

= Blow (Beyoncé song) =

" Blow " is a song recorded by American recording artist Beyoncé from her self @-@ titled fifth studio album (2013) . It was written by Beyoncé , Pharrell Williams , Timbaland , J @-@ Roc , James Fauntleroy and Justin Timberlake , and produced by the former four . It was set to be released as one of the lead singles following the release of the album along with " Drunk in Love " , however , its release was scrapped in favor of " XO " .

" Blow " is a disco @-@ influenced R & B and funk song which has several other musical influences and elements featured in it . It received comparison to songs from the 1970s and 1980s mostly by Prince and Janet Jackson . Lyrically it talks explicitly about oral sex and cunnilingus through heavy innuendo in line with Beyoncé 's sexual tone . It received positive reviews by music critics who hailed it as an old school album standout . Its variety of musical genres and production were also praised as well as Beyoncé 's vocal performance . Due to several promotional remixes of the song , " Blow " managed to peak at number one on the US Billboard Hot Dance Club Songs chart without an official release as a single .

An accompanying music video for the song was directed by Hype Williams and released on the album on December 13 , 2013 . It was filmed at a roller skating rink in Houston and it features Beyoncé 's sister Solange Knowles , her background dancers and her female band . The singer 's style received comparisons to 1980s fashion and music videos in a similar way to the song itself . " Blow " was included on the set list of the European leg of Beyoncé 's The Mrs. Carter Show World Tour (2014) and The Formation World Tour (2016) . It was also performed during the 2014 MTV Video Music Awards as part of a medley of Beyoncé 's self @-@ titled album . A remix version featuring Pharrell Williams was included on the platinum reissue of Beyoncé in 2014 .

= = Background and production = =

" Blow " was written by Beyoncé , Pharrell Williams , James Fauntleroy , Timbaland , J @-@ Roc and Justin Timberlake . It was produced by Beyoncé and Pharrell , with co @-@ production by Timbaland and J @-@ Roc . Beyoncé produced her vocals , which were recorded by Stuart White , Chris Godbey , Bart Schoudel and Andrew Coleman at Jungle City Studios and Oven Studios . White and Coleman also digitally arranged and edited the track . White handled the mixing at the Mix room in North Hollywood , California . The track was engineered by Justin Hergett with help from James Krausse , Paul Pavao and Edward Valldejuli . The track features backing vocals by Williams and Timbaland . The horns are performed by Katty Rodriguez , Adison Evans and Crystal Torres and arranged by Derek Dixie . When Beyoncé was released on December 13 , 2013 , Billboard reported that " Blow " would be released as a contemporary hit radio single both in the US and worldwide , and " Drunk in Love " was reported to be sent to urban radio in the US only ; " XO " was reportedly scheduled to be released as the second worldwide contemporary hit radio single in 2014 . However , the US release of " Blow " was cancelled , reportedly due to the song 's racy lyrics , and " XO " was issued to radio in that country instead .

= = Composition = =

" Blow " is a five @-@ minute and nine @-@ second disco @-@ influenced , R & B , funk , retro @-@ soul song with an electro @-@ funk groove and a jazz @-@ influenced opening . Critics also found elements of " chilly " neo @-@ disco in the groove with Rolling Stone writer Rob Sheffield further noting that it created an " air of melancholy " . Instrumentally it is complete with a heavy bass , sparse piano chords and guitars altogether creating a blipping , marching and parping beat . Kevin Fallon from The Daily Beast described the song 's production as " so bouncy it 's almost coyish and flirty " and added that it was a counterbalance to the " raunchy " lyrics .

