

Release Notes and Quotes Report

8/18/2025



ReleaseDate ReleaseName

ReleaseType Publisher

1/8/2014

MAID IN JAPAN

Album

Gump Records

Notes

Quotes

8/13/2014

Love, Passion, Matador

Single

Gump Records

Notes Thrill was titled スリル in KatakanaKnowledge Alliance is a distribution section of PCI music*Pre-released in the serving on 2014-07-21

Quotes — "Thrill" is a b-side of the first single "Ai to Jonetsu no Matador" (released in August 2014), isn't it?Miku: When we were searching for the ideal sound, "Thrill" was born. All the members agreed on the musicality of BAND-MAID. "From now on, let's do songs that are more like 'Thrill'", the direction of the band was decided by a b-side of a single (laughs).

11/18/2015

New Beginning

Album

Gump Records

Notes — Your mini-album "New Beginning" was released in November 2015 and is now available on iTunes stores overseas. When did you start thinking about expanding overseas?Miku: From the very beginning, we were aware that we wanted to compete in the world as a band that combines "cute" and "cool". Our first self-produced album was titled "Maid in Japan". From that point on, we made it clear that we wanted to go overseas from Japan.

Quotes Akane: The heavy songs play the main role in the album, but it includes also groovy songs with highlights that make you listen to carefully, like FREEZER and Arcadia Girl.Misa: The pictures of us on the paper album sleeve shows that all of us have the same axis but each of us have different characters. The same goes for the songs. Even though the album centers around heavy songs, there are various expressions you can enjoy listening to.Miku: As the titles says, this is the new beginning of the Band-Maid® style. However, what we want you the most is to actually see us live. You will understand our musical intensity and power, and why we wear maid outfits.Akane: While the contrast of our looks and performance is something to enjoy, we give meaning to it, so you will be convinced. We'd like you to feel its meaning and reason at our concerts.Saiki: We Band-Maid® aim for world domination. Please come to our concerts and enjoy the Band-Maid® world. You can't control us, though!!

5/18/2016

Brand New MAID (type A)

Album

Crown Stones

Notes — I'm surprised your work this time [note: Brand New MAID] is far heavier than your previous work [note: New Beginning]. Hirose: It got heavy (laughs). Kobato: We wanted to show our progress in various points since our previous work. — It has an impact just from the intro of Track 1 The non-fiction days, and your performance explodes. Kobato: Yes. We explode also in the MV (laughs). All of us wanted the most to use fire in video production. We've finally made it come true. — Using fire in the video production was what you wanted to do? Saiki: Isn't it cool to use fire on the beach? — I have no answer other than yes to your question (laughs). Saiki: (laughs) We had thought of it for long because it leads to the contrast [note: gap]. But it was extremely cold on the day of the shooting. Kobato: Every time we used fire I wanted it to burn forever. Some of us were warned of going too close to it. Misa: When I went close to fire while playing the bass, a staff member shouted like "It's dangerous, go away from it please!" but it was so cold I couldn't help. Saiki: Misa exposed skin the most, because of her costume. Kobato: In addition, when Akane (Hirose) went too close to a heater between shots, her winter coat caught fire. Hirose: I was on fire (laughs). Tōno: But we've overcome the freezing coldness and made a great MV, right? We showed unexpectedly good facial expressions because it was cold (laughs). Kobato: That matched well with the song's vibe. Our image on the song was a "battle", and we put it out well. Saiki: When we tuned up together in the studio, I thought this was a battle (laughs). This song led our drums and my singing to progress. The lyrics have so many words and I wondered like "at which part can I breathe?" — Its lyrics have a lot of words as a whole. Saiki: Yes. So I listened to Akane's drum pattern and talked about where to match it with her. Hirose: We were battle-ready when I counted at the start (laughs). — So your attitude to go forward shows up in it. Misa: I thought about how to put out a heavy feel. Its phrases were different from the past ones and its groove was intense, so I was conscious of giving momentum with the bass and the drums. Hirose: Yeah, I played ahead of the beat for the speedy feel. Saiki: In addition, Order (Track 3) is the successor to Thrill (included in their 2nd mini-album New Beginning released in 2015), which made us Band-Maid to pursue heaviness. Its vocal assignments are similar, and our instrumentalists show off a higher level of a guitar solo, slap bass, and the double pedal on the drums. Hirose: I've been playing the double pedal since Thrill, so I tried to play it as much as possible in this song. I think it clearly shows the progress of all of our instruments as well as our vocals. Kobato: I wish those who loved Thrill love it. Saiki: This time all the songs have different kinds of heaviness, so I think you can listen to them without getting bored. The MV of Order, which hasn't been released yet, uses a live footage, so you can feel the heat of our performance if you haven't seen us live. Kobato: I want you all to see it because we Band-Maid don't often upload live footages. — Why did you want to show your live footage? Saiki: Because we are sometimes said we'll do nothing but wear maid outfits in concerts. We show our cool contrast by putting out heavy sounds in maid outfits. That's our serving. Kobato: We're cool in our servings. Saiki: The Type-A CD includes the MV of Order while the Type-B CD includes a live version of Real Existence, a song we play very often. Please buy both to feel our live performance! (laughs) Tōno: I wish you all to come to see us live because of that. Kobato: Real Existence contains voices of masters and princesses. I hope their heat comes across to listeners. Saiki: It was one of our dreams to include a live version in a CD. — The live recording has a different kind of rawness. Hirose: I realized again we are a live band. We also wanted to show our main things are servings. — Your previous work [note: New Beginning] was like a new beginning, and it has passed only half a year since its release. What kind of change was there in your consciousness as a band? Kobato: We decided our direction in our previous work, and when we thought of what we should do after that, we wanted to make our music even heavier as a variation of rock. That's why we've chosen these songs this time. It was easy to grasp the vibe of this work because of the previous work. — Did you want heaviness as a band? Hirose: Because that's challenging. We strongly wanted to play them because we can show our progress to listeners. Tōno: It has become clear what all of us want to do, so we want to improve our skills in this direction and make cool music. — Like, more energetic and more intense? Tōno: I'm in a growth period now. I didn't pick or tap this fast before starting Band-Maid. I want to be a guitarist girls admire. Next time I want to try something more technical. — The hard rock guitar phrases like Mr. Big were impressive. Tōno: Yes. I want to learn from Paul Gilbert and Richie Kotzen. — How about vocals this time? Kobato: I think we showed our twin vocals in a new form well in Alone (Track 8). As for lyrics, we two (Kobato and Saiki) wrote Yuragu (Track 5) and Alone together for the first time, so I want you to pay attention there too. — Why did you want to write lyrics this time? Kobato: I've been writing lyrics, but they were rejected (laughs). Saiki: This time our lyrics were approved for the first time. As for Alone, we composed it and wrote its lyrics by ourselves. Our song was finally approved in our third year. In Yuragu, we two sing alternately all through, so it'll be interesting to play it live, although we haven't played it yet. Kobato: We already had songs with alternate singing, but Yuragu has the most detailed vocal assignments so far, so it'll be interesting to listen to it. — This time, why do you think your lyrics and arrangements have been approved? Tōno: Because we've been studying Band-Maid songs, including lyrics and melodies. We now understand what musical approach matches our band. We've built up knowledge, and I think that's why we can write good lyrics and good songs this time. Kobato: As Kanami (Tōno) says, we've been talking about what kind of lyrics we want to write, so this is a result. Tōno: It's my dream to write many more songs by ourselves and increase our own songs. — The intro of Yuragu with the guitar and the drums is very catchy. Hirose: That's new. Misa: It has a US/UK music feel of the '80s and the '90s. I like rock of that age, so I wanted to try that. — The melody is also kind of addictive. Misa: Yes, it's catchy. — Alone is also a very good song. Its lyrics have a different color from the rest, though. Kobato: I think I put hesitation, sadness, and loneliness well. Tōno: We were talking that we should write sad and lonely lyrics. — You wrote a woman's true emotions well in the lyrics "Like tossing around sloppily / After using me, you'll just cast me away right? / Right?" [note: translation by Kafka's Japanese Musicbox]. Kobato: It might have another kind of strength. Saiki: I thought it might sound mentally unstable, but if I read it in the written lyrics, it looks mentally unstable for sure (laughs). Kobato: Is it because I'm dark, perhaps? My lyrics always tend to be dark and I've been trying to correct that, but my darkness might have been out there (laughs). — Its mental heaviness matches well with its music. Misa: Its performance is masculine (laughs). The guitar solo and the drum solo are both insane. Hirose: We packed a lot of sounds. Kobato: It was hard when we practiced singing too. We couldn't make our voice loud for some time, because there's so much difference between high notes and low notes. Saiki: All of us tried hard, right? We thought we would progress if we make it. — Was there any difficult song this time? Saiki: There are many parts in Look at Me (Track 2) and Before Yesterday (Track 7) where I sing with a long breath. They are more difficult than detailed expressions. — Yes, you need expressiveness there. By the way, haven't you progressed also in interviews, compared to last time? Kobato: She got to talk more. Did you notice that? Saiki: Because we made our major-label debut... — Is that the reason? (laughs) Saiki: I think that's because I'm strongly attached to this work. Kobato: Yes. Also, the lyrics of Before Yesterday have a different taste. Saiki: Its lyrics are about an emotion I don't have in myself, and I understand there are such people. The Band-Maid lyrics so far draw an image of a strong woman, but that song is not strong. I learned a lot as I sang it with the emotion of the person its lyrics talk about. — You two have quite different voice types, but this time I don't feel the difference, in a good sense, and I hear it as one

song.Saiki: Have we become good friends?Kobato: Have our voices become good friends? (laughs)Saiki: I think you can feel not only our competition but also our vocal grooves now.Kobato: This time we were conscious of that. We were there when they did the mixing, and checked the voice loudness and our voice qualities.Tōno: Before, I felt they sang solos separately, but now I feel they resonate with each other, and I think that's why you can hear them going along well.Saiki: Finally in our third year (laughs).— How was the recording this time?Hirose: Ahh, it was really hard (laughs).Misa: I almost died. I wondered like "Can I really play this phrase?" I practiced the slap bass parts while making blood blisters in my hands.Hirose: Each of us spent a lot of time in the studio individually. I risked my body, like "My legs hurt!"Kobato: That was a recording with blood and sweat.All: Ha ha ha.Tōno: It was hard but fun.Kobato: Even though the production period was long, I felt it like a moment.Tōno: You probably recorded the drums in about two days, didn't you?Hirose: I recorded three songs a day, so the schedule was really packed. I also tuned my sound during that, using five or six snares. I was more particular about my sound than our previous work.Tōno: It seems I get better at playing every time I record (laughs).Misa: I feel pressed, thinking whether I can reproduce it live.Saiki: It will be tough to make our next song.— Is it because the bar will be raised?Kobato: We've raised the bar too high.— I think you have made a solid work that shapes the skeleton of Band-Maid.Kobato: Yes. I hope we will expand ourselves from here. The album title also means we are brand new maids because this is our major-label debut.— Also, aren't there many uses of the word "lie" in the lyrics in this work? [note: used in The non-fiction days, Brand-New Road, Freedom, and Alone]Saiki: Even when we receive lyrics, we tell them what theme we want to sing for. We might have put out "honesty" in all our songs naturally.— Track 4 Brand-New Road has the lyrics "Don't yield to the life of simplicity, even pain is a detonator / Boldly grasp that" [note: translation by Kafka's Japanese Musicbox] and I think this work is full of ambitions like that.Saiki: Well... I realized that now (laughs). Brand-New Road is a song like spice to this work, and it will linger in your ears.— Its vocal melody and jazzy bass solo are highlights.Saiki: The recording of that song was super fun. I sang all through it, so it has a live feel.Kobato: Yes, it shows our momentum.Hirose: We already had groovy songs, but we tried shuffle groove for the first time. So it took time for us instrumentalists.Misa: Because each of us has a different groove.— It's a song that will shine in a big venue rather than in a small one. Lastly, around when will you start your release tour?Kobato: We are going on a domestic tour from Friday, June 24 at around 30 venues.Tōno: Come to think of it, that's amazing. I want a lot of people to know us Band-Maid.Saiki: The tour final will be at Shibuya Tsutaya O-WEST. It'll be our first time performing there. That's also very exciting.

Quotes — This time, what kind of image did you have in mind for your major-label debut mini-album Brand New MAID?Miku: We think it's an album of culmination of the three years since our formation. I strongly feel our culmination because we've been improved more than ever in each and every song.— You realize you have been evolving.Miku: Yes. We want to keep evolving all the time.Kanami: We've been trying to improve ourselves more and more every time we make a record.— This time you wrote and arranged Track 8 Alone all by yourselves. Was that your first try?Miku: No, it was only my first time co-writing lyrics. Actually we've been writing songs for long. Alone is our first ever song finally approved.— So you have been writing songs.Miku: Yes. Our song was approved for the first time finally in our third year.Saiki: We showed it and got rejected and refined it again and again. So if you include that, its production time was extremely long.— So it took a long time to write the current form from its demo.Kanami: Basically I'm the one who writes a demo to some extent, then all of us refine it together. We also discuss with staff members again and again... It took probably a few months like that. We completed it while discussing like "let's change the phrase like this" or "how about changing the development like this to have a storyline?"— What kind of image did you have for the song?Kanami: We wanted to write a song with loneliness from the beginning. The lyrics and the melody line had a concept of sadness, so I wrote it with that feel. We Band-Maid have a basic concept of "a strong woman", so it might have a different feel than before. I think the song shows a new side of us Band-Maid of "a strong woman with a lonely side".— How about the image of the lyrics?Miku: The lyrics also had a concept of "loneliness" and "sadness" from the beginning. As for lyrics, usually I first receive an image of what kind of words Sai-chan (Saiki) wants to sing from her, then I make them into lyrics and ask her what she feels. She's like "I don't like this part, so change it" and I change the part she points out... I repeat that and complete the lyrics.— Do you reflect your real experiences in your lyrics?Miku: If I were to include my real experiences, my lyrics would be much darker...Others: (laughs)Miku: They say my darkness is so deep (laughs).— Does Miku-san always write dark lyrics?Saiki: They are usually dark in the beginning. They are too heavy and hard to sing (laughs). I'm sometimes like "can you make it a little more pop?" I told her to write lyrics about a strong woman whose hidden inside is weak, but it seems she heard only the second half... I was like "no, no, it's about a strong woman" (laughs).Miku: I'm sorry (laughs). But I think I've become a lot better... I'm conscious of that when I write lyrics. I wrote lyrics when we started Band-Maid, and people around me said my lyrics were too dark and heavy. So I always think I must make my lyrics pop when I write them, but it seems I'm still not enough... (laughs)— Miku-san's hidden darkness is so deep (laughs).Saiki: Her hidden inside is quite dark. I think her darkness is unfathomable (laughs).Miku: But I always want to keep our "image of a strong woman", so I was conscious of that in all our songs. This time I consciously tried not to express too much sadness when I wrote the lyrics.— You two co-wrote the lyrics of Track 5 Yuragu.Miku: If anything, I mainly thought of the vibe I want to sing with. However, I got Sai-chan's opinions about details such as wording to incorporate her feelings.Saiki: I specified quite a lot of line endings. There were so many syllables in the lyrics, so we were talking about cutting the endings short so that our voices don't overlap. Until now, in live performances, we often overlapped our twin vocals on a long note of each other's line endings in a duet. So, this time, we rather thought it would be interesting to have choppy endings where one of us withdraws and then the other comes out, and we thought of the lyrics from how we sing.— You wrote the lyrics considering your interactions.Miku: Yes, we wrote them to emphasize interactions between our twin vocals. Also, as for its general vibe as a whole, I pushed my feelings somewhat strongly. Sai-chan told me she wanted to use the ending "jan" at some lines, but this time...Saiki: She deleted them and submitted without telling me. I noticed like "there's only one!" after it was all fixed (laughs).— Miku-san, did you have a clear image?Miku: Like "I know that, but that's not true." A perverse feel like "I listen to you while saying 'yes, yes' but I know that's not true, and you should know that." So I wrote feelings like "You should break it down" and "You should waver". Like "It doesn't matter" and "It's no use to worry about such small things, but I enjoy seeing you waver." I put out an image of a strong woman there.— You have also made an MV for Track 1 The non-fiction days. Is it kind of one of the double lead singles, together with Alone?Saiki: When we talked about which of the two songs should be the lead single, we chose Alone because we feel so strongly attached to it (laughs). But The non-fiction days is a song we hadn't done before, and we feel we've found a new Band-Maid there.Kanami: That's why we made it the first track.Miku: We decided to make The non-fiction days the first track, feeling that it would be the beginning of the new Band-Maid from now on.— You yourselves felt something new.Saiki: It's a cool song, and I thought we hadn't had a song like that.Kanami: Its composition has a storyline, and it was the type of song we wanted to include. Personally I liked it very much, and I think it'll be nice if we can write songs like that from now

on. We tried it because we wanted to learn from it.— This time, various songwriters have provided songs to you. Is that intentional?Kanami: Actually that's just by chance.Saiki: First we decide what kind of songs we go with, listening to demos together. We decide them without knowing the composers' names.— So you choose them while hiding the composers' names.Kanami: We decide by our sense.Miku: Each member of us chooses songs among many candidates every time, like "I like this" or "this is good". We are strongly attached to our songs because we choose them ourselves. We think they are "songs we ourselves have met".— So you feel attached to provided songs because you have chosen them by your own will.Saiki: When they arrange songs we've selected, all of us give our opinions. We also sometimes say "please make a melody line like this." Recently we clearly see the path we Band-Maid should take, so we tell them like that.Miku: As for the lyrics, we tell them the importance of our "image of a strong woman" and our feeling that "we want to sing this song like this". This time I also told my own thoughts like "I want to change the wording of this part" so I feel we're all involved in the song production.— Do you change your songs from the originals in your arrangement?Misa: We change quite a lot of parts. I leave tasty parts, but I also sometimes change everything myself.Akane: I sometimes make the drums a little more flashy, and change some parts where I want to show off myself. I'm the type who arranges while playing in the recording, so I sometimes change everything on the fly. I've once changed the whole phrase completely. I often change the drums quite a lot like that, to make them cooler.Kanami: As for the guitar, I basically use the riffs without any change, but I also add phrases I want to insert. While I learn from them, I play what I want to play.— So you keep good points of the original and add your own things.Kanami: In the beginning, we sometimes tried to copy them perfectly. But we've increased our stock of knowledge more and more, and we've become able to arrange songs ourselves.Misa: The level of the provided songs is getting higher and higher, which stimulates us well.Akane: Sometimes I receive songs above my level, and there are sometimes phrases I can't think of by myself. I find something new, like "If I play like this, it comes out like this!" so I can increase my stock of knowledge and I can study. I can step up myself faster because they show me something I don't know yet.— Now I understand provided songs also lead to your progress.Kanami: We want to write and arrange all the songs by ourselves someday. But I also want to ask them to arrange, because I'm afraid doing everything by ourselves will limit our range. Now we want to grow further and further. We want to receive a little more songs from others until we establish ourselves.— You continue your evolution through this work.Misa: I feel what we want is getting more and more advanced.Kanami: Because we must go beyond this work again... I naturally think "I must make more efforts!" in order to go beyond it.Miku: We used the word "brand new" in the title for our brand new start. Our feeling about that comes out in this album. I really feel it's a new step forward from our culmination.— I'm looking forward to your tour with a lot of venues.Saiki: If you kindly see us at Shinjuku Zirco Tokyo on the first day on June 24 and again at Shibuya Tsutaya O-WEST on the final day on October 1, you will be able to feel our progress through the tour. We'll be glad if you can see a further grown Band-Maid.

5/18/2016

Brand New MAID (type B)

Album

Crown Stones

Notes — Five of the eight songs on this album were written by people outside the band. Did the band members have any opinions about the lyrics you received? Miku: We would sometimes ask them to change the wording of the lyrics to make it easier for Saiki and I to sing, or to change the nuances. Saiki: The lyrics were completed after a lot of back and forth about the endings of words and other details. It is basically us two who decide which part to sing. — For "YURAGU," Miku-san and Saiki-san wrote the lyrics. Miku: About the writing process of lyrics, Sai-chan messaged me a rough idea of what atmosphere she want for the song and I wrote it up. Saiki: The text I messaged was, "Write something like, 'not seeming to know but I know, you know'". — What do you mean by that? Miku: She is really vague in her message (laughs). The basic theme of BAND-MAID's lyrics is the image of a strong woman, so I wrote the lyrics with an image of strong self-assertion rather than weakness. YURAGU is about "pretending not to know what you're talking about but I really know what you mean". — I see. Miku-san wrote the lyrics for "FREEDOM" by yourself. Miku: Yes. It's a song with a lot of energy. I thought it would be better if the lyrics were straightforward as well. I wrote the lyrics with more outright expressions. Kanami: Some fans have commented on the melancholy in the lyrics of our songs. In FREEDOM, we purposely eliminated the melancholic element. Akane: In this song, I tried to make the lyrics stand out by keeping the accompaniment simple. — How did you decide on the songs for the album? Miku: For the most part, we had the songwriters produce the songs for this album. The members and staff talked about the overall image beforehand. We explained it to the songwriters and picked up the candidates. — What exactly did you want this album to be? Saiki: I wanted to express the sense of speed and aggressiveness of "REAL EXISTENCE" from the previous album. Kanami: "REAL EXISTENCE" was popular among the fans of the last album and we really liked it ourselves. We also wanted to make another hard rock song like "Thrill". We aimed to create an established image for the whole album by mixing the elements of these two songs. — Contrary to the established image, "Brand New Road" is jazzy and unique in this album. Akane: "Brand New Road," has a jazz-like phrase in the bass solo. I think it's a song to be an accent in the album not to make it feel monotonous. Kanami: It's the first time for BAND-MAID to have a song with a rock sound and a jazzy groove, isn't it? Akane: I couldn't cover it up with speed, so I became very sensitive to the slightest desync in rhythm. It took me a long time to get a satisfactory result in recording. I was very particular about the shuffle feel of snare drum. — Akane-san, have you ever been in a jazz band? Akane: I've played in jazz bands as support. It's difficult to get the right groove. The drums in "Brand New Road" were inspired by TOTO's shuffle feel. It may not be my original, but I was able to create a rhythm pattern that I had never had before. Discussing with MISA, I used the bass line from Sting's "Englishman in New York" as a reference for the bass drum combination. MISA: We talked a lot about the groove. I had only learned it at a music school. It was the first time for me to think of jazzy phrases. — I also found interesting the dramatic development of "Look at Me". Kanami: I was surprised when I received the demo thinking, "Oh, they modulate the song here" (laughs). In this song, the key goes up when the guitar solo starts, and then the tempo drops at the end of the solo. I like intense solos and also like slow solos. This song allows me to do everything I want to do. I also added a wah. For this song I changed the wah pedal from Crybaby to Morley's so that I could switch quickly. I renewed the system for live performances. — "Alone" is a song that the band wrote the lyrics and the music for. MISA: This is the only song that was written by the band. I especially like the bass line in the B melody and the cool arrangement. I could produce the powerful tone that makes me feel good while playing. Kanami: I also like this song because I was able to incorporate my favorite harmonic minor, diminished and disturbing sounding chord progressions and solos. Akane: For the drums, I took a different approach for the A melody and B melody. For the snare drum, it was fun to create various patterns that combined with the bass drum using twin pedals. — "Before yesterday" was composed by Okamoto, Hitoshi of Garnet Crow? Saiki: This is my favorite song because it's super emo. It's not a kind of emo that I had within me. — How do you sing a feeling that you don't have in yourself? Saiki: I feel like I'm singing from an objective point of view, like I'm looking at the characters in the lyrics, or I'm looking at myself singing from objective perspective.

Quotes BAND-MAID: Their loud and heavy major-label debut work with more speed and more intensity! Members: Miku Kobato (guitar/vocals), Saiki (vocals), Kanami Tōno (guitar), Akane Hirose (drums), Misa (bass) Interviewer: Ryōsuke Aragane — I'm surprised your work this time [note: Brand New MAID] is far heavier than your previous work [note: New Beginning]. Hirose: It got heavy (laughs). Kobato: We wanted to show our progress in various points since our previous work. — It has an impact just from the intro of Track 1 The non-fiction days, and your performance explodes. Kobato: Yes. We explode also in the MV (laughs). All of us wanted the most to use fire in video production. We've finally made it come true. — Using fire in the video production was what you wanted to do? Saiki: Isn't it cool to use fire on the beach? — I have no answer other than yes to your question (laughs). Saiki: (laughs) We had thought of it for long because it leads to the contrast [note: gap]. But it was extremely cold on the day of the shooting. Kobato: Every time we used fire I wanted it to burn forever. Some of us were warned of going too close to it. Misa: When I went close to fire while playing the bass, a staff member shouted like "It's dangerous, go away from it please!" but it was so cold I couldn't help. Saiki: Misa exposed skin the most, because of her costume. Kobato: In addition, when Akane (Hirose) went too close to a heater between shots, her winter coat caught fire. Hirose: I was on fire (laughs). Tōno: But we've overcome the freezing coldness and made a great MV, right? We showed unexpectedly good facial expressions because it was cold (laughs). Kobato: That matched well with the song's vibe. Our image on the song was a "battle", and we put it out well. Saiki: When we tuned up together in the studio, I thought this was a battle (laughs). This song led our drums and my singing to progress. The lyrics have so many words and I wondered like "at which part can I breathe?" — Its lyrics have a lot of words as a whole. Saiki: Yes. So I listened to Akane's drum pattern and talked about where to match it with her. Hirose: We were battle-ready when I counted at the start (laughs). — So your attitude to go forward shows up in it. Misa: I thought about how to put out a heavy feel. Its phrases were different from the past ones and its groove was intense, so I was conscious of giving momentum with the bass and the drums. Hirose: Yeah, I played ahead of the beat for the speedy feel. Saiki: In addition, Order (Track 3) is the successor to Thrill (included in their 2nd mini-album New Beginning released in 2015), which made us Band-Maid to pursue heaviness. Its vocal assignments are similar, and our instrumentalists show off a higher level of a guitar solo, slap bass, and the double pedal on the drums. Hirose: I've been playing the double pedal since Thrill, so I tried to play it as much as possible in this song. I think it clearly shows the progress of all of our instruments as well as our vocals. Kobato: I wish those who loved Thrill love it. Saiki: This time all the songs have different kinds of heaviness, so I think you can listen to them without getting bored. The MV of Order, which hasn't been released yet, uses a live footage, so you can feel the heat of our performance if you haven't seen us live. Kobato: I want you all to see it because we Band-Maid don't often upload live footages. — Why did you want to show your live footage? Saiki: Because we are sometimes said we'll do nothing but wear maid outfits in concerts. We show our cool contrast by putting out heavy sounds in maid outfits. That's our serving. Kobato: We're cool in our servings. Saiki: The Type-A CD includes the MV of Order while the Type-B CD includes a live version of Real Existence, a song we play very often. Please buy both

to feel our live performance! (laughs)Tōno: I wish you all to come to see us live because of that.Kobato: Real Existence contains voices of masters and princesses. I hope their heat comes across to listeners.Saiki: It was one of our dreams to include a live version in a CD.— The live recording has a different kind of rawness.Hirose: I realized again we are a live band. We also wanted to show our main things are servings.— Your previous work [note: New Beginning] was like a new beginning, and it has passed only half a year since its release. What kind of change was there in your consciousness as a band?Kobato: We decided our direction in our previous work, and when we thought of what we should do after that, we wanted to make our music even heavier as a variation of rock. That's why we've chosen these songs this time. It was easy to grasp the vibe of this work because of the previous work.— Did you want heaviness as a band?Hirose: Because that's challenging. We strongly wanted to play them because we can show our progress to listeners.Tōno: It has become clear what all of us want to do, so we want to improve our skills in this direction and make cool music.— Like, more energetic and more intense?Tōno: I'm in a growth period now. I didn't pick or tap this fast before starting Band-Maid. I want to be a guitarist girls admire. Next time I want to try something more technical.— The hard rock guitar phrases like Mr. Big were impressive.Tōno: Yes. I want to learn from Paul Gilbert and Richie Kotzen.— How about vocals this time?Kobato: I think we showed our twin vocals in a new form well in Alone (Track 8). As for lyrics, we two (Kobato and Saiki) wrote Yuragu (Track 5) and Alone together for the first time, so I want you to pay attention there too.— Why did you want to write lyrics this time?Kobato: I've been writing lyrics, but they were rejected (laughs).Saiki: This time our lyrics were approved for the first time. As for Alone, we composed it and wrote its lyrics by ourselves. Our song was finally approved in our third year. In Yuragu, we two sing alternately all through, so it'll be interesting to play it live, although we haven't played it yet.Kobato: We already had songs with alternate singing, but Yuragu has the most detailed vocal assignments so far, so it'll be interesting to listen to it.— This time, why do you think your lyrics and arrangements have been approved?Tōno: Because we've been studying Band-Maid songs, including lyrics and melodies. We now understand what musical approach matches our band. We've built up knowledge, and I think that's why we can write good lyrics and good songs this time.Kobato: As Kanami (Tōno) says, we've been talking about what kind of lyrics we want to write, so this is a result.Tōno: It's my dream to write many more songs by ourselves and increase our own songs.— The intro of Yuragu with the guitar and the drums is very catchy.Hirose: That's new.Misa: It has a US/UK music feel of the '80s and the '90s. I like rock of that age, so I wanted to try that.— The melody is also kind of addictive.Misa: Yes, it's catchy.— Alone is also a very good song. Its lyrics have a different color from the rest, though.Kobato: I think I put hesitation, sadness, and loneliness well.Tōno: We were talking that we should write sad and lonely lyrics.— You wrote a woman's true emotions well in the lyrics "Like tossing around sloppily / After using me, you'll just cast me away right? / Right?" [note: translation by Kafka's Japanese Musicbox].Kobato: It might have another kind of strength.Saiki: I thought it might sound mentally unstable, but if I read it in the written lyrics, it looks mentally unstable for sure (laughs).Kobato: Is it because I'm dark, perhaps? My lyrics always tend to be dark and I've been trying to correct that, but my darkness might have been out there (laughs).— Its mental heaviness matches well with its music.Misa: Its performance is masculine (laughs). The guitar solo and the drum solo are both insane.Hirose: We packed a lot of sounds.Kobato: It was hard when we practiced singing too. We couldn't make our voice loud for some time, because there's so much difference between high notes and low notes.Saiki: All of us tried hard, right? We thought we would progress if we make it.— Was there any difficult song this time?Saiki: There are many parts in Look at Me (Track 2) and Before Yesterday (Track 7) where I sing with a long breath. They are more difficult than detailed expressions.— Yes, you need expressiveness there. By the way, haven't you progressed also in interviews, compared to last time?Kobato: She got to talk more. Did you notice that?Saiki: Because we made our major-label debut...— Is that the reason? (laughs)Saiki: I think that's because I'm strongly attached to this work.Kobato: Yes. Also, the lyrics of Before Yesterday have a different taste.Saiki: Its lyrics are about an emotion I don't have in myself, and I understand there are such people. The Band-Maid lyrics so far draw an image of a strong woman, but that song is not strong. I learned a lot as I sang it with the emotion of the person its lyrics talk about.— You two have quite different voice types, but this time I don't feel the difference, in a good sense, and I hear it as one song.Saiki: Have we become good friends?Kobato: Have our voices become good friends? (laughs)Saiki: I think you can feel not only our competition but also our vocal grooves now.Kobato: This time we were conscious of that. We were there when they did the mixing, and checked the voice loudness and our voice qualities.Tōno: Before, I felt they sang solos separately, but now I feel they resonate with each other, and I think that's why you can hear them going along well.Saiki: Finally in our third year (laughs).— How was the recording this time?Hirose: Ahh, it was really hard (laughs).Misa: I almost died. I wondered like "Can I really play this phrase?" I practiced the slap bass parts while making blood blisters in my hands.Hirose: Each of us spent a lot of time in the studio individually. I risked my body, like "My legs hurt!"Kobato: That was a recording with blood and sweat.All: Ha ha ha.Tōno: It was hard but fun.Kobato: Even though the production period was long, I felt it like a moment.Tōno: You probably recorded the drums in about two days, didn't you?Hirose: I recorded three songs a day, so the schedule was really packed. I also tuned my sound during that, using five or six snares. I was more particular about my sound than our previous work.Tōno: It seems I get better at playing every time I record (laughs).Misa: I feel pressed, thinking whether I can reproduce it live.Saiki: It will be tough to make our next song.— Is it because the bar will be raised?Kobato: We've raised the bar too high.— I think you have made a solid work that shapes the skeleton of Band-Maid.Kobato: Yes. I hope we will expand ourselves from here. The album title also means we are brand new maids because this is our major-label debut.— Also, aren't there many uses of the word "lie" in the lyrics in this work? [note: used in The non-fiction days, Brand-New Road, Freedom, and Alone]Saiki: Even when we receive lyrics, we tell them what theme we want to sing for. We might have put out "honesty" in all our songs naturally.— Track 4 Brand-New Road has the lyrics "Don't yield to the life of simplicity, even pain is a detonator / Boldly grasp that" [note: translation by Kafka's Japanese Musicbox] and I think this work is full of ambitions like that.Saiki: Well... I realized that now (laughs). Brand-New Road is a song like spice to this work, and it will linger in your ears.— Its vocal melody and jazzy bass solo are highlights.Saiki: The recording of that song was super fun. I sang all through it, so it has a live feel.Kobato: Yes, it shows our momentum.Hirose: We already had groovy songs, but we tried shuffle groove for the first time. So it took time for us instrumentalists.Misa: Because each of us has a different groove.— It's a song that will shine in a big venue rather than in a small one. Lastly, around when will you start your release tour?Kobato: We are going on a domestic tour from Friday, June 24 at around 30 venues.Tōno: Come to think of it, that's amazing. I want a lot of people to know us Band-Maid.Saiki: The tour final will be at Shibuya Tsutaya O-WEST. It'll be our first time performing there. That's also very exciting.

11/16/2016

YOLO

Single

Crown Stones

Notes — Your long-awaited major first single "YOLO" is released in November. MIKU: All three songs are hard, but each has a different colour, each one of three becomes delightful-ppo. SAIKI: All songs were written by ourselves. MIKU: Kanami is in charge of composition. KANAMI: BAND-MAID is a band that makes songs first. — KANAMI makes the sound that will be the entrance to the world view of "BAND-MAID", and Kobato-san's lyrics pick it up from there. KANAMI: I write songs at home. I save them in a voice recorder and store on my PC. You also use a voice recorder for lyrics, don't you? MIKU: There are a lot of things that come up when you're washing your hair, but as soon as they do I'll be out of the bath and recording-ppo.

