " Barry Walters from Rolling Stone called the song " improvisational " , and described it as " [ roaring ] like a rock rocket ship , then [ purring ] while a digitally tweaked [ Madonna ] squeaks " . David Browne from Entertainment Weekly called the verses of " Impressive Instant " as Madonna 's " dippiest lyrics in ages " , and also complimented Ahmadzaï 's fusion of hard disco beats and contorting Madonna 's vocals . Greg Kot from Chicago Tribune credited Madonna for paying homage to dance music with " Impressive Instant " and explaining that :

Though Madonna is often overshadowed by her producers , she has her moments , and she is never more inspired than on the so @-@ silly @-@ it 's @-@ great ' Impressive Instant ' , yet another homage to the music that leaves her and legions of followers ' spinning , baby , out of control ' . She deserves credit for allowing her latest interpretation of that music to be bent , folded and so lovingly mutilated by her collaborators , and when she chirps , ' I like to singy singy singy / Like a bird on a wingy wingy wingy ' , I can envision discos from Stockholm to Sacramento going bonkers with her .

Gary Mullholland from The Guardian felt that Madonna 's indomitable persona was mostly hidden beneath the layers of electronic and vocoder effects , except in songs like " Impressive Instant " with the lines like " " I like to singy singy singy " , making the first half of Music interesting . BBC 's John Hand noticed Ahmadzaï 's " quirky " influence in the production of the track ; he also called it a club and dancey song . Michael Paoletta from Billboard called it " vibrant and uplifting in tone " calling it a trippy / trance disco romp . Alex Pappademas from Spin noted the difference of Madonna 's endeavors with Ray of Light and its introspective mood and the fun @-@ filled , joyous nature of songs like " Impressive Instant " in Music.The Village Voice 's Ben Delloio complimented the

alliteration and the elastic bassline of the song , saying that it would have been a better album opener than the title song . Ben Greenbank from Sputnikmusic gave a mixed review , saying that although " Impressive Instant " and " Runaway Lover " from Music were decent songs , they did not have anything special about them to make the reviewer feel that they would be dancefloor staples , or were listenable a second time round . In 2011 , MSN Music Canada listed the song at number three on their countdown of " 10 famous lyrics that make absolutely no sense " . Tom Townshend from the website said that the lyrics were " word abuse . We can 't read it . It burns the skin from our eyes ! "

= = Chart performance = =

" Impressive Instant " was not released commercially and was not promoted to radio as well , hence did not appear on any sales or airplay charts of Billboard . It was released to dance clubs as a promo @-@ only single with remixes by Peter Rauhofer on September 18 , 2001 . The song debuted on the Hot Dance Music / Club Play chart at number 25 on the issue dated October 27 , 2001 , becoming the " hot shot debut " of the week . The next week , it moved 13 places to number 12 on the chart . The following week , the number moved further up and entered the top @-@ ten at number four . On the Billboard issue dated November 17 , 2001 , " Impressive Instant " reached the top of the chart , becoming Madonna 's 27th number @-@ one song on this chart , the most for any artist . It was the artist 's 36th top @-@ ten song on the Hot Dance Music / Club Play tally and her seventh consecutive chart topper , dating from " Nothing Really Matters " in 1999 , followed by " Beautiful Stranger " ( 1999 ) , " American Pie " and " Music " in 2000 , and " Don 't Tell Me " and " What It Feels Like for a Girl " in 2001 . It remained on the top for another week , before being replaced by Ben Shaw 's single " So Strong " . The last week for " Impressive Instant " on the Dance chart was on January 12 , 2002 , where it climbed down to number 48 , before dropping off the chart .

= = Live performances = =

Madonna first performed " Impressive Instant " during the promotional tours for Music . The first of these , was on November 5 , 2000 , at Roseland Ballroom in New York City , and the other on November 29 , 2000 , at Brixton Academy in London . Accompanying musicians performing with Madonna were ; Mirwais Ahmadzaï on guitar and longtime backing singers Niki Haris and Donna DeLory . During the performance of New York , she wore a black tank top with " Britney Spears " written on it , along with cowboy hats and boots . The costumes for the show and the set was designed by Dolce & Gabbana . Roseland 's secondary stage was used for the performance and was decked as a neo @-@ Western wonderland , with bales of hay , yellow @-@ lit horseshoes and silver cacti throughout the lobby and entrance . Dancers dressed as cowboys vogued during the pre @-@ show in provocative poses , lassoing each other and skating around the passersby . The stage was draped in an American flag . As the music started , the flag lifted to reveal a white Ford pickup truck from which Madonna emerged , singing " Impressive Instant " . Bare @-@ chested male dancers encircled her , as she posed on the hood of the truck and danced through the song . The vocoder effects on Madonna 's voice was removed for the live performance , which Jennifer Vineyard from Rolling Stone felt made the singer 's vocals sound " less ridiculous " . By the end of the performance , she as transported onto the main stage of Roseland , with the help of the audience member 's hands . A similar performance was done at Brixton Academy ; Madonna wore a different T @-@ shirt , with her son Rocco and daughter Lourdes ' names printed on it . Around 3 @, @ 000 fans attended the concert in London , which was streamed over the internet . More than nine million people watched the concert according to Nicky Price , a representative for Microsoft 's MSN , the webcast 's producer . It became the most @-@ viewed webcast of all time , beating Paul McCartney 's performance of " 50s rock and roll classics " at Liverpool 's The Cavern Club in December 1999 , which was viewed by an audience of about three million .