An ode to oral sex , " Blow " stands in line with the explicit theme of the album about frank female sexuality and eroticism . Lyrically , it refers to cunnilingus through heavy innuendos omitting subtlety ; the lines " Can you lick my Skittles , it 's the sweetest in the middle / Pink is the flavor , solve the

riddle " are sung " flirtatiously " by Beyoncé . It opens with a breathy atmosphere and Beyoncé singing the lines , " I kiss you and you lick your lips / You like it wet and so do I / I know you never waste a drip / I wonder how it feels sometimes " . The chorus lines are " pleaded " by the singer as stated by Fallon : " Keep me coming , keep me going , keep me humming , keep me moaning " . The second half of the song contains a tempo change with a funkier beat and the singer singing verse @-@ chorus @-@ verse trajectories . Chris Richards of The Washington Post compared this type of songcraft with Maxwell , Erykah Badu and Frank Ocean 's work . It starts with Beyoncé declaring " I 'm about to get into this girls . This for all my grown women out there " . During this part , Timbaland 's vocals can be heard in the background as part of a call and response . It follows with Beyoncé singing the lines " I can 't wait ' til I get home so you can turn that cherry out " to her man ; according to Caitlin White of the website The 405 , these line " exhibit deep assurance of her usual freedom " . During the second part , the lines " turn that cherry out " are repeatedly sung followed by the lyrics " I 'm @-@ a let you be the boss of me " . She finishes the second part by delivering , " Don 't slip off when it drip off on top of you ... Gimme that daddy @-@ long stroke " . The second part was further described as a " masterful recreation of mid- ' 80s First Avenue funk " . At the end " Blow " features a French @-@ language interlude .

The song 's composition mostly drew comparisons to Prince , Janet Jackson and Timberlake . Whitney Phaneuff from the website HitFix wrote that " Blow " sounded like it was written by Prince ; Writers of Spin and Variety compared it with his song " Dirty Mind " (1980) which was being used as a template for creating " Blow " and its minimalist new @-@ wave sound with the song 's parent album . The Verge 's Trent Wolbe noted similarities to his song " Erotic City " (1989) . Joey Guerra of the Houston Chronicle described it as a " disco @-@ fueled ode to oral sex that erupts into a Prince @-@ inspired funk groove " . Greg Kot from the Chicago Tribune compared the song 's electro @-@ funk groove with Jimmy Jam 's collaboration with Janet Jackson during the 1980s while Sheffield also compared it with Jackson 's album The Velvet Rope (1997) . Julia Leconte of Now magazine opined that Beyoncé " manages a Janet Jackson delivery over a Michael Jackson beat " with the song . Evan Rytlewski of The A.V. Club compared the pace of " Blow " with the songs on Timberlake 's albums FutureSex / LoveSounds (2006) and The 20 / 20 Experience (2013) . Andrew Hampp and Erika Ramirez of Billboard found similarities between " Blow " and Beyoncé 's previous work with Williams on the songs " Kitty Kat " and " Green Light " from her album B 'Day (2006) . Tom Breihan from Stereogum compared the " organic breezy joy " of the song with the one found on Solange Knowles ' extended play True (2012) . It also received comparisons with " Blurred Lines " (2013) , Rick James 's Cold Blooded album (1983) and its guitar riff with Mtume .

= = Critical reception = =

" Blow " received highly positive reviews by music critics upon the release of Beyoncé with many considering it an album highlight and single @-@ worthy . Writing for Rolling Stone , Rob Sheffield called the song the best one on the album . Jon Dolan of the same website described it as the " hottest slinky Seventies electro @-@ soul jammy " . Idolator reviewer Mike Wass described it as a " contender for the song of [2013] " . The A.V. Club 's Evan Rytlewski thought that the song was " the last great disco song " of 2013 . AllMusic 's Andy Kellman chose the song as the best one on the album , writing that it is a " playfully risqué boogie loaded with instantly memorable lines " . Emily Mackay of NME wrote : " [The] Most gleefully brazen of all [on the album] ... is the soft @-@ focus disco @-@ tinged romp ' Blow ' " . Mesfin Fekadu of the Associated Press wrote that " the old school @-@ flavored " song was one of the best on the whole album . Melissa Locker of Time described it as " one of the better tracks on the album " . While reviewing the album Jody Rosen of Vulture hailed the song as " beatific " and added that it had potential to become a future hit . In another review he wrote that it " find [s] a sweet spot between nostalgia trip and future shock " . Chris Talbott and Mesfin Fekadu of the Associated Press described " Blow " as " addictive " . Digital Spy 's Robert Copsey wrote in his review that the " hipster funk " song was the closest one to being a single from the album and one of " the most obvious chart contenders " . Under the Radar editor Ryan E.C. Hamm felt that the song " could skyrocket up the charts " . USA Today 's Amanda

Dobbins felt that the song should have been released during the summer of 2014 as " It has that feel @-@ good ' 70s sound that 's very popular right now " .