Quotes — Now, we will move on to your new single YOLO [note: includes YOLO, Unfair game, and matchless GUM]. Above all, the songs are amazing. You must be feeling quite confident in it as a band. Kobato: Yes. It's our first time writing all the songs by ourselves, and our responsibility and anxiety are bigger, but it's a work we can release with confidence. — Did you plan to include only your own songs? Kobato: It's rather a result. Kanami: There were songs we wrote among candidates for the recording, and when we discussed which song to include, our songs were chosen. — It's an important work also in that sense. Kobato: Yes. We have wanted to include many songs we wrote, just like in our previous work [note: Brand New MAID]. — What did you think when you wrote them? Kobato: We Band-Maid originally have an image of a strong woman, but we also wanted to put out a different vibe. There are more songs about the world and life. Saiki: The title song YOLO (track 1) is a new song we hadn't had before, and this time it's a single, so we thought we shouldn't be bound by our form so far, like "Isn't it better to step out of our frame?", and we tried to make it more acceptable (laughs), by including some catchiness. — That's a good thing! Saiki: I told Kobato not to write too dark lyrics. Unfair game (track 2) is a song we wrote to have our feel so far. Kobato: Roughly speaking, YOLO is bright and Unfair game is dark (laughs). When I write lyrics, Sai-chan (Saiki) often gives me an image. She was like, "For YOLO, I want bright lyrics with packed words." Kanami: Basically I write a song and discuss with the rest of us. They say to me, like "make it heavier" or "add a catchy melody". Sai-chan has an excellent sense of song development. Her comments are rough but accurate. — What kind of image did you start with for the title song? Kanami: I was a singer-songwriter before starting Band-Maid, and I sometimes use the same chords I used back then. In this song, the chorus is from the intro of a song then. — Does it have a pop feel because of that? Kanami: Now I feel all of us write songs together. You know, songs by external songwriters are all determined, including the intro. The way of songwriting where I write a song first and all of us build it up together is very much like a band. I was glad we did so. Akane: I think we expressed well that we do what we want to do. As for phrases, my habitual movements naturally come out, which will be a new aspect of us Band-Maid. — You can put out more feelings and enthusiasm naturally for your favorite phrases. Akane: Exactly! Kanami: Yes, you can play them with more feelings. I originally like Santana, and as for pop, aiko and Ikimono-gakari, but these days I also listen to hardcore, so the songs I write have changed. — Especially in the title song, the melodiousness of Saiki-san's singing voice comes alive very much. Kobato: We hadn't had a melody with so many words as this before. I think Sai-chan's good point comes out in the lyrics and the melody. Saiki: I'm beginning to understand what melodies I can sing comfortably. Its chorus is particularly melodious, and I sing the longer word endings there comfortably. So I felt good at the recording. — I can feel you were singing in a very good mood. Saiki: Ha ha (laughs), I enjoyed the recording so much this time. What we want to do as a band and our song matched well, so our band form got more solid to the next level. I think that leads to good songs. Misa: We consciously arranged this song to get along well with the vocals, and I was glad we could shape it well. We received a great response when we played it live. — Is that because you can play as you want? Misa: Yes. — I can really enjoy it even when I listen only to the instruments. Kobato: Alone was the first song we wrote by ourselves, and this time we consciously aimed a little higher while making use of what we had been then. Kanami: Record company people and the recording director said to me "Put in more difficult phrases" and I was like "gununu!" [note: a slang onomatopoeia used when you are defeated by a right remark] — Gununu? (laughs) [Note: he apparently doesn't know it.] Kobato: It's an onomatopoeia for Kanami's feeling then. Kanami: Please don't mind! (laughs) — Ha ha (laughs), I see. The lyric "Be proud of your rebellious self" is also powerful [note: the lyrics site wrongly translate it as "I'm proud of my rebellious self"]. Kobato: Yes, like "I do what I want to do!" Basically we Band-Maid have many fighting songs (laughs). "YOLO" stands for "you only live once", and I named it so because I cherish what can happen only once. — How about Unfair game? Akane: We made it a little heavier and packed with instruments. The vocals are emphasized in YOLO, so we tried to put out raging instruments in Unfair game. We made the A-melody [note: first half of the verse] groovy to have a contrast. — The song has a very dynamic feel. Misa: The bass and the drums move a lot all through it, like nothing before. The bass is the most aggressive in this song. Akane: If the bass and the drums are out of sync even a little, we fail. Kanami: I think we've made a very cool song. The arrangements of the bass and the drums are better than the first demo. This song has changed the most. Kobato: The bass sounds really heavy in it, right? Misa: The tone of the bass itself is heavy too. Saiki: I thought the instruments should stand out more, so I added vocals just as a bonus. Kobato: But you sang it the most passionately at the recording, right? Saiki: I was very comfortable singing it and enjoyed it a lot. The lyrics were difficult because of too many kanji, though (laughs). Kobato: She was mad at me like "I can't read them!" Saiki: I like its melody development. We Band-Maid has an image of a strong woman, but in this song we expressed having darkness in the heart. Kobato: The moment Sai-chan sang, it suited her extremely well. Its bad feel matched well with her voice tone. Saiki: I'm comfortable singing songs like Unfair game. — Do dark songs suit you better, like songs by Momoe Yamaguchi? Saiki: Ah, yes, I like them more! — Track 3 matchless GUM is a song with a strong rock feel. Kobato: It's straightforward rock. Saiki: It might give you a different impression because of many synth sounds. Kanami: Initially it had a lot of guitar phrases but I made it easier to listen to. It was new for me to use the synth. Kobato: Its melody is simple and supplemented by the synth. Akane: I'm used to pack with many sounds, and this song was rather difficult for me. I learned that subtracting sounds is also important. Kanami: When we actually play it as a band, we can't go ahead only with momentum. That was difficult. — The guitar solo quite like metal is a good hook. Kanami: I myself don't remember well how I played it (laughs). — Ha ha. The bass is also emphasized. Misa: I wanted to put out coolness while it's simple. I think you can clearly hear each tone of the bass. Saiki: This time we were also extremely particular about mixing. We wanted to express the switchover between the guitar and the bass well. Kobato: We were able to make the sound image closer to what we like. We wanted heaviness and badness in our sounds and emphasized them, because we are conscious of the contrast between melodies and heavy sounds. Saiki: Kanami, who writes melodies, likes pop songs, while the rest of us prefer heavier songs. It was nice we put together our two sides in a good way. Akane: Each of us puts out something the others don't have, and everything is well layered. Misa: Each of us has a totally different taste in music (laughs). Kobato: I think we made a full use of that this time. Saiki: Right. We strongly feel we've finally become a band.

1/11/2017

Just Bring It

Album

Crown Stones

Notes — Your first album "Just Bring It" will be released soon, but was it recorded before the world tour?Miku: We were in the middle of our first nationwide tour when we produced the single "YOLO" and we were recording the album concurrently. On the day when we got back from the tour we were back in the studio-ppo. Kanami: Because it is overcrowded my memory is rather ambiguous (laughs). It was 12 o'clock in the morning when we finished recording and 1 o'clock when I returned home, and we were going to a serving (live show) in Kumamoto by taking an airplane at 5 o'clock the next morning.— Ouch. That was a busy day.Saiki: When Kumamoto's service was over, we're back to Tokyo again by airplane and it looks like we're tottering off to another recording.Miku: It was a state like "I cannot return home if we cannot finish 3 songs today". Luckily we were blessed with an awful lot of energy-ppo.— The meaning of the title "Just Bring It" of the album is also "Bring it on", BAND-MAID is attacking, I think. Did you have any themes in mind before making it?Miku: Because it's an album I told the others I wanted to put songs in that seem to be different from those with the atmosphere we've always had until now. From there, I started working on the songs from the 11th song on the album "Awkward" which was recorded first.— Of BAND-MAID 's songs are based on hard rock and Rock & Roll there are many upbeat numbers, but this song is a mid-tempo tune with intensity.Misa: We wanted to increase the number of songs not typical of BAND-MAID, but this is especially true of "Awkward".Miku: It is Misa's favourite song, isn't it-ppo?Misa: I've liked Kanami's demonstrations since I first heard it. I usually listen to British music, but I feel this smells similar?Kanami: I wrote a lot of candidate songs, but MISA kept saying "No!" (Laughs), so I said "Well then, why don't we arrange this together?" so we worked with two people and that's why it gave an unusual impression for a BAND-MAID song, I think.Saiki: The song was the first recorded, but it was fun because I was singing in line with my image in the band. I wonder if they made it closer to that world view when they arranged it. Many BAND-MAID songs in the past were sung in a loud voice with lyrics depicting a strong female image, but "Awkward" and the 6th song "OOPARTS" are a little less forceful. Since I was trying a different way of singing, after the recording was over, I was like "I can do it!" (laughs).— OOPARTS is a song that is offered as a melodic mid-tempo song, but you've also recorded songs written by other people because you wanted to take in a fresh perspective?Saiki: I agree. In its early days BAND-MAID was doing pop songs, that time is not forgotten. The present is determined by the past.Miku: Don't forget our original intention.— I see. The lead track "Do not you tell ME" on the album is a number that has a momentum that makes it as if BAND - MAID is pressing hard for answers to questions, why did you choose this song?Miku: I thought that the struggle of the band on that song was the easiest to understand in the album, so I chose it-ppo.Kanami: I thought I wanted to shape the melody that got stuck in my head into a song.Akane: The drums are subtracted and simple. While reducing the number of hits and fill-in, I was particular about how to take a rock approach.Miku: It's a song that gets stuck in your head, as Kanami was saying just now, everyone can sing it and get excited so it will stand out at a serving.— The lyrics are co-written by Saiki and yourself, but how did you produce it together?Miku: Whenever we collaborate, Saiki always conveys a specific image to me, so I'll write it from these hints. So, when I am finished, I ask my teacher Saiki "How is it?" and it is then marked-ppo (laughs). I get an opinion such as "The ending should be like this" or "Such a way of singing it is good".Saiki: With regard to "Don't you tell ME", since the melody is addictive, I repeat the same words so that the lyrics will remain in your ears, until now we haven't written songs for BAND-MAID like that.— The word "secret" comes out, is secret love is the theme?Saiki: I agree. The content is pretty deep. A woman with a really condescending attitude is the protagonist (laughs).Miku: It is the very image of Saiki, isn't it? It seems like she is enjoying the bargaining of love from the upper position.— It must be a boy younger than me (laughs).Miku: Ahaha. It might be-ppo. Something like that I guess.— I think that it is one of the features of BAND - MAID is that you are a just a little mysterious, aren't you?Saki: Because it strengthens the darker side (laughs).— The last song of the album is "secret My lips".Miku: A seemingly hidden world might be like Saiki's favourite. Band - MAID's melody and instrumentalists add brightness, I think that it is well-balanced-ppo.Saiki: I like the "shut away in a shell" feeling from this.Miku: The request of the lyrics in "secret My lips" is exactly that.Saiki: I was trapped in a room and wanted to get out, but the lyrics gave the impression that I couldn't get out.Miku: I thought that it was a difficult theme to approach-ppo (laughs). So, if you listen carefully it seems to be a song of a person trapped in a closet-ppo (laughs).Akane: In our approach to songs, a BAND-MAID characteristic is to furiously pack cool elements in.Miku: This song was a lead song candidate alongside "Don't you tell ME". An expansion follows the last chorus, and we are giving a sense of twin vocals like "Alone", our representative song. That's where I take the lead, and Sai takes the chorus. The ending is sparkling.■ Like "Do you like this kind of thing?" (Laughs).■ In strength there's anxiety and weakness, or you can show different sides.— So, each of you, are there parts you are fixated with and songs that you have an emotional attachment to, please tell me.Misa: I have a lot of attachments, but since I adopted a new technique to slap while still holding a pick in the song "moratorium", I'm desperately practicing now (laughs).Kanami: Basically, I always write songs with the melody taking priority, but in only this song I thought of the sound first and added a melody afterwards.— The guitar riff takes a metal-like approach.Kanami: The riff was pretty tricky to handle. I wanted to make it feel technical, but I had a request from Miku that she wanted to make more songs that everyone can sing along with.Akane: It's also a song that can be made one by a call & response.Miku: There's a part of the chorus which goes "Wahwah". I got the staff to do that for the recording. The men wanted to sing along with us ladies, so that the male staff also participated in the screaming.— Recording was part of a packed schedule but it may have been that simultaneous progress with the live performances had a positive effect.Saiki: There was an effect. In going to servings you make use of the natural reaction as it is. Like "Do you like this kind of thing?" (Laughs).Kanami: Also, the song "decided by myself" was made in the image of an anime ending theme.Miku: Because if an anime ending is heard you're put in a happy mood-ppo.— This song has a loud guitar in front and the sprint feeling is cool.Kanami: Thank you.Miku: There is a full guitar solo in all of BAND-MAID's songs. Guitar heroes cannot resist a seeming guitar heroine (laughs).Kanami: Boss (Saiki) will say "Putting more solos in is good" (laughs). I also received advice on guitar tech side and playing method whilst playing myself, but I think that I could still level up as a guitarist too.Saiki: I think that I was able to grow by challenging myself as a vocalist, getting advice on singing style and the tone of voice to use during the album production period.— You're using a lot of different styles of singing. Miku is the lead singer on some of the songs recorded.Miku: Yes. I am the main singer for the ninth song "TIME" and I think that this also a spices up the album in a good way in that it's a different type of song from the old BAND - MAID. The theme of the lyrics is "Time" as is the title, and it is singing directly of the past, the present and the future.— Finally singing "I will live by making flickering light the next bread".Miku: I thought that I would like to convey a message saying that I have only now, the time to keep on living, so I wrote it that way.— You wrote many of the lyrics, didn't you?Miku: It was the first time I wrote so much, so I think I was able to grow. Until now I only had a strong female image, but this time there was anxiety and weakness in that strength, and I could show these different aspects as well. So there are songs of immorality and memorable lyrics.Saiki: Is it the strength behind women's weakness?— Having anxiety and conflict, there is still strength to stand up eventually.Miku: I am glad if you feel that way. Just being depressed is not BAND - MAID, so it will improve

from there. I think that you should sympathize with many women-ppo. Akane: I want you to repeatedly listen to it every day. I want you to listen when you want to be lively and when you are fine and I think that it would be nice to be the one who can push you forward. ■ Bring it on! ■ We are doing things like maids for the first time. — Was the title of the album "Just Bring It" the last one you came up with? Miku: That's right. Because we wrote a lot of songs and it's also an album where melodies and lyrics issued a challenge, so we wanted to make it a cool title that you can say like "How is it!". We saw some soccer fans on TV that wrote "Just Bring It!" on a flag. When I looked it up, I thought it was perfect for this album, with the meaning of "Come over and deal with it"-ppo. Even for ourselves, to face masters and princesses and the whole music scene and deal with them! It is also a word Saiki uses to get us going during a serving. — By the way, what kind of image is the music video of "Do not you tell me"? Miku: It is a music video of a type that we have never had before. Misa: The actual performance scene is short. Saiki: We are doing things like maids for the first time. — Is it that there are more scenes acting? Miku: We played ourselves (laughs). If you see it, I think that you can understand the character of us five-ppo. — So, MISA, notorious boozier, is drinking? Misa: I'm always drinking. I brought my own (laughs). Miku: Those who saw the images may think that the contents are not alcohol, but one real Jim Beam (Bourbon whiskey) was missing (laughs). Misa: All gone. Saiki: Kanami was bruising my leg. — Why bruising your leg? Kanami: I acted as much as I could. — Is it an action? Kanami: I was just doing my usual thing, but (laughs). Saiki: It was a bad spot to hit. — I'm getting worried about what kind of music video this is becoming (laughs). Akane: I was just eating omelette rice. Because I'm a big eater. Saiki: She also eats catering and even during shooting (laughs). Miki: Everyone is their everyday selves. — Hahaha. By the way I guess it may be busy, but how do you spend your ideal New Year's Day? Kanami: I like to eat mother's noodle soup and idle about at home. — What ingredients does she use? Kanami: My mother is from Akita, so fresh chicken is in it. Miku: It has to be fresh? (laughs) Misa: I am from Okayama so I want to go back home and meet people who want to see my grandmother or father. And drink sake (laughs). Akane: I want a New Year's gift. Miku: How old are you? (laughs) — If you get a lot of money, what do you buy? Akane: Wow, what should I do? Saiki: You'll probably just buy equipment anyway (laughs). Miku: Or rather, I want you to use it for equipment-ppo (laughs). Saiki: I want to go to a hot spring. Eat delicious meals at an inn. — The type of hot springs where you can see the sea? Saiki: Oh, with good scenery. If there is a room with an outdoor bath. Miku: The most important bit-ppo. I want you to drink sake while taking a bath-ppo. Saiki: Drink drink. Float. I also want to wear a kimono. Miku: I am celebrating the New Year with a soba-eating cat who keeps eating soba and go with a friend to a shrine for the first visit of the New Year and get my fortune told-ppo.

Quotes Commentary on all the songs: Band-Maid Just Bring It Text by Kanami (guitar, backing vocals) 1. Don't you tell ME Words: Miku Kobato, Saiki Music: Band-Maid Arrangement: Band-Maid I wrote this song to get into shape a melody that was played on a loop in my head. Since the melody is addictive, the lyrics also repeat the same phrase in order to stay in your head. We instrumentalists keep in mind to play it simple, without packing too much, to make the melody stand out. Also, we have made a music video like nothing before! You can see the characters of the five of us in the maids' daily life. 2. Puzzle Words: Miku Kobato Music: Band-Maid Arrangement: Band-Maid, Tienowal wrote it while being conscious of having a storyline and developments. I had a hard time writing it because Saiki gave me unique opinions and directions on the composition and the atmosphere of us instrumentalists (laughs). The lyrics have an image that you want to be with your lover even though you know you shouldn't. 3. Moratorium Words: Miku Kobato Music: Band-Maid Arrangement: Band-Maid I usually think of a vocal melody first, but in this song's case, I wrote the instrumentals first and added the melody later. I wrote the guitar riff by humming, but when I actually played it, I found it pretty tricky, so I practiced it quite a lot (laughs). I added sing-along parts so that we can sing it with you all at servings (concerts). Let's get excited together, masters and princesses! 4. YOLO Words: Miku Kobato Music: Band-Maid Arrangement: Band-Maid This is the lead song of our first major-label single YOLO. It was originally a song I wrote when I was a singer-songwriter, and I arranged it in the Band-Maid style. We have created a cool music video with "the light and the darkness", making full use of spotlights. The lyrics have many words, as if we were talking to you directly. They are about an image where you go forward hesitantly between the light and the darkness. 5. CROSS Words: NORA, Miku Kobato Music: NORA Arrangement: MIRAI SONIC The lyrics the composer wrote for the demo suited it perfectly, so we decided to co-write. Kobato wrote the second half to match with the first half he had written. It expresses an unfocused cry coming from where your weakness and strength cross, so we named it "CROSS". 6. OOPARTS Words: endcape Music: NORA Arrangement: spinstalthspike This is a bright and refreshing number. We included it because we wanted to have not only newness but also the early Band-Maid sound in this album. In the beginning, our music was not as intense as now, and closer to pop rock. We are what we are now thanks to what we used to be, so we don't want to forget our past, and we will keep creating a wide range of Band-Maid. 7. Take me higher!! Words: Miku Kobato, Saiki Music: Band-Maid Arrangement: Band-Maid, Tienowal wrote it because I wanted to have one authentic rock song in this album. I didn't compromise on writing the catchy intro riff that would come across straightforward 100%. The lyrics are linked to our current feelings like "We will go straight ahead!" 8. So, What? Words: Miwa Sasaki Music & Arrangement: Koji Goto (ck510) We included a song by Koji Goto-san, who has been helping us out since we were on the indie label with REAL EXISTENCE in the 2nd mini-album New Beginning, LOOK AT ME and Brand-New Road in the 3rd mini-album Brand New MAID. 9. TIME Words: Miku Kobato Music: Hitoshi Okamoto Arrangement: Hitoshi Okamoto This is a song where Kobato sings main vocals. Kobato wrote lyrics to a provided music, with the theme of "time", about thoughts and determinations on the future, the present, and the past. The arrangement is simple so it tends to get a pop and cute vibe, but I also wanted to add intensity to the drums, so I added a snare downbeat arrangement in the chorus to make rock phrases stand out. 10. you. Words: Miku Kobato Music: Band-Maid Arrangement: Toshinari Ohnishi I really wanted Toshinari Ohnishi-san, who wrote The non-fiction days in the 3rd mini-album Brand New MAID, to arrange a song by all means, and this is the result. It was already fast in the demo stage, and it got technical phrases by his arrangement, so we instrumentalists had quite a hard time at the recording... The lyrics are about loving someone too strongly like "I can't live without you". The song is about an insecure girl. Kobato thought too much about the lyrics in a tour van, and got a little sick mentally. 11. Awkward Words: Miku Kobato Music: Band-Maid Arrangement: Band-Maid Awkward is the first song we wrote in this album. Misa (bass) liked my demo, and the two of us arranged it together for the first time. As a result, it became a middle-tempo tune that's not so much like Band-Maid, but even before the album production, we wanted to include a song that's not so much like Band-Maid in a full album, so we included it! The lyrics are about weakness and strength to overcome sadness. 12. decided by myself Words: Miku Kobato, Saiki Music: Band-Maid Arrangement: Band-Maid This song greatly expresses roughness and delicacy. It's the last song we wrote. I wrote it with an image of an anime ending theme. The composition is simple but I think you can feel the song's storyline. 13. secret My lips Words: Miku Kobato Music: Band-Maid Arrangement: Band-Maid This song has a lot of developments. I added heavy phrases with instrumental unisons in order to have heaviness in the speedy feel especially after the middle of the second verse, and an emotional arrangement

that captures the nuance of the lyrics in the chorus. The melody in the last chorus emphasizes twin vocals. The lyrics have an image like "I'm trapped in a room, and I want to get out of it but I can't."----- I've heard BAND-MAID's memorable first full album "Just Bring It" and it's a heavy and very catchy work. Not only metal fans and hard rock fans, there are parts that will reach even Anisong fans and pop fans, for example. I think that it's an important thing for BAND - MAID because it's your first major work, but how was trying to complete it?Miku: Of course, we are anxious with it being our first full album this time, but we would like you all to listen to it as soon as possible.— The title "Just Bring It" are words like "Come over here!", but when did you decide on this title?Miku: Miku received suggestions about it. To be honest, the title was decided at the very end. Of course, the meaning "Come over here!" also applies to Masters and Princesses (* BAND-MAID fans) and the music scene, but because this time we really had to push ourselves to make it, it became a title which projects a feeling like "Come over here!" to ourselves as well.— I felt quite a fighting spirit even from just the CD. Was it difficult to make?Miku: It was really difficult! While we were travelling around the country on our nationwide tour, we proceeded with recording and production. In the absence of time, the name of the game was how far we could push ourselves. Regarding the actual songs, this time our production method was that guitarist KANAMI builds the basic foundation and then all the other members pack all their ideas in from there.Kanami: I wrote a melody first and put in the bass, drums, a simple riff and backing, threw it out to the others, and then we worked out the details of the songs from there. As drums and base patterns were those most often redrawn, I entrusted the handling of many of those parts to the others. The final judgement was made by vocalist Saiki.Miku: "Isn't it better to be more intense here?" or things like that. I wrote the lyrics after the songs were finalised. I finished off the lyrics of three songs in three days. In a fight against time, I was able to write while studying, so I think that I've grown a lot.— Did you have any new challenges in the production of a full album?Miku: Because it's a full album, we wanted to incorporate things unusual for BAND-MAID I think. The song that's the most unlike BAND-MAID is the 11th song "Awkward".Kanami: This song was created by bassist MISA and me. I think that it became a song that doesn't seem to be a BAND-MAID song because it was written by two people. However, I was glad that the other band members and staff also gave it a rating of "Good".Miku: One side of the new BAND-MAID was shown.Kanami: In addition, in this full album, not only newness, but also the early BAND-MAID sound can be sensed. "OOPARTS" is something like that.Miku: The song was not hard rock at all, like we were at the very beginning. Both have a pop rock feeling. It's our first full album and it has been 4 years since we began, so we recorded it while thinking back on our early feelings. It's a number that is fresh and bright. I hope we can continue extending the breadth of our songs without losing anything.— From Band-MAID's original sound at formation to the newly attempted sound, it's a work packed with many varied elements. Incidentally, what kind of part do you feel is most like "BAND-MAID"?Miku: Although we have catchy melodies, the back sound is intense, I think that it is BAND-MAID's feel. Also it's BAND-MAID's style that a strong female image comes out in the lyrics.Saiki: Although we have a strong female image, I think some weakness has appeared now, I think that is certainly part of the charm of BAND - MAID.— On the sound side, in the third song "Moratorium" especially a real momentum was felt. From the intro there is a high-speed continuous strikes on the twin pedal and drummer AKANE is playing a very active part in this song.Akane: Actually this song was the hardest fight (Laughs). But it's the song in which I could grow the most inside. The combination of snare and foot needs great care, so powers of concentration are necessary. Because it loses all of its shape when you're a little off.Kanami: When I first wrote it, it was a much simpler drum pattern. But if you let Saiki listen to it, she would be like "You should give it more intensity," so I get the feeling AKANE has worked hard (Laughs). Basically the foundation of the songs is based on the melody, but only this song is made by the backing sound. Because I wanted to make the song work live, I also adopted a "call and response" section this time.— The part of the call and response must be absurdly exciting at live events. That cherished live feeling was very much passed on by the music.Miku: By the way, for the call and response part we asked the male staff to help out at the time of recording. Masters and princesses can sing together with us at a serving (* BAND - MAID's live shows).Saiki: Until now, many of our songs were like "Hey you, listen up!" (Laughs). I wanted songs with a more unified feeling, so I think that completing these songs was very good.— Which would it be if you were to give your one particularly favourite song on the album?Misa: Mine is "Awkward". I wrote it as I wanted to make the bass an entirely different pattern, so it was the song that took the longest time. I was conscious of it being an austere old man type bass (Laughs).Akane: My 13th song "secret my lips" has a strong emotional attachment for me. It is a song stuffed with drum patterns (Laughs). At the time of production I was encouraged by the other members to put even more in! At the time of production, and I went crazy drawing on my previous knowledge. Because the patterns in the song change constantly, I think that ear copying is also tough. However, I think that it has become a song that you don't get tired of even if you listen to it a lot and it's a lot of fun playing the drums.Miku: I'm singing the main part on "TIME". The song itself was provided for us, but I'm also writing lyrics. As it was a song that I sang myself, I felt strongly that I wanted to write the words myself too. Because it's the only main vocal for me put in the full album, so I think that it becomes the spice of the album in a good way.Saiki: I like the first song "Don't you tell ME". I think that BAND-MAID style of a strong female image and a hard sound is most easily passed on through this song, it's my very favourite.Kanami: I have 'decided by myself'. I had an idea that it would be nice to write the closing theme of an anime, and from that image I wrote a melody.BAND-MAID's image also shows on the jacket— The first time limited edition comes with a photo book, what kind of impression do you have of it?Saiki: There are a lot of pictures of shows we did on the final leg of our national tour and various photos in Shimokitazawa we did in addition.Miku: So that people who have heard only the CD's are given a taste of the atmosphere of our live shows. Since we have made the gap as our theme since formation, I hope they enjoy the gap between the sound and visuals.— The jacket picture was released the other day, but I was also surprised at the new illustration. Who drew this?Saiki: It was drawn by an illustrator named eimi. Since we have also had fan's merchandise from her before, she was boldly asked to do it this time. This jacket, in fact, it looks like skull when seen from afar. We asked eimi to draw it with "a little grotesque" as the theme.Miku: As BAND - MAID's red and blue roses leave a strong impression, she drew them as points, whilst I think that the costume in black and white is also very like BAND - MAID. I wonder if that gap is showing again here.Saiki: It seems that it was the first time that eimi has drawn a jacket illustration. It was also the first time for a jacket to be an illustration for us, so it was the first time for all of us.Miku: I was extremely pleased that the jacket for the first full album produced such a memento. I certainly want you to get it.

ReleaseDate ReleaseName

ReleaseType Publisher

7/19/2017

2017.1.9 Live at Akasaka BLITZ (DVD)

Live Video

Notes — I hope BAND-MAID will draw the “excellent luck” fortune too. Once the year begins, it will be with a show at Akasaka BLITZ on January 9th, so please tell me your aspirations at the end.Miku: Because it is our largest venue for a domestic show, we are most surprised to be serving at Akasaka BLITZ. I also have anxiety and fear, but we will perform as I would like you to know more about BAND - MAID and I think that there will also be many people who come home (visit) for the first time, so by all means hold on to the atmosphere of the album song-ppo.Kanami: I think that the sound may be different because our equipment is brand new.Akane: Finally I can play with the drum set I ordered!Miku: I think that the contents of the set list will contain an attack that has never been seen before, so I'd like you to enjoy it by all means-ppo.

Quotes — On January 9, your solo show "1st Full Album Just Bring It Pre-Release One-man - beginning of the New Year" will be held at Akasaka BLITZ. What kind of show is going to be held there?Miku: It's the biggest live house in service in Japan. As it's not about ourselves, I'm really looking forward to serving in such a happy place.Saiki: 'Just Bring It's pre - release show is our first serving in 2017, so I think that the set list will also be really aggressive to give it that "Just Bring It!" feeling.Miku: I'm very happy if you come to our "Just Bring It!" themed serving, and I'm very happy if you can get the album as well.Kanami: There are also surprises in terms of our sound, I think that it is becoming a very modern sound. I think that it's different from the first note, so I definitely want you to return to our servings.

7/19/2017

Daydreaming / Choose me

Single

Crown Stones

Notes — (laughs) Was there any concept with this single?Miku: We wanted to show a gap with the single too so we made it a double A side single with different types of songs.Kanami: The result of being asked by Saiki to make a ballad is the first song [Daydreaming].Miku: In the general sense it would not be a "ballad", but I think you can listen to it comfortably.Saiki: I thought we needed such a number at our services(lives).Kanami: I remade it quite a few times with instructions from Saiki so it was a very tiring experience.(laughs) Saiki always makes the last decisions, but I think you can see different facets of us by listening to this song.Akane: I had not done a song like [Daydreaming] before so I received input and thought up the drum phrases for this.Misa: I love middle and slow tempo tunes, so it was like "My specialty has come!"(laughs) I was able to play comfortably in this song.— The second song [Choose me] has many parts to show of the instrumentals.Kanami: I wanted to show off what "BAND-MAID is like."Saiki: I think the essence of BAND-MAID in that all of us have a strong and different personality is shown in this song.Miku: All of us are different from another but for some reason we click together.Saiki: I think "If we were in the same class in school I think none of us would become friends." (laughs)Miku: Good that it was a band.Saiki: Yes. I liked being by myself, but it's like this now.(laughs) I started thinking that it was a good thing to be like this 2 years ago.Miku: Wait, BAND-MAID was formed in 2013..... Well, if you think "It was good to become like this" now, I guess it's alright.— (laughs) You have a orthodox sound, but do you have any questions on keeping the "Maid" aspect?Miku: No. Because we are BAND-MAID. If we lose the maid aspect we just become a band and can't call ourselves by that name.Saiki: It would be strange to introduce ourselves "hello we are the BAND."(laughs) Our maid outfits are our combat uniforms.Miku: Our switch does not turn on if not in these uniforms. Just as Superman can't fly in a normal business suit, we are also in a sense transformed by wearing our outfits.

Quotes — The new single is with both "Daydreaming" and "Choose me" as A singles.Miku: We had released the album "Just Bring It" this year in January as the culmination of our 4 years as a band. As our next item we wanted to make something that is not Band-Maid ish. So we made the ballad "Daydreaming" as something we had not done before and "Choose me" that is Band-Maid ish to show our growth as a band.Kanami: After listening to the demo of "Daydreaming", Saiki gave me instructions to make it like tropical house. Which I thought (Oh gosh) this is genre I am not well versed in(laugh). So I went on listening and studying a lot of tropical house style music and had her listen to the arranged version I made. To which the response from Saiki was "I want you to make this now more Band-Maid ish"(laughs). Going through those processes we now have this song.Miku: I thought this was a song in which Saiki could sing beautifully with long tones, so I consciously wrote the lyrics at the end of verses easy to lengthen the tone. Also the ambiance of the song is a bit moody, but I wanted to write about the strength of hidden love. So the theme of this song is "strong will" and wrote it so the lyrics are not just about sad and painful love.Misa: There was a time I was listening to a lot of Coldplay. When I heard the demo of "Daydreaming" memories those came to me. So I am playing the bass part as mainly support ish and micro delaying the beat on purpose. My play-style is basically delay type style, so this is song I expressed myself best among the new release singles.Miku: Misa is good at this type of song. She was always saying "woo, my favorite type of song has come(love)." (laughs)Misa: I don't talk like that. (laughs)Kanami: The guitar part was requested from Saiki to make it like "Utada Hikaru on Rock arrange". Then there was the first request to make it tropical house, so it was soo difficult. I listened to a lot of tropical house and then listened to a lot of Utada Hikaru and thought about it. Also to make it so the guitar does not get in the way of the vocal at the same time making a melody that would stick in your head.Miku: "Daydreaming" has a part where I sing alone just before the main chorus. We were hoping we could make a part where the masters and princesses could sing along with us during our services, so it was decided that I sing alone here. We took a recording of the that portion but it didn't quite fit. It came out as "This just isn't it(po), we should change things a bit(po)", so I had to change things there at the spot. I talked to Saiki about, "singing differently from the main chorus,(cheerfully, different melody) would make the song grander", and we arranged it like that. This changed "Daydreaming" quite a bit.— The plentiful ideas on the chorus and the ability to adapt on the scene, good indeed. Lets continue on talking about the other song "Choose me".Kanami: The theme of this song was Band-Maid ish. The characteristics of Band-Maid is rocking hard but easy to listen to, so I focused on these points. Also I started with the vocals and then continued with a octave riff from the guitar because I like it so. The guitar part is standard rock like.Misa: I was conscious to express the strength with my right hand with this song. I am also holding the pick with No.2 while slapping. Holding the pick by bending your index finger and slapping with the thumb and middle finger. So you can slap while using a pick. I have started this technique from the song "Moratorium" which is included in Just Bring It".Miku: For "Choose Me", I asked Saiki on what she wanted to sing about, and the answer was that have not sung about love yet. And she told me the main chorus sounds like "love for sure(Ai kosoha)". So I started writing the song by refraining the phrase "love for sure(Ai kosoha)". The main character in the song is the opposite of "Daydreaming". "Daydreaming" is hidden love, but this song goes for it all out. (laughs)— For sure. I would like to ask which type you girls are.Miku: Ewww. I don't know.Misa: Miku is both, right?(laughs)Kanami: I think so too. There are times when Miku seems mentally sick, and then times when she is absolutely positive.(laughs)Misa: Kanami is the predator type.Kanami: That's what she says(laugh). Well, it's sure that I am not the type to weep silently.Miku: "Daydreaming" is like Misa.Misa: Please stop that, it destroys my image. (laughs)Miku: Thats all right. Looking cool but a romanticist at heart is a good gap attraction theme.(laughs) But I wrote the song "choose me" in the image of not about a predator girl, but about a girl who loves but can only express herself awkwardly.— So there is a common theme with both songs about clumsy love. Can you talk to me about the coupled song "Play".Kanami: Originally this was made intended for a song we could do instrumentally during live performances. Then it evolved into a song we could enjoy doing at music festivals with lyrics included. My reaction was "What?" (laughs) Because of that I remade the melody and changed the arrangement to fit a song. Good that it became a song that would be nice to play at music festivals.— The main 2 songs are to be noted of course, but "Play" also deserves attention. Band-Maid is on their first one man tour now. How is the response.Miku: During this tour Misa caught influenza and could not participate in parts of the tour. So we discussed among members and staff whether to cancel outright or do something instead. We did not want to do a service without Misa, but ending without doing anything was also not like Band-Maid, so we decided to do what we could without Misa.Kanami: So we did a mini live performance, a few song acoustically, and then a few that could sound well without a bass.Misa: It was so mortifying to me. I regret inconveniencing and troubling everybody. I re-realized the importance of canceling a live performance, and vowed to keep care of my health better from now on.Miku: We inconvenienced masters, princesses, staff members and others but it was a good time to look back on Band-Maids stance, and a opportunity for growth as a band. So this was a good experience overall. We will be participating in music festivals in Summer and touring again in Fall. I would like you to meet the Band-Maid which has upped their skill during this tour.(po)

ReleaseDate	ReleaseName	ReleaseType	Publisher
2/14/2018	Live at Shinkiba STUDIO COAST (Blu-ray)	Live Video	Crown Stones
Notes			
Quotes			
2/14/2018	Live at Shinkiba STUDIO COAST (DVD)	Live Video	Crown Stones
Notes			
Quotes			
2/14/2018	MAID IN JAPAN (reissue)	Album	Crown Stones
Notes			
Quotes			

2/14/2018

WORLD DOMINATION (regular edition)

Album

Crown Stones

Notes The title [WORLD DOMINATION] was their initial goal which has been put up once again as the title.— I believe [WORLD DOMINATION] was during a busy time you were touring domestic and overseas and playing at rock festivals.MIKU: Yes po. It was worked on the whole year after releasing the previous album([Just Bring It] released last January) po. Between tours we would do the recordings and production.SAIKI: The theme of [World Domination] was decided from the beginning, so doing services and releasing a single during the time was a good spice.— The meaning of the title to conquer the world fits the character and music of BAND-MAID, and I felt confidence from it.MIKU: Putting the goal [World Domination] as the title and album concept which has been our goal from the beginning was SAIKI's idea to "Have more people around the world listen to BAND-MAID and subsequently reach toward World Domination."..... And yes, at first it did not seem real going on overseas tours, but after going on world tour and many countries, I believe we have confidence..... The experiences we have had are a strong point in putting up world domination as the concept po.— How was the reaction during last October's world tour?MIKU: This was our second world tour and the 3rd time at London so there were more people who would say "Welcome back.", And also in countries we went for the first time the masters and princesses would be waiting so we were very happy po.— How about the "Moe Moe Cyun Cyun" Omajinai time?MIKU: I did it po, I did it po. It's the same even overseas po. I would do a simple explanation in English like "I say Moe Moe, You Say Moe Moe, You OK?". In Japan the masters and princesses are shy, but overseas tensions are high and it's like "We were waiting for this!", it also raises my feelings a lot po.— When I imagine the scene I get excited. Talking about the album, For example in [One and Only] there are sounds like ParaPara included, and the guitar during the interlude seems mismatched, bringing in different tastes making the album interesting to listen to.MIKU: [One and Only] was the first song recorded po, I think in May. We were talking about including stuff we had not done before and put in the glitter-ish feels.— The lead song [DOMINATION] has a startling bold melody with crammed in lyrics, and I was impressed by the smooth and powerful vocals by SAIKI.SAIKI: When I first heard the demo song from MIKU I was like "What?". She must not want me to breathe.(laughs)MIKU: The melody made by KANAMI was very minute, so I thought singing this slowly would be ugly, so I made the lyrics slam and press into you.SAIKI:During the recording I would confer with the tech(sound technician) about the vocals world view. Until then I wouldn't put too much accents in it and make sure that I can sing it aboutly.— The music video is also cool.MIKU: It has a story that we are preparing to conquer the world, so we would be happy if you watch it many times and find the small details in it po. It's a kind of MV we haven't done before po.— And are the main vocals of [Rock in me] and [anemone] MIKU?MIKU: I am only [Rock in me] po. In [anemone] I am doing the backings and the main is SAIKI.— Really!SAIKI: We have heard that from other people also in [anemone], that they didn't think it was me. I love calm songs like ballads, and in this song I sung without putting strength in my voice.MIKU: Like singing quietly while sitting down.SAIKI: I sung it in the volume I am talking now.MIKU: I was imitating SAIKI in the background.— You were imitating? That's confusing.MIKU: I believe you might get confused po.(laughs) In other songs also I am singing in the background singing the same melody.— So that's why... There are songs I couldn't judge who was singing... that must also be a new charm.SAIKI: I was conferring with the sound technician on how to sing while recording. Because I wanted to bring out a different habit.MIKU: I believe there is a glittering charm in SAIKI's voice in this album.— All the lyrics are by MIKU, but was there retakes from SAIKI as always?SAIKI: This time my head was full of the tour, on the set-lists and staging and couldn't think of other things. So I was like "MIKU, do the lyrics, I will do this, let's share the workload." (laughs)MIKU: As it was during the world tour, SAIKI didn't have the time, so I did things as I liked. Actually I was complimented by SAIKI on [DOMINATION]. I remembered SAIKI saying "Lyrics about things opposite of each other, and playing by making people guess on the meaning is cool.", so I made lyrics in the taste like that with her to play with.(laughs)— Overall I thought the band sounds were more deep and heavy.SAIKI: Yes. We made it all by ourselves, and I think the 5 members balance is the best in this one. In our first album [Just Bring It], I was in the period of thinking "How to express myself to get the meanings through."...A year from then and now I know what is clearly accepted so I can go "This part can be done stronger."

