

= Random Access Memories =

Random Access Memories is the fourth studio album by the French electronic music duo Daft Punk , released on 17 May 2013 by the duo 's imprint Daft Life and Columbia Records . The album pays tribute to the late 1970s and early 1980s era of music in the United States , particularly the sounds of said era that emerged from Los Angeles . This theme was reflected in the promotional campaign for the album that included billboards , television advertisements and a web series , as well as in the album 's packaging . Unlike their previous albums , Daft Punk recruited session musicians to perform live instrumentation in professional recording locations , and limited the use of electronic instruments to usage of drum machines , a custom @-@ built modular synthesizer and vintage vocoders . The album features collaborations with Giorgio Moroder , Panda Bear , Julian Casablancas , Todd Edwards , DJ Falcon , Chilly Gonzales , Nile Rodgers , Paul Williams and Pharrell Williams . It is the first album by the duo to be released by Columbia Records .

Random Access Memories received critical acclaim upon release , scoring an 87 out of 100 on review aggregator site Metacritic and frequently appearing on many music critics ' year @-@ end lists . It has also become one of Daft Punk 's most commercially successful albums to date , topping the charts in more than 25 countries worldwide . It debuted at # 1 on the Billboard 200 in the United States , selling more than 339 @,@ 000 copies within its first week , becoming their highest charting album to date and their first to top the Billboard 200 chart . The album 's lead single " Get Lucky " became a critical and commercial success worldwide , topping the charts in more than 30 countries worldwide and becoming one of the best @-@ selling digital singles of all time . The album later won Grammy Awards for Album of the Year , Best Dance / Electronica Album and Best Engineered Album , Non @-@ Classical , and " Get Lucky " won for Record of the Year and Best Pop Duo / Group Performance at the 56th Annual Grammy Awards in 2014 .

= = Background = =

= = = Conception = = =

Shortly after finishing off their Alive 2006 / 2007 tour , Daft Punk began working on new material in 2008 . Thomas Bangalter of the duo recalled , " the two of us would go in with a lot of keyboards , guitars , drums , and stuff and started to do demos for six , seven months . " Daft Punk were pleased with the work in terms of composition , but were dissatisfied with the production aspect , as they relied on samples and loops of their own performances : " We could play some riffs and stuff but not keep it [up] for four minutes straight . " Daft Punk put these demos aside and started work on the Tron : Legacy film soundtrack later in 2008 . As Bangalter mentioned after the film 's release in 2010 : " Making music for a movie is very humbling . We ? ve been working on some of our music concurrently . " Daft Punk then decided to work extensively with live musicians on what would become Random Access Memories : " We wanted to do what we used to do with machines and samplers , but with people . " They avoided the use of samples on the album , with the exception of the closing track " Contact " .

The album features Chic frontman Nile Rodgers , who commented that a collaboration was " something we 've [Daft Punk and Rodgers] talked about for a long time . We 've respected each other endlessly . " Daft Punk eventually visited Rodgers ' home for an informal jam session , and an official collaboration was later confirmed and completed . Musician Paul Williams announced in a 2010 interview that he had worked with the group , after Daft Punk had been introduced to Williams by a sound engineer with whom they were mutually acquainted .

In May 2012 Daft Punk 's collaboration with Giorgio Moroder was announced ? Moroder had recorded a monologue about his life for use in a track on the album . Rodgers was also present during the Moroder recording session . Moroder clarified that he was not involved in the composition of the track or its use of a synthesizer : " They did not let me get involved at all . Thomas asked me if I wanted to tell the story of my life . Then they would know what to do with it . " Daft Punk had been

in contact with Moroder in relation to a possible contribution for the Tron : Legacy score , but this never happened .

Chilly Gonzales stated in an interview that his contribution was recorded in a one @-@ day session : " I played for hours and they 're gonna grab what they grab and turn it into whatever . " He explained that Daft Punk prompted him at the piano in the same manner that a film director coaches an actor , and Gonzales left the Los Angeles studio without knowledge of what the final product would sound like . He had previously recorded a cover version of Daft Punk 's song " Too Long " that appeared on the duo 's 2003 album Daft Club .

