

= Can 't Be Tamed =

Can 't Be Tamed is the third studio album by American singer Miley Cyrus . It was released on June 18 , 2010 , by Hollywood Records ; it would become her final album with the label after signing with RCA Records in 2013 . Cyrus wrote the project in 2009 , while travelling internationally for her Wonder World Tour , and recorded it in 2010 . Described by Cyrus as a " good [ record ] to blast in your car " , Can 't Be Tamed represents a musical departure from her earlier work , which she had grown to feel uninspired by . As executive producers , Tish Cyrus and Jason Morey enlisted partners including Devrim Karaoglu , Marek Pompetzki , Rock Mafia , and John Shanks to achieve Cyrus ' desired new sound . Their efforts resulted in a primarily dance @-@ pop record , which Cyrus ' record label acknowledged differed from the original plans for the project . Its lyrical themes revolve largely around breaking free of constraints and expectations , which are largely mentioned in the context of romantic relationships .

Upon its release , Can 't Be Tamed received generally mixed reviews from music critics , who were ambivalent towards perceived lack of musical focus and a failure to fully establish Cyrus ' maturing public image ; additional criticism was placed on her vocals sounding over @-@ processed and lacking emotional depth . It debuted at number three on the U.S. Billboard 200 with first @-@ week sales of 100 @,@ 000 copies . It is Cyrus ' lowest @-@ peaking and lowest @-@ selling record in the United States . The album has sold 350 @,@ 000 copies in the country . Can 't Be Tamed charted moderately on record charts in internationally , reaching the top @-@ ten in countries including Australia , Canada , and the United Kingdom .

Two singles were released from Can 't Be Tamed . Its title track " Can 't Be Tamed " was released on May 14 , 2010 , and peaked at number eight on the U.S. Billboard Hot 100 , and performed moderately worldwide . Follow @-@ up single " Who Owns My Heart " was released October 22 , 2010 and was only released in selected European countries , failing to chart on the Billboard Hot 100 and charting poorly on European singles chart . Promotional efforts for Can 't Be Tamed began to associate Cyrus with an increasingly provocative image , an effort continued with her fourth studio album Bangerz ( 2013 ) . The record was primarily promoted through a series of television appearances and Cyrus ' headlining Gypsy Heart Tour in 2011 . Can 't Be Tamed is Cyrus first album to not be certified platinum in the US .

= = Background and production = =

In December 2009 , Cyrus announced that she had begun planning her third studio album and intended to begin a musical hiatus after its completion . She expressed concerns that her newer material " doesn 't truly inspire me " and worried that should would be " blending in with everyone else " , although she later commented that the final product was inspired by techno music qualities commonly used by recording artist Lady Gaga . Abby Konowitch from Cyrus ' label Hollywood Records admitted that the record drew more inspiration from dance @-@ pop music than she originally intended , but maintained that it " feels very comfortable for her , and it feels very comfortable in terms of the state of contemporary music . "

The majority of Can 't Be Tamed was recorded abroad during Cyrus ' her headlining Wonder World Tour in 2009 and 2010 . She collaborated with John Shanks during its production ; he frequently traveled to London for Cyrus ' recording sessions , and returned to Los Angeles to finalize their material . Cyrus also collaborated with the production team Rock Mafia , consisting of Antonina Armato and Tim James ; they notably produced her earlier singles " See You Again " and " 7 Things " from her first and second studio albums Meet Miley Cyrus ( 2007 ) and Breakout ( 2008 ) , respectively . Cyrus stated that Can 't Be Tamed contained a variety of dance beats and synths , but believed that its sound was secondary to the personal lyrics therein .

= = Release and artwork = =

In February 2010 , Cyrus announced that her then @-@ untitled third studio album would be

released later that summer , which she felt was appropriate because it is " good to blast in your car . " Later that April , it was announced that the record would be titled *Can 't Be Tamed* , and would be released on June 22 , 2010 in the United States . Consequently , it became the first project from Hollywood Records to be released under the " day @-@ and @-@ date " format , which allowed the project to be released nearly simultaneously worldwide instead of traditionally " staggering " its launch to accommodate " the availability of the artist " internationally . On May 7 , Cyrus unveiled the album artwork through her website ; it depicts Cyrus dressed in a leather jacket , pants , and midriff @-@ baring shirt while standing against a black @-@ and @-@ white background . It was noted for establishing an increasingly provocative public image for Cyrus ; her stylist Simone Harouche stated that it was inspired by singer Joan Jett and the band Blondie , and was " basically a strong statement saying in the most simple way , that she can ? t be tamed ? literally and metaphorically . " A deluxe version of the record was simultaneously released , which included the audio disc packaged with the standard version in addition to a bonus DVD that includes previously unseen footage from Cyrus ' performance at The O2 Arena during the Wonder World Tour .