Quotes — Album [WORLD DOMINATION] is a intense product more rock than ever, but it is also directed toward world domination.MIKU: Yes. It started by the words from SAIKI that we should make the theme "world domination".SAIKI: BAND-MAID has raised the goal of "world domination" from the beginning, so let's release an album toward that end. To make this a kick toward our goal, so we made the songs with the theme "we dominate the world?"— At the forming of the band I believe it was just a vague dream, but after you went on overseas services(lives) it must have become more realistic?MIKU: Yes po. At first we were not thinking about it deeply, but after 5 years as a band and having more experiences with overseas services, our goal of world domination became more realistic. This new album is our first step as a declaration toward world domination. The tour title <BAND-MAID WORLD DOMINATION TOUR 2018 【Declaration】> is also in the album po.— Exactly what has been included into the album from the experiences of doing services in many countries?MIKU: The lead song [DOMINATION] was made with lyrics also in the theme "world domination" to show our determination to our masters and princesses to our goal. And the English lyrics are written in easy to understand words to our overseas masters and princesses.— That the English verses are fit stylishly in the melody is a product of your overseas lives?MIKU: Yes po. I did not write it toward overseas, but overseas masters and princesses respond well to call and responses po. In the 8th song [CLANG] the lyrics "wowowowowowo-" were written in mind with sing along together.— In [DOMINATION] there is a lyric "toward the expanding world, toward the unknown world, declare!".MIKU: At first we were thinking about naming the song [WORLD DOMINATION] po. But then it came up that "Let's make that the album title." and so the song was named [DOMINATION].SAIKI: After doing services in many countries and places, we realized that depending upon the country the reaction to song types differ, and also when asking in SNS "Which song do you like?" depending upon the answer we can tell the age group. With this characteristic in BAND-MAID songs we included songs of each type as well as including more harder songs from fan requests. The 5th song [FATE] is sure to be a old fan favorite(laughs). The 7th song [Rock in me] is sung by MIKU, as fans are wanting MIKU songs we included it as an accent to change the feel. The 11th song [Daydreaming] was included in the album because we thought "fans were waiting for a song like this" when we released it as a single, and then the slow tempo 12th song [anemone] as a song close to [Awkward] in the previous album. We couldn't specify the color, so we made it with many things in mind.MIKU: There were many songs that could have been the lead song po.SAIKI: So we were hard pressed to decide on one. The first song [I can't live without you.] and the last song [DICE] were also candidates and it was hard to decide.MIKU: We were at loss. It was undecided till the end with either [DOMINATION] or [DICE], but then went with world domination.— The difference with previous albums is that there are many upper songs that assault you. My impression is that it rushes on till [Daydreaming].MIKU: Yes. The theme of the songs became clear as we made them, so many have a strong rush and fighting image. It was hard to decide on the order of the songs.SAIKI: It was very hard.MIKU: The order of the songs is thought by me and SAIKI and then presented to

the other members, but this time there were some songs that had not yet been completed yet at the time.SAIKI: There were 2 songs that not been recorded yet, but it came that "Have to make the order." It was good that we put [I can't live without you.] as the first song.MIKU: It was good po. It is strong and intense, but the type of intenseness is different from the other songs.miku_01.jpg— Is the reason that upper songs have increased because that those intense songs are more popular overseas?MIKU: BAND-MAID itself is a band with the gap between our maid outfits and cool songs, so we had that strongly in mind.— The gap is stronger than ever now.SAIKI: I want to surprise them more.MIKU: I want to see surprised faces po.SAIKI: In Japan or overseas there is always someone who is surprised, and it's so good to see their surprised expressions(laughs). That's why it has become more intense than before.MIKU: We are wringing our own necks po(laughs).■If the previous album was feminine, this new album is masculine.— The artist picture is also not cute or beautiful, but using skulls as a motif and harsh.MIKU: We used the maid outfits but made it more cool. The new logo is also a ribbon but not going for the cute image.SAIKI: We made it in the rock image.— The songs only have a few love songs.MIKU: Yes po. The previous album I made from the female viewpoint, but this one was to overpower lyrics.— It's like "We are doing it!, We are going on!"SAIKI: I thought the lyrics were [male] when I was shown them(laughs). But it says "you(female tense)" so they are barely female.MIKU: If the previous album was feminine this one is masculine. I put strength first when writing the lyrics. In all you could feel "resolution" and "declarations".— You told me before that SAIKI requests the lyrics to be [In this theme], but how was it this time?MIKU: I had a free hand this time. Other than the song [Daydreaming] that was co-written with SAIKI. After I wrote them I thought "Would this be OK, would I be told something?" and passed it out softly.SAIKI: I was like "It seems OK." I did question a lot on "What were the background emotions of these lyrics."MIKU: The demos from KANAMI had many compressed melodies, so I wrote a lot of compressed words into them because I wanted to express a lot po. Because of that, there were more English words than usual, and I was told by SAIKI "I can't understand on how to sing these lyrics." in the compressed portions. So there more times than usual that I had to send the lyrics sung by me to her.SAIKI: I would go "The lyrics here can't be sung into this melody no matter how."(laughs)MIKU: And I would go there are sung like this po! (laughs)— How were KANAMI, MISA and AKANE in the making process?MIKU: KANAMI really worked hard this time.SAIKI: I think she was very busy. As the theme "world domination" was decided during the making process. What was finished first?MIKU: [One and only]. In the beginning we thought this as the main song po.SAIKI: Then more cool songs streamed out.MIKU: To the songs KANAMI has made SAIKI would request "This portion is weak." or "I want to change the melody here." Then the demo is sent to AKANE and MISA and arranged by the rhythm section. But for this time there were quite a few difficult songs and AKANE would say "These are not meant to be done by a human." and be hard pressed po.(laughs)SAIKI: I would say "If you can still say that it can sure be done."(laughs)MIKU: SAIKI would direct them strictly.— KANAMI makes most of the songs?MIKU: Basically yes po. Listening to SAIKI's directions.SAIKI: I put in my input mainly on the melody and guitar. Like "This song would be better started by the guitar." or "The melody is short so could we lengthen it?" Or just "I want a more intense song."MIKU: And when KANAMI is at a dead end there is a pattern of AKANE and MISA sometimes think up drum and bass phrases po. MISA has a bass solo in the intro of [DICE] this time.SAIKI: Bass from a drum fill. It's the first time there was a bass solo in the beginning, so she was very nervous before the recording.MIKU: She was saying "What should I do! This is so difficult!" in the dressing room po. As MISA doesn't like to lose.SAIKI: But all the bass lines of the songs were better than the demo.MIKU: MISA always plays the phrases easily that KANAMI makes so she thought of making them more difficult this time. To that MISA mas like "darn" this is difficult.SAIKI: Those two were battling(laughs).MIKU: The recording was also a battle po(laughs).■There is nothing in common.(SAIKI)— Changing the subject, the impressions of SAIKI and MIKU are opposite like S and M, but really are your personalities different?MIKU: Quite different po.SAIKI: There is nothing in common.— (laughs) Nothing in common?SAIKI: Really nothing. Absolutely a type that I would not befriend.(laughs)MIKU: I am so sad po(laughs).SAIKI: We live in different worlds.MIKU: If we were in the same class we two would not mingle for sure po.— If in high school the social groups would be different?MIKU: I was the type that was basically not in any group.SAIKI: If that's it nothing can be done(laughs)— Were you a type that was solitude?MIKU: I was by myself most of the time.SAIKI: I can't stand those kind of people. Really(laughs).MIKU: (laughs) It differs from here po. I think SAIKI is a leader in the class, but since I do not follow her we do not mingle.SAIKI: Kind of like "You shouldn't talk to her."(laughs)MIKU: But we are not at ends po.SAIKI: It's not like we are close though.— OK. Usually what do you talk about?SAIKI: She always talks about the same thing. "SAIKI, SAIKI, there was something like this the other day.", then "I already heard about that."(laughs)MIKU: I forget po(laugh).— (laughs) That's dangerous.MIKU: If SAIKI does not respond, I would talk to her again after some time po.SAIKI: When she has something she wants to show to me, she gets into my line of sight "Come on, come on, look at this."— Is that because SAIKI's response is weak?MIKU: When I really want to talk to her, she would point at it right in front of her "OK, this." In a really annoyed attitude.(laughs)SAIKI: Our tastes are also totally different. I don't think what MIKU thinks cute to be cute.MIKU: When I go "That's cute po.", she would be "Really?"SAIKI: "Um, it might suite you."MIKU: Clothing and character tastes and colors are opposite too po.— Is SAIKI into black?MIKU: Actually I am almost totally black po. The other day she scolded me after seeing my jacket "Why black? Why not khaki?"(laughs)SAIKI: I like dark brown, khaki, brown. It's hard to find something in common.MIKU: The only thing in common is talking about major horse races.SAIKI: Hahahaha.— (laughs) Horse racing as the thing in common. Like the Kikka(major title) race?MIKU: Yes po. "What do you think of it this time?"SAIKI: "MIKU, what numbers are you betting on?"MIKU: As I love horse racing, she trusts me in that po. But it ends at asking my predictions.SAIKI: "OK." And I would memo it down.— From MIKU's side, is it like "Interact with me more?"MIKU: Yes po. But she being annoyed at me is also fun to me po.SAIKI: I don't like that as well. I want to be left alone.MIKU: When I close in, she would go "Noisy." and I would go "I'm so afraid!"— Even though you are saying you are afraid, you are a bit happy.SAIKI: Hahahaha.MIKU: When I say "I'm afraid." she would get really mad.— I think I have been listening to a old couple.MIKU: This is our everyday occurrence po(laughs).■We two are the least playful po(MIKU)— So the way you spend your time in oversea tours are quite different?MIKU: For some reason we are put in the same room most times po.SAIKI: We are put together.MIKU: But we keep apart po.SAIKI: We don't speak at all.MIKU: Not that we have something to do together. Maybe just the time in Spain together?SAIKI: That was because you were the navigator.MIKU: I am used as the navigator.SAIKI: She doesn't mistake roads, and as she is good at searching when I say "MIKU, I am hungry."MIKU: I would respond. "What do you want to eat po? Close to here is this or this around this price."SAIKI: She makes a list just like that.MIKU: I become like a guide po.SAIKI: She is really good at it. "Going from here to go there is closer." very nice.MIKU: I am used like that overseas po. In our room we only talk about business.SAIKI: "What time was it tomorrow?," "Around O o'clock,"MIKU: Is it different with other members?SAIKI: Of course(laughs). I talk a lot with AKANE or MISA and also with KANAMI all the time.MIKU: (depressed) I see.SAIKI: Basically MIKU does not want to interact with other people.MIKU: I might be bad with people.— That might not have changed from school.MIKU: It might po. But when I am the same room with AKANE we are talking all the time po.SAIKI: That's because AKANE is a talking machine. She talks by herself. Giving out loud sounds like "A--!"(laughs)MIKU: We would go

"What happened po?"SAIKI: She would be saying "What should I do, what should I do?" making an atmosphere that you must talk to her. Also she is always eating something.(laughs)MIKU: She is always munching on something po(laughs).— (laughs) It's fun just hearing about it.MIKU: She probably can't stay still po. In interviews where we stay put her face is always moving.(laughs)SAIKI: Like moving her mouth.MIKU: Thinking on that, nobody in the band is like another po.— MISA has a cool image.SAIKI: MISA is the most playful among us.MIKU: She is the most quiet, but says the most silly things.SAIKI: Yeah, stupid jokes(laughs).MIKU: Something an elementary school boy would think of.SAIKI: As her voice is quiet, she says it under her voice. Have to ask back "What did you just say?"MIKU: She would say something under her breath and laugh by herself.— If the rhythm section is in the same room a surreal scene is sure to happen.SAIKI: The rhythm sections room is really dangerous(laughs).MIKU: In the plane also if me and SAIKI are next to each other, the instrument section in the back is continuously talking.SAIKI and MIKU: Like "Kya--!" (laughs)MIKU: It's like a young teen girl attitude po.SAIKI: They are really playful.MIKU: In that sense, we two are the least playful po.— If so you two being in the same room might be correct. Since you sing you don't want to use your voice much.MIKU: For the songs it might be so po.SAIKI: It might.■We would like to show our fighting spirit po(MIKU)■We would like to have a hit song this year(SAIKI)— Is there anything you are doing toward world domination?SAIKI: All of us are training their bodies.MIKU: Each of us.SAIKI: Since I do not have time to go to the gym, have an EMS used on me when I go to the orthopedic clinic.MIKU: For me, before I train my body I have to heal it as I am in bad shape po. Stiffness in all parts of my body are quite bad po.SAIKI: It hurts when I contact with MIKU's body.MIKU: (laughs) She says it hurts cause my body is so stiff.SAIKI: Her back is especially stiff.MIKU: Because of that, I constantly go to massage, orthopedic clinics, and sometimes to English lessons.— As yo also do MC overseas.MIKU: Yes. In this albums lyrics I would ask "Is this expression correct po?" to my teacher and be advised "They do not say things like that." I thought I want to write English that could be understood by our oversea masters and princesses correctly.— For closing, How is the tour starting 4/4 going to be <BAND-MAID WORLD DOMINATION TOUR 2018[Senkoku]>?MIKU: It is probably going to be quite intense po. The first tour this year is only 3 places but are larger venues so we are looking forward to it po.SAIKI: We are going with the energy of filling the venues to the brim. We are thinking about the set-list and effects right now. "On what would be most pleasing to the audience?"MIKU: Training hard so we can battle at the tour right now.— Also as the title is declaration.MIKU: As this is with taking [WORLD DOMINATION] with us, We would like to show our fighting spirit po.SAIKI: We would also like to have a hit song this year.MIKU: Yes po. BAND-MAID this year also has the goal of making a hit song po.SAIKI: KANAMI is working on it now(laughs).MIKU: We are already working on the next project. After this tour finishes we would like to show a more experienced us.— Then world domination and a world tour?SAIKI: We would like to do one.MIKU: We would like to go on without thinking about borders po.

2/14/2018

WORLD DOMINATION (type A)

Album

Crown Stones

Notes — First of all, we would like to hear about World Domination, which was released a while ago. Please tell us the meaning of the album to you. Miku: We have been aiming at world domination, and we made the album by thinking again about what is world domination in the first place, po. We Band-Maid want to captivate the world by our sound and to lead it to world domination.— How about your own confidence on the album? Kanami: Well, one of our concepts is contrast [“gap”] between maid outfits and hard sound, and I think the sound of the album reflects our thought that “this is our hard rock”. More precisely, I was very conscious of melodies and riffs (ostinatos) when I wrote songs. Miku: Kanami writes the foundation of songs, and this time our songwriting was challenging in some parts, such as we included songs that begin with the bass. Misa: I think we have been improved technically too, through making the album. But it was tough (laughs). Miku: We Band-Maid are always so, po. We raise the bar by ourselves and make our own songwriting more difficult.

Quotes — You had a hard time making the album, and I felt your determination in its title World Domination, which you had long been talking about. Miku Kobato: If we assume we’ve been in the first chapter until now, this album is a new step forward and contains our determination and declaration of the second chapter of Band-Maid, po.— I think Track 4 Domination symbolizes the album, so is it the first song you wrote? Miku Kobato: Actually the first song we wrote was One and only, po. Saiki: We had a rough image of the album when we were writing One and only, so Domination was the next, probably? Miku Kobato: When we talked about what to make, Sai-chan suggested we should stress the image of “world domination” toward our world domination.— So, Saiki-san, your word was decisive. I’ve heard you point out faults quite mercilessly. Saiki: I only give them advice (laughs).— If so, this time did you exchange a lot of advice? Saiki: Yes. I think I talked a lot about the rhythm section, such as drum patterns in the demo stage. Akane: I can express nuances as close as possible to ideas in programmed drums and physically impossible ones now. It was a big change that now I can write phrases that meet expectations rather than playing my original phrases. I was able to challenge myself there.— Did you feel you moved to the next level? Akane: That’s one reason why I increased foot technique. Those are something I wouldn’t be able to play at all two years ago.— When I saw you live before, I was impressed with your hi-hat work. Akane: Right, you use your foot on the hi-hat too. My Word of the Year was “feet” (laughs). Miku Kobato: Cymbals also have been changed a lot in the last year. Akane: I changed my gear and improved my form, and I’m getting the results gradually.— How about the bass? Misa: Dice was the most difficult song in my life. I was stuck there for the first time, because the phrases keep moving. Kanami: Sai-chan asked me to write a song with a difficult bass line. It wouldn’t be so hard to play on the guitar, but it’s hard on the bass because you have to spread your fingers wide. Then she said “it’s too difficult to play”, so I was like “I made it!” (laughs) Misa: I was happy though. It was fun because it was challenging. Do I have a submissive personality? (laughs)— You seem to have both dominant and submissive personalities... The bass sounds difficult as a whole. Misa: Fate was difficult too. Kanami: Fate was co-written with Kentaro Akutsu-san, who wrote Thrill for us, the song that set our path to hard rock. Akutsu-san wanted us to do quite a lot of things, and the rough bass phrase in the beginning was already difficult, right? [Note: Kanami asked Akutsu for help because she couldn’t meet Saiki’s expectation.] Misa: Yeah. It’s a repetition of finger picking and slapping. There were so many switches, and it was my first time playing like that. It seems he had an image of picking, but I practiced it with finger picking. It was physically impossible to play it by picking because of inserted slapping (laughs). Miku Kobato: He said “The bass really looks hard” happily though, po (laughs).— How about the guitar? I felt you raised your level further again. Kanami: Spirit!! was quite hard. I wrote it myself though (laughs). Initially I practiced it by keeping the rhythm exactly, but I was recommended to play it with flow, so I tried to do so, also to put out my own taste. I’m not sure if I can play it again in the same way, so I’ll arrange it again at concerts. Spirit!! is a song like that.— This time I felt a bluesy nuance, and that might have affected it. Kanami: That’s right. I’ve written the melody quite well too, so I like it. It’s like what came to my mind just became a song. I thought it might be also good to make Spirit!! the lead song, but we had the theme of “Domination”, so unfortunately... Miku Kobato: We decided to make Domination the lead song in the end, as the word is included in the album title, po. However, it’s full of good songs and any of them could be a lead song, po. Before, each album had “the song of the album”, but in this album, a lot of songs can play the lead role, po. That’s totally different than before, po.— Certainly, any of them can be a lead song. Saiki-san, I feel your singing also moved to a new dimension. Which song was hard in particular? Saiki: Well, I can’t live without you. and One and only... Oh, also Domination, Fate, and... Miku Kobato: So many songs came out, po (laughs). Saiki: Also Carry on living, Anemone, and Dice (laughs). There were a lot of parts where I changed my way of singing and flow in order to correct my singing habit in the previous works.— Did you correct your habit on purpose? Saiki: Yes, I did, because I wanted to sing with a bright feel or have a different flow. I wanted to show other changes, and I talked with a vocal technician and learned how to express them. In particular, I thought I could sing I can’t live without you. quite easily, but as soon as I tried to sing it, I noticed its notes were extremely high (laughs). Miku Kobato: I was worried like “Can Sai-chan really sing this high?” po. Saiki: I had never sung in such high notes in its highest part. At first I thought it was OK because I could vocalize at that pitch, but when I actually sang, I was like “I’m so short of breath” (laughs). However, I recorded it almost at once without separating its parts.— So, you recorded it with momentum and flow. Didn’t you think about lowering the notes? Kanami: I tried to lower it a half step, thinking that would be OK, but that changed the song’s vibe, so we decided to keep it. She was all right in the end, so I thought she’s great. Miku Kobato: I, Kobato, also thought she’s great, po. She said that song needs a lot of physical strength, so we recorded it at the end, po.— I can’t live without you. must be an exciting song at servings. Will you be able to sing it? Saiki: I’ll be able to sing it easily before the next serving, probably? Miku Kobato: We Band-Maid are basically like that. First, we train ourselves at recording and record our best, then we practice by aiming at it and put it out at servings (laughs).— I’m looking forward to your servings. If you don’t play it, I’ll guess why (laughs). Miku Kobato: In that case, please guess we’re not ready for it yet, po (laughs). Misa: The notes might be lowered a half step at concerts (laughs).— Well, Kobato-san, we have talked about it a little at the beginning, but you have written almost all the lyrics. I suppose that was quite a tough job. Miku Kobato: I wrote all the lyrics except for the bonus track Honey, and as for the songs co-written with Akutsu-san, I only talked about the songs’ vibes and I wrote basically everything, po. I had been writing about an image of a strong woman in lyrics before, but in this album I didn’t emphasize it too much, and it’s nice if I can show strong images all through the songs, such as our strong message of declaration, determination, and battle that match the image of world domination well, po. I put quite a lot of pressure on myself to write them, po.— It seems to me you came up with good lyrics because you were under pressure. Miku Kobato: That must have led to lyrics that go well with this work’s image, po. There are many words I wouldn’t have come up with if I hadn’t been under pressure, po. However, I really enjoyed writing all the lyrics, and that led to my confidence and motivated me to write more and more songs, po.— I’d like to talk about your plan of world domination again. In what time span do you plan to accomplish it? Kanami: If I remember correctly, Sai-chan said it’s in three years.— If so, by the time of the Tokyo

Olympics...Miku Kobato: Right. We must be able to see it to some extent by then, po.Saiki: People will come to the Olympics from all over the world, so it's the best timing for world domination, right?— I'm looking forward to seeing you playing rock in maid outfits in the Tokyo Olympics. What do people overseas think about maid outfits? Maids are originally a foreign culture.Miku Kobato: There are many masters and princesses overseas who see it as a Japanese culture, po. So they really enjoy it, po.— So it's becoming a Japanese culture. That's amazing, isn't it? Speaking of maid outfits, Saiki-san, you didn't like it so much, did you? How about now?Miku: Recently, she says she's embarrassed if she doesn't wear this costume, po.Saiki: Yeah. I was totally embarrassed when I joined a concert of my friend's band in plain clothes.Kanami: For some reason, she's very humble when she doesn't wear a maid outfit (laughs).Miku: Our maid outfits have already become combat uniforms, po, right?Saiki: Exactly, we can't be psyched up without wearing these.— The album cover of World Domination was inspired by the ribbons you put on, wasn't it?Miku Kobato: Yes, po. This time we decided to make a Band-Maid icon, and asked to make it with an image of maid's cuteness and rock, po. We also use a new logo from this album, po.— It's really the opening of your second chapter. Saiki-san, Misa-san, don't you have a ribbon on your maid outfits?Misa: I've heard mine is a mafia-style maid outfit (laughs).— I didn't know there's a mafia style (laughs). Lastly, please tell us your resolution for 2018.Miku Kobato: Last year was a Year of the Rooster, a Year of the Pigeon, and we Band-Maid flew high in the fulfilling year, so this year we will broaden it and start our declaration of world domination with this album as a step further forward, po. We are confident about this album full of lead songs, and we'd like many people to listen to it and to feel it in various ways, and we'd like to keep running forward with them, po. We are touring from April, so everyone please listen to our determination and declaration of "world domination" there, po.

2/14/2018

WORLD DOMINATION (type B)

Album

Crown Stones

Notes

Quotes The best present ever from BAND-MAID. BAND-MAID will release their 2nd full album [World Domination] on February 14th. They will also do a Tokyo, Nagoya, Osaka tour in April. We interviewed the 5 members who have a burning spirit in their heart. We want to spread our services across the world po.— Your 2nd full album [World Domination] has been born. It's quite a aggressive album isn't it. MIKU: Yes its a really aggressive album.— Is it because the mindset of the band now is aggressive, it has been reflected in the songs? MIKU: Yes, I think the mindset of the members has affected it a lot po. That stance has also been reflected in the album title po.— [World Domination]... conquering the world... MIKU: Yes, This album [World Domination] is a step for BAND-MAID in conquering the world. We included songs with strong images such as battling, going forward and conquering.— Why "Conquering the world?" MIKU: We have been aiming for conquering the world from the start of forming the band and have gone on a few world tours. So because we want to go forward we named the title [World Domination], conquering the world and stating our intent to the world po.— BAND-MAID has gone on many oversea shows hasn't it. MIKU: Last year was in 9 locations and we went to Asia as well as Europe to 7 countries for our services(lives). We would like to spread our services overseas more from now on. miku_saiki_08.jpg We make our sounds thinking BAND-MAIDS music is hard rock.— In BAND-MAIDS case violent music is a charm point that cannot be missed. MIKU: Yes, the gap between the looks and fierce sound of BAND-MAID is part of our charm so we want to keep on taking care of that point.— Asking again, can I ask on the aim of this album [World Domination]? MIKU: Basically the original tunes are made by guitar KANAMI. KANAMI: We are thought to be a metal band by many people, but I aim on BAND-MAID to be a hard rock band and not heavy metal. So I had in mind the [our hard rock is like this] the whole time while making it. But since I like and listen to heavy metal as well as hard rock, I am influenced by them and I think it's hard to separate them definitely. Even so I think [BAND-MAID is hard rock] in the making process.— The guitar part is quite heavy. KANAMI: Yes I am quite picky on the sounds and chose the amps and cabinets to fit each song. In this album I included sounds that I wanted to use. AKANE: In the rhythm section also, like [DICE] which starts with a drum fill-in and then goes on with the bass guitar the rhythm instrument have also played with the feeling of momentum.— How do you think on the difference between hard rock and heavy metal AKANE? AKANE: I also have not really thought on playing heavy metal style. Since I use twin pedals, I have been hitting them quite hard, but I have not been making the sound hard or used a trigger to make it rigid. I have just competed with my live sounds. And I think that is a god point.— Is the bass guitar the same? MISA: I am also playing the bass guitar as I like. I have not listened to heavy metal so I do not think I have a heavy metal background at all. If you think I play like heavy metal, it's because I like such sounds. I like hard bass guitar sounds of the 80's and 90's and have that in mind, and include slaps even when playing with a pick when I feel like [i want to add a accent here]. Since the lyrics are about fighting and going forward, felt a need to changing the feeling.— What do you think about the album [World Domination], MISA? MISA: As my tension rises while playing myself I think all the songs are tension rising. I especially like the ballad [anemone]. I love the melody and listen to it more than 5 times a day even now. KANAMI: When I made the demo of [anemone], there was talk on this may not be a typical BAND-MAID tune, but MISA really stated strongly she wanted to do this song so this was included. MISA: I like slow songs.— In the album, [Daydreaming], [anemone] are consecutive as emotional songs and the flow of the album is good there. MIKU: In our last album we included a ballad called [Awkward]. We were talking that we wanted a song like that in this album as well, and decided [anemone] is that song. I also wrote the lyrics of [anemone] with emphasis on emotions po.— In all with aggressive and strong emotions reflected in the album, the 2 songs [Daydreaming] and [anemone] are quite and emotional with strong elements of love songs. MIKU: The other songs lyrics are aggressive with many strong words such as plowing forward and fighting, so I thought we could show a different face with [Daydreaming] and [anemone]. For these 2 songs I was conscious about this.— You do need a accent in a album with a different color. MIKU: Yes po. I hope you can enjoy it as spice in the album.— In [Daydreaming] SAIKI is also credited as a co-writer. MIKU: For [Daydreaming], while I was writing the lyrics, SAIKI would chip in "I don't like this part", "I want you to change the last words here.", "I want you to make the lyrics in this image.", with definite words. So I changed the completed lyrics including her opinions and would ask "Like this?". There was a go forth like that while writing it so we credited as co-written po. In BAND-MAIDS song when SAIKI is included as a co-writer it's usually like this. For example when writing lyrics for [Daydreaming], when changing 3 lines SAIKI would send me 30 lines saying "an emotion like this" and not lyrics. I would then think about it and fit it into the 3 lines.— When SAIKI would put in her opinion on lyrics, is it because "My emotions are like this so I want to change it."? SAIKI: Yes. [Daydreaming] was produced as a single. And as I wanted a song with a slow melody like this, I put in my opinions a lot on the lyrics such as "This should be like this."— Does the lyrics written by MIKU align with your emotions? SAIKI: I am not sure. When I can't understand the nuances I make sure to ask "What is this about?". This time it was often that we took communications while writing and understanding the lyrics. I like it that I can sing "Shut up!" since I can't in normal life. (laughs)— The songs in the album [World Domination] are full of lyrics. Is it hard to remember and sing these? MIKU: I think it is hard. When I received the tunes from KANAMI I thought "There are many songs full of lyrics.", "It will be hard on SAIKI to remember and sing these." But then I remembered that SAIKI had said before that "I like songs full of lyrics." and thought "So it should be OK." SAIKI: Actually, I was thinking "I do not need songs with long lyrics." When I listened to the demos, there were many melodies so I was thinking "There might be long lyrics this time." Then it came out that MIKU had actually written long lyrics. MIKU: I was scolded "Too many English words, too difficult so please stop." po. SAIKI: But then MIKU would answer "The melody is complicated so it has to be in English." MIKU: In all there were parts "I want this to be sung cool in English." So I had her doing her best at those times po.— Of course, there are times when English words sounds cooler and fits in better with the melody and playing. MIKU: Yes po. Because SAIKI's voice is so attractive, I keep in mind on how to bring out the best out of it when writing the lyric sentences and the intonations that the words have.— Also on the selection of strong words? MIKU: Sure po. Especially on the lead song [Domination] I had in mind using strong words po. Because I wanted to put emphasis on the [Declaration] from BAND-MAID po. SAIKI: I love the lyrics in [Domination]. As the lyrics of [Domination] has words such as "Shut up!" and "Shout!" sung out in challenge. In normal life I don't have the chance to say "Shut up!", so I love it (laughs). MIKU: In [Domination] I especially chose strong words. BAND-MAID has an image of [strong women] from our forming. But I thought it was wrong to keep to that image too much, so in the album [World Domination] I took care to show some weak and sweet lyrics as well as a strong image of plowing forward po.— The show of weakness really emphasises the strong image. MIKU: Yes po. I wanted to show "Strength and weakness is both sides of a coin." in the lyrics and songs.— So you are going forth with negative emotions in you as well. MIKU: Everyone has good and bad times. KANAMI: This is also shown in the songs. This album is a first step to conquer the world.— In [Spirit!!], when SAIKI shouts out "Spirit!!" emotionally I was really excited. SAIKI: There were quite a few radical lyrics this time, so I watched violent

ReleaseDate	ReleaseName	ReleaseType	Publisher
	<p>movies to raise my emotions. I had high emotions when shouting out "Sprit!!", but the most "radical" lyrics I thought were in [I can't live without you.] Like "Lusting so hard that it smells." or "Give me a ticklish glance.", I was like what is that supposed to mean? My thought process is the opposite of those of MIKU so I would have to think hard "What is this emotion supposed to be about." every time and try to understand them.— Is the phrase "I want to see a endless dream." which is in [I can't live without you] a thought that all the members have?MIKU: For now, I don't think any of the members are thinking that it(the band) will end.(laughs)SAIKI: But I hope to fulfill our dreams some time...MIKU: If we don't fulfill it we can not go on to our next dream.— I took the phrase "I want to see a endless dream." as a declaration that you will keep on as a band even if you hit hard times.Miku: For now we are thinking about "Still going up." And since our album [World Domination] is our first step toward conquering the world, we are still on our way.This is the greatest beer snack— What is the finished album [World Domination] to you?KANAMI: I put in mind hard rock, and also made the drum and bass parts difficult to raise our technical skills. The main thing is we made it with the goal of "world domination". So the production was done with that mind and I made it an aggressive album. Also, some songs had help with the arrangement with outside producers but all the lyrics/tunes/arrangements were done by the members, and that has raised our self-confidence.Saiki: I think the songs can be listened to many times without getting bored, so I wish it will be listened to many times. And since a full album with 14 songs is a first for us I think it is great for listening fully. And with this album the next tour from April and future lives with get more interesting set-lists I think so I think fans will be pleased with this album.MIKU: All the 14 songs are good, and any of them could be the lead song. It's such a waste that we could only say "This is the lead song" for one song since there were so many candidiates. I hope all the songs are listened to. I also wrote all the lyrics for the first time and had the opportunity to try and write different styles, so I wish you could check that as well.AKANE: Personally all the songs were like a exceedingly strong last boss to me. This album also seems like a last boss, and I drummed fighting against my limit this time as well. In this album I used twin pedals for almost all of the songs. Listening back my sounds have really gotten better than before so I think "This is interesting".MISA: Since I am very competative, I tried to outdo the quality of the demos that KANAMI made. As a result, the bass is sometimes balanced and sometimes standing out, I think I got a good balance of the strengths. I am listening to this album every day now and this is the greatest beer snack ever to me.Our masters and princesses bring out the maids tension— The Jacket picture is quite shocking.MIKU: We wanted it in image like this. We didn't think it would come out so great, really satisfied with the results.SAIKI: As we have written it in our jacket, BAND-MAIDS logo has changed and we are starting on our second stage.MIKU: We are declaring to the world with this second album, and this is the start of our second stage.— As you have put up "World domination", is it the bands consensus to do oversea lives as well as domestic ones?SAIKI: I wish to do oversea performances this year again.MIKU: For BAND-MAID we want to do performances across the world with no barriers between domestic and oversea markets. Actually our oversea masters and princesses seem to be more energetic. Recently our Japanese masters and princesses seam less shy than before but still.SAIKI: In Asia it seems that there were many listening quietly.MIKU: SAIKI does more audience calls when the audience is hotter.SAIKI: I basically call out but if the audience does not respond I will stop.MIKU: Like this, SAIKI is like "If everyone does not respond I do not want to call out." So Japanese masters and princesses please heat up lives where SAIKI sings. We are maids but it is important for the masters and princesses to raise the maids tension. Let's make a great service together.</p>		

7/25/2018	2018.4.13 Live at ZEPP TOKYO (Blu-ray)	Live Video	Crown Stones
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Quotes

7/25/2018	2018.4.13 Live at ZEPP TOKYO (DVD)	Live Video	Crown Stones
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Quotes

7/25/2018

start over

Single

Crown Stones

Notes Secret MAIKO lips is hidden on same track as Screaming after a few minutes of silence.

Quotes — The new release [start over] title when translated into Japanese means "starting over" or "going back to your roots" doesn't it. At this point your live venues keep getting bigger, and as many think the image of the band is coasting smoothly at the moment, I was surprised with the title. Kanami(K): Recently the composing of songs is started by me making a demo, but the timing before this song I was in a slump. I couldn't decide what kind of song to make. I wanted to take care of the pillar of our songs which is hard rock, but we have also received opinions on making songs more pop or melodious. So I decided to have a talk with the band members. Actually in our 5 years it was the first time all the band members conferred about a song together. There we brainstormed and decided we wanted to make a song that was easy to sing in Karaoke. Image like a song from our first album [MAID IN JAPAN] from our indies days. So this was not going back to our major debut days, but really back to our roots. — This was when you would be playing at eggman quite often. KOBATO MIKU(KM): Yes po. But not just going back to that era, but also showing our growth in our 5 years as a band was the main theme po. What the current BAND-MAID thinks of their early days; what we can do now; showing our progress as a band po. Kanami: Our playing skills have evolved in 5 years, and we have gone through many experiences in that time. — I know this is a hard question, but you have gotten to this status with hard rock. Weren't you worried with the change you did? Kanami: Actually I am worried even now. How it would be taken by everybody. — I was surprised when I listened to it first. Because I know the band in its beginnings and also how it grew after changing to the current hard rock route. Kobato: Yes. Those people who know of us in the recent 1-2 years would be surprised. But the 2nd song [Screaming] is a really hard one po. I hope listeners would get to know the band BAND-MAID better with this single. Like this is also BAND-MAID. — I was anticipating the second song after listening to the first, on how it would sound. I was relieved after listening to it (laughs). Kobato: As well as challenging new horizons, we would like to continue on our current path getting better and hope with this single have listeners like BAND-MAID even more. If so it would be great. Earlier there was a comment on how we are coasting smoothly, but I think we still need to improve, and would like to become a better band. — The last phrase it pretty shocking. I was surprised this was allowed as a lyric. (laughs) Kobato: It was OK po. I submitted it meekly po (laughs). I didn't want to end the song popishly. If so there is no need for the current BAND-MAID to make such a song. So I wanted to have aggressiveness left here and attacked po. Actually this song had many more English phrases, but I changed most of it to Japanese. But left the last phrase English for its impact. — What is the theme of the lyrics. Kobato: Contradicting love. Contrasting the image of strength and weakness. We had a policy for the band to be strong all times, but here have weakness as well as strength. I think the lyrics are something that only our current selves could write. — There are things that you can not notice just being enthusiastic. Kanami: We were really like no looking back during [WORLD DOMINATION]. Kobato: It was like we continue to plow forward. Experiencing that we came to these 2 songs. — The jacket picture is also quite shocking. AKANE(A): It's a peace mark so it should be OK. (laughs) — I had to look at it twice at first to process. I think the offensive attitude and impact is great. [start over] and [Screaming] songs tunes are entirely different but the lyrics meanings and giving out what BAND-MAID has now are in common. Kobato: Yes po. The background emotions that we want to tell is the same. — So I want the members to tell me their favorite or emphasizing points in either of the 2 songs. Akane: For me it's the drum phrase before the guitar solo. This actually needs 3 drummers to play properly. (laughs) Kanami: When I made it electronically I don't have that in mind. (laughs) Akane: I was thinking about changing the arrange, but I thought it sounded thicker and cooler with the tripled sounds so in the recording overlay-ed takes. It's just for the recording but would like your take on it. Kanami: I am also [Screaming], I like the guitar solo in it. My image of that was of an obstacle race. Kobato: That's the first the members have heard of that image. (laughs) Kanami: Within myself the image was running and then avoiding and going over obstacles. I came out very cool so I want you to listen to it. MISA(M): I am also [Screaming], and it's the bass intro. The sounds are compressed and very hard to play. Originally this song had a lower BPM, but it got faster after talking among ourselves. Kanami: It's the fastest song that BAND-MAID has composed ourselves, and not given. MISA: Me too, but all the instrument parts had troubles with this one. (laughs) SAIKI(S): Also the vocals. (laughs) Its hard with lots of changes in it. I like the B melody of [start over]. Especially because the 2nd B melody is done only with vocals and piano it's a fresh experience. Also cause we had not used the sounds of a piano until now. Kobato: For me it's the ending of [start over]. I talked about it earlier but I believe this part to be the key point of the song. I also want you to listen to the frivolous vocals of me in [Screaming] po. Kanami: It was really frivolous. (laughs) Saiki: It was creepy. (laughs) Especially when you consider a twin-tail haired maid in a white uniform is singing that. Kobato: Don't say creepy! (laughs) We took a few takes and kept the one that sounded the most frivolous po. It's a point to look after. — Last, after this single release lives in eggman are scheduled. It has been some time you did it here. All: Thank you. — And it's a total of 3 days. Saiki: I think it's the first time we have done something like this. MISA: Yes. 3 days continuously is a first. Kobato: It's for our 5th anniversary. It's great to be playing at eggman again. Akane: In the past we would play 3 times a month here. Saying see you next week while leaving. This time we be saying see you next day. (laughs) — There was a time when we had you here very often. Kobato: This is the venue that BAND-MAID has done their services the most po. Kanami: We have had fond moments here. — Any memories here? Saiki: I think all the members have fallen down from the stairs of the waiting room. (laughs) Akane: True. (laughs) Kobato: Is that all for memories!? (laughs) Saiki: Also since the distance from the stage to the audience is really close it can get really hot. It was so hot I was surprised. — It's not common for a live to be at such a close distance. Personally, I remember the audience was sparse at first and it gradually grew, which I experienced together with the band members. Kobato: AKANE would always tell us of the number of the audience of that day, and we would be delighted. Saiki: I really remember that! I was always nervous at that time. Kobato: Gradually AKANE's face would become more pleased. (laughs) MISA: Yes it was shining out from her face. (laughs) Kanami: This is also a first on a fan club only live, so I am looking forward to the 3 days. Kobato: As with the concept of our single, I think eggman is a starting point of BAND-MAID. So us being able to do our 5th anniversary live here at eggman is a meaningful event po.