Pharrell Williams collaborated with Daft Punk and Rodgers by providing vocals for two tracks on Random Access Memories . As a member of the Neptunes , Pharrell had previously provided a remix of " Harder , Better , Faster , Stronger " that appeared on Daft Club . The Neptunes and Daft Punk also co @-@ produced N.E.R.D. ' s song " Hypnotize U " .

= = = Recording = = =

Recording took place at Henson Recording Studios , Conway Recording Studios and Capitol Studios in California , Electric Lady Studios in New York City , and Gang Recording Studio in Paris , France . Having worked with keyboardist and arranger Chris Caswell on Tron : Legacy , the duo enlisted him and connected with engineers and other session players for their next album . Daft Punk recalled that they wished to avoid the more compressed sounds of drum machines in favor of " airy open " drum sets of the 1970s and 80s , which the duo consider the most appealing era . Bangalter clarified that " it 's not that we can 't make crazy futuristic sounding stuff , but we wanted to play with the past " . The duo noted that the session players were enthusiastic to reunite in the context of the new album and the perceived prestige of the studio locations .

Drummer Omar Hakim recalled being asked by Daft Punk to perform on the album , and was surprised by what they wanted of him . He at first assumed that the duo wanted electronic drum work , since Hakim had done some drum programming in his career . Daft Punk instead specified that they were looking to record Hakim performing acoustic drum riffs that the duo had conceived . Rather than play out the entire structure of a song , Hakim would perform individual patterns for extended periods , thus creating a library for the duo to cull from . Daft Punk conveyed their ideas to session musicians via sheet music and in some instances by humming melodies . Bangalter recalled an example in which he hummed a complex drum and bass line to Hakim , who replicated and improved upon it for the track " Giorgio by Moroder " .

Most of the vocal sessions took place in Paris , whereas the rhythm sections were recorded in the United States . The album incorporates a variety of accompanying performances including a horn section , woodwind instruments , a string orchestra and choir . Orchestral parts in particular were recorded for almost every track , but were only included on a few songs in the final product . The use of such performers and places came at great monetary expense , as noted by Bangalter : " There used to be a time where people that had means to experiment would do it , you know ? That 's what this record is about . " He estimated a cost of over one million dollars , but felt that the number was not important . Bangalter stated that the sessions were financed by Daft Punk themselves , which allowed them the luxury of abandoning the project if they had so wished . He also specified that " there are songs on the album that traveled into five studios over two and a half years . "

Various sound effects were newly recorded with the help of film experts from Warner Bros. Bangalter noted one example in which the sound of a busy restaurant was achieved by placing microphones in front of the forks of a group of people . In another instance , the effect of dripping water was recorded on a soundstage . Use of electronics was limited to drum machines that appear on only two tracks , a large custom @-@ built Modcan modular synthesizer performed live by the duo , and vintage vocoders . When asked which of the two Daft Punk members performed the robotic vocals on the album , Bangalter expressed that it did not matter . The duo produced most of the vocoder tracks in their own private studio in Paris , with later processing done by Mick Guzauski at Capitol . Moroder elaborated that Daft Punk would take " a week or so " to find an adequate

vocoder sound , and an additional few days to record the lyrics .

Although the duo felt that the presets and parameters of digital tools would inhibit creativity and innovation , they admitted that Random Access Memories could not have been made in the complete absence of computer technology . The sessions were recorded simultaneously onto Ampex reels and as Pro Tools tracks ; Daft Punk and Guzauski would then listen to each recording in both analogue and digital iterations , deciding which of the two they preferred . Subsequently the elements were edited by the duo with Pro Tools in a manner similar to how they would work with samples .