When Madonna embarked on her Drowned World Tour in 2001 , " Impressive Instant " was added

as the second song in the setlist . The costumes were designed by Jean @-@ Paul Gaultier , and had varied accessories like spiked dog collars , Swarovski crystal @-@ encrusted bracelets and tattered tops . Michael Schimdt was responsible for the accessroies ; he was sought out by Madonna and her stylist Arianne Phillips , to help with finishing touches for many of the outfits . Madonna opened the show with the punk section , wearing tattered black garments and a tartan kilt and belting out the first song , " Drowned World / Substitute for Love " . As the song ended , Madonna started with " Impressive Instant " , accompanied by her dancers wearing gas masks and encased in rolls of black mesh , chasing the singer around the stage . In the middle of the song , she was carried around by her dancers . According to Stuart Lenig , author of the book The Twisted Tale of Glam Rock , Madonna merged choreography with narrative in the performance , as she and her dancers crossed the stage . The 1984 @-@ style robotic movements denoted fascism with the dancers stalking and then trying to grope Madonna ; in the end one dancer dressed as a robot grabbed a big hosepipe and thrust it between Madonna 's legs , as it emitted fog towards the audience . Lenig deduced that this could denote both an act of achieving orgasm or urination towards the crowd . Santiago Fouz @-@ Hernández , one of the authors of the book , Madonna 's Drowned Worlds , found similarities with Madonna 's exploration of lesbian cultural references from her earlier works , with the performance of " Impressive Instant " . The placement of the fogging machine between Madonna 's legs were seen as symbols for the phallus and ejaculation , and was deduced as an example of the singer 's insistence on masculinity as " performance " . The dancers ultimately get subdued by Madonna , who finish off singing the song and takes up a Gibson Les Paul electric guitar to perform the next track , " Candy Perfume Girl " .

Biographer J. Randy Taraborrelli , author of Madonna : An Intimate Biography , gave a positive review of the performance saying that " defiance being a rock attitude , and one embraced by Madonna , she didn 't hesitate in wanting her public to know that she hasn 't mellowed over the years " , evident by her unsmiling facial expressions . Casper Llewellyn Smith from The Daily Telegraph felt that with the performance of the song , the Drowned World show " picked up pace . " In a review in Los Angeles Times , critic Greg Kot said that the " ballistic " response of the audience to the performance of " Impressive Instant " and another song " Candy Perfume Girl " confirmed the crowd 's satisfaction regarding the show . A similar review was given by Slant Magazine 's Sal Cinquemani , who described the performance as a " virulent and possessive dance routine " , and felt it set the tone for the whole show . Alex Needham from NME compared the performance with those by The Royal Ballet , suggesting that if the group performed in rubber @-@ fetish , they would be similar to Madonna 's theatrics . Todd Ramlow from PopMatters criticized Madonna 's vocals during the performance , saying that she sounded flat during the lower notes of the song . The electronic effects used in the song was received negatively by Ramlow , who felt that Madonna should have opted for the addition of backing vocalists . The performance of the song on August 26 , 2001 , at The Palace of Auburn Hills , outside of Madonna 's hometown of Detroit was recorded and released in the live video album , Drowned World Tour 2001 on November 13 , 2001 .

= = Track listing and formats = =

US promo vinyl single

" Impressive Instant " ( Peter Rauhofer 's Universal Club Mix ) ? 9 : 39

" Impressive Instant " ( Peter Rauhofer 's Drowned World Dub ) ? 8 : 25

US promo 12 " vinyl single

" Impressive Instant " ( Peter Rauhofer 's Universal Dub ) ? 6 : 41

" Impressive Instant " ( Peter Rauhofer 's Universal Radio Mixshow Mix ) ? 5 : 32

" Impressive Instant " ( Peter Rauhofer 's Drowned World Dub Part 2 ) ? 7 : 25

= = Credits and personnel = =

Management

Recorded at Sarm West Studios , Notting Hill , London

Mixed at Olympic Studios , London

Mastered at Metropolis Studios , London

Webb Girl Publishing , Inc . , Warner Bros. Music Corp ( ASCAP ) , 1000 Lights Music Ltd , Warner

@-@ Tamerlane Publishing Corp. ( BMI )

Personnel

Madonna ? songwriter , vocalist , producer

Mirwais Ahmadzaï ? songwriter , producer , programming , keyboards

Mark " Spike " Stent ? recording , mixing

Tim Young ? mastering

Jake Davis ? Pro Tools

Mark Endert ? engineer

Sean Spuehler ? engineer

Tom Hannen ? assistant engineer

Tim Lambert ? assistant engineer

Credits and personnel adapted from Music album liner notes .

= = Charts = =