7/25/2018

start over (type A)

Single

Crown Stones

Notes — This time your single Start Over reflects that beautifully. Kanami: Until then, I told Kobato it's OK to change vocal melodies according to her lyrics, but this time, she gave me a lot of advice on the C-melody [note: different verse, 1:59-2:33 on the audio], like "how about this". That was the first time doing so. I thought the impressive part of the song would be the C-melody, and wanted to make it as memorable as the chorus. Kobato: Our songs have a lot of developments quite often. This time we were conscious of reducing them as much as possible. The uniqueness of its C-melody comes from our established atmosphere of Band-Maid. — Saiki-san, you keep singing in it. You don't have a pause, because there is no guitar solo. Saiki: We tried to make it simple... I realized now I keep singing all through it. Kanami: When we decided to release a single, I was wondering like "what song should I write?" I couldn't write, or rather I couldn't motivate myself to write, for some time (laughs). Kobato: You were in a little slump, po, right? Kanami: I received advice to have a discussion with all of us. Actually we hadn't had an experience to gather and talk about writing a song before that. Kobato: There, we thought it might be good to look back at our origin. We had completely put out our straight hard rock in World Domination, and Saiki suggested it might be good to look at Maid in Japan, once out of print and then reissued at the same time with World Domination, which had pop songs, like songs of an all-girl pop band you can't imagine from what we are now. We wanted many more people to listen to our songs, and we heard it's hard to sing the songs in World Domination in a karaoke. We thought it might be good to have a song everyone can sing in a karaoke, and we started writing it with that image. — I think Start Over is also quite difficult (laughs). Kobato: Less so than other fast songs (laughs). We wanted to make a chorus you can hum. Saiki: The vocals are simple, so you can remember more easily than our usual songs. — The piano is also impressive. Kobato: Saiki said "how about using the piano in the intro?" Kanami: I have been playing the classic piano for long, and I thought I could add a little dissonance easily with the piano. It was quite difficult to write the piano intro, but I wanted to write something impressive. — Its guitar sound is totally opposite of the B-side Screaming. It's mainly strumming sound from clean to crunch tones, except for the chorus. Kobato: We usually add guitars again and again, but this time we reduced a lot. — Because of that, I can hear the bass very clearly. It has really wide expressions. You play it boomy in some parts. Do you finger-pick the bass in the C-melody? Misa: I pick it all through Start Over. I made its sound a little round, and I was surely conscious of making it sound like fingering even though I pick. Akane: As for the drums, it was my first time not to insert a fill-in at all in the chorus. This time I added a hi-hat work in detail in the A-melody [note: first half of the main verse, 0:16-0:32 and 1:07-1:23 on the audio]. — I thought you overdubbed the drums. Akane: Is it because of accents? I added quite strong accents, and I detailed the snare by adding ghost notes. That's perhaps why you heard so. I inserted the bell of the ride cymbal in the C-melody. I hit cymbals with wider expressions using different cymbals and accents. — You have omitted a guitar solo, but you play something like a counter melody at "ã dô shiyō mo naku" [note: from 2:48 on the audio]. Kanami: Yes, with an octave. I wanted to signal it's going to finish, not by just repeating. — It's nice to close the song with the piano. Kanami: I wrote so to finish it with a glittering feel. — It's also a new element, isn't it? Kobato: We Band-Maid had only dark songs, and we tried a little brighter direction. Only Maid in Japan had a clearly bright feel. If you listen to it now, you'll be surprised like, "is this Band-Maid's music?" Saiki: It was very cute (laughs). Kobato: Both of us had very different voices (laughs). Akane: Those were very good songs with a rock taste, but they had totally different vibes from now. Kobato: This time we wanted to include that brightness in a good sense. Our masters and princesses who have been listening to us since our very beginning might remember like "Ah, Band-Maid had this feel before." Saiki: But this is a song we can write only now. — In Screaming, the guitar explodes. Kobato: We put into Screaming what we saved in Start Over. Saiki: When I heard the demo I thought she was very stressed (laughs). Kanami: I'm said so very often, but I didn't think so myself (laughs). Kobato: Saiki didn't give an image for this song, and instead she was like, "how about writing a harder song at a higher level than our hard rock so far?" — At which stage did you write its intro? Kanami: I think the intro melody is important, so I write the intro and the chorus first, and the verse later. I wanted to have a little crazy feel, something that's against your ear. So I added an octave above to the riff at the beginning. — How about the motif of an odd time signature? Kanami: I sometimes insert an odd time signature, not only in this song, but I often do so without thinking ahead and then when I play I'm like "I'm not on the clicks, oh no, this part is X/X!" But in this song, I wasn't conscious of that. I can play it in 4/4, so it's not that irregular. They laughed when I said "I wrote a guitar solo like an obstacle race rather than a sprint race." Kobato: She suddenly becomes a little strange [note: fushigi-chan in Japanese, an affectionate term for a strange girl]. She's always so. Kanami: I often insert a bridge or something similar just before a guitar solo. I added the guitar riffs and then the vocal melody. So you can call it a bridge and also a C-melody [note: 2:14-3:10 on the audio]. Akane: The drums in the bridge need three drummers, and I recorded the hi-hat, the floor, and the toms separately. That's a good point possible only in recording. I wanted to use the cool phrase Kanami wrote. The tempo is 10 BPM faster than the first demo, right? Kobato: 10 or 15... It became even harder. Kanami: I wrote it at 200 or 205 BPM and raised it to 215 BPM, so it became harder. — How about the change of the guitar lines in the second chorus? [Note: he seems to talk about the second half of the last chorus, from 3:28 on the audio.] Kanami: I always consciously change them, not only in this song. In Start Over, I made it just simple to support the vocals. — As for the bass line, did you keep the beat first and move it near the end? Misa: I use that pattern quite often. I often move it gradually toward the end, probably. There must be my habitual movements too. There was a difficult part where I had to move my left hand fast, because we raised the tempo... Kobato: She said she couldn't play it just before the recording, but she's the type who can play quite easily in actual recordings. Saiki: She's always good when it counts.

Quotes — Nice to meet you. First I want to talk on the single cover jacket picture. It seems linked to the lyrics, did the artwork person pick the idea? MIKU: We had it made for us. Since [start over] was a song that isn't loud like BAND-MAIDS usual style, but more to be sung in karaoke or looking back at our early days. And the hard rock feeling is suppressed, for that gap we wanted to express our rock and hard style in the jacket po. — I see. I think it expresses both rock and J-pop styles equally nice. MIKU: Thank you po. — Actually I was surprised that the song was not rock at all and so calm. The fans of BAND-MAID as well as the public image is hard rock or close to metal, but why did you make [start over] the single title song? MIKU: We want to do new things continually, and we had a meeting at the beginning of making [start over] po. KANAMI: Yes, usually when making a song I make a demo tape and then send it to everyone, but this time when it was decided to make a single, I couldn't decide what kind of song to make. What if its too hard rock so that more masters and princesses would not listen to it? I was confused and entered a slump. Because of that I received advice, what about talking with all the members on what kind of song to make? So we decided a concept together and then I started making the song. The concept was like karaoke, so many people could sing it in karaoke. MIKU: The songs of BAND-MAID are difficult and not easy to sing to. — I understand. Just listening to them I get full (laughs). MIKU: The vocal SAIKI chipped in advice on "What about making a more easier song to sing." If so why not make it karaoke friendly, and also as a 5th anniversary memorial,

remember the more pop kind songs we were playing in our earlier days and add their essence. So we are not quite going back but thought it might be good to remember our rootsKANAMI: Yes. We want a more broad audience to listen to our songs. The demo was a total of what we had experienced until now, and its remembering our starting point but also showing how we have become better.— So early day fans will feel "this is nostalgic".MIKU: I hope our early day fans feel nostalgic po. But not just nostalgic but also feel the way we have grown better as a band. I hope we can get it through that the songs impression is like those times, but it is a song that we now as a better band can make, and hope that it is a song that is loved by many people and so named it as it is.Recent composing style— This time for both songs the composer is KANAMI and lyrics MIKU. Do you do the arrangement in the studio together?KANAMI: Yes. At times we do it at the studio, recently I have had AKANE make the electronic drum data [start over] is also done that way. She had not done any electronic music before but I had her learn it.— What! You are saying that easily but thats pretty awesome.AKANE: I worked hard on it.KANAMI: We could now exchange it in data. MISA had been sending me the bass parts by data from before and I would MIX and put the sounds together, but AKANE had been sending me actual drum recordings. Now that she sends me the data, I can do the mixing without having to directly meet her and this has the merit of sparing me a lot of time.— As well as sparing time, what do you do to get together or is there a difference in actually meeting and doing the arrangements? What do you all think?KANAMI: For me, having the music data at the beginning helps a lot as I can tell if the sounds clash and make a discord from the data. Also doing it all together at the studio is also done a lot and good in itself.MIKU: There is no day that goes without meeting each other po.— In any case?(laughs)MIKU: Yes.(laughs) In any case we all meet each other every day.SAIKI: There has been things we can each do now more after returning home.MIKU: The time we meet together or practice together has not become shorter, actually I think it has become more po.— Until learning how to make the electronic tracks is difficult, but afterwards there is many merits.SAIKI: I think it has just increased the time we face the songs.(laughs)— So it has decreased your free time!?(laughs)KANAMI: I think it has become easier most on me.SAIKI: KANAMI has a lower burden but me, MIKU, AKANE and MISA has more(laughs). Until now KANAMI had been doing it all.— Good for you. You now have a better balance. It's not so bad a relation now(laughs). Like "You guys are taking it so easy!" (laughs)All: (laughs)KANAMI: I don't think that at all! (laughs)AKANE: Another thing that was good in learning how to make tracks was that in the studio I hit the drums on my timing and in electric tracks it is mechanically exact. In making tracks I realized that I was hitting it just a bit late at times.— I see. As you can see it with your eyes as well as hearing it with your ears.AKANE: Yes. It was a great opportunity to learn. It was a good thing that I learned how to make tracks.The musical direction of [start over]— I see thank you. I heard that [start over] was made with the theme to make it close to the early taste, but what does that mean in general.KANAMI: I thought to make the melody as simple as possible. Easy to sing songs have a simple melody or just a few sounds in it, so I had that in mind while making it. The initial melody had more words in it, but I thought to reduce them, also the instruments. I am the type that wants to add more and more layers of sound, so I took it in mind to reduce them.— I see the words might be a few.MIKU: Usually the songs are BAND-MAID are full of words(laughs). There are more words by the number than melodies in many songs, and I was told it was hard to sing or there were too many English words or the melody is stuffed full a lot recently, so I have been reducing them po. Like you should reduce them more.KANAMI: For the C melody I talked to MIKU on "how is this?" I thought MIKU was good in making a song like this so made the C melody with her.— You are talking about also the melody?KANAMI: Yes.MIKU: Like it would be better to raise it here po.KANAMI: I would ask how about raising it here or lowering it?— I would like to ask more about that.KANAMI: She would send me ideas by voice memo.MIKU: Singing it easy. It is hard for me to make a song from zero but for deciding on the raising of the melody tune, I would sort of sing it out and then send it to KANAMI.KANAMI: I would then put it in tracks and then send it back to MIKU. But this was the first time we did this. Until now I would make and send the melody to her and then tell her she could change it to make it fit the lyrics.MIKU: There were times I had her reduce or add a sound until now.KANAMI: And there were times I had her do the whole chorus.MIKU: The chorus is usually done consulting with the sound director.KANAMI: I would have the sub-vocals(fake in Japanese) done by vocal parts, while I would arrange the initial melody.— So you were deciding on the sub-vocals till now as well?KANAMI: There are times I had already decided on it and times not. After the vocal parts had been recorded listening to the tape I would realize "there was a sub-vocal included here" at times.MIKU: At times include the parts that had been deleted in another place.KANAMI: Yes yes. I would realize the melody that was here in gone. And we are making better music together.The lyrics of [start over]— After receiving the demo of this song, what was your first inspiration MIKU and how did you go on to write the lyrics?MIKU: Until our last album I had a strong female image in mind, but listening to this I thought it was not appropriate, remembered the lyrics of our songs in the beginning, as we had songs with lyrics that were more bright and cute at the time, but then thought cute is not appropriate, for the current BAND-MAID I wanted to write gentle lyrics. As this song is for flashing back to our roots and kindness over strength, I wanted to express our roots in the lyrics as well so I named the title [start over], as well as showing our determination in the lyrics of going on whatever happens, getting up and going forward no matter how many times we fall down.— It seems the theme is written quite directly.MIKU: I had in mind on writing it so it would be easy to sing in karaoke. At first there were more English phrases, but when I handed it to SAIKI she said "Too much English", so I re-wrote it and reduced English, so that it would be easy for people who do not know English to sing it, making it the song with the most Japanese words as possible po.— You have a world tour ahead of you. But still you have made a single toward the Japan market.MIKU: Yes po. To be sung in karaoke, or sung together, or easier to be remembered.KANAMI: Oversea fans are also quite good at Japanese.MIKU: Yes. BAND-MAIDS oversea masters and princesses study Japanese hard and many sing along during our services.KANAMI: A chorus happens.MIKU: They sing it much more than in Japan.— They should check the lyrics at Utaten which has the phonetics displayed as well. (laughs)MIKU: The phrases in [start over] are not so difficult, I often use difficult words and phrases, but this time the theme was an easy to understand main phrase so it would be nice if oversea masters and princesses check the lyrics at Utaten, "Let's study Japanese. (laughs)— Thank you! How was the process of the demo becoming a completed song to you, SAIKI?SAIKI: The first impression of [start over] when I heard it at the time of the demo hasn't changed much, but changed like drum patterns and sounds the bass guitar had added gave it some glamour. The lyrics also have not changed the image of the song much.— As you were talking about like the early days, so everyone's image was matched from the beginning?SAIKI: I think so. It was big that all of us had a meeting together in the beginning. All of us agreed on the theme of the song, so everyone's characteristics came out gradually and were included making it a glamorous song.— It's amazing that simple and glamour are both included.KANAMI: Thank you.— In the beginning the first guitars sound is the same for a long time. I also think that is brave, you usually would want to move that tone.MIKU: Made it as simple as possible.KANAMI: We wanted to minimize the sounds and make the melody stand out in the song, so I had the guitar to support it in the background.— It's a song in which the vocal is featured.SAIKI: Yes. one we had not done much before.— MISA, how would you like listeners to listen to this song or react to it in lives? Your favorite points?MISA: In this song I was conscious to make it smooth and not like the usual hard hitting image. As to make the vocals stand out.— Great! All of you are saing the same things, you are really united.MISA: We

understand each other. (laughs)All: (laughs)Pick-up Phrases— I want to ask each of you, what is your favorite lyric part in either [start over] or the coupling song [screaming]?SAIKI: The C melody in [start over]. I like it because I was alternating vocals with MIKU with a chorus and it's a place where everyone can sing in.MIKU: The part of [Listen and talk] po. I was alternating vocals with SAIKI at the [talk] part po.SAIKI: We are doing it like changing the chorus and main vocals alternately.MIKU: In the beginning we had a lot of alternating or changing vocals, recently we had not many so we thought at times it would be good to have some of those.— I love watching those vocal changes in music videos of BAND-MAID. I think they are cool in general, and also the two of you who are totally different types seem so friendly(laughs). To say it's charming is a bit different but I think it's simply great.AKANE: Twin vocals are great.— As MIKU and SAIKI are totally different types you get unconditionally impressed.(laughs)All: (laughs)MIKU: From the outside it looks like we are totally at ends.(laughs)— That image comes first, I even still think so after talking to you.(laughs)MIKU: Even when we are talking normally we are asked "Are you fighting?", "Are you OK?" at times po. But that the usual thing for us po.— Well yes I am sometimes surprised at times, but will try to get used to it(laughs)! Next KANAMIs pick up phrase.KANAMI: For the guitar solo in [screaming], I made it with the image of an obstacle race. Running hard and then finishing at the goal.AKANE: Is that a obstacle?(laughs)KANAMI: Crawling, climbing and jumping.MIKU: You don't eat donuts po?KANAMI: Yes, doesn't eat donuts. And then goal guitar solo feeling.— A rushing feeling and many changes and then finishing like?KANAMI: Yes. With valleys and mountains. As this song was first composed at a slower tempo, when we arranged this song tempo to this speed all the guitar solos and phrases were also sped up, the recording was so hard.— It's a point that you want to be focused in lives.KANAMI: Yes.— Thank you. The guitar solo is impressive. These days there is not many songs which have a definite guitar solo.MIKU: Basically BAND-MAID is guitar hero.KANAMI: But for [start over] I took out the guitar solo for the first time. To make it more simpler.MIKU: SAIKI said "No Guitar solo." po.KANAMI: So it was the first time I didn't add one.— Please pay attention to that. Thank you. Next MISAs pick up phrase.MISA: At the part of [start over]s 2A, until then it is simple but from then the bass guitar has movement and not quite in unison with the vocal but close to that, and it's pleasant to play.— Personally are you the type that likes playing the same melody?MISA: I like doing it at times. Since I usually don't. For a song like this I think it's good, for an accent.— So it's good to feel it like so. I am looking forward on how it will be done in lives.MISA: Me too.— I would also like to see you next to the vocal and things like that.MISA: SAIKI will come to me.SAIKI: I'll go.— That reply sounds so cold(laughs).MISA: I couldn't hear it.— Thank you(laughs). Next AKANE.AKANE: In [Screaming] the part after the main refrain and before the guitar solos C melody, in recording the tom was overlay-ed, and in the first demo track KANAMI had added so many sounds the phrase was impossible to play by one person but actually needed 3 drum sets to play. But since the overlay-ed part was cool, I wanted to keep it somehow. So for the recording I played 3 parts and put them together to make it interesting in the record that could only be done in the record track. But for the live I want to arrange it so I can play it by myself and show a different good face.— The record can be enjoyed by that of course, but then again.AKANE: For the live to be different from the recording is a part I like about it.— Everyone who has heard about this would go to the live.AKANE: I am thinking on doing it all by myself or having members help me out.(laughs)— Have members help you? That's an option(laughs)?AKANE: I am still thinking about it. Or changing the part to hit decided by that days feeling. I want to play around with it and do it smartly.— I see. Changing it every live is OK, and there are quite a few points of interest at [Screaming]s C melody.AKANE: After that the guitar solo comes in.MIKU: For me, the part I want to be listened to or was fun doing was the many flirty sub-vocals(fakes in Japanese), which are not listed in the lyrics.— What do you mean by flirty?MIKU: Phases like "Aa-nn?" or "Yeah" are in the back half, for "Aa-nn?" there a few uses and I took a few takes on the sub-vocals, on deciding which to use at the mix stage with SAIKI we kept the more flirty one(laughs).SAIKI: The one that was more irritating to me(laughs).MIKU: I had a complex feeling at the time. Like "This one, cause it makes me so mad." (laughs). I would like you to search for the irritating MIKU. I was feeling like a DJ while working on this po.— Interesting. A rare sight of MIKU.MIKU: I was also raising my hand like a DJ while recording this, so imagining that while listening could also be interesting.— I hope SAIKI doesn't get mad during the live.(laughs)MIKU: I worry that I really will be tongue tutted at(laughs). She is easily angered po.SAIKI: She touches me even when I say not to(laughs). She is always so irritating.MIKU: That's not true po. I am not so irritating po.— MISA, you don't speak so much usually?MISA: I speak a lot when I am playing around.MIKU: She has a strange switch somewhere po. She loves crude jokes, and once her switch turns on she would keep on laughing.MISA: I would laugh remembering.AKANE: During interviews that's a switch that shouldn't be touched so she is meek at these times.— I will try to hit that switch next time(laughs).SAIKI: Normally we say only in the waiting room(laughs), don't hit it outside.The coupling [Screaming].— We have been talking about the coupling song [Screaming] in our earlier conversations, but this one is Rock and playing with sounds.MIKU: Yes po. I hope you have fun with the contrast with the first song.— There's a huge gap between them. The guitar solo will be hard to do in lives... KANAMI: It's OK.SAIKI: Say it's a piece of cake.KANAMI: It's a piece of cake?(laughs)!MIKU: Nono, don't say that(laughs)! It will come back to you later po.— In what kind of image did you write the lyrics?MIKU: I thought it was a song with momentum at first listening, and that it was a straight evolvement of the hard rock BAND-MAID had done in [WORLD DOMINATION], so I thought of making it with violent opinions, so I watched a few movies with violent opinions.— You do that sort of thing? Interesting.MIKU: I do po. In writing lyrics there are many times when only the same words come out and I run out of ideas. And close to the deadline watching movies give me more inspirations than reading books, so I word search for strong women, movies, watch 2 or 3 and brainstorm this movies image fits, that phrase in Japanese seems cool and inspirations like that, putting strength forefront po.— This songs main character situation is also influenced by movies?MIKU: Yes po.— MIKUs lyrics are not everyday events but more dramatic.MIKU: Yes po. There are some lyrics I wrote while immersed in those worlds. I think lyrics about myself are more rare.— Can I ask the first impression MISA had of this song?MISA: That's difficult.MIKU: You had a impression po?KANAMI: She just has wild senses(laughs).— So you are hard to put it in words.KANAMI: As she expresses it with her bass guitar.(laughs)— I get it(laughs)! So I should listen to the bass guitar in the song. But I need some impressions for the interview so can I ask AKANE?AKANE: [Screaming] has the gap with [start over] as the biggest thing, and also to be BAND-MAID like, and then cramming in the growth of the band in it.— Both songs are like that, I see.AKANE: Yes. Things we could not do until now, we are able to because of going on tours and doing many lives and experiencing a lot of things. I think those things put in form can be felt in [Screaming]. I really realized that.— In particular, compared to [WORLD DOMINATION] what has become better or changed for you?AKANE: It will be for the drums, but I realized that I shouldn't hit them mainly with power. [Screaming] is a song with a tempo of over 200 so being able to lose tension is also important technically. But losing tension is something that is not easy to master just by practicing. Having many services(lives) helped in learning on how to lose your tension even when you are nervously bunched up. Also I gained muscles. Also basic constitution, I believe because I got better in services(lives) that I can now play at this fast tempo, and everyone as well.— So you need to build up your body, but not too much to become a muscular maid.AKANE: (laughs) This is a song that we can express what we have gained from the lives we have done.— I am looking forward to how the song becomes better. Thank

you.AKANE: Something like this?MISA: You are saying good stuff.AKANE: (laughs)— Last, I would like to ask each one of you what this single has come to and your aspirations toward the world tour.KANAMI: In these 2 songs in the single a gap can be felt, but it is also a single in which we are able to introduce a new world, so I hope Japanese masters and princesses, as well as oversea masters and princesses can connect with music. For the oversea tour there are many places we are returning to again so it's nice that I can say the phrase "I'm home again." I hope to have fun with many masters and princesses.SAIKI: I think the Jacket also fits the song, and it's a good product.— Cool(laughs). Is there anything you would like to eat during the oversea tour?SAIKI: I drink each countries beer, and am happy to go on oversea tour, but I love Japan(laughs) so I think I will be taking Japanese food with me.MIKU: Japanese beer snacks with oversea beers(laughs).— I see. I can understand that.MIKU: This is a kind of song we had not done recently, so had second thought in making [start over] the lead single. But this is a single were we are raising our bar and strangling ourselves again. It's not hard rock, but with the emotions of this is still a part of us we have made it with confidence. So I would like a lot of people listen to the contrasting 2 songs([start over][Screaming]) and come to the conclusion that both are BAND-MAID po! On the tour, I am happy we can go on a oversea tour again po. The earlier tour in Japan was [Declaration], and the new tour starting from September is [Invasion]. But the tour overseas title is starting again as [Declaration]. So I would like masters and princesses in many countries to feel our passion on world domination, declaring the coolness of BAND-MAID abroad.— Sure. World domination is going to start, have a good time.AKANE: This time we made a song that everyone can sing together, so I hope it is sung in karaoke, and since we were mainly into hard rock, there may have been people who did not listen to us just because of that. With this we have widened our audience and hope that more people learn about BAND-MAID by this. Again I hope everyone sings.MISA: Participating in music festivals across the country, and listening to this song, have more people come to our lives and be able to perform in larger venues.— Great, I like those ambitions(laughs). What would be your goal for now?MISA: I was saying I want to perform at the Shinkiba Studio Coast before and as that came true earlier I wonder where next.— Not Tokyo Dome?MISA: Dome?(laughs) I would like to perform at an arena.

7/25/2018

start over (type B)

Single

Crown Stones

Notes — This summer, you released your third single Start Over and did many live performances including summer music festivals. We would like to hear about them.Miku: Start Over has a different vibe from our previous singles, and we emphasized being pop more than being hard, po. Five years have passed since the formation of Band-Maid, and we entered our sixth year. We wrote it once again with the mind we had in the beginning. Now we have a lot of hard songs, but we wanted to show our cute side of the past as well as our progress up to now, po.— Kanami-san, as the composer of the song, what do you think about it? (Editor note: Band-Maid's songs are mostly composed by Kanami-san.)Kanami: I was in a little slump then, thinking what kind of song I should compose. So we all gathered and talked about what kind of song we should write, then I started composing.— In the house of some of you, for example?Kanami: I reserved a meeting room.Others: That's too precise (laughs).Miku: She means our management office, po (laughs).Saiki: Without alcohol, of course (laugther).— You are all very sound (laughs). It's quite common that you say something while drinking and next day you wonder what you have said.Kanami: Saiki does it quite often. She sends me an idea while she's drunk (laughs).Saiki: She's like, "this is about what you said the other day" and I'm like, "what are you talking about?" That's common (laughs). But seriously, this time we discussed well from zero together. I think that was good.Kanami: Actually, until then I talked about songwriting with each of us separately but not with all of us at the same time. So that was our first time doing so. Then we decided to write a song with the mind we had in the beginning, and we wrote Start Over. It's a very memorable single for me.

Quotes What is their ideal form of "bright world domination" they put in the new single Start Over?Interviewer: Tomoki TakahashiThey have released the single of declaration of struggle YOLO (You Only Live Once) and the double A-side second single Daydreaming/Choose Me containing the rock ballad gem Daydreaming. Band-Maid have been running straight ahead on their path of evolution by giving themselves a new challenge in each single. Their third major-label single Start Over is a song full of pop feel of their origin and shows the certainty of their band concept of powerful hard rock they express and the greatness of rock spirit the five of them have. We had an interview with the five of them who go ahead steadily toward their ambition of World Domination, the title of their second album released in February this year.Kanami (guitar): Our way of songwriting is usually like I receive an idea from Saiki and I make a demo and distribute it, but this time I worried about making a single because we would repeat the same thing as our previous album if we make a hard rock tune. So for the first time we gathered to discuss song composition together, and we started writing it after we found a clear direction.Saiki (vocal): We have gained more positive aspects on songwriting by interacting with our masters and princesses in servings (concerts). Before, we often did one-directional servings with a strong female image or just like "strength! strength! strength!" (laughs) Instead of that, we changed our thought on servings, thinking how to enjoy together with everyone, so our songwriting and song feel also changed, and we have more bright songs now. We see everyone smile more often.Misa (bass): Usually I play the bass heavily, but in Start Over I was conscious about smoothness even though I play it with a pick, to highlight the vocal melody.— I have long been thinking that Band-Maid's music is backed up by your arena-size spirit and you sincerely want to perform in a big venue.Miku Kobato (guitar/vocal): Well, our goal is too big—world domination (laughs). That's for approaching our goal, po.— You express it in each part. The most symbolic ones are Akane-san's snare drum whose pitch is clearly lower than other bands.Akane (drums): Oh, thank you for having noticed that (laughs). I liked high pitch in the beginning, but I noticed low pitch went well during recordings. I'm still looking for the best low pitch now.Miku: Our rhythm section is massive. That's Band-Maid's color. But we've gradually become so, po.— Yes, that's interesting. Your band wasn't formed by five genuine enthusiasts of hard rock.Saiki: Not at all (laughs).Miku: We have somehow resulted in our current form by trying to establish "cool music" only by ourselves. You can say that was by chance. We started in an unusual way (laughs).— Or rather, you succeeded in making your own choice because you didn't have to do the same thing as other bands, didn't you?Miku: That's right, po. We wanted to be unique from the beginning.— Start Over is not a song where you Band-Maid take a fighting stance, but you are fighting in it to see a bright landscape together.Saiki: That's because it reflects its way of songwriting we tried for the first time, where we gathered and decided a theme first together. Like, "we talk about world domination but we're not taking action for it, right?" Our world domination is to conquer with our songs, to captivate everyone with our songs. It started from there.— Collision by fighting is not the only way of world domination. I understand.Saiki: We Band-Maid have many hard songs and do hard performance, but we are quite pacifists (laughs).Miku: We avoid pain as much as possible because we are maids (laughs).

1/16/2019

Bubble

Single

Crown Stones

Notes — So the song's ultimate meaning can change depending on the drama's ending. Now, let's discuss the other songs coupled with the singles. The song "Smile", which accompanies "Bubble", is written by Kentaro Akutsu who has been with you since the early days. It is quite the grand/majestic song, how did you request for this song?Kobato: This offer materialized suddenly, so there was not much time to make the song po. There were other songs we had stocked but the discussion concluded they did not compliment "Bubble". So we asked Akutsu-san. We felt we could be at ease if we asked Akutsu-san, we firmly believed that he would create a good song po.Saiki: We thought that the Masters and Princesses would be itching for a new Akutsu-style tune.Kobato: And then he created a smooth, cool song that we ourselves could not come up with. It was the right decision po.— You didn't say what kind of song you wanted?Kobato: We didn't say anything po. But he has watched us change since the beginning so he created a song for the Band-Maid of the present. When we got got it, we thought "dang right!" (as expected) po.— That is a great trusting relationship. And the lyrics are wonderful.Kobato: Its been a while since a new Akutsu-san song and it had a sort of story to it, so I felt they lyrics needed to have special meaning po. I haven't really put my own thoughts into the lyrics like this before, but reflecting on what Band-Maid has accomplished in the last 5 years, and thinking about all our Masters and Princesses, I felt I needed to write this song to communicate my appreciation/thankfulness for everything and everyone.— That's a great story. But you used the coupled song to do this..?Kobato: It was embarrassing to have it as a main po. (laugh) It is indeed coupled with the single but I hope the Masters and Princesses notice.— Did you tell Saiki about the meaning in the lyrics?Kobato: I told her just that "I want to make the lyrics have a special deep meaning." but didn't elaborate. But she noticed po.— Saiki-san, did you say to Kobato-san, "could this be?"Saiki: I didn't say anything. But I knew it was obviously referring to the "servings".— So unlike the main singles, you poured your emotions into these?Saiki: uh~..... yes.Kobato: That was a long pause po. (laugh)Saiki: Well, I sang it with a positive vibe. While singing, the images of the "servings" cropped up in my head.— So what you are saying is that, for the "dere" part of "tsundere", listen to dang song?Saiki: hahahaha (embarrassed laugh)Kobato: If you listen, I think you will feel it po!

Quotes — The other song "Bubble" is used as the theme song for the drama "Perfect Crime", is it also a commissioned piece?Kobato: It was immediately before our overseas tour when we got the offer, so we were having them choose from our pool of unrelated songs. However, Kanami was working on a new demo, so we offered and suggested "this may be a better fit", and they said yes. So we then completed writing the song going from there po.— I read the original manga. The moment I heard the intro guitar, I knew that the song definitely was created with the vibe of the story.Kobato: Kanami had read the original story po. Thus she already had an inkling that this would fit perfectly.Saiki: Misa as well as I had already read it too.Kobato: Kobato found out about it through ads, but read it all before writing the song.— The story is pretty jolting/heavy isn't it? It starts suddenly from a bedroom scene.Kobato: I thought "how will they recreate this" po. (laugh)— This type of slimy (soap opera like) love stories, it would seem Saiki-san would not like it. The fact that Saiki-san had read it seems unusual.Saiki: I like it, these unrealistic type mangas. Things like teacher-student love and handsome men where I think, "there is absolutely no way he can exist" type stories. I read it adding my own commentary about the ridiculousness as I go along.— Normally wouldn't one read it imagining, "what if I was like this?"Saiki: I don't read it like that.Kobato: Kanami is the type that easily empathizes po.Saiki: Indeed she asked me once, "can that really happen?" (laugh)— Well, that may be a fun way of reading it (laugh). Perfect Crime illustrates a story of love games (mind games that occur during courtship/flirting). The song also slightly touches on that right?Kobato: As for the song, we made it so that it can be liked by those who read the original story. We imagined the mind games and some of the quotes from the manga. We drew alot from the story po.— Does the song quote the manga?Kobato: Parts like (泡沫の夢 罠に嵌る) "Bubble dream ensnared in the trap" we put in po.Saiki: From the 1st line of the hook, I thought there is a lot in there. It really goes with the story, and I think women have probably imagined and thought about these things. (墮ちろ 奈落の底へ) "Fall, into the bottom of the hell pit" (basically "I hope you go to hell / fall as far down as it is possible...") It is something you cannot say, but certainly have thought at some time. I think everyone has a little bit of a narcissistic side, so this represents that.— You said "glory" was sung without emotion, how about "Bubble"?Saiki: This was also with none. This song is for an existing story so I did not put my feelings into it.— When you put yourself in the viewer/listener shoes, you like that type of singing?Saiki: Yes. I don't really like it when the theme song of dramas are sung by a female. The female voice tends to illicit emotions.— Oh, from the male point of view, that may be opposite.Saiki: Thus to prevent a large emotional response from either male or females, I chose to sing without alot of emotion. This may be apparent to the masters and princesses (Band-Maid fans).— BTW, the manga has not completed yet. The song ends with "I will not go back", it sounds like a positive outlook. Do you know how the story ends?Kobato: Don't know po. But ending the song on a dark note didn't seem good.Saiki: In the manga, there are parts in the middle where there is happiness, so maybe things will turn out good.Kobato: Well, the story still continues with a mixed storyline.— So there is chance the drama has a sad ending.Kobato: Then "I will not go back" may have a negative connotation po. (laugh)

1/16/2019

glory

Single

Crown Stones

Notes — All that's left to talk about is "hide-and-seek" coupled with "glory", out of the 4 songs, this seems to be the one song which was created from scratch (without any initial offer or pressing need).Kobato: Yes po. Kanami had some stock songs.Saiki: Out of which a song to compliment "glory" was chosen.Kobato: The song was created starting from there po.Saiki: There was some rearranging but it was created with no requirements.— Band-Maid's newest "mode" came out on this song?Saiki: Kanami wanted a song like this for the "servings". When creating the setlists, she would often be befuddled after around the second section, so this song was created to fill that part of the setlist.— The lyrics talk about letting a chance get away, what were you thinking about when writing this?Kobato: I have a memo for whenever I come across good lyric ideas. Ever since I learned that "hide-and-seek" means [Japanese word for hide-and-seek], I wanted to use it po. I remembered this. But just a simple hide-and-seek is just cutesy so enter the scary hide-and-seek, hide-and-seek of life-or-death po.— That is a pretty scary hide-and-seek. (laugh) I interpreted it as potentially large life changing things hiding from you, so don't miss them.Kobato: I think everyone is free to use their imagination, but I thought of it as that type of hide-and-seek. Also, the rhythm is unique, especially the play on words, "bang" "crash" "clunk", all have the "a" sound. We hope that the crowd will sing along during the "servings" po.— When I saw the lyrics "foe or friend doesn't matter", I thought perhaps you refer to some past experience in your life. Are you referring to past real life experiences?Kobato: No past experiences po! I wouldn't be able to live in such a continued ghastly state po.Saiki: I thought maybe you were thinking about that game.Kobato: Ah-, you are referring to "PUBG". That might have a little to do with it po.Saiki: I thought so. You are playing it all the time.Kobato: I like it po. I may be heavily influenced by it po.— Like the lyrics "Shoot even if..."Kobato: Nah, parts like "the trap painted blue". "PUBG" has a safe zone, and outside is the danger zone which is blue. I came up with the lyrics from the fact the safety area closes in on you.— So in a way, this song was a tie up too (laugh)Kobato: Actually it would be great if they use this as a tie up song po. (laugh)

Quotes — 2 releases from the start of the year seems like a good sign. Firstly, lets talk about "glory", was this song written specifically for "Yugio VRAINS"?Kobato: Yes-po. We wrote it after being told it will be the ending song for the show.— The song seems perfect for the anime's theme "Take one step forward, give it a try!"Kobato: The theme was given to us beforehand, we were told "Visualizing AI and Humans co-existing" so we held this concept as important when creating the song. However, this anime is popular with young boys, so we stayed away from the dark side of Band-Maid lyrics. We tried to keep it positive.— But the actual story is a little dark.Saiki: The story actually may be suited for a more mature crowd.Kobato: (the original story started from 1996) For those who have been watching since they were young, they are now grown up now, so the story can be enjoyed by the older crowd as well po.— The anime has that sort of [dark] aspects so perhaps that is why Band-Maid was selected. Saiki-san, what did you keep in mind as you sang it?Saiki: Young and old people watch the anime so I tried not to put too much emotion into it.— So you purposely didn't put your emotion into it?Saiki: Yes, I want the listener to interpret and feel it on their own. Also, it is about AI, so making it more machine-like was an idea that was brought up. This is a song that challenged me.— How was the reception from the viewers?Kobato: When it first aired, there were many tweets like "the ending is different!" so I thought "pooo!" as I searched social media.Saiki: Some people were like "this hard and cool song.. but by maids!" (laugh)— This is proof that Band-Maid got exposure to new people. What parts of the song would you like new fans to key in on?Saiki: If you think this song is representative of Band-Maid, you will be in for a big surprise when you listen to our other songs.Kobato: For the hardness/heavy level, this may still be entry level po.— I thought this was a pretty heavy song, not so?Saiki: Our previous song "Screaming" which was coupled with "start over" was very hard so perhaps we became a little numb.Kobato: Compared to "Screaming" it is a little conservative. This time around, while keeping our color (identity), we focused on it being easier listening, a sing-along type song. So I think it is an entry level song po.— Despite it being an entry level song, it seems a lot of practice is needed to be able to sing along. (laugh)Kobato: Hahahaha (laugh). Band-Maid has a fast tempo with densely packed melodies, we do want people to sing along but it can be difficult po.Saiki: but I thought the parts like "a-re so-re ko-re do-re" would be liked by younger boys.Kobato: We used as simple English as possible, so that little kids can memorize the hook. I think it is easier to sing than our usual songs po.