In an interview conducted in November 2012 by Guitar World magazine , Fourplay member Nathan East mentioned that he had contributed to the project . The percussionist Quinn also stated that he performed on " every drum [he] own [s] " for the album . Pedal steel guitar work on the record was performed by Greg Leisz . Daft Punk sought to use the instrument in a way that bordered between electronic and acoustic . Additional session players include John " J.R. " Robinson , Paul Jackson , Jr . , James Genus , Thomas Bloch and Chris Caswell .

= = Composition = =

= = = Theme and influences = = =

Bangalter described the album 's title as encapsulating Daft Punk 's interest in the past , referencing both random @-@ access memory technology and the human experience : " We were drawing a parallel between the brain and the hard drive ? the random way that memories are stored . " Daft Punk felt that while current technology allows for an unlimited capacity to store recorded material , the content produced by contemporary artists had diminished in quality . Their goal was therefore to maximize the potential of infinite storage by recording a sprawling amount of elements . The duo pointed to the process as being further inspiration for the album 's title , as they sought to make connections out of the random series of ideas .

Regarding the style of the album , they sought a " west coast vibe " , referencing such acts as Fleetwood Mac , the Doobie Brothers and the Eagles . Daft Punk also acknowledged that the record pays homage to Michael Jackson , the Cars and Steely Dan . The recording of live synthesizer parts was done in a progressive rock fashion , with the pop sensibilities of Wizzard and the Move . Daft Punk specifically looked to the album Rumours by Fleetwood Mac and The Dark Side of the Moon by Pink Floyd as models . Bangalter felt that " the most important records in music , whether it 's Led Zeppelin [...] or The White Album or Sgt. Pepper 's ... or Quadrophenia or Tommy , are the ones that take you on a journey for miles and miles . "

= = = Structure = = =

The initial demos of Random Access Memories were created without a clear plan for an album . Over the course of the sessions , numerous tracks were created and discarded . At one point Daft Punk had considered sorting the entire album into one continuous track , similar to the Prince record Lovesexy . They had also considered releasing it as a four @-@ disc box set to accommodate the large volume of content produced . Thus the album lacked structure until the final months of production .

The opening track , " Give Life Back to Music " , features guitar work by Rodgers and Paul Jackson , Jr . , drums by John " J.R. " Robinson , and lyrics performed by Daft Punk using vocoders . The song reflects the duo 's goal to create a light yet polished and elegant record . As stated by NME , the album begins with " a stupendously vast rock intro that obliterates any trace of Human After All 's brittle techno " . The following track , " The Game of Love " , also features vocoder singing by the duo . Bangalter said , " There ? s this thing today where the recorded human voice is processed to try to feel robotic . " He explained that the duo 's intention was to produce robotic vocals with expressiveness and emotion . " Giorgio by Moroder " was created to serve as a metaphor about

musical freedom . The duo believed that a monologue by Moroder about his career would be an analogue for music 's history regarding exploration of genres and tastes .

" Within " was one of the first tracks to be recorded for the album . It features Gonzales on piano with minimal accompaniment consisting of bass and a percussion track , as well as vocoder . In the context of the album , " Within " marks the transition from the key of A minor of the previous three songs , to the key of B @-@ flat minor of subsequent tracks . Regarding the lyrics , critic Nick Stevenson observed , " A deep vocoder sings about not understanding the world , being lost and not even remembering his own name . " Jeremy Abbott of Mixmag added , " So many things I don 't understand is the prominent lyric and Chilly 's chords combined with grazing cymbals make for a beautiful summer lullaby . "

" Instant Crush " was based on a demo that Daft Punk presented to Julian Casablancas ; he became enthused upon hearing it and provided vocals . The song contains rock influences and a guitar solo . Critic John Balfe considered it " appropriately Strokes @-@ ish , even if [Casablancas '] trademark drawl is fed quite substantially through a vocoder . " De Homem @-@ Christo noted , " It is true that it is not his usual register , it is the way Julian reacted to the track so for us it is even more exciting . " " Lose Yourself to Dance " features Pharrell Williams and was the result of a desire to create dance music with live drummers . To that end , Robinson appears as session player . A vocoder chant of " come on " appears in the song alongside Pharrell Williams 's singing .