= = Composition = =

*Can 't Be Tamed* is primarily a dance @-@ pop record ; it contains " several bass @-@ heavy , slickly produced dance numbers " that Ann Donahue from *Billboard* joked " thunder in such a catchy , accessible way that it may make Kesha down another bottle of Jack out of envy . " Its opening track " *Liberty Walk* " describes an individual who leaves a harmful relationship , which Cyrus felt leaned towards more meaningful lyrical content instead of the " super shallow " current mainstream music . " *Who Owns My Heart* " details the excitement in possibly finding a lover at a nightclub , while Cyrus herself commented that the title track " *Can 't Be Tamed* " bears a theme of " breaking out and feeling free . " It is followed by a cover version of " *Every Rose Has Its Thorn* " , originally performed by the band Poison for their second studio album *Open Up and Say ... Ahh !* ( 1988 ) ; she stated that the modern @-@ day music industry " shelters kids [ from ] songs as honest and real as this one " , and added that a consultation with the band 's lead singer Bret Michaels helped her to incorporate her " own flare and edge " .

" *Two More Lonely People* " was described by Evan Sawdey of *PopMatters* as " one moment of carefree dance @-@ pop joy " that was reminiscent of material from her earlier *Hannah Montana* soundtracks ; he also stated that the lyrics delivered in " *Forgiveness and Love* " were among the " more over @-@ the @-@ top cutesy moments " throughout the record , specifically commenting that the lines " The only thing that / Our hearts are made of / Are the acts of forgiveness and love " were " so unbelievably saccharine that Hallmark would ultimately have to turn them down " . Robert Ham from *Christianity Today* felt that " *Permanent December* " discussed the story of " the devoted girlfriend pushing aside the ' sexy boys ' vying for her affections " , while " *Stay* " addressed the difficulties in maintaining a long @-@ distance relationship .

Writing for *AllMusic* , Heather Phares noted that " *Scars* " exemplified Cyrus ' equating of " grown @-@ up with joyless " , adding that the track fails to find the " emotional depth " Cyrus was likely intending . She also described " *Take Me Along* " as one of the more " overwrought ballads " where Cyrus ' delivery seemed more comfortable than others on the record . Leah Greenblatt from *Entertainment Weekly* felt that " *Robot* " highlighted the theme of defiance and rebellion seen throughout *Can 't Be Tamed* , specifically noting the lyrics " Stand here , sell this , and hit your mark / I would scream but I 'm just this hollow shell " . The record closes with the twelfth track " *My Heart Beats for Love* " , which according to Ham , describes " the more universal ideal of love for all " ; Greenblatt also recognized the integration of organ instrumentation .

= = Singles = =

" *Can 't Be Tamed* " was released as the lead single from *Can 't Be Tamed* on May 14 , 2010 . It received generally favorable reviews from music critics , who appreciated its electropop influences . The track debuted at number eight on the U.S. *Billboard* Hot 100 with first @-@ week digital

downloads of 191 @, @ 000 copies , although it performed moderately internationally . An accompanying music video for the song was directed by Robert Hales , and was premiered through E ! News on May 4 , 2010 . It follows Cyrus and her back @-@ up dancers dressed in bird @-@ like clothing as they escape a cage and trash a museum .

" Who Owns My Heart " was released as the second single from Can 't Be Tamed later that year . It generated mixed reviews from music critics , who felt that its production was generic . It did not impact the Billboard Hot 100 , and reached the lower ends of European record charts . The accompanying music video for the track was also directed by Hales , and was released on October 22 , 2010 .

= = Promotion = =

Hollywood Records focused on television appearances when further promoting Can 't Be Tamed , which they expected would accommodate Cyrus ' schedule more effectively than traditional interviews with the press and radio stations . She first performed " Can 't Be Tamed " on May 18 , 2010 during the tenth season of Dancing with the Stars in the United States . Cyrus later traveled to Europe to perform at the Rock in Rio concerts in Lisbon on May 29 and Madrid on June 6 ; she sang " Can 't Be Tamed " , " Robot " and " My Heart Beats for Love " there . Meanwhile , she played concerts in 1515 Club in Paris ( June 1 ) and G @-@ A @-@ Y nightclub in London ( June 5 ) . On June 3 she sang " Can 't Be Tamed " on Britain 's Got Talent . After returning to the United States , Cyrus held a concert at the House of Blues in Los Angeles on June 16 . Her performance was later re @-@ broadcast by MTV through thirty of its international websites , reaching approximately 160 countries ; it was made available for on @-@ demand streaming the following day . She also sang " Can 't Be Tamed " on TV shows such as Late Show with David Letterman ( June 17 ) , Good Morning America ( June 18 ) , both in New York City , and 2013 MuchMusic Video Awards in Toronto ( June 20 ) , She did Rock in Rio In Madrid and Lisbon to promote that album , where she performed Can 't Be Tamed , Robot and My Heart Beats for Love . On Good Morning America she also sang " Every Rose Has Its Thorn " with Bret Michaels . In November , Cyrus flew to Europe to sing " Who Owns My Heart " on Wetten , dass .. ? ( November 6 ) and 2010 MTV Europe Music Awards ( November 7 ) . On November 21 , she performed " Forgiveness and Love " on American Music Awards of 2010 in Los Angeles .