4/3/2019

BAND-MAIKO

EP

Revolver records

Notes — Even the way you speak is different from how BAND-MAID usually speaks. Hatoko seems very familiar with Kyoto?Hatoko: I've always liked Kyoto from a long time ago. — But, it doesn't seem to be at a level of simply liking Kyoto, right?Hatoko: Yes. I visit Kyoto frequently. Since we decided on the BAND-MAIKO project, I had to study and learn a lot more about Maiko. Last year, once the April Fools' project was decided on, I had to check up on a lot of things and information, so I became a little bit more familiar with Maiko and Kyoto. — Why was BAND-MAIKO formed in the first place?Hatoko: BAND-MAID wanted to do something a little bit interesting for April Fools' (in 2018), so when Kobato-san from BAND-MAID took a trip to Kyoto... — Ah, so you're going with this setting huh?Hatoko: Yes, I am Hatoko after all (ie. I am not the same person as Kobato-san). Anyway, Kobato-san went to Kyoto and tried out a Maiko experience, posting a photo on Instagram about it. Overseas followers who saw it reacted quite strongly, and Kobato-san realised "Ah! MAID and MAIKO are quite similar!" So, as an April Fools' project, BAND-MAID was disbanded and transformed into BAND-MAIKO for 1 day only. Subsequently, the response was much bigger than what was expected (to what was essentially a little prank), so BAND-MAID thought of doing it again this year (2019). It wouldn't be interesting if it were similar to last year, so it ended up as BAND-MAIKO releasing an EP this time. — Wasn't there anyone who objected to such a painstaking project last year?Hatoko: No one objected.Akatsuki: Fufufu (Laughter)Umemisa: It felt like it would be fun. Hehehe (Laughter)Fujiki: Let's go all out to fool around! (Laughter)Hatoko: We said it would be "An Adult's April Fools" (as opposed to a Childish prank?)

Quotes For April Fools' Day 2018 BAND-MAID announced that they were changing their name to "BAND-MAIKO." First they put out a music video dressed in maiko (apprentice geisha) outfits, and then later in 2019 they officially introduced themselves to their shocked fans as BAND-MAIKO. Their new original song "Gion-cho" is going to be featured on "BAND-MAIKO," the 1st major mini album under their new band name. It's set for release on April 3rd. The concept behind it is summed up as "Maiko x Hard Rock." For these new songs they brought out traditional Japanese instruments to create a festive and elegant Kyoto-inspired sense of style, which offers a fun and interesting contrast to BAND-MAID's previous work. The songs come together with a perfect blend of rock and maiko-style spirit. The 5 of them look poised to take the world on while they don both maid costumes and traditional maiko clothing!■Elegant mannerisms and keeping close to traditional Japanese culture■Expressing the splendor of maiko with "Gion-cho" — So after 2018 came to an end you got started with BAND-MAIKO. And at first it was it was just something that came together for April Fools' Day, right?Hatoko (Miku Kobato): Yeah, exactly. In 2018 we announced that BAND-MAID was breaking up and our new band would be called BAND-MAIKO. We figured it would be a good way to truly surprise our fans for April Fool's Day, but after we saw the excitement it ignited we thought that maybe we should actually do it for real this year. From there we decided to release a mini album. — In 2018 you released a music video called "secret MAIKO lips," which was a Japanese-style rendition of BAND-MAID's song "secret My lips." Now that the song is available as well, it looks like BAND-MAIKO has created quite the sensation, don't you think?Hatoko: Oh yeah, I certainly think so too. A lot of people really believed us when we changed our name.Akatsuki (Akane): Even people in the industry were like, "So you're BAND-MAIKO now, not BAND-MAID?" There were all of these people that thought it was real and I would have to explain, "No, it was just a thing we did for April Fools'!" (laughs). — Hahaha! That's amazing. It looks like a lot of people really fell for it.Hatoko: We really had them going (laughs). So we were thinking that this year we should continue on with the fun surprises. — Did you try performing with the maiko outfits on to get a sense of what it's like?Hatoko: It turns out that the clothing that maiko wear is actually very heavy. That added a lot of difficulty. Especially when it came to playing the drums.Akatsuki: I couldn't even lift my arms up!Hatoko: You had to completely roll up your sleeves just to play.Akatsuki: I was playing slower and stuff like that since I couldn't step down on my double pedals. — Those clothes sound really hard to get around in. But, you still managed to put together the mini album "BAND-MAIKO," which also includes "secret MAIKO lips," as well as "Gion-cho," the original song you did as BAND-MAIKO.Entire band: (Laughs).Hatoko: That's true!Kanoemi (Kanami): At first we were thinking that we should do new arrangements of BAND-MAID songs like we did before. But then we thought why not just come up with entirely new songs instead. So, we talked it over and got to work on the new songs. The song "Gion-cho" doesn't really sound like Kyoto in terms of melody. BAND-MAIKO came together musically by adding the sensibilities of traditional Japanese instruments to our band's sound.Hatoko: And through that we took on a certain atmosphere with Kyoto and maiko in mind and expressed them through the lyrics. — Words from Kyoto dialect like "Okoshiyasu" (welcome) and "Okini" (thanks a lot) are delicate sounding, but they also bring to life that sense of elegance maiko are known for. The expressions might be different, but in spirit they also seem to offer a source of connection.Hatoko: The lyrics for each song on this album were written with Kyoto dialect. The other song that was based on a previous BAND-MAID composition was already written, but "Gion-cho" marked the beginning of the writing process for this album. I wanted to weave in words like "Ozashiki Asobi" (maiko activities like singing, dancing, etc.) and "Senjafuda" (paper slips posted on temples and shrines), which reflect the specific culture and language of maiko.▲"BAND-MAIKO [Complete Limited Edition (CD+DVD+GOODS)] ▲"BAND MAIKO" [Standard Edition (CD)] — The journey to becoming maiko, with their strict training and etiquette, must be a tough one.Hatoko: I certainly think so. A lot of them in Kyoto start training at 15 or 16 to become maiko, and then the from there they work toward becoming a "geigi" (another term for geisha). I really got a sense of how demanding and important their work is when it comes expressing emotion and being resolute, so I wanted to showcase the splendor of maiko with "Gion-cho," and find a way to express their emotions and elegant mannerisms that tie so closely to traditional Japanese culture.Fujiki (Saiki): I would say that this one really gets in touch with the world of maiko, especially when you compare it to the other songs. That same nuance comes through in the other songs we did as BAND-MAIKO as well. The recording process felt very different from what we do as BAND-MAID. I sang my heart out for these songs, but at the same time I was singing lyrics inspired by Kyoto dialect, which capture the exclusive setting that maiko inhabit. That sense of Kyoto-style elegance and composure kept me from overdoing it with the vocals. — There is a real sense of romance in your voice.Fujiki: (answering with a cool expression) I'm glad to hear it (laughs).Umemisa (Misa): For the melodies we went in for a strong impression with faster tempos in certain parts, so I plotted it out to keep the base lines the same way.Akatsuki: For drums in BAND-MAID I used the double pedal a lot to keep a double beat. I usually play with a fierce and intricate style, but this time around I tried using the cymbals and stuff like that to get a more festive sound. This was the first time I played a double beat like that. It felt really fresh and interesting. — You put together a music video as well?Umemisa: We shot it on-location in Kyoto.Akatsuki: We went out to all of these famous sightseeing spots.Umemisa: We got to go to a garden too. There's some stuff we got to shoot on our own too, like some footage from up high on Ninenzaka lane with the 5-storied pagoda right in view.Hatoko: There's some footage with Kanoemi playing in the bamboo forest. I was shooting this one part along a road that's frequented a lot by maiko, and there were actual maiko walking right nearby.Kanoemi: They were looking at her like, "Hey, who is that girl?" (laughs).Hatoko: Yeah, they had this look of wonder about us. We shot the whole thing with the utmost respect. So, whenever we ran into

actual maiko we made sure to be nothing less than kind and courteous. Fujiki: The whole band got to shoot a performance at a temple. Hatoko: We got to film the scene right on the temple grounds. I felt like we were doing the Kyoto version of the video we shot for "REAL EXISTENCE" (2015) under BAND-MAID. Fujiki: It was all lit up with lights. It was so pretty to see. It wasn't just at night either, we went out in the morning to shoot at lots of different locations. We did the traditional tea ceremony too. Hatoko: Yeah, we got the chance to shoot scenes at a "chashitsu" (tea ceremony room). I learned a bit about tea ceremony before, so I went ahead and made tea for everyone. Umemisa: Hatoko was doing all of the proper etiquette involved in tea ceremony for us, but for some reason Akatsuki was the only one who had soba noodles instead of tea in front of her. Hatoko: We also had a soba eating scene in the video for "secret MAIKO lips," so it was like episode 2 in the story (laughs). Fujiki: Akatsuki is a huge fan of noodles. Akatsuki: I even took the leftover soba with me after we were done. — Tell us a little about creating arrangements of BAND-MAID's songs as BAND-MAIKO. Kanoemi: We usually focus on making our songs as simple as possible, but as BAND-MAIKO, we felt that we could do all of the things we can't do as BAND-MAID. We relied on the support of our usual engineer for programming the koto, the shakuhachi, and all sorts of traditional Japanese instruments. We asked our engineer about the kinds of sounds we wanted to include while working on the album, and not only did we learn a lot, we also improved our arrangement skills. — Was it difficult to change your original lyrics into Kyoto dialect phrases and add parts to the tracks that weren't there before? Hatoko: It was. Even for tracks other than "secret MAIKO lips", I've rewritten the lyrics into Kyoto dialect. The lyrics for BAND-MAID typically use strong words like "scream" and "feel it", but maiko don't use those kinds of words, and people like how they express things in a roundabout way. So I decided to write the lyrics so that the strength of our will comes across in gentle language. — Like how instead of "ganbaru (stick to it)" you say "kibaru (carry on)", right? Hatoko: Yeah, they say stuff like "okibariyasu (carry on)". I studied the Kyoto dialect so hard to write these lyrics. Apparently, a lot of people come from far away to become maiko in Kyoto, and they develop a unique way of speaking. That's why I watched lots of maiko documentary videos and referred to something like a Kyoto dialect dictionary online. — Was it difficult to sing in rhythm in the Kyoto dialect? Fujiki: That's right. At first, all I was sent was the lyrics, and I didn't really understand them (laughs). I didn't even know to correct intonations, so I was like, "Could you sing this for me?" to Hatoko. Hatoko: Before recording, I made a vocal recording and gave it to Fujiki as an example of how to sing. And whenever she asked me "What's this mean?" I'd give her an explanation. — We noticed that you added lyrics to the intro of "ansan" ("anemone"). Hatoko: I debated about adding the lyrics until the last moment. They're quoted from "Man'yōshū", a collection of poetry that was really read in Kyoto.

— You can really enjoy the sound and the lyrics in a lot of ways, can't you? Kanoemi: The backup orchestra is basically the one we use for BAND-MAID, so I think it has an originality that comes from adding hard rock to traditional Japanese instruments. I hope people can enjoy comparing both versions. — Were the other members surprised by the arrangements? Kanoemi: For every track, they said, "This is amazing!" and I was like, "I know, right?" (laughs). I sent each track with the message describing how I had tried to arrange it, and I'm so glad that the other members liked them. Akatsuki: I think "Screaming" was especially interesting. I would never have imagined it being arranged in that way. Hatoko: Yeah, it's pretty fast-paced. It's like "Oh, so she used the sound of a taiko here." Fujiki: I didn't think she would overlay the guitar in the intro with a shamisen. — It seems like your approach to "YOLOSIOUSU" ("YOLO") was to bring to mind the image of a festival by adding children's voices and murmuring. Hatoko: That's right. We added a bit of clamor to give the atmosphere a new feel. There's also people calling out "hai!" on the track. Akatsuki: That's the band doing that. — That's right! Other tracks have a very lively chorus too. Fujiki: Our band provides the chorus for BAND-MAIKO. Akatsuki: I was glad we could all sing together. Fujiki: By the way, the male vocals were provided by the on-site manager (laughs). Kanoemi: For the part that Saiki sings on "Tora and Tora" ("One and only") in the BAND-MAID version, they suddenly told me "You're singing this part." Hatoko: We use a lot of ad libs in our BAND-MAID tracks, and we decided to add some elegant voices to give it a feeling suited to maiko. — "Tora and Tora" sure is an interesting title, isn't it? (laughs) Hatoko: We got the name from "Tora-tora", one of the games performed by maiko. Fujiki: It's a kind of rock-paper-scissors. Hatoko: The part in the lyrics that goes "Watonai? Tora? Roba?" refers to that game. It's played at parties with maiko. — So what about the part that goes "Konpira Fune-fune" and sounds like rapping?

Hatoko: That's a maiko performance too. I quoted the lines "Konpira fune-fune/Hokakete/Shurashushu" directly from that song. Umemisa: (struck with admiration)— Wow, the deeper you dig, the more interesting BAND-MAIKO really is. Hatoko: I think people who are into maiko will enjoy it even more. Umemisa: Hatoko, you're amazing. Hatoko: (laughs) Thanks. And don't forget Kanoemi. Umemisa: Of course. Kanoemi's arrangement is amazing too. — And we have to take note of how beautiful the five of you are as maiko. Fujiki: Our kimonos are even flashier than they were for April Fools in 2018, and our hairstyles have gone from basic to a little edgy (laughs). And this time, we're actually wearing okobo. Hatoko: Those are the sandals that make a chiming sound. — Those are pretty high, right? Fujiki: Yeah, they're at least 10 cm. Umemisa: They're hard on the feet (laughs). Hatoko: They are wooden sandals, after all. Akatsuki: But Umemisa is the best at making the clapping sound with them. Umemisa: (laugh) It's like tap dancing. Fujiki: She was doing it on the stairs, so she seriously got in trouble because she might fall down. (laughs) This time, the making of our music video is included in the complete production limited edition, so you'll get to see the tap dancing too. — There's also a scene of Akatsuki getting soba for takeout. Fujiki: Yeah, you can see her shouting "I got it!" in joy. This is our first ever making video. Hatoko: That's right. We have no making videos as BAND-MAID. — It's a real chance to see your true natures bursting out. Hatoko: I agree. We're having lots of fun. Fujiki: I think we really look spent. Also, the complete production limited edition comes in a traditional Japanese-style pouch with an original design. Hatoko: Maiko have a sort of business card called a senjafuda, and the album also comes with senjafuda stickers with all of the members' names on them. — You went all-out even on the packaging. Fujiki: It's quite deluxe. Get your hands on it before it sells out. — To wrap up, please tell us something about your future activities as BAND-MAIKO. Fujiki: We officially started this as a project, so I'd like if we could do it every year. — It's perfect for the cherry blossom season, isn't it? Hatoko: That's a good point. Maid outfits are certainly a part of Japanese culture, but maiko culture has been a part of Japan from ancient times, so we really want to spread both of them to the rest of the world. I think even if people get to know us through BAND-MAIKO, they'll come to learn about BAND-MAID too. And the reverse is probably true as well. Akatsuki: We want to show the rest of the world the appeal of Japan. — Do you have any plans to perform live as BAND-MAIKO? All: We'd really like to. Kanoemi: Maybe if the kimonos were shorter. Hatoko: That would make them miniskirts (laugh). Kanoemi: It would be difficult for Akatsuki to play the drums, so she'd have to wear a jinbei (laugh). Hatoko: Then she'd just be some person in white makeup (laughs).

ReleaseDate	ReleaseName	ReleaseType	Publisher
4/3/2019	BAND-MAIKO (1st press limited)	EP	Revolver records
Notes			
Quotes			

12/11/2019

CONQUEROR

Album

Revolver records

Notes Band-Maid: The evolution of the “conqueror” in their new album The five-maid rock band Band-Maid is releasing their third album Conqueror on December 11. The new album, released almost two years after their previous album World Domination, has the largest-ever volume of 15 songs, including two singles and Endless Story they have been already performing in their servings (concerts), and The Dragon Cries produced by Tony Visconti, a world-famous producer who worked with David Bowie and T. Rex. As you can sense their change from the album cover, they have made an album that fully reflects their feelings for evolution. We had an interview with the five of them about backgrounds of the album they took a long time to produce and the future of Band-Maid they think of now. Interviewer: Junichi Murakami Photographer: Miwa Tomita— You have completed an album with a large volume of 15 songs, but you Band-Maid basically have many songs on an album, don’t you? Miku Kobato: We certainly have many songs, but we included as many as 15 songs for the first time, po. Actually, we planned to include 12 or 13 songs like the previous album. We’ve got 15 songs in the end without realizing it, po.— I’ve heard you weren’t really making an album at first, were you? Miku Kobato: Right, po. We decided to make an album from halfway through and collected songs we had already made. So the timeline of the songs is scattered, po.— Which song on the album did you write first? Kanami: We wrote Endless Story and Rinne relatively early. Because Rinne was a song saved in the stock. Saiki: I think the recording order was Endless Story and Rinne, then Wonderland, and Azure.— Endless Story is a song of epic scale, as you wrote it by imagining performance in a large venue like an arena or a stadium. I’ve heard you changed your consciousness last year, and did it have anything to do with that? Miku Kobato: We’ve been discussing together more often for one or two years, po. We started making plans by thinking about our vision in one year and in two years, and that’s probably why our consciousness has changed, po. Saiki: We members had already shared the aim of world domination, but we talked about it more specifically and thought it would be better to make plans in the near future. It suits our character to set a closer goal and work for it by calculating backward. Miku: So we first set a goal to do a serving at an arena or a stadium, and wrote Endless Story, po. Saiki: We want to be there in two years.— I understand it’s better to have a clear goal. Didn’t you have conflicts of opinion if you had more discussions? Miku Kobato: I don’t think we have many conflicts, but we get to act silly quite often, po. In particular, Misa and Akane of the rhythm section get excited first and make the silly groove (laughs).— Your rhythm section is awesome (laughs). How did you write Endless Story? Kanami: It all started when I went to see some artist live at Zozo Marine Stadium in Chiba. I imagined us standing there, and recorded a melody in a voice memo on my phone on a bus on my way home. After a while, I started to shape it. I realized again it’s inspiring to see other artists live. I wish to make that song grow and bring it to an arena or a dome.— Now, each of you please let us know your favorite song in the album or the song you want us to listen to. Misa: Flying High is a song totally of my taste. I came up with a bass line with a Britpop image and played it so. Miku: This time, there are a lot of songs with bass lines that move a lot, po.— Rinne is also aggressive, isn’t it? Misa: The bass in Rinne moves a lot too. This time, I had enough production time, enough time to think, so I worked out phrases. On the other hand, I wrote the bass to Dilemma in a short time, but its phrases also keep moving (laughs). It’s like keeping running all through.— It must be hard to just copy them... Did you send bass phrases to Saiki-san to let her check them this time too? Misa: Yes, I did (laughs). Saiki: I was sure she wanted to be praised, so I replied her like “You’re a genius!” (laughs)— How about you, Akane-san? I think this album has a very wide range of rhythm. Akane: It has a very wide range for sure. For example, Page, Mirage, At the drop of a hat, and Wonderland really have a lot of detailed beats, and I prepared myself for recording thinking about how to have pauses. As for Page, I recorded it without the bass drum and only with the other parts for the first time, as we mixed raw drums and programmed sounds.— So it was a challenging song. Akane: It wasn’t easy to play, but the recording was really fresh. Also, when Rinne came, I thought It’s finally time to kick the bass drum like this (laughs). I was surprised at the demo. It was challenging to play Rinne and Catharsis because they are quite hard. Rinne is hard for my feet, and Catharsis is hard for my entire body, and they have very difficult beats for a drummer, so I had a hard time playing them.— I wish kid drummers to try them. How about you, Kobato-san? Miku Kobato: I wrote all the lyrics except for The Dragon Cries, but I wasn’t under pressure to meet the deadline, because we had a long production time, po. Before, when the schedule was very tight, I was often careful not to write lyrics of a similar vibe, po.— You mean lyrics tend to become similar if you write them in a row. Miku Kobato: Right, po. But this time I wrote in various periods, so I think I wrote a wide range of lyrics well, po, like stories and like words I wanted to use. In addition, I included some difficult religious terms this time.— There are certainly unfamiliar words. Miku Kobato: We have many masters and princesses overseas who learn Japanese through Band-Maid songs, and we sometimes receive questions about meanings, po. I think especially this time there are a lot of Japanese words good to learn for people overseas, and I think even Japanese people are unfamiliar with words like “fumōgokai ni somuite” [note: “against the Fourth Precept of refraining from incorrect speech”] in Blooming, po. I really want various people to listen to our songs this time, and I wanted to write lyrics they can relate to with their own sense regardless of genders, po.— I think your use of English is very bold as well as Japanese. Miku Kobato: As for English, I’m still learning it, and I went on writing while talking about how to express my feelings in English with a teacher who can actually speak it. I think I’ve chosen words used in spoken English. I thought it would be nice if I can get nuance across to people overseas, po.— Saiki-san, which song were you particular about? Saiki: I think Kobato writes lyrics that reflect a song’s image well, but I deliberately don’t ask her about the meaning of lyrics, and I sing by the first inspiration I get.— So you value the first image you feel. Were there any songs particularly appealing to you when you saw the lyrics? Saiki: I like all the songs, but especially Page. Kobato wrote its lyrics near the end of the album production, based on my proposal to write about cosmetics when she asked me for materials of lyrics. Until then we had a lot of lyrics about a strong woman or about fighting together, but I proposed it because women all wish to stay beautiful forever and also it will be nice to get a tie-in with a cosmetic product.— You had such a calculation in mind (laughs). Saiki: We have more and more princess fans these days, so I thought it would be good to write words or feelings toward them.— Speaking of cosmetics, Kobato-san and Saiki-san appear on the album cover, and I thought you focused on being women, contrary to the previous cover. Saiki: I’d wanted to make images of plants or flowers growing on the body or the face since we released World Domination, and we finally did it. Miku Kobato: I was writing lyrics to Endless Story when we wanted to have colorfulness this time and wanted to make our accumulation up to now bloom, so we thought that idea would match it exactly, po. Saiki: We went on the tours Senkoku (“Declaration”), Shinryaku (“Invasion”), and Gekidou (“Turbulence”), and when we thought of the next, we found we had grown enough to be able to express that we want to make our thoughts bloom. We want to evolve and change more and more, and this album cover shows our will in a way.— We must pay attention also to the album cover. And Kanami-san, how about you? Kanami: I think we have made various songs through the album. I wrote songs for our previous album World Domination on a very tight schedule, and they got to have a similar vibe, which had room for improvement. But this time, as we had enough time, I had room in my heart, and I was also able to try new things like Page and At the drop of a hat. I’m glad I made it because I had long wanted to try things like overdubbing sampled sounds.— What kind of things did you

try other than that? Kanami: We also tried a new thing in Blooming. I asked Misa to send me a lot of bass phrases in the beginning of this year, and I picked up one of them as an intro and expanded it from there. After writing instrumentals, I asked my bandmates to write melodies of the chorus. They sent me in various ways such as voice memos. The part of "far away" is what Kobato wrote for the chorus and I inserted it in a different position.— You assembled them like a puzzle. Kanami: That's right. It was a very new attempt in that each member's color is included in the song.— I'd like to listen to the melodies each of you composed. Akane: That would be a little embarrassing (laughs). I've heard my melody was like an anime song. Kanami: Also, Sai-chan's was extremely short. Saiki: I think it was only one phrase of around 3 seconds. I recorded it while walking outside. Misa: I sent a MIDI by programming a melody, not by singing.— Each of you provided ideas in your own way. Last time, your schedule was really tight and Kanami-san's health was in danger, so it's good you made the album in a healthy way this time, isn't it? [Note: Because of too much stress, Kanami threw up in the bathroom during the recording of World Domination.] Miku Kobato: Because of that, we decided to stop that way of production, po. However, Dilemma was the last song we included in a hurry. The album was planned to be completed without it, but we felt something missing, so we decided to include one more song to make the album better and completely satisfying. We started to write it from scratch only two weeks before the due date on the album schedule, and the look on Kanami's face when we decided to write one more song was terrible, po (laughs). Kanami: Because I was thinking everything was done (laughs). I had materials of a song, but it was just before our US tour, and I had to put out a demo within around two days, so I think the song has the same feeling of urgency as World Domination. Miku Kobato: We wrote it as a song that shines in servings, and I think it's full of our momentum when we had only two weeks to complete it, po.— What brought you to make The Dragon Cries with Tony Visconti-san? Miku Kobato: We were surprised, po. Thomas Kenney-san, who wrote its lyrics, loves Japanese culture, and he found us and thought we are cool, so he talked about us to his friend Tony-san, po. Then, they got to know both of them love Japanese culture, it seems, and Kanami and Tony-san began communicating through our record company, po.— How did you write it? Kanami: I sent him a demo, and I expected we would exchange several times from there, but to my great surprise he gave me the OK on the first try.— You got the OK on the first try?! Did you record it in Japan, by the way? Kanami: We recorded instrumentals in Japan and vocals in New York. Miku Kobato: Only me and Sai-chan flew to New York, po. We recorded at the studio where David Bowie-san recorded ★ (Blackstar), po. We brought a basic vocal melody there, but thankfully Tony-san said he wanted to make it with inspirations on the spot while talking with us, and we did in such a way for the first time, so it was fresh, po. We did things like singing a melody he came up with and went on changing, and as a result, only the melody of the chorus remained the same, po. He had listened to our songs and understood our good points beforehand, so we did it quite smoothly and learned a lot, po.— It was a pity you instrumentalists couldn't go to New York. Akane: I extremely wanted to go there. At first, I heard the recording might take place in New York and thought we could go there together, so it was a pity this time, but I hope we can next time because recording overseas is one of my dreams. Miku Kobato: Tony-san said he wants to do it again together, also with our instrumentalists next time, so I wish it will come true someday, po.— You got something to look forward to. Now, next year, on February 13 and 14 in 2020, you are going to do servings named "Evolution", Band-Maid World Domination Tour 【Shinka】 , so please tell us your determination. Saiki: We've been touring under the title of Gekidou ("Turbulence") in 2019 and we'll go on until January, and at the final in February under the title of Shinka ("Evolution"), we want to do meaningful servings to firmly prove our evolution. We toured all over Japan in the second chapter of Gekidou and experienced our masters and princesses' excitement and passion at each location, and we want to absorb inspirations we got there and grow on and on up to Kumamoto, as we are still in a growth period, and at the two-day servings in February we want to show our new Band-Maid we haven't shown before, so please look forward to the setlists too [note: 2/13, 2/14].

Quotes — How did the making of the album CONQUERER start? MIKU: Actually we changed the way we make albums this time po. Until now, we had started making songs when the release of an album had been decided. But last album [WORLD DOMINATION] (released Feb. 2018), manufacturing was a really tight schedule, and Kanami who makes the tunes and Kobato who writes the lyrics were quite dead because of the short time span po. So, we decided "To make songs continuously from now on and record them when we had a few ready." While doing things with this policy, it was decided that the finale of the tour that starts in Fall would be 2 days at LINE CUBE SHIBUYA. That was about May this year po. SAIKI: So, it was decided "If so, we should release an album geared toward the finale." And we picked up songs we had already recorded and thought about "We would like more songs like this" and started making them. KANAMI: While making [WORLD DOMINATION] there was the goal of making it "harder than we had ever done before!" But this time we loosened our shoulders and made something that we wanted to make at the time. Thinking things like "We want a song like this" or "Masters and princesses would sure appreciate a song like this." And as there was the change in the way we make songs as Miku said, I believe we were able to broaden our line-up more.— I also think that it has widened, and also there is a good line-up of quality songs. Could you each tell us about a song that left an impression on you? MISA: It's hard to pick one song, but for me that would be [Dilemma]. This song has a BPM of 210 and is pretty fast. But I was not satisfied in doing a simple bass beat, and came up with phrases that move around. In the end it became a song that the bass is moving around constantly throughout the song (laughs). I think it is the most difficult song in the album.— That is sure worth copying. [Dilemma] is a song that's tight—MIKU: It was sure a song that was tight as hell or a really urgent feeling! ALL: Ahahaha!— What was that about? MIKU: At first, this album was scheduled to be 14 songs po. But after we finished the 14 songs there was a feeling of vagueness or feeling of something still missing. SAIKI: Yes. So right before we had this go to mastering we had a meeting and talked about, "Would this be enough to satisfy our masters and princesses at first listening?" It seemed all of us felt the same way. MIKU: So we decided, "Let's make an additional song." But right when this was decided the lights went out of KANAMI's eyes immediately "Shapa-n." (laughs) SAIKI: The face KANAMI had at that time was really unbelievable (laughs). AKANE: It was also right before the USA tour. MIKU: There was less than 2 weeks before the deadline of the album and recording. And then comes along another song that has to be made from zero po. That's why the light went out of her eyes for a second... KANAMI: But I immediately recovered! (laughs) We talked "If making another, we want a fast song." I had also felt there was a shortage of fast songs in the album so I could understand. It was also fun making the song. "Alright I will make it faster and faster now! (love)" (laughs) It was quite a chore making a new song from zero at that timing, but it was good for not compromising. AKANE: If I was to nominate a song it would be [Rinne]. Especially the Intro. I am stomping a two bass at a very fast pace of BPM 190, showing off from the intro (laughs). The song also has the energy of "Don't look me down!" and I like that. KANAMI: Many of our oversea masters and princesses especially like our harder songs, so we decided to make a hard song. When I asked AKANE "How fast can you hit the two bass pedals now?" Her answer was "Around BPM=175." AKANE: The song [Spirit!!] in [WORLD DOMINATION] has a BPM of 175 and I had barely cleared that working my head off... KANAMI: "So you should be able to do BPM=190." I told her that just before the recording started, but when it was time to do the recordings she was able to do it and I thought she was so amazing. (laughs) AKANE: I.. I am working hard

right?ALL: Sure you are. (laughs)MIKI: For me to pick a song, hard to decide..., but going by the lyrics I will choose [Catharsis] po. When I received the demo tape from KANAMI, I thought it was catchy but also had the image of "the color blue", "sea", "underwater". As I love the sea I was able to write the lyrics smoothly.— I understand. There is the refreshing feeling that links with the sea or water.MIKU: Yes, there is a refreshing feeling to it po!KANAMI: Refreshing... that's really good to hear. But actually I made the song anticipating a tie-up with an animation. With the song [Catharsis]. But then I was imaging a melody easy to remember and a rushed feeling with a chorus to sing along to, so it did start out to be refreshing. So when MIKU came up with the easy to understand words "Swimming and swimming" in the main chorus, I thought "MIKU understands!" and was happy secretly(laughs). Also, I added some Latin and Santana feeling in the guitar solo but nobody noticed...MIKU: This song had no Latin image at all, so I was surprised po (laughs). If you told me so when handing me the demo I would have done the lyrics or arrange more like that, but nobody knew. It seems KANAMI wanted to use a more Santana like guitar setting as well, but since no one knew, it was like "That sound does not fit with the feeling of this song?"(laughs)KANAMI: Not pushing or expressing Latin, but wanted to add the softness of Latin taste. So I am not disappointed in the finish of [Catharsis], just disappointed nobody noticed what I wanted to do.SAIKI: Nobody but a guitarist would notice something. Please tell us beforehand when you want to go Santana next time(laughs). Also, you aren't doing the story about a "cat's hairball", MIKU?AKANE: Wha? What's the hell is that?SAIKI: MIKU's new trick. The screams such as "Giyee-!" in [flying high](laughs).MIKU: In the demo it was a man's shout, but SAIKI said "please do that part MIKU." At that time I was advised by the vocal director in [Image is like when a cat throws up a hairball] po(laughs). So I tried a few times and was able to learn how to do it. From then on I have been told in other songs "Do the [cat's hairball] thing here." po.MISA: Are you going to do the [cat's hairball] in lives too?MIKU: Of course I will po!(laughs) I've received advice like that quite a few times. When we were recording [Play] from [WORLD DOMINATION] I was told to do it with the hard rock feeling like [Uchida Yuya]. And in [Dilemma] I was instructed for the part "Not over yet" to do it in the image of [Hiraizumi Sei] po.(laughs).SAIKI: In [Dilemma] I wanted to layer many kinds of voices, So I wanted MIKU to sing in a male like voice. So that's where [Hiraizumi Sei] came from.(laughs)MIKU: I said "I had at one point practiced mimicking others, so I can probably do it" and went on trying po.(laughs)MISA: Oh, You had done mimicking before.(laughs)SAIKI: We had MIKU learn new skills this time again(laughs). The song I have a strong impression in this album is the first song [PAGE]. I liked this song from the time I received the demo, and is a favorite song I sang with my heart most in it. I like it also as the instruments are also some different feeling from what we had done before. I think the way the drums were recorded were also unusual.AKANE: Yes. In this song the loop and other drumming were mixed, so the bass drum was recorded separately. Recording without the bass drum was a first for me so it was refreshing. I also muted the snare drums quite a lot, so the texture of the drums are totally different.MISA: I was also impressed much with [PAGE]. I kept in mind a supple feel in emotional middle tempo songs like [PAGE] and [Mirage]. Because of that, those 2 songs are played with fingers. While we have songs with heavy distortion and slapping, it was good to be able to show that side of playing too.KANAMI: When I made [PAGE], I had in mind a song that masters and princesses would play during their wedding and such. There hadn't been many songs like that in BAND-MAID. So I imaged a wedding when making the song, and the demo title was "My Life Is Your Life", and I tried to make it as soft as I could in all.SAIKI: We heard about what image the tune was made after MIKU had written the lyrics. So the result was a song that represented a girls wish of "I want to be pretty forever", rather than KANAMI's aim. I was consulted by MIKU on "What to write the lyrics about?" before the lyrics were written. At that time we had a conversation that women would like to be pretty until the end. Until then, BAND-MAIDS women image in lyrics were not about a woman "wanting to be pretty", but more like a woman saying "How pretty am I." or "Come on look at me." But I said "I also want to sing about a woman's image that is not like that." MIKU received that message and wrote the lyrics, and KANAMI also said "As the lyrics link to a marriage it should be OK."KANAMI: As a result the lyrics linked to the image I had, it was very nice. The song I have a strong impression is [The Dragons Cry] that we made together with Tony Visconti. This collaboration was not something that someone came up with, but started because one day we suddenly had a contact from Tony. When we heard about it, we immediately agreed on doing it. So I made a heavy rock song and had SAIKI sing the demo lyrics, and sent it to Tony and Tom(Thomas Kenny) who wrote the lyrics. At first I thought we would receive directions like "I want you to do it more like this. How about doing it this way." But the immediate response was "Let's go with this." In the end, all the melody parts except the main chorus were changed from the demo, but receiving an OK from Tony Visconti who had produced David Bowie and such was such an confidence raising experience.MIKU: The instruments team were recorded in Japan, but the vocals were decided to be recorded going to New York. We recorded the vocals in the same studio that David Bowie and others had recorded po.SAIKI: It was the studio that David Bowie had recorded [Black Star].MIKU: It was such an honor. We did the vocal recording there, but the lyrics that Tom had written did not fit the melody po. And when we discussed on what to do, it was decided "Just make a new melody here and now." Tony would hum "What about this.", "Or some thing like this." and went on making the new melody other than the main chorus. Because of that the taste of melody in this song is a bit different from the usual BAND-MAID po.KANAMI: [The Dragon Cries] was a very educational experience. Of course the melody, but also the mix as well. The mix was done by Tony too. I believe the making of this song will benefit us in the future.— You can experience a new different attractive part of BAND-MAID in [The Dragon Cries]. Well, [CONQUERER] finished into a album that is a must hear, and you are still in tour until February next year now. How is it going till now.MIKU: We toured in USA in the end of September, and started the domestic tour after that. As that, masters and princesses were saying often that "We became even better.", and I believe that we have actually been progressing with experience. In this tour the final 2 days titles are different, being [Evolution] and not [Turbulence] po. We want to show the BAND-MAID who has overcome [Turbulence], so we want to challenge ourselves in many ways til then. Till this tour we had a fixed set-list, but for this tour we have been changing them for every one po. Challenging ourselves as such in many ways, we are set to become bigger and bloom a flower in [Evolution]. I want everyone to come to and see that Evolution po.