" Touch " features lyrics written and performed by Paul Williams . Daft Punk noted that the song is the most complex piece on the record , being composed of over 250 elements . As Pitchfork observed , " the song warps and bends , floating through genres , epochs , and emotions with a sense of hallucinatory wonder " and recalls the Beatles song " A Day in the Life " . In Rolling Stone , Will Hermes observes , " It 's completely ridiculous . It 's also remarkably beautiful and affecting . " Louis Lepron of Kombini believed the multitude of styles and science fiction aesthetics on the track is an homage to musical films including Phantom of the Paradise , the soundtrack of which Williams had composed . The song 's opening is a specific reference to a scene in the film in which the title character 's voice is gradually enhanced in a studio booth . De Homem @-@ Christo stated that " Touch " is " like the core of the record , and the memories of the other tracks are revolving around it . "

" Get Lucky " is the second song on the album to feature Pharrell Williams , who clarified that the title phrase does not simply refer to a sexual act , but to the potential fortune of finding chemistry with another person . When he had first heard the song , Pharrell Williams said it evoked the image of a " peachy color [ed] " sunrise on an exotic island . Daft Punk discussed the concept of the song " Beyond " with Paul Williams , who then translated the ideas into lyrics for it . The track begins with an orchestral string section and timpani before settling into what NME called " reupholstered Warren G ' Regulate ' grooves " . Stevenson similarly described " Beyond " as " a lot like the sample used in Nate Dogg and Warren G ? s ? Regulate ? " , Michael McDonald 's song " I Keep Forgettin ' " , which he noted as " no bad thing " , and stated that the vocoder @-@ affected lyrics detail " the existential world beyond oceans and mountains ? a land beyond love . "

" Motherboard " was described by Daft Punk as being " a futuristic composition that could be from the year 4000 " . A review elaborated that the instrumental piece can " carry you away like a track by Sébastien Tellier " . Todd Edwards commented that the lyrics of " Fragments of Time " were inspired by his desire to capture the moments he experienced during his visit to the duo 's studio sessions in California . " Doin ' It Right " was the last song to be recorded and features vocals performed by Panda Bear . The duo referred to it as the only purely electronic piece on the album , with a modern style . The closing track , " Contact " , is co @-@ produced by DJ Falcon and features a sample of the song " We Ride Tonight " by Australian rock band the Sherbs .

The Japan @-@ exclusive bonus track " Horizon " , written by Bangalter and de Homem Christo , is a slow @-@ tempo composition reminiscent of Pink Floyd . It is characterized by a consistent guitar strum while several additional instruments are progressively layered over , including a bass guitar and drums . The song is stylistically different from other tracks on the album , and is one of the few to feature no lyrics .

= = Promotion and release = =

In January 2013 , de Homem @-@ Christo first revealed that Daft Punk was in the process of signing with Sony Music Entertainment through the Columbia Records label , and that the album would have a spring release . A report from The Guardian followed specifying a release date of May 2013 . On 26 February 2013 , Daft Punk 's official website and Facebook page announced the signing to Columbia with a picture of the duo 's helmets , and a " Columbia " logo in the corner . Billboards and posters featuring the helmets and logo then appeared in several major cities .

On 2 March , a 15 @-@ second television ad aired during Saturday Night Live (SNL) depicting an animated , stylized version of the band 's logo and the aforementioned image of the helmets . The music featured in the ad was a result of the collaboration with Rodgers , who noted that various fan remixes of the clip appeared online after the airing . A second TV ad also premiered that was similar to the first on Saturday Night Live , but with a different music clip and the title Random Access Memories in place of the stylized Daft Punk logo . During the first night of Coachella Festival 2013 , a third trailer debuted that featured Daft Punk , Pharrell Williams and Rodgers performing , as well as a list of collaborators on the album . The trailer also aired during Saturday Night Live the following evening , but without a list of collaborators .