Andrew Hampp and Erika Ramirez of Billboard magazine praised Beyoncé 's " sexy " vocals on the track which they hailed as a " slinky club banger " . The Washington Post writer Chris Richards described " Blow " as a " strutting , moaning disco vamp " . Sal Cinquemani , writing for Slant Magazine described it as a " post @-@ disco slink " . The Quietus writer Mof Gimmers wrote , " The cocaine soul bears down again , with the excellent ' Blow ' which grooves along like Kelis on a Friday night , before gnashing its teeth into the gonzo pop of Cameo or Parliament . " The Guardian 's Michael Cragg described it as a " delicious throwback funk " song . Mikael Wood of Los Angeles Times felt that the " sumptuous " song allowed Beyoncé " to flex her impressive stylistic chops " . Spin 's Anupa Mistry praised the collaboration of Timbaland and Pharrell on the " nimble and funky " track " Blow " as " mighty " and " genius " . Similarly , Claire Lobenfeld from Complex who felt that Justin Timberlake and Timbaland " lost their ability to make their distinctive , infectious love @-@ pop " on Timberlake 's album The 20 / 20 Experience , noted that " Blow " proved the opposite : " The two have reinvigorated the overused private @-@ parts @-@ as @-@ candy trope by writing one of Bey 's friskiest songs ever . Add some Pharrell production ... and you have one of the smoothest pieces of filth of the year . " Ryan Dennehy from AbsolutePunk found " trademark " Timbaland production in " Blow " and opined , " Bey [oncé] wisely co @-@ opts Timbaland himself to deliver a steamy hook that interlocks with her own vocals . " Cosmopolitan writer Alex Rees deemed " Blow " an " awesome disco moment " .

Carrie Battan of the website Pitchfork Media described the song 's innuendo as " bawdy and overblown " but praised the singer for being sincere . She concluded , " Monogamy has never sounded more seductive or less retrograde as when dictated on Beyoncé 's terms . " Janice Llamoca of the website HipHopDX found " straight @-@ to @-@ the @-@ point raunchiness " in the song . Philip Matusavage from the website musicOMH noted that the lyrics of the song sounded " more saucy than salacious " . Ryan B. Patrick of Exclaim ! felt that the text of the song " lays the sex kitten shtick a bit thick " . He further described it as a " weird ' 80s Prince / Vanity 6 roller @-@ skating throwback " . Una Mullally from The Irish Times gave a mixed review for " Blow " , saying that the album " falls off a little " with the song . Similarly , Stereogum 's Tom Breihan criticized Timbaland 's vocals featured in the song . In the annual Pazz and Jop mass critics poll of the year 's best in music in 2013 , " Blow " was ranked at number 228 .

= = Commercial performance = =

Despite no single release , " Blow " debuted at number 48 on Billboard 's US Hot Dance Club Songs chart in the US for the week ending February 8 , 2014 . After seven weeks of ascending the chart , the track went on to top the Hot Dance Club Songs chart for the week ending March 22 , 2014 after its position at number two the previous week . Promotional remixes by Dirty Pop , CJay Swayne and Romeo Blanco helped the song top the chart . This gave Beyoncé her 19th number @-@ one single on the chart and tied her with Janet Jackson for third on the all @-@ time list . At the end of 2014 , it was placed at number 23 on the Billboard year @-@ end chart . " Blow " also debuted at 118 on South Korea 's international South Korea 's international Gaon Music Chart , for the week ending December 22 , 2013 ; that position also became its peak .