12/11/2019

CONQUEROR (1st press limited A)

Album

Revolver records

Notes — For this album, there are 15 tracks. That's a lot, right?Kobato: Up until now, we would work on producing songs after it's decided that we will release an album. This time, for [CONQUEROR], there are songs we've been constantly recording but left unused previously; songs written for the purpose of performing live at our servings; songs written to reflect the stimulation we received from watching other live performances, as we mentioned earlier. I think the right way to say it is that it is a collection of all the above-po.— It must have been very difficult to decide on the song ordering, right?Kobato: Extremely difficult, but we've daringly brought forward [PAGE] as the first song on the album, a song showing colours that BAND-MAID have never had up until now. We hope that you are able to feel the new future of BAND-MAID. The song order has been thought out with the intention that listening through the whole album gives you the satisfaction like going through the storyline of a movie-po.— Almost all of the lyrics are written by Kobato-san, right?Kobato: For this particular album, with the exception of [The Dragon Cries, I wrote the lyrics for all the songs-po. Originally (when the band started to write its own lyrics), it began with "let's all try writing lyrics", and Kobato and Kanami-chan finished very quickly-po. Kanami-chan's lyrics were cute and airy-fairy-like. Well on their own they were fine, but the consensus was that it didn't really fit the image of BAND-MAID, so Kobato ended up having to work hard and be in charge of lyrics. I've always liked writing stuff, since before BAND-MAID started, so I'm really happy that I've become able to write all the lyrics for all our songs-po.— Is there any sort of procedure where it comes to your writing lyrics?Kobato: Fundamentally, I don't write about myself (thoughts and feelings). As much as possible, I get inspiration from books and movies-po. Then, I write down (memo) words that I like, or words that my heart resonates with-po. For songs which have tie-ups, I'll do things like watch the anime the song is tied to or read the manga that the song is tied to, and be conscious of transmitting the feelings to the viewers-po.— Why don't you write about yourself (your own matters)?Kobato: I think I will become emotionally unstable if I only write about myself <laughter>. I often write each song like it has its own story.— The lyrics that Kobato-san writes are sung by Saiki-san. How do you go about facing the songs?Saiki: I don't ask or think about the intentions or meaning behind the lyrics, and just sing it the way I think when I see them. The image (of the song) by the main composer Kanami and the image (of the song) of the lyricist Kobato are separate anyway, and I think that is actually good. So similarly, I also interpret and sing the song in my own way.(Note: Kanami does not communicate her thoughts and imagery of the songs she composes to Miku before passing them to Miku to come up with lyrics.)— Listening to this album, I thought that Saiki-san's expressiveness has increased tremendously.Saiki: At the time of our major debut (2016), the condition of my throat was such that I could barely sing continuously for 2 hours. In the summer 2 years ago, I went for surgery. In order not to have a relapse of the problem, I've been training my muscles (working out) and caring for my body to improve it, and doing things like Myofascial release, all in efforts to develop a body that can support my voice (singing).

Quotes — You Band-Maid have been doing servings in the US, in Europe, and in other countries of Asia, as well as in Japan. Did you have any thoughts you shared before making the album Conqueror this time?Miku Kobato (guitar/vocals): We usually went into production like "Now, let's make an album, po", but considering we were very busy in making our previous album (World Domination) between tours, we decided to do production all the time regardless of the release schedule, po. So, we collected songs we had recorded up until now and we made up for something missing, so it's a different way of making than before, po. We wrote songs as we were inspired in servings, like "We want to have a song like this", so our theme, if any, was "servings", po.— The album title means a conqueror, which directly reflects you Band-Maid who aim at world domination.Kobato: Exactly, po. World Domination also had a punchy title for world domination, so we wanted something that can convey the strength and the will as good as that.Saiki (vocals): We thought of "Future Conqueror" first, but it would have a limited meaning, so we thought it would be better to choose a word you can capture the meaning more freely.Kobato: Right. We thought of that in the sense that we will be a future conqueror, but, having that in mind, we thought "Conqueror" could be interpreted in broader ways.miku_07.jpg— The album includes the medium-tempo rock tune The Dragon Cries produced by Tony Visconti, who made an enthusiastic offer to you. I've heard he went to see you live on your US tour.Saiki: Yes. That was after the production already ended.Kobato: He came to see us twice in a row, po.Saiki: When we said good-bye, all of us were almost about to cry (laughs).Kobato: As if we said good-bye to close relatives (laughs). We have become very good friends with him thankfully, po.— What made you work together with him in the first place?Kobato: It seems Thomas-san (Thomas Kenney), who wrote the lyrics of The Dragon Cries, knew us Band-Maid and wanted to work with us, po. Thomas-san has been good friends with Tony-san for long, so when he said "There's such a cool all-girl band in Japan. How about working with them together?" they found both of them love Japan, and they agreed on it like "Let's do it", I've heard so, po.— Did you know Tony Visconti?Kanami (guitar): To be honest, I didn't know him.— He is famous for his work of glam rock in the '70s, so I understand you didn't know him because of your generation.Kanami: Then I searched him and I was like, "Why did this big name contact us?" So I thought it was a fraud (laughs).— A production fraud (laughs).All: (laughs)Kobato: So we were worried at first, but he had listened to many Band-Maid songs and he was like "I want to do it as you want" and accepted our opinions a lot. We appreciated him, po. I let Kanami exchange music data.Kanami: First I sent him a demo. I was expecting we would be working on it with his reaction and opinion, but he was like "OK. Let's go with it."Saiki: Just by sending the demo to him once.Kanami: He gave me the OK at my first try. Tony-san, who produced David Bowie and T. Rex, praised me, which gave me a confidence. I also wrote the vocal melody, but it was changed when our two vocalists went to the recording in New York.Kobato: We recorded in Tony-san's studio, po. Our instrumentalists recorded in Japan though.Saiki: He played the keyboard in the studio, and we changed the melody on the fly.Kobato: He also hummed.Saiki: Like "Is this melody better?" We were rather glad when he said "I really like the melody and the lyrics, but I want to write them with you together now. Is that all right?" Thomas-san was also there, and he was like "If the melody changes, let's change the lyrics here."Kobato: Then, I tried to hum and he was like "Let's change there because there are too many words. Think of another word." They gave us a lot of ideas and then we were like "It's almost fixed. Saiki-sensei, sing it please", po (laughs). We talked a lot in a fun atmosphere and we became very good friends with them, po.Saiki: We also thought of the backing vocals right there.Kobato: He was like, "Try this please."Saiki: We were thinking like, "A high tone like that?"Kobato: I was like, "OK, I'll do it, po!"— I'm surprised at your precious experience. What did Tony-san say about you Band-Maid?Kobato: He said "Your songs are great!"Saiki: He apologized like "I'm sorry I didn't know you until now" (laughs).Kobato: Like "I didn't know such a cool band exists." He's the type who praises a lot. He's a kind gentleman and he cared about us all the time and helped us grow.— The Dragon Cries starts with Kanami-san's distorted guitar riff. I also want to pay attention to the interlude featuring the instrumentalists.Kanami: As for the interaction between the drums and the bass, I sent a rough demo to Akane and Misa to let them arrange.Akane (drums): This song has the slowest tempo [note: 93 BPM] among Band-Maid songs. In the drum solo, I packed 16th notes because I wanted to change the vibe completely and make it tricky.Misa (bass): The bass

phrase must have a balance with the drum phrase, so we two discussed to change here and there. Akane: We exchanged data many times, like “There’s an interference here, so let’s change it to this rhythm.” Kanami: Her drum phrase is something I can’t come up with, and very cool. I was wondering if she really plays it well in the recording because it has so many drum strokes, but she played it perfectly. Akane: I was glad Tony-san said it’s nice. Saiki: He said “Akane’s drumming is amazing!” also in New York. Kobato: And like “Why can Misa move the bass line this much?!” Saiki: He praised Kanami, like “She’s the only one who can put them together!” Kanami: I was glad. Saiki: Tony-san himself mixed this song. His way of mixing had an audacity we Band-Maid hadn’t tried before, and I realized “This is the very US rock” (laughs). Kobato: Band-Maid songs often have many guitar lines, but he was like “I want to make it simple so that your coolness comes out more” po. While saying that, he was afraid like “Will Kanami get mad if I remove this?” Kanami: The feel of the guitar was certainly changed. I understood how Tony-san removed sound and changed the obbligato, and I learned a lot thanks to him. I’m not angry at all (laughs). — It looks he loves you Band-Maid quite a lot. Kobato: He was like that since immediately after the recording, po. Saiki: He was like “When can you come here again next year? Stay long next time.” Kobato: When he came to our serving, he said “Let’s definitely do it together again!” po. — After completing the album with such an exciting experience, what do you think of it? Kanami: We started its production more than a year ago, so it has a wide range of songs with emotions we had at that time, feedback from the music we were listening to at that time. We also wanted to try new things. At the Drop of a Hat is a new song we hadn’t had before. We wrote it on the day when it became Reiwa. Saiki: Isn’t it the day when the new era name Reiwa was announced? [Note: April 1, 2019.] Kanami: What? Oops, right, it was the day when it was announced. Yes, you’re right (laughs). Kobato: Actually the temporary title of its demo was “Reiwa”, po (laughs). Its impact was so strong I could hardly come up with a title, po. Kanami: (laughs) It’s a song with feelings of both the new era and the new Band-Maid. Track 1 Page is also a song we hadn’t had before. I wrote it first, and Saiki advised me like “How about arranging it with an acoustic vibe like At the Drop of a Hat?” — I was surprised that a Band-Maid album begins with a medium-tempo tune with a melody of openness like Page. Kanami: I wrote it with an image of music played in wedding ceremonies. Saiki: A wedding song. Kanami: I wish it to be played in a commercial of that kind (laughs). Kobato: I didn’t know the image of wedding ceremonies, po. When I was about to write lyrics, I asked for ideas and they said “How about cosmetics?”, so I tried to aim at a commercial song of cosmetics (laughs). Saiki: We had a lot of songs we wanted to include and it ended up with a volume of 15 songs when we realized. After completing it, I feel we were right. This time we have many medium-tempo songs while making sure to include our hard rock of Band-Maid. — It’s a big change to have more medium-tempo songs you can listen to carefully than before. Saiki: While thinking of songs centering around our servings, we all agreed like “We also want to enjoy spending time slowly together with our masters and princesses” because we Band-Maid have many hard and intense songs. This time we thought they would accept songs with such an appeal. You can feel our progress also in hard songs. I think we’ve made such an album. Misa: The song order makes each song stand out well, so I can’t choose which song I like. Saiki: The bass phrases are very difficult this time, right? Miku: Like “Do they move this much?” Misa: It was good I could take enough time for each song. I usually think of the bass line for a song in a day, but there were some songs I took two days to think of. As for Rinne [Reincarnation], I was like “I should think of it again after going out to drink” (laughs). Kobato: Rather, is there any song you wrote without drinking? Misa: I didn’t drink when I thought of Page (laughs). Akane: I think I couldn’t express medium-tempo songs this much before. I wouldn’t be able to put out the rhythm and precision of Wonderland when my skill wasn’t high enough. As for Rinne with the continuous double bass, when I received a demo from Kanami, I was like “Whoa! 16-beat double bass at 190 BPM!” but I was also like “I can do it!” I’ve realized I can express them now because I’ve been growing steadily as well as my experiences in servings help me. — Kobato-san, what is the message you’ve put in your lyrics? Kobato: As for the lyrics, it was a big difference that I took enough time to think, just like Misa. Each song has my inspiration at that moment and my thought at that moment. I wrote them in different seasons. I had room in my heart so I wrote lyrics with my feelings freely in a relaxed manner, po. I think the album has a composition with a storyline as if you saw a film. Musically speaking, we had albums mainly with momentum so far, but in this album we showed our different self well, so I think those who haven’t listened to us Band-Maid or who weren’t comfortable in listening to us will surely find a song to love. — There, did you put your feelings that you Band-Maid will not give up the dream of world domination? Kobato: That’s true in some parts, and in addition, I wrote lyrics with a theme of a strong woman in the early days of Band-Maid, but recently, through our servings, I began to want many more people to listen to us and to share our thoughts, so I wrote lyrics you can find yourself in, regardless of your gender. The title is Conqueror, but I wanted to write lyrics that resonate in your heart or that snuggle up to you. I was conscious of that. — You all are evolving on and on. Saiki: We’ll be evolving next year (laughs) [note: World Domination Tour: Shinka “Evolution”]. We are in 2019, the year of Turbulence [note: World Domination Tour: Gekidou “Turbulence”], and we are now absorbing a lot of things in order to evolve in the two-day servings at Line Cube Shibuya in February next year. Kobato: It’s a preparation period now to explode in Shinka. We are taking on challenges we haven’t done before also in servings, po. Saiki: In the second chapter of the Gekidou tour, we change setlists each time, so each serving is unique to that time. We are stimulated by our masters and princesses at each location, and we want to grow together and show our evolved self at the final two-day servings. Kobato: I’d like them to look forward to us after our evolution too. From there the new Band-Maid will start, po.

12/11/2019

CONQUEROR (1st press limited B)

Album

Revolver records

Notes — For this album, you received a passionate offer from famous international producer Tony Visconti to produce one of the songs - [The Dragon Cries]. Could you share more about that process?Kobato: Thomas-san who wrote the lyrics for [The Dragon Cries] like Japanese culture a lot. He liked BAND-MAID after seeing us and told Tony-san-po. They are very close friends and work partners, and Thomas asked him if he would like to jointly produce a song for us-po. It turns out that Tony-san also loves Japanese culture and told Thomas that we would definitely want to do it together. The 2 of them contacted Crown (Nippon Crown) and asked "Could we co-produce 1 song (for BAND-MAID)?" -po. On our end, we thought it was some scam at first, "could that be true?". We were rather unnerved but it turned out to be true and realized in the end-po. — On the production, where did it start and where did it end?Saiki: Everything (the whole song).Kanami: At first, we sent him a demo from me which included Saiki's recorded vocals. I thought we would get various exchanges on amendments or something, but we got the reply "Great. Let's go with this".Kobato: It was an immediate reply with acceptance (can't quite translate 二つ返事 properly).Kanami: At that time, there was anxiety like "Is it really going to be ok?", so with Tony's reply, it was a real confidence booster. He is an internationally well-known producer, so that means our music could work internationally as well. The instrumental recording was done in Japan but the 2 vocalists flew to New York to do the vocal recording. In addition to melody-work, the song arrangement was also mostly redone.Kobato: We were supposed to record the vocals at Tony's studio in New York, but when we were there, we were told they would like to work together to think about the melody on the spot while working on the production. We had never done that before, so I thought that we could come up with something new-po. — How was the recording session with Tony-san?Kobato: He was very friendly and gentlemanly and went "I want you all to sing what you want to sing and at the same time, create something that brings it out even more, so let's do this together". He would hum melodies or use the keyboard and have Kobato try singing along. While recording these melodies, I'd think "let's have Saiki try singing this-po!". In this manner, we progressed. From the foundation demo, only the main melody of the chorus ("That's why.....") remains unchanged-po. — The lyrics are in English, right?Kobato: We had 1 song with all-English lyrics during our indies days, but none since our major debut. Tony-San said "BAND-MAID performs all over the world, so i think it would be better to have a song sung in English, which will lead to more masters and princesses listening to your other songs". That was his advice to us-po. He added that having something simple like reading the story of a picture book suits the current BAND-MAID and will probably also be well-received in the US. That's how the lyrics came to be-po.Saiki: Throughout the recording, (he) kept praising us. Saying things like "I can feel the possibilities of your potential". For our 2 shows in New York City during our US tour, he came to watch us on both occasions.Kobato: At that time, he also came to praise us in a very excited state. "You girls are performing real rock music, so I think you will be able to do even more internationally." We were really happy to hear these words spoken to us.Kanami: Regarding the (song's) mix, Tony-San shaved off a lot of sounds from the guitars, bass and drums. He also told us that it's perfectly fine to keep things simpler. When I heard the finished product, I was very moved. I thought "this is the sound of the US huh", and felt it with my skin. It (The NYC shows) was the first time he heard the 5 of us live and so, he immediately went back after the show to redo the mixing for us. It was like "I've got it!" <laughter>.Kobato: We're really thankful that we were able to get to know Tony-San -po. We learnt many things and also felt that our music was really loved and appreciated. He was unbelievably friendly and after our last show in NYC we went to see him because we definitely had to bid him goodbye in person. At the farewell he asked us "When will you come again next time?" with tears in his eyes and we ended up crying as well-po <laughter>.Saiki: He felt like a close relative. It was really a great experience. — I'm sure you've started to have more overseas performances. Can you feel the response?Kobato: we absolutely feel it-po. The more servings we have, the more masters and princesses we get to meet. Recently, we've also started returning to cities where we have previously performed at once and are greeted by even more masters and princesses than the previous time and I think "it's great that we are able to get bigger and come back here-po". For our US tour in September, we were also able to sell out all the shows and have one extra show added. We could feel by ourselves that our music is reaching people, and that made us really excited and boosted our confidence-po. — What do you think it is about BAND-MAID that attracts so many people, overseas fans included?Kobato: I think that #1 is "The Gap"-po. Maid costumes are also recognized as part of current Japanese "kawaii" (cute) culture by people overseas. "Despite looking like cute maids, they play heavy, hard rock, you know?" We are introduced by some people this way. Also, while there is the Gap, we are also very serious about our musical activities. I think this also resonates well with people-po. — BAND-MAID's goal from the beginning of your activities has been World Domination, right?Saiki: It remains unchanged even now, World Domination.Kobato: When there is no longer a single person in the world who doesn't know about BAND-MAID, we think that is when we can say we have achieved World Domination-po. Therefore, we have not even seen a hint of achieving that goal yet. But, when we reach a stage where if we think "we want to perform a serving in that place" and are able to almost immediately perform a serving there, then we could consider that we are a tiny bit closer to achieving our goal of World Domination-po.Saiki: Having been given the chance to perform overseas many times, we've really felt that music is borderless, regardless of gender or age. I think, To be able to perform our music anywhere in the world, is perhaps, to us, our form of World Domination.

Quotes — When we look at the music video [Rinne], which was released before the albums release, the ratio of English comments is crazy.Miku(G,Vo): Yes po. It's always like that, but it does seem that comments from oversea fans are double the usual po. — Why do you think so?Miku: When we released the MV of [endless Story] which is a more subdued song, there were many comments such as "So now they have changed their sound this way?" And after that we released the MV of [Rinne] which is Hard, so I believe they were excited that "Oh, There Hard Rock Spirit has not died!" po. It's very nice to know po. — (laughs). How much do Youtube and fan comments in SNS influence the band?Miku: We ego search pretty much, and talk about what has been written about us po.Kanami(G): We get depressed if their is negative feedback.(laughs)Miku: At those times we encourage each other "It's all right po!"(laughs)Kanami: I was depressed most at the time of [start over]! There were quite a few negative comments.(laughs)Misa(B): Yes there were.Miku: Until that song most of our songs were hard, and we presented a song that was in a different direction.Saiki(Vo): It's more like we look through the comments and "gain stimulants" than be influenced.Miku: Yes po. "I see, there are opinions like this." But it's great that we get so much feedback po. As no response at all is the most sad thing possible. — So you aren't influenced in what direction you go?Miku: We have what we want do with BAND-MAID tightly within ourselves.Akane(Dr): There are many comments in [Rinne] that the drums are blast beats. It's not, but I realized that it could be heard as such.Kanami: It means everyone wants some blast beats.Akane: So, in the next album...Miku: Whoa? Right now A-chan(Akane) has tried to raise her hurdle by herself po!Akane: Oops, please cut this part out! — Ahh no.(laughs)Akane: Needs to level up! If I don't go to the level of blasts I can't exceed this album. — What do you think is the way BAND-MAID should be yourselves? Do you think about that?Miku: We do

think about how to show ourselves during our services(lives), but for our goal, we are running toward a vision of one, two and three years in the future in order to dominate the world.Saiki: Also, as we are gaining more younger masters and princesses(The names of BAND-MAID fans), thinking about how to show things to them.— I see.Saiki: As we went on our own ways and were received well by many people, we believe in not making a complicated vision, so will try not to deviate much. Recently the vision of the world has become gender-less, and as BAND-MAIDS songs have something in common with that, we would like to make songs that transcends sex, race and whatever and bring a good influence to the world with our music.— Ok. So I would like to ask about the new album [CONQUEROR]. When I listened to it for the first time I was surprised by it starting out with a ballad. Especially since I had the image of the hard sound of [Rinne] in my head.Miku: I see. Yes you might have been po.— So, I would first like to ask about the aim of the song order.Miku: [PAGE] was made in mind to be a song we had not done before by Kanami. And while me and Saiki were deciding the song order, it came to the decision of where to put [PAGE] in po. And Saiki went, "I think we might as well make it the 1st song."Saiki: I was like "I can only think of it there!"(laughs)Miku: As our albums till now had always been starting with a hard song, we decided in putting [PAGE] as the 1st song we could have them enjoy a change.Kanami: And as we had been making and recording songs over a long period this time, the album has become one without direction in a good sense.Miku: Until now, we had started to make songs when it was decided that we would be releasing an album. But we thought that if we continued doing things that way we would break down, so decided sometime last year "To make songs constantly without thinking about albums." po. So this is the first time we have been making things for over a year.Kanami: I was influenced by music I had been listening to throughout the year, and made them thinking "I want to do some song like this in our service." So it's like our years ...recollection? memory?kanami_03.jpgMiku: A gathering of our year, it's like "We made all of our important memories into songs!" po.Saiki: We have been thinking about our services as our main activity more than before, so when a big service was decided, it's like "We should release an album before that."Miku: That way, we could make better music ourselves.Kanami: It was much easier on the nerves because of it.— I have heard that ONE OK ROCK also plans their world tour schedule first and makes an album with the goal of "Let's release an album before it."Miku: We also think things with the oversea schedule in mind. As when compared to Japan, what can be done while we are overseas are restricted.Why not become the ruler of pause notes?— I'm not sure if it's because you took your time with it, but I had the impression that the arrange was thought out pretty thoroughly.Kanami: As I could do what I had wanted with the over part tones, it was a pleasant. Also, as the making of BAND-MAIKO was a training in arranging, I think that has been a good influence. (BAND-MAIKO mini album release interview)— The sounds of each of the instruments are quite different in songs.Kanami: As the recording times are different, there might have been a big difference in some songs. When we record over a long period, the sounds that we want to make tends to change at the times.— What about the drums?Akane: In [PAGE] and [At the drop of a hat], I recorded without using actual drumming for the first time ever. In [PAGE] I drummed everything other than the bass drums, and added electronic drum beats. Because of that, I am thinking on how to play it in future services. Actually play it, or make it closer to the album and use a pad. There are quite a few ways with it so I am looking forward to it.akane_03.jpg— How about you Misa?Misa: There are songs in which I changed the amplifier, and some in which I did them with the gain on maximum, so that was big.Miku: There are also quite a few songs in which (the phrases) move around a lot po.Misa: Yes, I think there is a lot of movement compared to the songs till now. Till now the main chorus parts were simple, but somehow there is a lot of movement there now. It was like this when I realized it. I wonder why it has become with so much movement?Miku: Since you were saying "I want to play more difficult parts.", it must have come naturally po?Akane: You regretted it in [Dilemma]. You were blaming yourself, "Why did I do it so much?"misa_03.jpgMisa: Yes. Even when the tempo is so fast, I thought "This would be more cool with movement!" When I made it phrase by phrase in my house, I didn't notice because it's recorded separately. But listening to it whole I realized for the first time "Uhh, this is moving the whole time, am I OK...?" So I am wondering what to do in the next album. I am thinking about making it exceedingly simple oppositely.Akane: Why not become the [Ruler of pause notes]? (laughs)Misa: That's cool.(laughs)There are more things we can do now.Kanami: Misa submitted the idea for the intro of [Blooming].Misa: Around this years new year break, she asked "Send me a song with a bass start." So I made one while drinking.(laughs)Kanami: Also in [Blooming], I thought it would be an interesting taste so I had homework for the members to make 1 chorus of the melody each. So though it only a bit each, a part of the melody that the members have made are included in this song.— Earlier Miku was talking about the phrases moving a lot. And I thought in this album each players parts are especially strong. Isn't it hard to put these together into a single song?Akane: It's really difficult.(laughs)Kanami: But as what the members can do has expanded, for the drums for example, when I have the idea on "I want to something like this." it comes back arranged great or reproduced just like I wanted. Before I would be told "Some thing like this is impossible, not playable by a human!" Also, as we exchange phases by data between members, it has become easier to put it together as a whole song.— You were talking about exchanging beat pattern data with Akane from [start over] in a earlier interview.Kanami: Yes that's true. Thanks to that, it has become easier to exchange "The sounds here are colliding." or "It doesn't quite fit here."— With so many different kinds of songs, I thought Saiki might have to think more on how to sing them especially [Rinne].Saiki: Not really. [Rinne] actually quite suited me.(laughs)Miku: [Rinne]'s recording was fast po. It ended with no problems po. Probably, it was a good day for her, so much that I had a conversation with the director, "Today's Saiki has a high tension."Saiki: We recorded [Rinne], [Wonderland], [endless Story], [azure] in 2 days, and I think it was good to be able to record different types of songs with a good balance like [Rinne] and [azure]. In the previous album when we recorded [DOMINATION] and [DICE] on the same day I was like "I'm full. I can't go on. But, I will...!" As there was such a variety of songs, I was able to change my feelings to take time and do each song well.— As a result, there is more color in the songs. I do think that it is hard to get the rhythm in [Catharsis] though.Saiki: I actually cursed Miku about [Catharsis].(laughs) "You! What kind of lyrics are you writing!"(laughs) The B melody in the second verse is doable, but the A melody is difficult.Miku: I apologized about the A melody before the recording po. "Sai-chan, I think the A melody is difficult, sorry."Saiki: Miku who had done the demo song recording couldn't sing it right. "You can't sing it correctly!"(laughs) But in the B melody, the drums are hitting the rhythms, so it was good to be able to match it with that mark.Akane: The drums are super hard to play! The foot notes are so minute! All the parts in [Catharsis] are difficult!Miku: Yes. But in turn, I think it has become a super cool song po.Saiki: Also, I was able to relax and sing [flying high]. I thought it wouldn't be right to put strength in it to make is sound cool, tried not to make it sound modern, and sing more like something older people would like. As I think it is a song in the lines of [Thrill], [ORDER], and [FATE].— There are some lyric phrases and words that are noticeable in the lyrics Miku writes.Miku: Because I am so happy on the oversea master and princesses who read the Japanese Kanji and study Japanese(laughs). I actually try to use difficult words, and write down cool and good sounding words to use them later po.— Some like "standing out universality" and "scheduled order."Miku: Yes po Yes po. I think those are also good parts of the Japanese language. I get inspirations from books and manga, and also from manga concerning Buddhism po.The more we checked the more we thought "It must be a lie?"— In this album the song [The Dragon Cries] is included, which was

produced by Tony Visconti; who produced such as David Bowie and T. Rex. How did this collaboration happen? Miku: Well first, Thomas Kenny who wrote the lyrics of the song thought well of us, and Tom(Thomas) contacted Tony who was his friend, in like "There is a band like this in Japan now, so let's do something together!" po. From there an offer was recieved by the record company "I want to do something together!", and we answered "We are honored!" po.— That sure must have been a surprise. Miku: At first, we were worried, "We sure must be deceived." Saiki: The more we checked, the more great thing it was and we were like "It can't be true?" (laughs)— I can understand your reaction. Miku: But it was true po. Saiki: He was such a gentleman and kind. Miku: Yes, he was a very nice guy po. He really liked BAND-MAID. Saiki: It seems Tom and Tony like Japan in the first place.— How was the tune done like? Kanami: I was imaging that it should be a heavier song, and sent the song without thinking anything about "If doing things with Tony it should be like this." Then the reply OK came easily, "Sure this should be fine." I was thinking there would be many instructions on changing the instruments, the reply came "This looks good, let's go with this." It was a confidence raiser that I received an OK from Tony who had done David Bowie. Saiki: And then we just recorded the vocals in Tony's studio in New York. Miku: It's the studio in which David Bowie recorded [Blackstar] (released Jan. 2016) po.— That's just great! Were there detailed directions on the vocals? Saiki: Not really, as the starting point was "Let's make something together!" He said for the vocals, "If you think something is different please notice me." Miku: There was a demo that Kanami had made, but as there were parts in which the lyrics did not fit right and were thinking about what to do, he said "Let's make them here singing it!" po. So it went like Tony going humming "what about a melody like this?", to which Tom would make lyrics, and then Miku would sing it out there, and if the lyrics did not fit Tom would rethink them at the spot, and when the lyrics were decided Saiki would sing them, and repeat the process po. So the totally same parts as the demo are just the Main chorus and the other parts were basically made there at the spot.— Compared to the other songs, [The Dragon Cries] does feel different. Miku: It's totally different po. The main BAND-MAID songs have many instruments sounds, but for this song Tony said it should be more simple. Saiki: So when listening to what Tony had mixed at the spot, "It's OK to be so simple...!" Also, "So the US sounds are like this..." Miku: It was a mix that we would not be able to imagine and so fresh. Saiki: The way the effects were used were great, without hesitation and cool. Miku: "If you overdo it, it actually becomes cool po." Because of that, we imitated the mix method with [flying high] po.— Oh, so that's the reason why the 2 songs sounds are similar. With the making of such a great album, can't wait for the next one. Miku: Yes po. The expectations for the next album have gone up again po. (laughs) Akane: It has already been decided that I have to do blast beats. (laughs) Misa: What about me? Saiki: Aren't you the queen of pause notes. (laughs) ... Well, I would like a better groove in the slaps. A slap in where you can see the space. Misa: I will do what I can!— What will the service at LINE CUBE SHIBUYA coming up in February next year be like? Miku: Till now we have done the tours [Declaration], [Invasion], [Turbulence], and are in the 2nd portion of the [Turbulence] tour, but as the February LINE CUBE SHIBUYA is titled [Evolution], we will show the growth and bloom on what we have been doing from the [Declaration] to [Turbulence] po. Expect much from us, and we are aiming to do a service that would go over that hurdle easily po. Saiki: [Evolution] as in don't think it is the same as before. It's the spirit of [Evolution]. Miku: A service as in "Don't take us lightly!" po.— You are raising your expectation by yourselves, just so much! All: (laughs)

4/29/2020

WORLD DOMINATION TOUR 【進化】 at LINE CUBE SHI

Live Video

Pony Canyon

Notes — (laughs) Now, we are in this situation, but could you tell us when your Shibukō [note: Shibuya Kōkaidō, a.k.a. Line Cube Shibuya] was again? Kobato: On February 13 and 14. We made it at the last minute, po. The number of (infection) cases already started to rise, and we thought we probably would be able to do it but perhaps not. We weren't sure. At that time, there wasn't an atmosphere to cancel yet, po. We thought, like, it might get worse after that, po. — What did you Band-Maid do in that situation? Kobato: Well, we were lucky in a sense, and thankfully we finished the tour successfully, and only a week later, many other artists began to cancel their concerts, so we were surprised a lot, and even though we thought we were lucky to have completed our tour at the final, we got very anxious, like "What will happen from now on?!" po. We said "We'll evolve, po!" (at Line Cube Shibuya) and then many of our activities became hard to do, so we started online meetings, like "What should we do, po?" Because of the stay-at-home period, it got gradually impossible to get into studios too, po. The number of cases was also increasing, so we decided to stay home ourselves, and we started personal training while having meetings on Zoom and the like, in order to grow individually, po. — How long did you stop meeting the other members for? Kobato: Well, for a month and a half or around two months, po. — Is that the first time in the last few years? Kobato: That's the first time, po! We meet each other more often than our families, and we used to meet about once every two days, so it just felt weird not meeting each other for that long, po. All of us felt we couldn't take it anymore, so we connected on Zoom, twice a week probably? during the time when we were supposed to have a rehearsal in a studio, and made schedules of the day like "OK, today we'll practice this song each, po". So we met each other all the time on screen, on Zoom, po.

Quotes BAND-MAID: Journey of World Domination from "Declaration" to "Evolution" On February 14, at Line Cube Shibuya. The five were on stage, filled with a flood of emotions, with an audience of about two thousand who shared their emotions with a roaring cheer. They have created three singles and one full album wonderfully while going on the long World Domination Tour of about two years from April 2018, changing their themes from "Declaration" (Senkoku), "Invasion" (Shinryaku), "Turbulence" (Gekidou) to the two-day concerts "Evolution" (Shinka) at Line Cube Shibuya. They have been showing us their "evolution" of sounds and expressiveness through each of their works and concerts. What have they obtained in the last two years, and now what kind of future are they seeing? This time we had an interview with Kobato, Kanami, and Misa on their latest video work World Domination Tour 【Shinka】 at Line Cube Shibuya, which recorded the final concert of their tour, looking it back from the current point of view and hearing about their next tour starting from July and their concert at Nippon Budokan in February next year. Interviewer: Takayuki Murakami— With your second full album World Domination released on February 14, 2018 in your hands, you successfully finished your long tour of about two years at Line Cube Shibuya on February 14 this year. Kobato: We went on the World Domination Tour with the three separate terms "Declaration" (Senkoku), "Invasion" (Shinryaku), and "Turbulence" (Gekidou) before going to the final "Evolution" (Shinka), so Line Cube Shibuya was our culmination and at the same time our emotion that "we want to show ourselves further growing up from here", po. In the last two years, we showed our motto "world domination" as our theme, and we've done servings (concerts) always with fresh feelings and kept progressing as a band by separating the terms. Two years had passed when we realized it, po. Misa: I also realize I've progressed a lot. Especially, my concentration during concerts has improved. Now I can concentrate more deeply and keep my concentration longer. — Do you drink on stage on this tour just as before? Misa: Yes, of course (laughs). — So have you improved your concentration while drinking? Misa: Yes. I've become good at controlling the amount of alcohol and pacing (laughs). I think I'm better than before at not only pacing of drinking but also pacing of performance. Before, I was always at full power from the first song to the last one, so I sometimes got exhausted in the middle. But on this tour I've learned how to pace well and keep intensity all through to the end. I can keep my performance quality because I don't get exhausted in the middle now. That's my progress. Kanami: A big thing for me is that I began to use IEMs from this tour. I've become more strict about my picking and rhythm because I can hear various sounds more clearly now. I was often disappointed at myself to clearly hear the roughness of my play when I began to use them. But thanks to that, I noticed I couldn't perform well in concerts only with passion. Now I strongly think that all of us must play more tightly. Kobato: I also began to use IEMs in the middle of this tour, and what I hear through them is completely different from the sounds I used to hear before, and what I feel in servings is also completely different from before, po. Moreover, I think I can have room in myself in servings now. I could barely complete a concert in the beginning of the tour, but as I went on the tour, I became able to play while thinking well at each moment. I think that's my biggest progress, po. — I felt your further progress when I saw you live at the tour final. You must have been deeply impressed when you finished the last concert. Kobato: Sure, I felt a sense of loss, like "It has come to an end..." I had a sense of accomplishment of course, but I was sad because the tour had become our everyday life in the last two years. However, I also thought "I have to prepare myself tightly because we'll start again from here". What should I say... I remember I had mixed feelings of sadness and enthusiasm for our future, po. I guess all of us members were the same. Misa-chan, you even cried, right? Misa: Yeah (laughs). You know, we announced the Zepp Tour that begins in July and the Budokan in February next year. When I heard cheers of masters and princesses (Band-Maid fans) in the back stage, I couldn't stop my tears. I realized again that a band goes ahead always with their fans together. Kanami: The tour final was so much fun. But honestly, I rather had feelings like "This is not a goal yet" and "We can do more!" I want to express them in our next Zepp Tour and at Nippon Budokan. I might say again "This is not a goal yet" after Budokan, though (laughs). At the tour final, I felt our progress and I also found our possibility to grow up more and more like that. — You seem to have finished your tour in the best way. Also, you will release the video work World Domination Tour 【Shinka】 at Line Cube Shibuya on April 29. Kanami: I absolutely want our masters and princesses to watch it, not only those who came to see us on that day but also those who couldn't. The highlight, in my opinion, is the series of solos in Domination. That's a section where we tried new things we hadn't done before, and you'll probably feel our progress especially there. Misa: The scene I want them to see is... the last chorus of Play where Kobato shouts "Say!" Kobato: Stop talking about that, po (laughs). Misa: Because that's a highlight (laughs). The DVD won't be out yet when this GiGs is published, so please explain it, OK? Kobato: Why myself?... (laughs) Well, there's a scene in Play where me and Sai-chan (Saiki) shout "Say!" to audience to make them say it together, and my face at the moment was... Kanami: Very tough-looking (laughs). Misa: Her voice was also different from the usual, for some reason (laughs). Kobato: It seems to have hit my bandmates' sweet spot of laughter, and they keep talking about it. I didn't want to talk about it here because I'm embarrassed, po (laughs). Misa: Because it's funny (laughs). More seriously, the highlight will be Sai-chan's expressions while she sings. Her singing skill has been also further improved, so please check it out. Kobato: Sai-chan has also widened her performance range in concerts a lot, po. She moves around in Shinka more than the usual, and that's very cool. Speaking of my favorites, please pay attention to bridges between songs and various arrangements, po. For example, we made the intro of the first song Rinne (Reincarnation) longer, because we wanted to show that the two days were connected. That's why we made longer the outro of the last

song Rinne on the day 1. It was fun because a connection like that was something we hadn't done before, po.— I understand you kept evolving to the tour final. Could you please tell us highlights of your instrumental performance you want us to pay attention to?Misa: As for me, there are songs where I slap the bass while holding a pick. As I once explained it on GiGS before, I slap while holding the pick with my finger. Dilemma is quite a fast song, and I pick and slap in that way there. I hope bassists can learn it from me.— Misa-san, you play complicated bass lines all through the concert. How about that?Misa: I increased bass lines with a lot of movements recently for sure. But... what should I say? It's nothing hard for me to play moving bass lines all through a concert... I got used to them already (laughs).Kanami: As for the guitar... well... um... Oh, I remembered now. I want you to pay attention to the guitar part assignments between me and Kobato. We overlay quite a lot of guitar lines in recordings, so it will be fun to check which part me and Kobato actually play. [Note: their songs often have more than two guitar lines, in which case Kanami and Miku play two of them live and the rest are played back from Akane's PC.] That's because we arranged them for live performances, making use of good points of our twin guitars. Also, you might think Kobato always plays basic comping parts, but that's not the case recently. There are some songs where I play the riff and Kobato plays octaves or detailed phrases. I ask her to play such phrases, like "If she can play this, her performance range will be wider." — That's so you, Kanami-san, as you teach the guitar to Kobato-san. As for your own play, I was impressed by how you played technical phrases with fun and by your emotional feel.Kanami: Oh, if so, they are also highlights! (laughs) I'm not the type with great techniques, so I always want to refine my expressiveness. I'm glad you say my performance is emotional.Kobato: I thought her guitar was emotional from the beginning, and I think her expressiveness has increased more in this tour. As for me, I tried quite a lot of parts I hadn't played before, po. I've changed which phrases I play even in the same song in the last two years... Have I grown also as a guitarist, probably?— Certainly. Kobato-san, your singing is also worth paying attention to, such as your stable backing vocals and Time where you sing as the lead vocalist.Kobato: I think the introduction of IEMs greatly affected my backing vocals too, po. It simply became easy to monitor my voice, and moreover, now I can go along with Sai-chan tightly even when she arranges a song on the fly. In Don't you tell ME in particular, Sai-chan gets masters and princesses excited by singing differently from the recording, and I change my backing vocals accordingly. I'll be glad if you check it out. As for Time, I sang it in the "Kobato Time" where Sai-chan wasn't on stage this time, which was fresh. It was easy for me to switch myself to it, so I think I put out my style well, po.— When I watched the video, I felt you will surely achieve a further evolution toward the next year's Budokan. I'm really looking forward to your future.Kobato: We are worried about when we can start servings again, but I promise we'll do a good serving at Budokan where we have finally reached, po. About seven years will have passed next year since our formation [note: 7 years and 7 months in February 2021 to be precise], so we want to pack everything in the serving there. There will be many masters and princesses at Budokan who see us live for the first time, so we'll be glad if we can do a serving to transmit our seven years and at the same time to make them feel our future, po!