The gradual rollout of promotion was inspired by advertising of the past , reflecting the theme of the album . Daft Punk approached Columbia with a specific agenda for the campaign ; Rob Stringer of the label recalled that the duo had showed him the book Rock ' n ' Roll Billboards of the Sunset Strip as an example of what they wanted . Bangalter felt that physical billboards are more affecting than banner ads and that " SNL is this part of American culture with a certain timelessness to it . " The campaign was handled by a small group led by Daft Punk and manager Paul Hahn , with assistance from Kathryn Frazier of the public @-@ relations firm Biz 3 . The duo had pursued Columbia in particular because of its long @-@ standing history , as expressed by Bangalter : " It felt interesting conceptually to write this story with a record company like Columbia , with a 125 @-@ year legacy . " Furthermore , the vinyl labels of the album feature the classic yellow on red Columbia label used on records during said time period .

Central to the promotion was the limiting of exposure to the album 's content , as well as a focus on face @-@ to @-@ face contact for press previews . As Hahn stated , " There is a minimalism in our approach that creates an absence of information , and we notice our fans tend to throw themselves into the breach , or try to fill the empty spaces . " The album 's track titles were initially withheld from online retailers and later revealed through Columbia 's Vine account on 16 April 2013 as a video relaying a series of images . Following a reported leak of the song days earlier , " Get Lucky " was released as a digital download single on 19 April 2013 . On 13 May , Daft Punk 's official Vevo channel posted a video revealing the artwork packaging of the vinyl version of the album , as well as the first few seconds of the opening track . Later that day , a limited @-@ time preview stream of the full album was launched via the iTunes Store .

Daft Punk were scheduled to appear on 6 August episode of The Colbert Report to promote Random Access Memories , but were unable to do so because of conflicting obligations regarding the duo 's future appearance at the 2013 MTV Video Music Awards . According to Stephen Colbert , Daft Punk were unaware of any exclusivity agreement and were halted by MTV executives the morning prior to the taping . Colbert nevertheless broadcast an elaborate sketch of himself dancing to " Get Lucky " with various celebrities , including Hugh Laurie , Jeff Bridges , Jimmy Fallon , Bryan Cranston , Jon Stewart , Henry Kissinger , Matt Damon , and the Rockettes .

Columbia released a deluxe box set of Random Access Memories containing a 56 @-@ page hardcover book , the vinyl edition of the album , a partial 70mm film strip of the " Lose Yourself to Dance " video , and USB drives containing bonus audio as well as video content .

= = = The Collaborators = = =

The Random Access Memories official website features a video series called The Collaborators , directed by Ed Lachman and produced by The Creators Project , a partnership between Intel and

Vice . Eight episodes were released in the series , which features interviews with participant artists that were involved in the making of the album . All featured album artists appear in the series with the exception of Casablancas , who would go on to appear prominently in the music video for " Instant Crush " . Excerpts of the lead single " Get Lucky " appear in the opening and ending of each Collaborators episode as well as excerpts of other songs from the album , corresponding to each featured musician .

The first episode features disco pioneer Moroder speaking about his experiences with the genre such as his records with Donna Summer and experimenting with synthesizers . Moroder also talks about his visit with Daft Punk in their recording studio . When asked how he first found out about the duo , he replied that he first heard their 2000 single " One More Time " and especially liked the breakdown middle section . He concluded that he views Daft Punk as " perfectionists " and described the album 's style as " something [...] different . Still dance , still electronic ; but [they] give that human touch back " .

Episode two revealed that Edwards had contributed to the album ; he expressed that it was difficult keeping his involvement a secret . Edwards had previously collaborated with Daft Punk to create the song " Face to Face " on the 2001 album Discovery . He summarized his experience in the studio recording " Fragments of Time " as being life @-@ changing , as the sessions inspired him to move from New Jersey to California on a permanent basis . Edwards also pointed out the irony of " two androids [...] bringing soul back to music " .