= = Music video = =

= = Background and synopsis = =

The music video for " Blow " was directed by Hype Williams and produced by Tony McGarry . It was filmed in September 2013 at the roller skating rink Fun Plex in Houston , Texas which the singer frequently visited during her childhood . Beyoncé described the filming of the video as beautiful due to the location and added , " I was really happy to work with him [Williams] again because , growing

up , he created the music video for hip @-@ hop artists and R & B artists . " Todrick Hall served as the choreographer for the video alongside Beyoncé 's long @-@ time collaborator Frank Gatson Jr. and Chris Grant . During an interview with MTV News , Hall acknowledged the singer 's involvement in the filming of the video saying that she would watch the playback of the filmed scenes several times . The clip was released on December 13 , 2013 to iTunes Store in addition to a clip for every other track on the parent album . On November 24 , 2014 it was uploaded to the singer 's Vevo account .

The video features appearances by Beyoncé 's sister Solange Knowles , her background dancers , including French dancing duo Les Twins , and her all @-@ female band . Houston @-@ located rapper Nosaprise also makes a cameo appearance . The video opens with Beyoncé and her sister riding lowrider bicycles , getting to a roller rink where several people are already gathered . Shots of people roller @-@ skating inside the rink with disco balls hanging from the ceiling follow . The singer is then seen performing a dance with several background dancers as they hold rollers in their hands and enter a place called " Roller City USA " . Beyoncé starts skating and performing dance moves in slow @-@ motion with several of her dancers dressed in shorts and T @-@ shirts . Several scenes which are shot in bright black light follow as Beyoncé performs another dance sequence along with her dancers on their rollers . The second , more uptempo part of the song starts and the singer is seen arriving with a vehicle in front of a place called " Cherry " . She dances atop the car and dances with her background band as they play the song on their keytars . As the song progresses , smoke starts appearing out of the car and on the scene where she is with her band . During the end of the video , Beyoncé and her sister are seen going away on the same path by which they came . Close @-@ up shots of Beyoncé lip @-@ syncing the song are intertwined in the video with her lips covered with a shiny lipstick .

= = = Reception = = =

Mike Wass of the website Idolator called the clip for " Blow " the best music video of 2013 . Brent DiCrescenzo of the magazine Time Out listed the video as the album 's second best further describing it as a " candied and cool disco cut stuffed with ' 80s cheese " . James Montgomery of MTV News chose the video for the song as one of the best on the album . Jocelyn Vena of the same publication wrote that the " colorful " video which was " all about fun " and included " sexy moves " , paid homage to the disco @-@ era of the 1970s and the 1980s dance show Solid Gold . Writing for Spin magazine , Anupa Mistry found references of Hype Williams ' previous collaborations with Faith Evans on " Love Like This " (1998) which was also filmed at a roller rink and Belly 's blacklighting that he worked on . Lindsey Weber , writing for Vulture felt that with the video for " Blow " , the singer paid homage to " Cherry Pie " (1990) , a song by the band Warrant . Erin Donnelly of the website Refinery29 described the video as tongue @-@ in @-@ cheek and compared the singer 's look with Mariah Carey during the 1990s . He described her outfits as " [t] rash @-@ glam " and found " gratuitous booty wiggles " . Jody Rosen of Vulture simply described the video and its atmosphere as " fun " .

Joe Lynch of Fuse felt that the music video channeled the retro R & B vibe of the song and praised Beyoncé for " looking like a gorgeous ' 70s disco diva " . Phaneuf of the website HitFix reviewed the music video for the song positively by writing , " ' Blow ' takes Beyonce back to the 80s heyday of big hair , booty shorts and roller discos . It 's kitschy eye @-@ candy , perfectly stylized " . Bronwyn Barnes of Entertainment Weekly commented that Beyoncé was " the center of attention in the video " partly due to a neon tiger @-@ print mink coat from Versace that she wore . Melissa Locker of Time magazine wrote that the singer managed to channel her inner rollergirl . Vanity Fair 's Michelle Collins compared the video with the film Boogie Nights (1997) and went on to describe the scene where the singer dances on a car as a " Cinemax After Dark " . In 2014 , Michael Cragg writing for The Guardian ranked the video in the ten best of Beyoncé 's career . He deemed it a " 70s @-@ referencing visual feast that looks like its [sic] been shot through a filter called Strawberry Hubba Bubba " . He also praised the singer 's " kitsch " dance moves and concluded , the clip was " [p] retty standard " .