4/29/2020

WORLD DOMINATION TOUR 【進化】 at LINE CUBE SHI

Live Video

Pony Canyon

Notes — (laughs) Now, we are in this situation, but could you tell us when your Shibukō [note: Shibuya Kōkaidō, a.k.a. Line Cube Shibuya] was again?Kobato: On February 13 and 14. We made it at the last minute, po. The number of (infection) cases already started to rise, and we thought we probably would be able to do it but perhaps not. We weren't sure. At that time, there wasn't an atmosphere to cancel yet, po. We thought, like, it might get worse after that, po.— What did you Band-Maid do in that situation?Kobato: Well, we were lucky in a sense, and thankfully we finished the tour successfully, and only a week later, many other artists began to cancel their concerts, so we were surprised a lot, and even though we thought we were lucky to have completed our tour at the final, we got very anxious, like "What will happen from now on?!" po. We said "We'll evolve, po!" (at Line Cube Shibuya) and then many of our activities became hard to do, so we started online meetings, like "What should we do, po?" Because of the stay-at-home period, it got gradually impossible to get into studios too, po. The number of cases was also increasing, so we decided to stay home ourselves, and we started personal training while having meetings on Zoom and the like, in order to grow individually, po.— How long did you stop meeting the other members for?Kobato: Well, for a month and a half or around two months, po.— Is that the first time in the last few years?Kobato: That's the first time, po! We meet each other more often than our families, and we used to meet about once every two days, so it just felt weird not meeting each other for that long, po. All of us felt we couldn't take it anymore, so we connected on Zoom, twice a week probably? during the time when we were supposed to have a rehearsal in a studio, and made schedules of the day like "OK, today we'll practice this song each, po". So we met each other all the time on screen, on Zoom, po.

Quotes — This happened a little while ago, but the two dates at LINE CUBE SHIBUYA (February 13/14) sold out, which was a huge success. Wasn't this a big step forward for BAND-MAID?MIKU: The middle tunes in the album "CONQUEROR" released in December last year were developed successfully during live performances, so I'd say that the growth of the overall narrative had both slower and faster stages. Those events were held during the final days before the spread of COVID-19 really got going, so thinking about the chance to play live performances like that now seems like a miracle.SAIKI: It seems a long time ago. It's hard to remember... (laughs). Still, I had a pretty deep sense that "進化 (Shinka) - Evolution" would be the only title for this final performance. Along with living up to the expectations of our masters and princesses, it was a statement that we were determined to go further and take everyone along with us. For me, being able to sing with full throated passion to the highest level over those two days along with carrying those middle tempo songs that I could not sing before, and that I was able to demonstrate all this at LINE CUBE SHIBUYA...well, that's evolution, right?KANAMI: On the tour, many songs were performed to different arrangements from the album. Our masters and princesses soon realized "solo is coming" and we all started to enjoy it together. I also wanted to give the songs arranged for the tour a feeling of "進化(Shinka) -Evolution" and make the live performance something that could only be seen at LINE CUBE SHIBUYA, so the excitement and sense of unity on that day was incredible to be a part of.AKANE: Shibuya is a memorable spot for us. Back in the day, we used to perform at Shibuya Eggman as our home venue in front of LINE CUBE SHIBUYA. For us, LINE CUBE SHIBUYA was always a venue we aspired to, always talking about how "one day we'll do it." I was deeply moved that we could perform there for 2 days. Personally, I felt very comfortable playing there because for the first time there were many chances for long drum solos and to develop songs using the whole drum kit.MISA : I only remember the part after it was over (laughs). Following the performance when the solo performance at the Budokan was announced and I saw the screen with everyone cheering us on stage, my emotions overwhelmed me to the point where I cried. They were tears of joy.SAIKI: The screaming and wild cheers from my masters and pricesses gave me goosebumps. It was beyond anything I'd ever heard.

12/2/2020

Different

Single

Revolver records

Notes Determined to be the opening theme song for "Log Horizon: Entaku Kaigi" to be broadcast on NHK E-TV starting in January 2021!-----

Different is a song almost as fast and intense as Screaming (included in the 3rd major-label single Start Over in 2018), and the guitar phrase after "Let's go, it's showtime!" in the intro is the fastest ever, isn't it? [Note: Screaming is 215 BPM, Different and Dilemma are 210 BPM.] Kanami: Hmm, well, is it the fastest? Kobato: We had a lot of songs like that recently (laughs). Kanami: I thought it was fast when I recorded it. I wrote the phrases by lowering the tempo and I recorded it at the current tempo, so I played it thinking "It's so fast!" a year and a half ago. But now... not so fast (laughs). Kobato: Not quite right. Unseen World has an even more chaotic and faster song, so she probably got used to the speed, po (laughs). Kanami: Exactly! I've grown without realizing it (laughs). I feel particularly attached to the intro. I hadn't written so many phrases with the 7th or diminished chords. I wanted to include delicacy rather than a power chord feel, and at the same time a hard rock feel, and I also wanted to make a memorable guitar phrase that makes you want to listen to it again. I've included open-string phrases I'm used to, and quarter-note triplets, to make it a little more interesting.— The comping phrases are also quite complicated. They have a lot of developments, so they are not just simple low sounds to keep the rhythm. Kanami: It got a lot of difficult phrases probably because I wrote it at a lower tempo. I usually write at 140 BPM or so, and it's quite easy to play at that tempo. However, when I raise the tempo, I'm like "It's hard, of course" (laughs). I often paint myself into a corner like that... (laughs) Kobato: You're sounding like an insecure girl, po (laughs).— So you often think "Oops!" every time you raise the tempo (laughs). Kanami: Yeah, like "Oops!" (laughs). Kobato: That sometimes happens, po, right? Screaming too. Kanami: When I raised the tempo of Screaming, I was like "Oops, it's fast!" (laughs) Kobato: So it (Different) is the second episode, po (laughs). Kanami: No, there are a lot more (songs difficult to play) (laughs).— It has a percussive part repeated three times that starts with "Once more" and goes with the bass drum and the guitar riffs synchronizing like boom boom boom boom, and the guitar solo is overlaid in the third repetition... Kanami: Yeah. This time I didn't include a solo like "Listen to this guitar solo!" I thought the Log Horizon production team would prefer a song you can listen to smoothly to one with a guitar solo that makes you think "This band is cool!" So I didn't include a typical long guitar solo in the limited time, and I just played one behind the rhythm. Kobato: But the guitar is still quite assertive, po (laughs). She's really a guitar hero at the beginning and at the end of it. You know, one of our advantages is that we have a guitar hero, and you can really see we have a guitarist even without solos, so I think she's great as always, po (laughs).— Kanami-san might be better called a "guitar heroine". Kobato: Oh, I see! But she says she wants to play a manly guitar. Kanami: Oh yeah, that's right (laughs). Kobato: You say so yourself, po (laughs).— The sudden danceable part (from 2:08) in the second half is also interesting. I think you can't write this development if you write hard rock or metal songs by humming. Kanami: I don't only listen to hard rock, but I analyze Grammy award-winning songs as well... It's so nerdy to say "analyze" (laughs). I also began to listen to hip-hop and lo-fi music. Kobato: When you were writing it, you liked hip-hop, po, right? Kanami: I've quite liked hip-hop since a year and a half ago or two years ago, and one reason is because a friend of mine does it. I like dance music too, and I originally like funk and fusion too.— Which hip-hop artist did you get inspirations from? Kanami: Who were they?... I took notes on something like a "hip-hop notebook". I did it during the stay-at-home period. If you search hip-hop on Apple Music, everything comes out. So I don't care whose song it is, and I take notes about a song that just comes out there, like this is a song by who and the beat is like this. This is so nerdy you don't have to write about it (laughs).— No, this is extremely interesting. Kobato: Kanami-chan is hardworking, po. Kanami: This is really nerdy... (laughs) But it's helpful to see the number of bars and beat usages. Kobato: She doesn't use them the way they are, but she includes them in the Band-Maid way, which is awesome, po. You would get a similar song if you write while referring to another song, but songs Kanami-chan writes are different from songs she listens to, which I think is awesome, po. Kanami: Even when I refer to some song, I'll get something quite different. Kobato: She's like "I played this guitar solo referring to him" and I'm like "What? Nobody can notice that, po" quite often (laughs). I was surprised in a good sense because it was so cool, po. She's a genius because she can do it with the strong Band-Maid feel (laughs). Kanami: I'm not a genius... (laughs)— Getting something different even when you refer to something is not what everyone can do! Kobato: You're awesome, po (applause). Kanami: (Doubting eyes) Kobato: Why do you doubt me, po? (laughs)— This song also has a single note riff synchronizing with the vocal melody. Kobato-san, do you play it at servings? Kanami: You play it together in the B-melody [note: second half of the verse], right? Kobato: Yeah, it's hard, po (laughs). Kanami: We found it fun to play a unison with vocals in the previous work, didn't we? Kobato: Yeah, there was a unison in Conqueror, po. Kanami: I palm mute there, but it's hard to play because I've raised the tempo (laughs). I really feel it's difficult in ensemble too.— Kobato-san, that part has your backing vocals too, so it's hard to play at servings, isn't it? Kobato: It's hard, po (laughs).— This song also shows Kobato-san's progress. I think the key of Band-Maid's evolution lies in Kobato-san's guitar too. Kanami-san, don't you expect a lot for it? Kanami: Well... I want her to help me record if possible (laughs). Kobato: I'll come, I promise, po (laughs). We Band-Maid often record in quite a hectic schedule, po. So I'm like "I don't have time, po!" and then Kanami-chan is like... Kanami: Like "OK, I'll do it!" (laughs) Kobato: I wish we had more time for recording... I'll do my best to reduce Kanami-sensei's workload, po (laughs). Kanami: I know you work hard on lyrics too (laughs).— It seems you two can play the guitar in harmony with just a little more effort. Kanami: We are often said so. But I don't like two guitarists overlaying single notes so much. Kobato: Me Kobato neither, po. Kanami: It's not like Band-Maid (laughs). Kobato: Kanami-chan and me are not quite metal, po. So we'd like to make it somewhere else (laughs). Kanami: I'd like to go ahead with the fun of the intertwining lead and rhythm guitars.

Quotes — I believe what each of you felt and experienced during the stay-at-home period will make you Band-Maid grow further. So, when did you come up with the idea of releasing the new single? Kobato: Actually, Different has almost nothing to do with COVID this time, po, because we started the production of Different about two years ago.— Oh, is that so? All: Yes (laughs). Kobato: We received the offer for the opening theme of Log Horizon: Destruction of the Round Table about two years ago, and we recorded it about a year ago. It was quite a long time ago, because we recorded it together with the previous album Conqueror (released in December 2019), po (laughs). After that, the broadcast schedule of the anime was delayed because of COVID, and the single was postponed too, po.— So that's how it came about. Before you wrote Different, did you receive any requests for a song feel or lyrics from the anime production side? Kanami: There was no request. I picked up one from my stock of demos and proposed it like "How about a song like this?" and they immediately said "It's good", thankfully. I was like "All right, I'll arrange it to match the story and the atmosphere of Log Horizon" and I completed it to the current form. Saiki: However, you communicated with them about the melody several times, right? Kanami: Oh, you're right. In response to the first melody I proposed, they wanted me to make one with a brighter feel and one with a stronger hook. So I put out a few patterns and one of them has become the final melody.— I'd like to rewind the story a little. What was your original idea to write Different? Kanami: Around the time when I wrote it, I got stuck on riff making. I talked about

it with someone, and I got advice to make riffs with open strings. So I tried to make such riffs, which was the starting point of Different. I added a little bit of quarter-note triplets to make the riff sound faster. When I wrote Different like that, I realized again how important riffs are, so during the stay-at-home period, I was a complete “riff-making machine” (laughs).— I’m looking forward to your future songs with the riffs you made then. Could you please talk about the lyrics of Different too?Kobato: There wasn’t any particular request for lyrics either, but since we were offered a chance to write an opening theme, I wanted to write something you can enjoy when you watch the anime, po. You know, an anime and its opening theme usually make a kind of set. If the opening theme is far from the anime’s image, it will spoil the fun, and if it fits the image perfectly, it will double the fun. So, I read the original novel the anime is based on, and I expanded the image from there, po. The novel uses a lot of strong words... or unique words, and I put that taste into the lyrics so that not only those who watch the anime but also those who also like the original novel can enjoy.— Your good sense of word choice shines in the lyrics of Different. As the opening theme of Log Horizon, the lyrics make us imagine a different world and battles, but you haven’t used the words “fight” or “battle” explicitly.Kobato: Exactly, po! If you use the word “battle”, the image will be too fixed, you know. Log Horizon itself is a battle anime, but battles are not the only focus of its story. Including that, I wanted to write lyrics different people can enjoy differently in their own way, po. Also, when Kanami-chan sent me a demo of this song, its melody had so many notes. I wanted to make the most of it in the lyrics, so I wrote them while thinking “Sai-chan (Saiki) must be going to have a hard time, po” (laughs).Saiki: Thanks to them, it was quite difficult to sing this song (laughs). It has a fast tempo, but I thought its melody didn’t exactly match its tempo. However, I thought if Kanami-chan made such a vision I should follow it, and I sang it in the recording emphasizing the smoothness of pronunciation. I changed some words in a part where I couldn’t sing easily no matter how I tried, and I also aligned my parts and Kobato’s parts that had interferences.— The song has both power and gorgeousness, and your “pressure” of the development part is overwhelming.Saiki: That was the hardest part.Kobato: She said she was out of breath, po (laughs).Saiki: However, I took enough time to record this song, so I feel I was able to pay more attention to details in recording than usual.Kobato: The backing vocals were also hard, po. In the demo, Kanami-chan put in more singing parts for me Kobato. First I recorded all of them, and in the mixing I removed many of them so that only the best parts will remain, po. That said, the busy part of this song is busier than before. It was hard because the ups and downs of intensity are very wide and the vocal range is also wide, po.Saiki: It’s the first song where you did the “hairball”, right? (laughs).Kobato: Exactly! I tried it for the first time in this song, and I decided to grow that singing style (laughs).— What you call “hairball” is the “voice of a cat throwing up a hairball” you talked about in the interview of Conqueror, isn’t it?Kobato: Yes (laughs). I didn’t keep it in Different in the end, but I used it in the album instead (laughs).Akane: When I listened to the demo of Different, the first thing I thought was “Here came a song entirely with two beats.” It was the first song that’s two-beat from start to finish, while songs up until then often become two-beat only in important parts. Moreover, its tempo is fast, and the hi-hat hits throughout. In that sense, my basic training was very effective. I was focusing on finger training around the time when I recorded it, so my practice of getting used to the tempo by moving the sticks with my fingers took the best effect ever. Also, I wanted to bring out the melody above all, so I consciously tried not to fill it with too many sounds. Fast two-beat tends to sound noisy, so I intentionally made a simple section to emphasize the change, and I kicked only once every two bars. I thought quite a lot how to make it simple while keeping the speedy feel.Misa: As for the bass, it’s a little like what Akane says. To keep its speedy feel, I tried not to put in so many difficult phrases. Instead, I played phrases that make picking stand out and sound cool. I also wanted to have the bass that is fast but at the same time with a longer sustain. The drums and the guitars are all tight, so I thought the bass might sound better if I play it that way. So, I tried not to move my left hand too much while moving my right hand fast all through, and I consciously added a nuance of glissando.— When I heard you play the bass with this sustain at this tempo, I thought that’s so you, great as usual.Misa: I’m probably getting used to this speed. As we told it a little while ago, we recorded Different about a year ago, you know. So, I don’t feel it’s fast in particular when I play it now (laughs). I’ve become such a bassist since I joined Band-Maid (laughs).Kanami: I’ve incorporated my favorite chord progression. I’ve always quite liked progressions with diminished chords, and I also wrote many songs with tension chords like this when I was a singer-songwriter. I thought it would be a good time for us Band-Maid to use such a chord progression with a lonely feel. So, the song is more elaborate in terms of chords than before. Another characteristic might be that the guitar solo is not like “Listen to this solo!” I just play a short one behind vocals. That’s because my image of the anime Log Horizon is something like a picture book. It looked a little dark picture book for me, so I focused on the storyline rather than the rock feel and decided not to put in a solo that sounds a typical guitar solo.— We must pay attention to Different, which matches with the anime well and at the same time shows a new aspect of you Band-Maid. Now, I’d like to talk about the B-side Don’t be long. This is the first instrumental song among Band-Maid tracks [note: excluding the bonus track Onset].Kanami: It’s the song I wrote just after Different. As you know, in classical music, you have études and “exercises for Chopin”. As I talked about that a little while ago, Different has a lot of tension chords, but Kobato hadn’t played the 7th, the 9th, or diminished chords so much until then. So, actually I wrote it as a practice piece for Different (laughs).Kobato: It was a kind of preparatory song in order to play Different at servings (concerts) (laughs). We’ve been playing Don’t be long for about a year and a half at servings, po, in order for me to get used to tension chords before Different. She was like “If you master this, you can play Different”, po (laughs).Kanami: That went just as I expected (laughs).Kobato: I didn’t know that in the beginning, though. A while after I started practicing it, Kanami-chan said to me “By the way, if you master this, you’ll find Different easy”, and I was like “Oh, is that your intention?!” (laughs) At first, I was surprised because she gave me a type of song I’d never played before, po. I was like “What? Am I really going to play this?” (laughs)Saiki: We were thinking it would be nice to have a new instrumental for servings. Then, Kanami came up with the idea of making a practice piece for Different.Kobato: So, when we made Don’t be long, we didn’t plan to put them in the same work. However, when we were making this single, we found the two songs go along well together. A practice piece matches well with its goal, of course (laughs).— You made a good instrumental song and improved your skills at the same time, so you killed two birds with one stone (laughs). Some listeners find instrumental songs hard to approach, but Don’t be long has a catchy melody, so those who are not familiar with instrumentals can also enjoy it.Kanami: Thank you so much. There’s a catchy melody like the theme, and the chorus has a melody like singing. I wrote it basically as a song to play at servings, so I made the flow where Misa starts the song, then Kobato comes in, then me, and then Ah-chan (Akane). I have an image of the series of solos where a spotlight is cast on us one by one like bang, bang, bang.Akane: I talked about subtracting sounds in Different, and this song is also kind of subtraction. The guitar melody was so relaxing I wanted Kanami to play it freely. So, rather than filling it with drum sounds, I thought about beats that would fit the relaxing feel. That’s why I packed the fill-in just before the last chorus with a lot of sounds on the contrary [note: from 2:34]. I thought it would be more effective to make a contrast.— That fill-in was really awesome. Have you tried several patterns?Akane: No. I understood what Kanami wanted when I listened to the demo, so I didn’t change that much. I didn’t want to destroy the image Kanami had in mind, so I only changed some sequences to make them even easier to hear.Misa: In this occasion to record it for the single, I reviewed the original bass phrases I played at servings again and arranged some of them. I changed especially the slap phrase at the

ReleaseDate	ReleaseName	ReleaseType	Publisher
	<p>beginning and the bass solo. As for the solo, I tried a lot to express a sexy and cool middle-aged man, and when I came up with the current solo, I played it thinking “This is awesome!” (laughs). I love it.— It’s awesome to put a mellow bass solo in the intense song. Besides, your bass tone with heaviness and sharpness is also nice.Misa: Thank you so much. I like this kind of sound, so I’m happy I was able to package it.Kanami: I took good care of nuances of the guitar in Don’t be long. I imagined as if the guitar were singing, and gave close attention to details during the recording like “Here I want to slide”, “Here I want a vibrato”, and “Here I keep this bending for this duration”. Otherwise it didn’t resonate with me. I felt once again the difficulty of making the guitar sing a melody. I still have a long way to go, but I think I played the most emotional guitar I can express now.— I really enjoyed your play. I enjoyed a comfortable play. Quite a few people seem to notice the difficulty of playing single note phrases all through a song when they play a guitar instrumental for the first time. How about you?Kanami: Oh, I had no problem. I also keep playing them in other songs just like Don’t be long, so I’m completely accustomed to them (laughs).</p>		

1/20/2021

Unseen World

Album

Pony Canyon

Notes — The new album Unseen World is the first album from your new label, and it's released for the first time in a year. Since you Band-Maid are active worldwide, you must have been influenced by COVID in various ways in the last one year. Akane: Yes. In 2020, originally we were supposed to go on a tour, but to our regret it was postponed. We started writing the songs in this album at the beginning of last year, so most of them were written during the pandemic. Up until then, we often used to write songs in a hurry, but this time I spent all my time practicing, so in that sense, I took the stay-at-home period positively. — What kind of practice did you do during the stay-at-home period? Akane: I did finger training, and I also reviewed my form by recording videos of my drumming and checking it. I think I was able to face my play in every detail, such as the movement range of sticks, the wrist angle, and various ways of stepping. I began to use a Yamaha EAD10 I'd been interested in for long, and I found it very useful because it's easy to use and easy to record and I can precisely check parts where my drumming is out of sync with a drumless track. Moreover, I adjusted my drums setting a little. I use a double pedal, not double bass drums, and the left is inevitably heavier because of the shaft, so I put a small weight on the right beater to make it symmetric and easy to kick, among other things... I tried what I couldn't try before because I was busy, so I learned and discovered a lot during the stay-at-home period. — I see. I'm impressed with the songs in this album that show your own hard rock at full throttle, with aggressive band sound and speedy momentum. Akane-san, your drumming also has a strong presence, almost a dignity... Akane: It has only challenging songs, you know (laughs). This time I was able to take time to review the basics, and I really feel that's why I showed the results well. — The song H-G-K is impressive in that intense drumming intertwines the guitar riff and it has a lot of developments. How did you arrange the drums? Akane: That song really doesn't have a moment for a rest (laughs). It's an intense tune, but in my arrangement I was conscious of highlighting other parts and wrote phrases while singing the vocal melody. At the recording, Kanami (guitarist) asked me to hit the hi-hat while stepping on the double pedal... so I came up with an idea right there to hit the hi-hat with my hand, like "doon doon tick doon". — That shows your flexibility. Contrary to those intense songs, the lead song Manners has a simple play going on like a loop. Akane: It was the hardest song in this album. I would almost start shuffle rhythm because of my habitual movement, but I have to go with a little more heaviness... It has off-beat bass drums, and once I fail to kick it will suddenly fall apart. It's a really simple pattern on the score like "tat doon tat doon tat doon tat doon", but it was difficult to put out this groove. I was strongly conscious of hitting it neatly and resonating it to the bottom, taking overtones into account, to avoid being light like shuffle rhythm. — I see. I'm impressed with your explosive drumming in BLACK HOLE with a speedy, mainly two-beat, overwhelming development. It must be a very challenging song for a drummer. Akane: It has 220 BPM, which is the fastest Band-Maid song ever. It was the most challenging song, and the most memorable one at the recording. When I proposed foot phrases to my bandmates, I prepared about 7 patterns according to difficulty levels, like easy / normal / possible if I try / demonic / hell, and all of them chose the "hell" pattern (laughs). — (laughs) At any rate, I feel your strictness with yourself in that you prepared the "hell" level yourself. Akane: I've been trained by my bandmates who are strict with themselves, so I proposed it myself (laughs). I feel my growth, and my spirit of taking on challenges has become even stronger. All of them have been making their own parts harder and harder, so I wanted to give myself a challenge... so I have a sense of accomplishment, like "I didn't run away". I think it's great we inspire each other like that. — As for sound, this time I feel your drum kit sounds more powerful and heavier than before, especially its drums [note: rather than its cymbals]. Akane: That's also probably one of my research results. Up until then, I probably looked powerful in performance, but I was thinking in my heart, "I must hit it to the core for punchy sound", and I'd been searching how to do it for long. So, during the stay-at-home period, I did a research of how to hit it and its sound, like "This is how to put out the attack, and this is how to make overtones longer..." That led to my practice on drum strokes, and at the recording, I was surprised myself at the difference of recorded sounds. At the mixing, they say "Your sound has changed", and I realized like "Changing the way of hitting changes the sound this much". I still need more practice, but I've been gradually gaining the sense, and now I can know "This is a long shot!" as soon as I move my stick. I'll do my best at servings (concerts) to make them feel the change of my sound.

Quotes — So we're finally seeing the release of your new album, "Unseen World". How long did it take to put the whole album together? Miku Kobato (Gt&Vo): We started production of many of the songs from when we did our serving (BAND-MAID'S concerts are referred to as 'servings') at the Shibuya Kokaido (currently renamed into LINE CUBE SHIBUYA) back in February. The process went on until we did the recording in November. — Compared to many other years, you must have had to work on the production under unusual circumstances last year. Were there any differences to the production process compared to past productions? Kobato: There weren't any big differences to the production procedure itself. Although, because we were having to do more at home due to the Covid-19 pandemic, perhaps the difference would be that each song had been honed more closer to perfection by the time of recording. That's because, for instance, each of us were able to pay more attention to the quality of the equipment we had at home, or what used to be a rushed and pressed process of making tracks and then arranging the songs, this time, we were able to take ample time on each song from the demo stage. So that may be a big difference from before. — If that's the case, I'm thinking that each of you engaged with your own role in more depth. How did each of you approach your roles, specifically in terms of song-making? MISA(Ba): In my case, there were many times I'd turn to my own mannerism in the past, but because of the time allowed and the deeper commitment to each and every song this time, I was able to think a step further, for example, I'd be thinking "maybe this phrase suits this song better", or "I've never tried this phrase before". I was conscious of these thoughts when I was writing the basslines. Again, that was possible all the more because we had that time for ourselves. AKANE(Dr): I crammed as much personal practice as possible in to the time I had during the self-restraint period. Usually, because of being on tours and such, I hadn't been able to secure sufficient time to practice by myself, but this time, I made use of the time given to the fullest. And that seems to have prepared me for a smoother recording process. I was more comfortable with the intricate parts of the phrases and was also able to handle the higher-BPM tracks, which we have many of on this album. To be more specific, I focused mainly on exercises such as finger training or feet drum rolls, and I can feel the advancement of those in the album. SAIKI(Vo): In the past, my home wasn't really equipped with the ideal setting to practice singing full-out... well yes, maybe I was singing out at about 60% though (laugh), but since we were at the times of self-restraint and we had to stay in, I decided to arrange for a setting at home where I could record properly. We were always so away from home being on tour and everything and I hadn't really been managing the environment at home, so I started from there. And thanks to that, it seemed to have pleased the members too, saying that even tentatively recorded songs "have much better sound quality". KANAMI(Gt): That's true. And, because the sound quality was improved so much, mixing the tracks for making the demo was much easier too. I had myself pretty much locked in due to the Covid situation, and all the while during that period, I was working away making riffs. Just making and making and making riffs, out of which many were chosen for the songs on the album this

time. Irrespective of this album, I had been technically training myself regularly by, for example, composing guitar solos on a slowed down tempo, or making guitar solos by pre-recording them on the piano. I leveraged those practices into the album and even included phrases that I'd usually need months of practice to master, so in that sense, I think I can say that this album has contributed much to my own professional progress.—Kobato-san, you've written the lyrics for all the songs on the album this time again. Did you see any changes in terms of songwriting?Kobato: Usually, the songwriting would be done at a rapid rate in a tight, tight schedule, but for this album, I managed to allocate a decent amount of time for a number of the songs. One difference I can raise is that, I used to get my inspirations for the songs by taking some time outside, freshening up my mind etc., but because we were in this voluntary lockdown state, I didn't quite have the chance to do that. So I just kept binge-reading things like mangas. 'Reading' works pretty well as a source of inspiration since you get to see both written characters and illustrations. I already knew that I wanted the lyrics to have some kind of a story-telling nuance to them from when I received the demo tracks from KANAMI, which is why I decided to look to such sources for inspiration.

1/20/2021

Unseen World (1st press limited)

Album

Pony Canyon

Notes — I've heard you had two themes, "Return to the roots" and "Progress from the present".Miku Kobato: That's right, po. We constantly write songs. We've been doing so for some time, po. When a lot of songs came out, their directions felt very diverse, so we were like "How should we put them together in an album?" So we decided like "We can put them tightly in an album if we divide them with two concepts, 'return to the roots' and 'progress from the present', right?", po.— What kind of image do you have for "Roots" and "Progress" each?Kobato: "Roots" has the original feel of us Band-Maid, po. In our early days, we had a little different atmosphere than now, and there are many masters (male fans) and princesses (female fans) who like those days. At that time, we played provided songs, so this time we thought, "Now we can probably write songs that remind them of those days by ourselves", po. And "Progress" is what we are now and challenging songs that lead to what we will be in the future, po.Misa: I think we expanded ranges in various aspects of our band this time. As for my bass, I was able to think carefully about it and put in phrases I had never tried before.Kanami: I wanted to write songs about my feelings at each moment, because each feeling is unique to each moment, like "I want to play at festivals as hell!" and depression because of the pandemic.Kobato: We were saying quite often, "We want to do a serving (concert) soon", po, right?Kanami: Yeah.Kobato: There are many masters and princesses overseas saying "Please come to our contry soon", po. We had been touring overseas in the last few years, but unfortunately we couldn't last year, po.Saiki: That was the situation, so we were like "Let's record without forgetting the live feel". We had a lot of time to think, so we thought of writing songs that would make our masters and princesses happy. Moreover, during the stay-at-home period, we all took our home equipment to the next level and set up our production environment well. That made a big difference. I also made an environment to record vocal demos.

Quotes — So we're finally seeing the release of your new album, "Unseen World". How long did it take to put the whole album together?Miku Kobato (Gt&Vo): We started production of many of the songs from when we did our serving (BAND-MAID'S concerts are referred to as 'servings') at the Shibuya Kokaido (currently renamed into LINE CUBE SHIBUYA) back in February. The process went on until we did the recording in November.— Compared to many other years, you must have had to work on the production under unusual circumstances last year. Were there any differences to the production process compared to past productions?Kobato: There weren't any big differences to the production procedure itself. Although, because we were having to do more at home due to the Covid-19 pandemic, perhaps the difference would be that each song had been honed more closer to perfection by the time of recording. That's because, for instance, each of us were able to pay more attention to the quality of the equipment we had at home, or what used to be a rushed and pressed process of making tracks and then arranging the songs, this time, we were able to take ample time on each song from the demo stage. So that may be a big difference from before.— If that's the case, I'm thinking that each of you engaged with your own role in more depth. How did each of you approach your roles, specifically in terms of song-making?MISA(Ba): In my case, there were many times I'd turn to my own mannerism in the past, but because of the time allowed and the deeper commitment to each and every song this time, I was able to think a step further, for example, I'd be thinking "maybe this phrase suits this song better", or "I've never tried this phrase before". I was conscious of these thoughts when I was writing the basslines. Again, that was possible all the more because we had that time for ourselves.AKANE(Dr): I crammed as much personal practice as possible in to the time I had during the self-restraint period. Usually, because of being on tours and such, I hadn't been able to secure sufficient time to practice by myself, but this time, I made use of the time given to the fullest. And that seems to have prepared me for a smoother recording process. I was more comfortable with the intricate parts of the phrases and was also able to handle the higher-BPM tracks, which we have many of on this album. To be more specific, I focused mainly on exercises such as finger training or feet drum rolls, and I can feel the advancement of those in the album.SAIKI(Vo): In the past, my home wasn't really equipped with the ideal setting to practice singing full-out... well yes, maybe I was singing out at about 60% though (laugh), but since we were at the times of self-restraint and we had to stay in, I decided to arrange for a setting at home where I could record properly. We were always so away from home being on tour and everything and I hadn't really been managing the environment at home, so I started from there. And thanks to that, it seemed to have pleased the members too, saying that even tentatively recorded songs "have much better sound quality".KANAMI(Gt): That's true. And, because the sound quality was improved so much, mixing the tracks for making the demo was much easier too. I had myself pretty much locked in due to the Covid situation, and all the while during that period, I was working away making riffs. Just making and making and making riffs, out of which many were chosen for the songs on the album this time. Irrespective of this album, I had been technically training myself regularly by, for example, composing guitar solos on a slowed down tempo, or making guitar solos by pre-recording them on the piano. I leveraged those practices into the album and even included phrases that I'd usually need months of practice to master, so in that sense, I think I can say that this album has contributed much to my own professional progress.—Kobato-san, you've written the lyrics for all the songs on the album this time again. Did you see any changes in terms of songwriting?Kobato: Usually, the songwriting would be done at a rapid rate in a tight, tight schedule, but for this album, I managed to allocate a decent amount of time for a number of the songs. One difference I can raise is that, I used to get my inspirations for the songs by taking some time outside, freshening up my mind etc., but because we were in this voluntary lockdown state, I didn't quite have the chance to do that. So I just kept binge-reading things like mangas. 'Reading' works pretty well as a source of inspiration since you get to see both written characters and illustrations. I already knew that I wanted the lyrics to have some kind of a story-telling nuance to them from when I received the demo tracks from KANAMI, which is why I decided to look to such sources for inspiration.

1/20/2021

Unseen World (complete limited edition)

Album

Pony Canyon

Notes MISA's Commentary on All Songs of Unseen World Warning!: I wanted to make the song simple and aggressive and full of speed, so I was thinking that there would be no space in the bars, and when it comes to bass, it is like I'm always snuggling up to the guitar and stroking my right hand. Why don't you come "Over here" with "Oni-san [tagger, ogre], follow the clapping"? NO GOD: "Rock is free!", Under this concept of the song, I tried to freely play the phrases in various parts without overthinking. On the modulation part I tried to play aggressively with a slap that emphasizes groove and not to be formalistic. There are many choruses that everyone can sing along, so please shout "freely". After Life: A song created with the image of "return to origin". A truly regressive style that combines momentum and strength with a catchy melody. I didn't want to lose momentum of the song, so I used different basses for the slap part and other parts. Sake goes on with a pleasant riff. Manners: A song that connects "return to origin" and "evolution of current point". The theme is exactly us, BAND-MAID. I tried to play the phrase to my initial inspiration rather than making the esoteric phrase. It's also a music video, so please watch it. Let's break through the limit. I still seek revenge.: THE slap song. When I asked members for comments on my demo, they said "It sounds like a man is playing." It feels like "MISAO (ミサオ)" [O is a common ending of Japanese male name especially with the kanji 男 (o, man)]. Just as planned hehe. It was fun to provide an idea for backing vocals. It's a 6-tuplet festival song with a dark image, so I have to be careful not having too much fun and drink too much. H-G-K: I think it's a song that is on par with the existing popular songs in a live performance. Because I wanted to play with masculinity throughout, I tried to play the phrases that were far apart from each other in 1st and 2nd verses. It created an interesting result which made me grin. Experience the moment when your daily anger explodes. cheers. Nightingale: A song supervised by Kobato. I tried to be aware of the bass phrasing which does not move too much and has a simple presence. I'm glad that the instrumentalists approached the lyrics well. The post-chorus at the end is Kobato's idea too. It seems that you can see the world of Kobato po. Why Why Why: Saiki's singing is cool and powerful, and the chorus is simple and cool. Because of the strong rock element, I wanted to add more spice, so I tried to incorporate the tricky part where I switch from picking to slap and from slap to picking. You are not allowed to say Why? About that. CHEMICAL REACTION: I made a demo phrase. KANAMI arranged it and made a full song. The only finger-picking song in the album. At the moment when I got hooked by the good mid feeling, the rumor says that I screamed "HEY!" like in the chorus or not. I want to see everyone's fists up in the air. Giovanni: It's a song that feels good to switch between the part that runs through and the part that sits down. It was fun to put out phrases that I hadn't played before. It became an interesting song where the outline of the song seems to come out by the movement of the body. How do you guys dance? Honkai: A song that has both melancholy and catchy parts. I had the impression that making bass phrase was fun and the solo was also done smoothly. The development after the 2nd chorus is like "Saiki VS Instrumentalists". like "Wohhhhhh" [battle cry]. You may feel like BAND-MAID going to battle. Saiki tough... BLACK HOLE: The fastest tempo song in the band's history. A song supervised by Saiki. I thought that the bass should be quiet because the drums and guitar are intense, but as a result, I laughed because it became more intense (laughs). As usual, it's normal business (laughs). The song has a feeling of running that you can even get out of a black hole.