The third episode features Rodgers , who spoke of his background as a founding member of Chic , as well as his numerous collaborations with other artists throughout his career , such as David Bowie , Madonna , and Duran Duran . He expressed that working with Daft Punk " [felt] like [...] working with contemporaries " and that they motivated each other to excel when collaborating on the album . At the end of the episode , Rodgers played a portion of a then @-@ unspecified song in which he participated , which was later identified as " Lose Yourself to Dance " , and remarked that the duo 's style has evolved whilst simultaneously exploring music 's past , suggesting that " they went back to go forward . "

Pharrell Williams participated in the fourth episode in which he elaborated on his experience with the creation of the album . Pharrell remarked upon the organic sound of the album , surmising that it " feels like the only click track they had was [...] the human heartbeat " . He felt that the record can be enjoyed by people of all ages due to the accessible nature of music , and concluded that Daft Punk " could just get back on the spaceship that brought them here and go , and leave us . But they 're gracious , they 're nice robots . They chose to stay " .

Episode five features Noah Lennox , better known by his stage name Panda Bear , who spoke about his contribution to the album as well as his history with the band Animal Collective . He had first heard of Daft Punk through the music video of the song " Around the World " , which introduced him to many aspects of electronic dance music . He added that Homework was one of the few albums he and his older brother both enjoyed . Regarding Random Access Memories , Lennox remarked upon the approach of having live musicians , but structuring their performances in a minimal , sample @-@ like fashion .

For the sixth episode , Gonzales spoke about his contribution to the album . He recalled Daft Punk 's visible joy in listening to the raw session recordings made early in the production of the album , as well as the impending years @-@ long challenge that would be faced in completing the record . Gonzales expressed that the duo were aware of how the keys of each song would contribute to the emotional progression of the album as a whole . He therefore performed the piano in the song " Within " to accommodate the cycle . Gonzales concluded by pointing out that Daft Punk rarely collaborate with others , and thus felt that they did so on Random Access Memories to " make the work be transcendent " .

The seventh episode features Stéphane Quême , otherwise known as DJ Falcon , who spoke of first meeting Daft Punk when the duo began recording their debut album Homework . Quême noted that the group 's sound had changed since their debut , and that each of their albums had had a distinct influence . He also felt that the recording of Random Access Memories was such that a producer could potentially sample a track from it in the same way that Daft Punk themselves had

sampled older records in their previous albums . Quême concluded that the duo were always sincere and although their first single was released 20 years ago , it still felt modern .

Episode eight features Paul Williams , who likened Daft Punk 's personas to a character from the film *Phantom of the Paradise* , in which he starred . He also added that their masks hide who they are from the public and allow the listeners to enjoy the music for what it is . Paul Williams worked with the duo at Henson Recording Studios , the former studio of A & M Records where he had worked previously , including his compositions for Jim Henson 's films featuring the Muppets , such as " *Rainbow Connection* " . He also stated that the song he penned was to be sung from the point of view of an unidentified first person , setting the emotion , but the lyrics came from the music itself . Paul Williams said that he felt vulnerable while writing the record , and said he writes best when he is allowed to be honest and vulnerable , a situation that Daft Punk allowed . He also stated that his sobriety added a sense of wonder to the song he wrote , as every day for him being sober has been wonderful compared to his prior life of excess .

= = = Global album launch = = =

The 79th Annual Wee Waa Show , held on 17 May 2013 in the rural Australian town of Wee Waa , was selected as the venue for the worldwide album launch . The tickets for the Wee Waa album launch were completely sold within thirteen minutes of release , even though it was widely understood that Daft Punk would not be in attendance at the launch ? the album launch details revealed that the album would be streamed live to the 4 @, @ 000 audience members . Australian police in the local Wee Waa area initiated Operation Hadrian to prevent alcohol @-@ related problems and anti @-@ social behaviour at the launch event .