Cyrus launched her headlining Gypsy Heart Tour in April 2011 , for which she traveled internationally .

= = Critical reception = =

At Metacritic , which assigns a normalized rating out of 100 to reviews from mainstream critics , Can 't Be Tamed received an average score of 48 , which indicates " mixed or average reviews " , based on nine reviews . Heather Phares from AllMusic shared a similar sentiment in regards to its production , suggesting that the excessive use of Auto @-@ Tune limited Cyrus ' ability to express genuine emotion , adding that several tracks were similar to " Tik Tok " by Kesha " minus that song 's mindless fun " . A writer for Billboard also noted Cyrus ' a lack of emotion in Cyrus ' vocals , but considered the " delightfully robo @-@ country " cover version of " Every Rose Has Its Thorn " as the standout track from the record .

Writing for The Boston Globe , James Reed questioned the need to " tame " Cyrus , given that " this stuff is already pretty innocuous " . However , he acknowledged that Can 't Be Tamed contained " the catchiest Top 40 hits money can buy " . Referencing the lyrics in " Every Rose Has Its Thorn " , Leah Greenblatt from Entertainment Weekly felt that Cyrus was " just not ( yet ) that thorny a girl " despite visible efforts of rebellion . Alexis Petridis of The Guardian thought that Cyrus lost sight of her target audience with the project , noting that " if you 're old enough to stay up after 9 : 00 PM without asking permission , it 's not intended for you " while also commenting that children that may be interested in the record had likely " transferred their affections " to the then @-@ teenage Justin Bieber . Writing for Rolling Stone , Rob Sheffield opined that the production used throughout Can 't

Be Tamed felt too generic for its goal of rebellion .

Theon Weber of The Village Voice felt that Cyrus ' attempts of maturity were too similar to those of Christina Aguilera and Britney Spears in their earlier years , and commented that the album itself was " sadly wan " . Evan Sawdey from PopMatters shared the same concern , additionally noting the irony that Cyrus ' first project after Hannah Montana was released through the Disney @-@ owned Hollywood Records . Elysa Gardner from USA Today opined that Cyrus had successfully " made the full leap from tween queen to pop tart " with the music video for " Can 't Be Tamed " , but failed to maintain this image with " generic , anonymous tunes " on the parent album .

= = Commercial performance = =

In the United States , Can 't Be Tamed debuted at number three on the Billboard 200 with first @-@ week sales of 102 @,@ 000 copies , behind the 741 @,@ 000 and 157 @,@ 000 units moved by Recovery by Eminem and Thank Me Later by Drake , respectively . The record was viewed as a commercial disappointment in the country , given that Cyrus ' second studio album Breakout ( 2008 ) debuted at number one on the chart with first @-@ week sales of 371 @,@ 000 copies . As of January 2014 , the album has moved 350 @,@ 000 units in the United States . Can 't Be Tamed reached number two on the Canadian Albums Chart , and peaked at number ten on the Top 100 Mexico .

Can 't Be Tamed performed moderately on national record charts in Europe . It peaked at number one on the Spanish PROMUSICAE , and reached the top @-@ five on the Ö3 Austria Top 40 , German Media Control Charts , Greek IFPI , Hungarian MAHASZ , Irish IRMA , Italian FIMI , and Swiss Hitparade . Furthermore , the record peaked in the top @-@ ten on the Flanders and Wallonia regions of the Belgian Ultratop , Norwegian VG @-@ lista , and the UK Albums Chart . In the latter country , the album was certified silver by the British Phonographic Industry . Can 't Be Tamed charted in the lower ends of the Danish Tracklisten , Dutch MegaCharts , The Official Finnish Charts , French SNEP , and the Swedish Sverigetopplistan . It did , however , attain a gold certification in Poland . In Oceania , Can 't Be Tamed peaked at numbers two and four on the Official New Zealand Music Chart and the Australian ARIA Charts , respectively . In the latter nation , it was recognized with a gold certification .

= = Track listing = =

Credits adapted from the liner notes of Can 't Be Tamed .

Notes

^ a signifies a co @-@ producer

= = Credits and personnel = =

Credits adapted from AllMusic .

= = Charts = =