= = Live performances = =

In 2014 , " Blow " was added to the set list of the last , European leg of The Mrs. Carter Show World Tour . The song was merged with " Naughty Girl " (2003) with a burlesque and disco @-@ era theme . During the end of the performance a projection of Pac @-@ Man , the character of the game with the same name , eating cherries was projected on an LED screen on the stage . Kitty Empire of The Observer who hailed the song as one of the most explicit on the album described the projection as " funny rather than risible " . Digital Spy 's Robert Copsey similarly wrote that he enjoyed the projection , writing that it managed to turn " a family friendly computer game into something very different " . While reviewing a tour concert , Graeme Virtue of The Guardian felt that the song along with " Partition " and " Naughty Girl " , " make [s] a persuasive case for Mrs Carter , the unstoppable sex machine " . Similarly BBC News ' Mark Savage described the middle of the show which included the most explicit songs , including " Blow " , as a " raunchy sequence " . Writing for MTV News , Sidney Madden praised the dance performed by the singer along with her background dancers . Describing the singer as a " model of power " , David Pollock from The Independent praised Beyoncé 's " grinding through the disco @-@ soaked majesty " of the song . In June 2014 , a live recording of the song aired on Beyoncé : X10 , an HBO series documenting performances of the song during The Mrs. Carter Show World Tour ; it was also included on platinum edition of Beyoncé (2014) . In 2016 , the song was performed during the set list of The Formation World Tour .

At the 2014 MTV Video Music Awards on August 25 , Beyoncé performed " Blow " as part of a medley consisting of songs from her fifth studio album . For the performance of the song , she wore a bejeweled bodysuit and was accompanied by her background dancers performing a cabaret @-@ styled choreography . Throughout the performance , the word " cherry " was lit up on the screen behind her in neon letters . In a review of the performance , Nadeska Alexis of MTV News felt that " things started to heat up " with the rendition of the song . She further praised the fact that the lights illuminated her bodysuit being " nothing short of mesmerizing " . Caitlin White of the same publication found " rainbow neon sexiness " in the song 's performance . Mike Wayers writing for The Wall Street Journal noted that " [t] hings started to heat up beat @-@ wise " during " Blow " .

= = Remixes and other versions = =

On April 8 , 2014 , remix versions of " Blow " and " XO " by French musician Monsieur Adi premiered on Out 's official website along Beyoncé 's appearance on the cover of the magazine . The remix for " Blow " was influenced by electro house music and was described as " infectious " by the editors of the magazine . Complex magazine writer Lauren Nostro described the version as " fantastic " . A remix with previously unreleased lyrics done by Country Club Martini Crew was released on January 1 , 2015 .

An official remix of " Blow " featuring Pharrell Williams was included on Beyoncé : Platinum Edition (2014) . Mike Wass from Idolator noted how the song was " borderline unlistenable " and the newly @-@ added line , " I 'm a milkman at your door " a contender for " worst lyric / euphemism of 2014 " . Allan Raible , an ABC News writer , deemed it redundant due to the minimal new addition to the original version . Lindsay Zoladz from the Vulture , panned the " inexplicable " remix as " a poorly assembled cut @-@ and @-@ paste job " , further criticizing Williams 's vocals as " awkward , labored , and even a little off @-@ key " . Critic Robert Christgau , writing for Cuepoint , was more positive towards the remix , deeming it " cuter " .

= = Credits and personnel = =

Credits are adapted from liner notes of Beyoncé .

Song credits

Video credits

== Charts ==