Sony commissioned the design and construction of a custom @-@ built stage for the Wee Waa album launch event , and the Daft Arts production house assembled a LED circular music space that became Australia 's biggest @-@ ever outdoor dance floor . The record label described the creation , which was illuminated by a giant disco ball and complemented by four speaker towers and flood lights , as " *Saturday Night Fever meets Close Encounters of the Third Kind* " . The prelude to the streaming of the album was a pyrotechnic show provided by Father Anthony Koppman and his company " *Holy Smoke* " from Guyra , New South Wales .

= = Critical reception = =

At Metacritic , which assigns a weighted mean rating out of 100 to reviews from mainstream critics , the album gained an average score of 87 , based on 47 reviews , indicating " universal acclaim " and scoring higher than any other album by the duo . Q referred to it as " by some margin Daft Punk 's best album in a career that 's already redefined dance music at least twice . It is , in short , a mind blower . " The Independent stated , " *Random Access Memories* breathes life into the safe music that dominates today 's charts , with its sheer ambition ? It 's an exciting journey , and one that , for all its musical twists and turns , has its feet planted on the dancefloor . " Melissa Maerz of Entertainment Weekly called it " a headphones album in an age of radio singles ; a bravura live performance that stands out against pro forma knob @-@ twiddling ; a jazzy disco attack on the basic house beat ; a full collaboration at a time when the superstar DJ stands alone . " She concluded her review by saying that " if EDM is turning humans into robots , Daft Punk are working hard to make robot pop feel human again . "

Several critics commented on the variety of content on the album . NME said , " There 's a creeping notion that every musical idea that 's ever been so much as thought up is on this album . " In addition , *Random Access Memories* is ranked # 497 on NME 's list , " *The 500 Greatest Albums Of All Time* " . Mark Richardson of Pitchfork Media echoed this sentiment , calling the record " a mix of disco , soft rock , and prog @-@ pop , along with some Broadway @-@ style pop bombast and even a few pinches of their squelching stadium @-@ dance aesthetic " . Richardson praised the engineering and recording on the album , but did say that " though everything about RAM , from the session musicians to the guests to the means of production , is meant to sound more ' human , ' the

album at points sounds more sterile , almost too perfect . " Pitchfork deemed the album the seventh best of 2013 . DJ Magazine commented on the shift in Daft Punk 's musical style : " While Daft Punk clearly want to move on and evolve , ditching the electronic beats , house and techno that first elevated them to fame , it 's that music that forms the bedrock of their best tunes , and still , that 's what they 're best at making . " In a four @-@ star review , Resident Advisor stated that " it 's an album rooted in a now @-@ ancient aesthetic : ' 70s staples , like crisply recorded California studio music , or the kind of deceptively sophisticated New York disco that Nile Rogers [sic] , one of the album 's key guest artists , popularized with Chic . " In a four @-@ and @-@ a @-@ half star review , Heather Phares of AllMusic said that the record " taps into the wonder and excitement " of music from the 1970s and early 1980s . Phares concluded her review by saying , " Random Access Memories is also Daft Punk 's most personal work , and richly rewarding for listeners willing to spend time with it . "

Aaron Payne of musicOMH wrote , " Daft Punk somehow misplace the wit and the light touch that 's pretty much their trademark . Instead , these long epics become somewhat tedious and there is a strong whiff of egoism and self @-@ indulgence . ? At over 70 minutes , the album feels rather bloated . Quite a few of the songs are too long , or too empty of ideas , or too willing to repeat themselves , or too willing to play to type " . Dan Weiss of Paste noted that " none of the admittedly eclectic pilferings of Random Access Memories challenge or defy anything . They all evoke specific eras of film soundtrack or disco trend . The beats have grown less , not more , complex over time . "

= = = Accolades = = =

Random Access Memories received Grammy Awards for Album of the Year , Best Dance / Electronica Album and Best Engineered Album , Non @-@ Classical for the 56th Annual Grammy Awards . The lead single , " Get Lucky " , also won for Record of the Year and Best Pop Duo / Group Performance . " Get Lucky " had previously been nominated for Best Song of the Summer at the 2013 MTV Video Music Awards and Best Song at the 2013 MTV Europe Music Awards . In January 2015 , the album was placed at number 9 on Billboard 's list of " The 20 Best Albums of 2010s (so far) " .

= = Commercial performance = =

Random Access Memories debuted at number one on the French Albums Chart with first @-@ week sales of 195 @,@ 013 copies (127 @,@ 361 physical sales and 67 @,@ 652 digital sales) , earning Daft Punk their first number @-@ one album in France . The next week , it sold 49 @,@ 600 copies to remain at the top spot with a 75 % sales decrease . The album secured a third consecutive week atop the French chart , withstanding a 29 % sales drop to 35 @,@ 500 copies .

Random Access Memories debuted at number one on the UK Albums Chart with 165 @,@ 091 copies sold in its first week , becoming the duo 's first UK number @-@ one album , as well as the second fastest @-@ selling artist album of 2013 after One Direction 's Midnight Memories . The album remained at number one on the UK chart the following week , selling 52 @,@ 801 copies . In its third week , it fell to number three on sales of 28 @,@ 182 copies .

In the United States , the album debuted at number one on the Billboard 200 with first @-@ week sales of 339 @,@ 000 copies , the duo 's first number one album on the chart . The album maintained the number one spot in its second week , selling 93 @,@ 000 copies . In the album 's third week of release , it sold an additional 62 @,@ 000 copies , while falling to number two on the Billboard 200 . The album 's vinyl LP format also proved popular ; it was 2013 's top @-@ selling LP , with 49 @,@ 000 US copies shifted . The album had sold 922 @,@ 000 copies in the US as of January 2014 . On 6 February 2014 , the album was certified platinum by the Recording Industry Association of America (RIAA) . Following the duo 's Album of the Year win at the 56th Annual Grammy Awards , Random Access Memories jumped from number thirty @-@ nine to number ten on the Billboard 200 with a 300 % sales increase , selling 30 @,@ 000 copies that week .

Random Access Memories entered the Canadian Albums Chart at number one with 46 @,@ 000

copies sold , the biggest one @-@ week sales total in Canada of 2013 . The album remained at number one the next week , selling 17 @,@ 000 copies . In Japan , the album debuted at number three on the Oricon Weekly Albums Chart , selling 25 @,@ 970 copies .

The album debuted at number one in several countries across continental Europe , including Austria , Belgium , Czech Republic , Denmark (where the album sold 5 @,@ 392 copies in its first week) , Finland , Germany , Ireland , Italy , Norway , Portugal , Spain and Switzerland . In Oceania , Random Access Memories debuted at number one in Australia and New Zealand ; it was certified platinum by the Australian Recording Industry Association (ARIA) and gold by the Recording Industry Association of New Zealand (RIANZ) in its first week .

As of 2014 Random Access Memories has sold 3 @.@ 2 million copies worldwide .

= = Track listing = =

= = Personnel = =

Production

Bob Ludwig ? mastering

Chab (Antoine Chabert) - mastering

Paul Hahn ? management

Cédric Hervet ? creative director , cover art

Warren Fu ? cover art , illustrations

Mick Guzauski ? recording , mixing engineer

Peter Franco ? recording engineer

Florian Lagatta ? recording engineer

Daniel Lerner ? digital audio engineer

= = Charts = =

= = Certifications and sales = =

= = Release history = =

On 23 March , the album became available for pre @-@ order on the iTunes Store via digital download , revealing a release date of 17 May in Australia , 20 May in the United Kingdom , and 21 May in the United States . It later appeared as an Amazon.com pre @-@ order on CD , vinyl and directly from the Random Access Memories official website . The album became available for preview streaming via the iTunes Store on 13 May 2013 . It was also released for streaming on Spotify , with the lead single , " Get Lucky " , topping Spotify 's first digital streaming chart in the process .