Quotes — So we're finally seeing the release of your new album, "Unseen World". How long did it take to put the whole album together? Miku Kobato (Gt&Vo): We started production of many of the songs from when we did our serving (BAND-MAID'S concerts are referred to as 'servings') at the Shibuya Kokaido (currently renamed into LINE CUBE SHIBUYA) back in February. The process went on until we did the recording in November. — Compared to many other years, you must have had to work on the production under unusual circumstances last year. Were there any differences to the production process compared to past productions? Kobato: There weren't any big differences to the production procedure itself. Although, because we were having to do more at home due to the Covid-19 pandemic, perhaps the difference would be that each song had been honed more closer to perfection by the time of recording. That's because, for instance, each of us were able to pay more attention to the quality of the equipment we had at home, or what used to be a rushed and pressed process of making tracks and then arranging the songs, this time, we were able to take ample time on each song from the demo stage. So that may be a big difference from before. — If that's the case, I'm thinking that each of you engaged with your own role in more depth. How did each of you approach your roles, specifically in terms of song-making? MISA (Ba): In my case, there were many times I'd turn to my own mannerism in the past, but because of the time allowed and the deeper commitment to each and every song this time, I was able to think a step further, for example, I'd be thinking "maybe this phrase suits this song better", or "I've never tried this phrase before". I was conscious of these thoughts when I was writing the basslines. Again, that was possible all the more because we had that time for ourselves. AKANE (Dr): I crammed as much personal practice as possible in to the time I had during the self-restraint period. Usually, because of being on tours and such, I hadn't been able to secure sufficient time to practice by myself, but this time, I made use of the time given to the fullest. And that seems to have prepared me for a smoother recording process. I was more comfortable with the intricate parts of the phrases and was also able to handle the higher-BPM tracks, which we have many of on this album. To be more specific, I focused mainly on exercises such as finger training or feet drum rolls, and I can feel the advancement of those in the album. SAIKI (Vo): In the past, my home wasn't really equipped with the ideal setting to practice singing full-out... well yes, maybe I was singing out at about 60% though (laugh), but since we were at the times of self-restraint and we had to stay in, I decided to arrange for a setting at home where I could record properly. We were always so away from home being on tour and everything and I hadn't really been managing the environment at home, so I started from there. And thanks to that, it seemed to have pleased the members too, saying that even tentatively recorded songs "have much better sound quality". KANAMI (Gt): That's true. And, because the sound quality was improved so much, mixing the tracks for making the demo was much easier too. I had myself pretty much locked in due to the Covid situation, and all the while during that period, I was working away making riffs. Just making and making and making riffs, out of which many were chosen for the songs on the album this time. Irrespective of this album, I had been technically training myself regularly by, for example, composing guitar solos on a slowed down tempo, or making guitar solos by pre-recording them on the piano. I leveraged those practices into the album and even included phrases that I'd usually need months of practice to master, so in that sense, I think I can say that this album has contributed much to my own professional progress. — Kobato-san, you've written the lyrics for all the songs on the album this time again. Did you see any changes in terms of songwriting? Kobato: Usually, the songwriting would be done at a rapid rate in a tight, tight schedule, but for this album, I managed to allocate a decent amount of time for a number of the songs. One difference I can raise is that, I used to get my inspirations for the songs by taking some time outside, freshening up my mind etc., but because we were in this voluntary lockdown state, I didn't quite have the chance to do that. So I just kept binge-reading things like mangas. 'Reading' works pretty well as a source of inspiration since you get to see both written characters and illustrations. I already knew that I wanted the lyrics to have some kind of a story-telling nuance to them from when I received the demo tracks

from KANAMI, which is why I decided to look to such sources for inspiration.

3/25/2021

about Us

Single

Pony Canyon

Notes Fan club exclusive

Quotes Miku, InstagramToday we released "about Us", po.Surprised, po?It's a surprise, po. It's a song that I put a lot of feelings into, po.This song was actually written for the day we are performing at Nippon Budokan, po.In the Corona disaster, we felt strongly every day that the reason we are able to do what we do now is because of our masters and princesses, and we wanted to express our gratitude to them on the day of the Nippon Budokan, so we decided to make this song, po.It's been a tough time for all of us, and we're all going through hard times, but we hope that when we finally meet our masters and princesses, we can look them in the eyes and tell them how we feel, po.I wrote these lyrics with a wish for a bright future, po. 『about Us』 is our heartfelt message to you, po.Even though the Nippon Budokan is not happening this time, our feelings for you will never change, and we want to continue to take you to the unseen future and conquer the world together, po.Until the day we can say "Okaeri" (Welcome Home) and "Tadaima" (I'm home) to each other again, listen to this song and wait for us, po.Thank you, and let's keep in touch, po.

5/26/2021

BAND-MAID ONLINE OKYU-JI (Feb. 11, 2021) (One-time-

Live Video

Pony Canyon

Notes

Quotes — You did 3 online servings in 2020, but how were they different from doing servings in real life?Kobato: The way you play is completely different. You're basically playing to a camera, and that was a big difference. We ended being all rigid at the first online serving and realized how hard it was. That feeling lingered for a while, but we kind of got used to it at the 2nd serving, and then at the 3rd, we did a serving at full length. We did get nervous for the sake of it being full-length, but presentation-wise, I think the 3rd was the best, taking advantage of the online aspect.— Since you've gained this positive insight from the online event, I'm sure we're all looking forward to the next online serving.Kobato: Absolutely. It's something we hope to utilize more actively as a new means of presenting our performances.SAIKI: I agree. There are some good aspects possible only online. Also, we have masters and princesses overseas too, and we were always thinking of how we could possibly have our performances seen without us coming on tour directly to where they are. Sure the motivator was the Corona virus and wasn't all that good, but as a result, it's great that we had our masters and princesses overseas enjoy our show. We also managed to drop some performances that were different from the usual gigs.Kobato: We can archive the recordings and have our masters and princesses living abroad enjoy the shows over and over again, and it will serve as a good catalyst to spread our exposure.

5/26/2021

BAND-MAID ONLINE OKYU-JI (Feb. 11, 2021) Blu-ray

Live Video

Pony Canyon

Notes — Under such circumstances, BAND-MAID held two live performances in July and August with no live audience present and broadcast them to the whole world. Being the first attempt, it inevitably faced challenges, but the response overall was great with fans in over 50 countries.MIKU: I think it was some time in June that I decided. After all, it was hard not to go into the studio. Rehearsals were basically done through remote consultations, a sort of "let's do this song today" approach. But when I tried playing the songs individually, I'd just feel a bit like "What am I doing here?" or "What about the ensemble?" and just finish it and then check in remotely.SAIKI: We were only able to rehearse all together about 3 or 4 times starting in July. In order to do it, I asked the video team I always use to join in and help with the production in order to make the performance seem unique for online distribution and to make the most of the LED panels in the background. Even though the broadcast time was set at 60 minutes, songs were carefully selected to avoid tiring our audience.MIKU: There must be some masters and princesses out there who are seeing BAND-MAID for the first time via this live broadcast, so many of the chosen songs have music videos. Focusing on songs popular via music videos seemed to require quite a bit of trial and error because LEDs must be used the right way to create an interesting live show with an MV atmosphere.— How was playing on stage with no audience?MIKU: At first I was pretty worried as I couldn't see the audience's reactions. However, when I looked at the monitor, there were more and more comments coming from audience members watching from home. As MC, I responded as I picked up comments, which was something unexpected, something not usually done at ordinary live shows.SAIKI: Apparently there were people from many different countries watching worldwide. Some comments came in from language we could not read at all! (laughs) Even though we couldn't read them, the excitement somehow came through. The words flew in like the wind, so fast! It's really something to know that emotions can be conveyed simply through written letters.MIKU: You could also see from the words that they were singing together. It was a new experience to see reactions to our music solely via words on a monitor during performance.AKANE: That was why I was never lonely even without a [live] audience.KANAMI: You could see on the monitors what was being transmitted.SAIKI: In terms of playing to the person behind the camera, it was a bit like recording for TV. We felt like television entertainers (laughs)

Quotes — You Band-Maid have done three live stream concerts entitled "Online Okyu-ji" so far. You played After Life from the new album for the first time at the third concert in December last year. What did you think about that?Akane: The songs in this album have even more interactions with other parts than before, so I must understand firmly what each of them is doing and which my rhythm matches to. However, it was quite easy because we had talked together very well and agreed beforehand and I was able to hear their sounds clearly through my IEMs.— That means you shared your thoughts well. It was big news that your Online Okyu-ji was viewed from at least 66 countries around the world, which is unique to you Band-Maid with a worldwide popularity.Akane: We performed in full length just like on a tour, and there were monitors in front of the stage, so we were able to read comments from viewers in real time. I saw a lot of comments flow during call and response, and I thought not only the five of us but also everyone enjoyed together. Whether it's in the COVID pandemic or not, it's quite difficult to actually tour that many countries, and those who are interested can watch it easily, so I think it's a great thing to be able to do Online Okyu-ji.

ReleaseDate ReleaseName

ReleaseType Publisher

5/26/2021

BAND-MAID ONLINE OKYU-JI (Feb. 11, 2021) DVD

Live Video

Pony Canyon

Notes

Quotes — Even in the difficult situation, you Band-Maid have been doing positively what you can do now, such as Online Okyu-jis [note: July 23, August 16 before this interview, December 13 after this interview] and streaming talk shows [note: April 18, April 30, June 12 before this interview, December 25, December 30 after this interview].Kobato: We couldn't think of not doing anything. We've been discussing what we should do since they (the society) began to say "stay home". As one of the things we could do, we streamed live from a studio on the day when Knotfest Japan 2020 would have been held (March 20). Moreover, Kanami-chan proposed to improve our fan club of o-mei-syu-sama (o-mei-syu-sama = fan club members) and we thought of it together. We were always talking about what we can do, po.Kanami: There were many masters and princesses (fans) having a hard time like us, so we wanted to be just one source of enjoyment to encourage them. That was our first priority.— You must have been positive because you had bandmates.Kobato: That's right, po. If I don't try to be positive, I'll feel down easily (laughs).Kanami: The rest of us are all mentally strong. They are cheerful and positive. So I was receiving their power.Kobato: Me Kobato too, I was rather on the receiving side, po, right?Kanami: The three (Saiki, the vocalist, Misa, the bassist, and Akane, the drummer) are awesome.Kobato: They are all positive and their power of yang is awesome (laughs). Both of us (Kobato and Kanami) feel down as soon as we start writing songs.

10/27/2021

BAND-MAID ONLINE OKYU-JI 5 "THE DAY OF MAID" (Blu

Live Video

Pony Canyon

Notes Sense (First press limited edition) bonus disc

Quotes

10/27/2021

Sense

Single

Pony Canyon

Notes BAND-MAID [Sense] Interview – "Chuunibyou" (Middle school syndrome - grandiose delusions) Excitement! BAND-MAID's newest single [Sense], consisting of 3 tracks including the title track, which is the OP (Opening song) for the TV Anime [Platinum End], has been delivered with the very BAND-MAID-like hard sound. Also, with their appearance in a cameo role in the Netflix movie [Kate] and participation in the Australian online music festival, among other activities, their progress towards "World Domination" has not stopped even amidst the COVID-19 pandemic. Just what is the place that the band is aiming for? We ask Saiki and Kobato Miku! Encore Original, 28 Oct 2021. — BAND-MAID made an appearance in the Netflix movie [Kate] as yourselves. When was the filming actually done? Kobato Miku: At the end of September 2019-po. — Where was the scene where the band participated in filmed? SAIKI: In Thailand. Miku: It was the first time we went to Thailand-po. It was also the first time we participated in filming for a movie, so I can't compare the experience to anything else, but it was amazing-po! There were so many production staff present. SAIKI: We were going "So this is Hollywood production, huh..." the entire time. *laughter* Miku: From the scene that was used in the movie, it doesn't actually look so big, but the place was actually really, really large. If I were to compare it to a venue in Japan, it would be more like the size of a club or hall rather than a live-house. There were many rooms in the back as well, so we went exploring together while waiting for our turn-po! *laughter* — Regarding Band-Maid's appearance in the movie this time, there was an offer from the director, right? Miku: That's right-po. He knew about Band-Maid. SAIKI: He liked our song [Choose me] and there was talk about using it in the movie in an important scene. We were just thinking, "please go ahead and use it...", when we received an official offer to appear in the movie as Band-Maid. At that time, we went "Eh? We'll appear in the movie!?" *laughter* Miku: We were definitely very surprised about actually appearing in the movie-po. *laughter* SAIKI: When we actually met the director, he actually knew about our goal of World Domination and said "I would also like to help you with that!". Miku: (and) "Let this be one of the opportunities for that!" — That's amazing! That's super nice (of him). There was another offer from overseas... Band-Maid participated in the Australian online music festival [SPLENDOR XR]. I believe that you had been working on the prior online Okyuji (livestream concerts) with the intention of delivering it to the masters and princesses overseas as well, but did you have to approach this music festival a bit differently? SAIKI: I think compared to the usual online okyuji, the number of overseas viewers would be higher, so we kept MC (talking intermissions) to a minimum and there was also a sense of just pushing forward, like "just listen to our music!" Miku: For the setlist, we also decided on it with an overseas audience in mind rather than a Japanese one-po. But, it wasn't as if we actually went to the festival venue in Australia, so it was a strange feeling-po. Like... "is this really going to be broadcast in Australia?" *laughter* — Indeed, I did think it would be a strange situation. Like, you would actually be performing in Japan, and the supporting staff would be a Japanese team. Your performance would be streamed as part of a festival in Australia, and could actually be enjoyed in VR. SAIKI: When our participation was confirmed, we wondered "how should we explain this!?" *laughter* We had to get the message across that this is actually a famous festival in Australia, but it will be online this time, and you can actually watch it in VR... Miku: Too much information! *laughter* I think it would be the first time attending an online festival for the majority of people, so maybe they would think... "Online? Festival...? How is this different from the usual online Okyuji?" — To the both of you, what is your take on such new technologies and trials? Miku: I really enjoy it-po. Even the online okyuji probably is one of those things we would not have done on our own if not for COVID-19, so I'll readily accept new challenges-po. Of course, it would be great to actually go there in person, but I also think online festivals are only possible because of what is available now-po. SAIKI: Also, I thought that online okyujis would be a good weapon. We've always been thinking about how we can transmit the passion of our usual okyuji to people overseas, other than actually going there physically. Miku: Even before COVID-19, many overseas masters and princesses told us that they wanted to come to our Okyuji in Japan, but couldn't. — There is also a sense of closeness, of reducing the distance between, isn't there? Miku: There is-po. Even though the distance is so great, it feels as though it is close by-po. It's a refreshing and new feeling to be able to perform okyuji while reading live comments. I think it is a very happy thing-po. SAIKI: Yep. The feeling of happiness was really strong. — I'm really glad that was the case. It also coincided with the timing when Band-Maid was about to seriously start expanding into the overseas markets as well. Miku: That's right-po. We signed with Live Nation, and at the moment we thought "we can start expanding from here!", the current social conditions happened, so it was like "Ahhh.... It's all over-po..." and there was a time when we were depressed, but thankfully it is a time where streaming is an available tool. SAIKI: Yep. We've been very frustrated, too. Feelings of letting our overseas fans know, or wanting to do okyujis. But, we've been able to do online okyuji and work out our own feelings, and masters and princesses have been brought some joy, so it's really been a good thing. It hasn't only been bad things, but turned into something positive as well. Miku: We ourselves have received a lot of good energy-po. — Well, I think it's time to talk about the single you are releasing this time — [Sense]. Were the 3 songs written after the album "Unseen World"? SAIKI: Maybe about the same time, but a little later, yeah. Miku: Around the same time period [Unseen World] was released, we already started the recording for [Sense], it wasn't that far apart, but it felt like we could really slowly take our time with it and pack more details into it than usual. — I got the impression that it was a collection of very Band-Maid-like songs. SAIKI: With [Unseen World], we expressed the themes of "return to our roots / evolution from present", so carrying on from there we wanted to reinterpret that and make more songs with "this kind" of style, and wrote these 3 songs as a result. — From what you say, does that mean that you wanted more hard songs? Miku: That's right-po. For [Sense] and [Hibana], they each had a theme, so they were written with those as the main premise-po. When we were thinking about what to do about another song, we were also working on another song around that time — [Corallium], and thought it would be a good fit and we should include it-po. — The title track [Sense] is the opening theme for the TV anime [Platinum End] and Kobato-san commented that it was a manga series that you had been reading for a while. Miku: That's right-po! We received word about it at the beginning of the year, which was very surprising because I had just finished reading the latest volume of the manga at that time. When I told my manager, she went "Kobato-san, did you go do something...?" — Implying that you had been working behind the scenes...? *laughter* Miku: I don't have such capability-po! *laughter* SAIKI: Everyone was like: "Kobato... you are really something" Miku: "If that were really the case, Kobato is really amazing-po!" SAIKI: "Thank you, Kobato!" Miku: "Wait! I didn't do anything but this is veering is a very weird direction-po!", I said something like that-po. *laughter* — Hahahahaha! Did the anime production team tell you that they wanted this kind of song? Miku: At first, they didn't specify any particular details-po. SAIKI: It was like... "Please write it as you wish, make it sound like Band-Maid." Kanami, the guitarist, was the liaison for the songwriting. Miku: There were a few exchanges and the rough idea for the song remained unchanged-po. SAIKI: Only the orchestral part for the intro was slightly different at first. It was requested by the production committee, but it turned out really well. It has some 'Chuunibyou' (middle school syndrome — grandiose delusions) vibes. *laughter* Miku: In a good way. SAIKI: Yes, yes! It adds an exciting feeling. Miku: We've never included orchestral music in Band-Maid songs before-po. Kanami has never written arrangements like that before either, so she said that she learned a lot from the people around her whom she consulted while

writing the intro-po.SAIKI: Yeah. While being allowed to do things the way we wanted, it also enabled us discover a new identity, so it feels like it was really a song written in collaboration.miku_saiki_03.jpeg— Any requirements for the lyrics?Miku: I was only asked to include the key words “premonition” and “angel”-po. I also mentioned to them that I was actually a reader of the manga. *laughter*SAIKI: Kobato was writing as a fan of the manga, right?Miku: Yes! The 2 words are important words in the manga, so I had already intended to include them from the beginning anyway-po. I really wanted to write lyrics that would convey the story and fit the atmosphere of the manga for people who have read it, but I think I was able to write the lyrics this way because I really love the manga.— How did Saiki-san feel about singing it?SAIKI: There are many melodies that feel great to sing. Especially parts like the “mou isso” in the chorus. I went all out to express that good feeling. It feels so good singing it!Miku: That feeling that it is a song that makes you excited while you sing applies to the harmony and backing vocals as well-po. The feeling is like “this is so fun!”-po.— Indeed, you can feel the enjoyment from this sort of song.SAIKI: Perhaps, it’s at the BPM where all 5 of us get a little excited. *laughter*Miku: Yes! Just right-po! Not too fast, not too slow.SAIKI: I think that is part of the reason why it’s so easy to get into the groove and to produce the groove.Miku: Also, the development of the song is just the way we like it.SAIKI: Yes, yes. *laughter*— It has your own Band-Maid signature while also properly representing the world of anime. And if it also enabled you to discover a new identity while you were at it, it’s truly a collaboration. Rather, not purely business...Miku: That’s right-po. *laughter*SAIKI: That’s right. It was something to be grateful for. I’m very happy that we were able to create a song that fits the world of the anime while also raising our own spirits at the same time.Miku: It shows the usual side of Band-Maid that has always been like that, so I hope that the people who get to know Band-Maid through this song listen to our other songs or watch our music videos because if you like this song, I’m very sure there will be other Band-Maid songs that you’ll like as well. In that sense, I’m really happy that we were commissioned to do the opening theme this time.— As for the other tracks on the single, [Hibana] is the battle theme song for the “All Japan University e-Sports Competition”. This is also a newly-written song, right?Miku: That’s right-po.— Right. With the lyrics, you are using the gun to...Miku: Shoot at everyone-po. *laughter*— It would have been a little frightening if these weren’t just lyrics *laughter*Miku: I wonder what I was thinking about when I wrote it... Perhaps I was under a lot of stress... or? *laughter*SAIKI: If it is Kobato, then it still makes sense because she plays PUBG.Miku: That’s right-po! I usually like this sort of game (note: shooter games). In that sense, I guess it does seem reflective of myself-po. It seems it has revealed a little bit about my own interests. *laughter*— Were there any specific requests with regards to this song?Miku: Not really ... *laughter* I think I was really blessed-po. I was just told to do whatever I wanted.SAIKI: Rather, I was the one who gave orders to Kobato. Like “please include these things in the lyrics” or something like that.Miku: So this game is called [Rainbow Six Siege], and Saiki has a friend who plays the game-po.SAIKI: My friend is a gamer so I thought to ask him whether he knew about [Rainbow Six Siege], and the moment I did he was like “You’re going to ask me about this!?” (note: excited)Miku: A switch was turned on-po. *laughter*SAIKI: Yup. “So, let me tell you about this game...” and my friend started giving a lecture on various aspects of the game *laughter* So for different games, there are specific unique terms that are used in each game, right? I was taught some of these specialised terms and passed the info on to Kobato. For example, it seems “One Shot One Kill” would make people happy, etc.Miku: “I’ll add that in-po!”SAIKI: Also, I was told that setting traps is an important part of this game. There’s a trap where if you knock on the wall 3 times, a bomb will explode, so Kobato wrote “Knock Knock Knock” into the lyrics. I also asked Kobato to make some changes to give off the feeling of “Let’s set more traps!”, etc. Like this, while listening to my friend’s lecture, and actually watching the game on screen, it’s like “ah... I see how it is”.Miku: So because there is a lot of specific jargon, so I thought that was very important when writing the lyrics-po.— When you do tie-up projects like that, you do what you want to do, but you also want to please the people who offered you the opportunity or commission, right?Miku: That’s right-po. Probably, we have always liked to bring joy to people-po. Usually when we write songs, we always think about how the masters and princesses may be surprised or be happy if we did this or that.SAIKI: I think there are also slightly different perspectives. In the beginning, we were trying to build our brand, and we put together set lists of rather hard songs!Miku: But there were times when the masters and princesses who came to our okuji were completely exhausted due to the over-intense set list. *laughter*SAIKI: After the okyuji, everyone became limp from exhaustion. *laughter*Miku: At that time, we were pushing forward with “This is who we are!” so we didn’t really have any songs to slow us down-po. So from that point we started to think about doing some slower and gentler songs, and our perspective started to change. There was a point of time where it was getting quite dangerous-po, right? Like we ourselves feeling the pain from the lack of oxygen, etc. *laughter*SAIKI: Something like “Getting..... hard..... to breathe.....”. Well, it was because we were young. We also had a very strong feeling of “We have to do it! We have to do it!”Miku: There was a feeling of “We want to be acknowledged whatever it takes!”-po.— And for the other song [Corallium], it has lyrics by Saiki.SAIKI: I had started practicing to try writing lyrics for demos that we got from Kanami, you see. So there were conversations of “why don’t you actually write lyrics?” But I definitely didn’t think that it would happen for this Single release. *laughter*Miku: At first, we talked about how it might be nice having Saiki write the lyrics for one of the songs in the next album-po, right?SAIKI: Yup, yup. I gave it a try, and it went very smoothly. It feels like my lyrics have made their debut to the world unexpectedly quickly. *laughter*— The lyrics depict the feelings of being drowned in something.SAIKI: I started writing the lyrics just before Summer, so while thinking about what to write about, I happened to see scenes of the sea on the news. I, am no good with the sea, you know? So, I watched the news while thinking “I really am scared of being in the water... why am I scared of it? Is it because I’m scared of drowning? I guess drowning is similar to being in love?” I was making guesses.— I see. You can’t handle the sea, but maybe a pool will be ok?SAIKI: I don’t like pools that are deep either. I don’t like it when I cannot see the bottom. It’s When you look up when you’re in the water, it’s bright and it looks like a wonderful world... but... (when you look down)... that sort of feeling. I thought maybe that’s what it feels like when you’re in love, and tried writing the lyrics. *laughter*— What did Kobato-san think about Saiki-san’s lyrics?Miku: When we received the song (demo), Kobato also started writing lyrics, but this time I thought we would use Saiki’s lyrics instead. My lyrics were not about being afraid of being in love, but rather more positive lyrics. Saiki’s lyrics were eye-opening, like “you wrote lyrics with this sort of feeling!” and it was quite surprising-po. I didn’t know that Saiki was afraid of the sea until then *laughter*, but the lyrics gave off a very Saiki-like feeling, and because I know her personality, I thought it also gave off a little erotic vibe-po. *laughter*SAIKI: Hahahahaha!— It’s... erotic?Miku: It’s like it has a sensual feeling that I would never be able to offer. Personality-wise, Saiki is positive while Kobato is negative, so I felt it was something I would never be able to offer, and thought it was really amazing-po. Also, you can feel a bit of shyness and embarrassment-po. It’s like the feeling of looking right inside Saiki. *laughter*SAIKI: These lyrics are exactly the way that I talk. That’s how I am.Miku: Yes, yes! I thought there was a straightforwardness in the use of words that was typical of Saiki-po.— Now then, what are your plans after the release of this Single?Miku: We don’t have anything that can be announced at the moment, but we’ve been writing songs non-stop, and there’s no “stop” in our vocabulary. We constantly hope to do things that will surprise people-po.— Is it also about time to restart okyuji with live audiences?SAIKI: About that... while we definitely want to do live shows again, it’s still a bit difficult, I think?Miku: Band-

Maid's okyuji take form with the voices of masters and princesses together with our performance, so I don't think we are able to say things such as "for now, please don't make any noise!" SAIKI: On that point, it is a very painful feeling for ourselves, too. Miku: We're thinking "You want to make noise, don't you?" Our feelings are such that it would be great if it becomes possible to have okyuji with live audiences, so it's like an itchy feeling for us, and there are many masters and princesses who are waiting for it to happen as well, so it's really frustrating for us too! It's like "We're almost there!" — Indeed, I thought it was an act of kindness, to not have an okyuji with a live audience at a time where they are supposed to remain silent at live shows. Miku: That's right-po. No matter what, it would leave a feeling of bewilderment and dissatisfaction. SAIKI: We do not carry out band activities with the intention of causing bewilderment. We want everyone to be able to be happy all the time. If you went to a live show now, wouldn't it be possible if someone says to you "why did you go?" We won't like it if it turns out like that. Miku: Even for the masters and princesses in Japan, it's a situation where most of them are unable to come to live okyuji (note: probably referring to in Tokyo). So I think it would actually be more Band-Maid-like for us to do online okyuji or release videos of performances we enjoyed together in the past-po.— So, you will have various fun things planned in the meantime? SAIKI: That's right. So please don't worry!

Quotes — Now you've released a new single, "Sense." It's the theme song for the Platinum End anime TV show, right? Kobato: That's right. I've always been a fan of the original "Platinum End" comic. That's why I wrote lyrics that really fit it well, po. Our guitarist, KANAMI, read the comic closely before writing the music, so the music is also a really tight match, po. Saiki: The fast guitar riffs just get into your head. They match the opening animation, so keep an eye out for that. One of the things that we took a lot of care with was the intro, which features an orchestra. Originally, we had the song start with the sound of the band, but we received a request from the producers, so we changed the intro to a really majestic orchestral intro. Kobato: It was our first time really using an orchestra in a BAND-MAID song, so at first, I was a bit nervous. I was like, "How's it going to turn out, po?" But when I heard the final cut, it felt really original, but it also had all of the great qualities of a BAND-MAID song. I love it, po! Saiki: Through this song, we found out that our music goes really well with an orchestra, so we just might use an orchestra again in some later songs. Kobato: That's right, po. The heavy feel of the orchestra came through even more than I expected, so I was like "We need to use that again sometime." — What kind of message were you trying to convey through the lyrics? Kobato: The main thing we wanted to convey were the messages of "I want to be happy" and "I want to live, po." One of the major themes of the anime is "What is happiness?" I think that, even away from the context of the anime, that's a theme that applies to everyone, po. I wanted to share those messages with as many people as I could, so I wove them into the lyrics. Saiki: The song ends with the expression "Yuomaishin," (a classical idiom that means "pushing forward"), which is another key point. I know people overseas like seeing kanji lined up like that. Kobato: Right, po. The meaning really matches the song, and so does the look of the kanji up there on-screen. I really looked hard to find cool classical idioms. I picked five or six candidates, and then Saiki chose between them, po. Saiki: Right, and then when I sing it I try to put an English accent spin on it. Like "you all my thing" (laughs). We have a lot of foreign fans, so I always keep things like that in mind. Kobato: We always try to make our songs have a universal feel, not just limited to Japan. — How was the recording of the vocals? Saiki: The melody is free and open. It has a soaring feeling, so I tried to really express that when singing. You can also feel a really strong sense of intent behind Kobato's lyrics, so when singing I also tried to pepper the song with some sections of real power. I really liked the unusual nuances of the melody and the structure of the song itself. It allowed me to make some distinctive touches of my own, and it felt great to sing. It might be a little hard to sing in karaoke, though. There's almost nowhere to catch your breath (laughs). Kobato: But it's the kind of melody that makes you want to sing along when you hear it, po. I think you just have to hear it over and over and let your body become really attuned to it before you sing it, po.— In your latest song, "Sense," you've tried out all kinds of new things. What do you see in BAND-MAID's future? Saiki: I'm going to keep writing new songs, so I hope we can keep sharing them with our fans. Kobato: I also hope we'll be able to put on an OKYU-JI for a live audience soon, po. Saiki: Yeah. I'd like to finally be able to do another overseas tour again next year. I want to do it as soon as it's possible. Kobato: Me too, po!

10/27/2021

Sense (CD+Blu-ray)

Single

Pony Canyon

Notes

Quotes — The intro of Sense is something new that fits perfectly. It feels majestic as if the final boss just entered. Saiki: Kanami was working extremely hard on it. She was studying its arrangement, right? Miku Kobato: It seems Kanami didn't have this vibe of the intro in herself. At first this intro wasn't there, and we got a request from the anime side to add majestic orchestra, po. It's an arrangement she could come up with only because it's an anime opening theme, po. — Did you write the lyrics by reading the manga? Miku Kobato: I'm originally a Platinum End fan, and I had already read the original, po. I finished reading the latest volume exactly when we received the offer for the opening theme. Because of that, I was able to write lyrics by understanding the work very well, po. I was glad they liked the lyrics I wrote freely, po. — Which part of Platinum End did you focus on when you wrote? Miku Kobato: I wanted to write lyrics that those who read the original would find nice too, po. There was a request from the production committee side to use the words "sense" and "angel", so while I followed it, I myself absolutely wanted to include "tomorrow" and "happy", po. I wanted to include them because the theme of the anime is to pursue happiness, and the protagonist's name "Mirai" is written "tomorrow", po. — Saiki-san, what do you think about the lyrics? Saiki: While they have the usual Kobato feel, they also have many parts different from her words, and I felt they go along well with the world of the anime. Also, it has an unforgettable vibe of youth, like chūnibyō in a good sense. I was conscious of singing the lyrics clearly, and the vocal melody feels so nice that I sang to make the nice feel come across. Miku Kobato: Your voice is relaxed as if it flies, po! — I really felt you were feeling good. By the way, for what reason did you give it the title of Sense? Miku Kobato: I thought a lot, and I wanted to have a title that would sound cool to both those who watch the anime and those who don't, and I decided it at the end, after the recording was over, po. Before choosing "sense", I tried to have a French word for "angel" and so on, but the word "sense", as in "sense the future", fit the best, po. — The keywords you have just talked about included "sense". By the way, speaking of the other theme of "happiness", do you each think strongly "I want to be happy"? Saiki: Not much. I'm not cornered like the protagonist Mirai Kakehashi (laughs). Miku Kobato: Platinum End is a story that starts with despair, and I don't feel despair like that, po. I, Kobato, sometimes want to be peaceful, rather than being happy, po. Saiki: If I feel despair, I'll probably have a strong emotion like "I must live!" rather than wanting to be happy. Miku Kobato: "I want to be happy" sounds like someone else gives you happiness. It feels like being passive rather than proactive, po. All of us Band-Maid are proactive, so we won't be like that, po. We feel more like "We will make you happy!", po. Saiki: We always think about how to make you happy. Miku Kobato: We serve because we're maids, po. We Band-Maid are more like "We want to make you happy" than "We want to be happy", po! Saiki: We found the true nature of Band-Maid just now. — Well, this time, a song Saiki-san wrote lyrics to is included for the first time. What made you include it at this timing? Saiki: I kept trying to write lyrics when I had time because of the COVID pandemic. Last year and in the beginning of this year, Kanami sent me songs not planned to be released. She has set a numerical goal for songs she writes in a month, so there are so many songs even the rest of us haven't listened to. I practiced writing lyrics to those songs. — Kanami-san puts pressure on herself... Saiki: That motivated me a lot to write lyrics. However, I didn't expect it to be released this early. It's like we wrote it as a song in the stock, and Kobato also wrote lyrics to it, just like songwriting competitions, and this time mine was chosen. — Kobato-san, you got a good rival! Miku Kobato: Exactly, po! She has a different viewpoint than me, and her lyrics show a totally different world, which is interesting, po. — What kind of lyrics did you write, by the way? Miku Kobato: I think they were like self-enlightenment, po. I used a little difficult words, like some of my other lyrics, po. — What is "corallium", by the way? Saiki: It means precious coral. The lyrics talk about the sea as far as the place is concerned, and actually I'm scared of the sea. I hate how waves move. I realized that only recently, and I get more and more scared of it, as I get older and more imaginative (laughs). I saw the sea on TV just by chance, and I felt like "That's so scary!" — That's why the lyrics have words like "drown". Saiki: Yes. I expressed that together with love, because the sea is somewhat similar to falling in love. I think I put out myself well there. However, when Kobato read my lyrics for the first time, she looked embarrassed (laughs). Miku Kobato: Those lyrics are so Saiki, po. I'm not the type of lyricist who writes about their own emotions. I was embarrassed because I know about Saiki very well and I felt like she showed her inner self to me, po. But that's the good point of her lyrics, and Saiki made straightforward, positive words a little erotic. — Which part of the lyrics makes you feel like that? Miku Kobato: That's "Kuse ni natchau, dō nattenno" ("I'm getting addicted, what the hell is this") [note: at 0:44], po! That's a phrase I can't come up with, po. Saiki: I often use those words (laughs). So, they are not something I made up but words I came up with naturally, and my mouth feels good when I sing them. Also, I tend to choose emotional words, which shows myself, including a little bit of my view of love, so I think I expressed well the dark side of love everyone has. — So, the lyrics are natural to you. Well, the other song Hibana is the battle theme song of the All-Japan University e-Sports Competition, and it's very aggressive, isn't it? Miku Kobato: We shoot a gun lots of times in the song, po (laughs). It has a momentum so I think it will excite servings, po. I also came up with its title after the recording, po. — Is there any reason for that? Miku Kobato: After all, it's better to give it a title after it gets vocals and its vibe becomes clear, and moreover, as far as this song is concerned, I wanted to give it a Japanese title, po. — As we talked a little while ago, there's the English phrase "You know the drill", and I wondered what "drill" means, then I learned it's a good phrase meaning "You know what to do". Saiki: Me too, I wondered why "drill" comes here. Miku Kobato: You naturally wonder why it's "drill", po (laughs). When I was searching various words I would be able to use in lyrics, I got to know its meaning and absolutely wanted to use it sometime later, and this time it fit the song perfectly. It's a phrase you hardly learn in school. Saiki: On the other hand, in Corallium, I used English phrases Japanese people would use. There are many Japanese-specific emotions you can't express in English, you know. The emotion of wanting to be drowned in love doesn't seem to exist in English. Over there, it seems you just express "I love you" in the end. — You must be looking forward to their reaction when they listen to such expressions. Miku Kobato: We release the Japanese lyrics and the translated lyrics in English at the time when we release an MV, and I think exchanges for translating Corallium will be interesting, po. — We must pay attention to that. Now, lastly, please give your messages to your masters and princesses all over the world! Saiki: We can't see the future clearly yet, but I'm sure the future is bright, so if you keep calm and follow us without worrying too much, we'll make you happier and happier. Miku Kobato: We've been unable to do servings for long, so there must be many masters and princesses who feel anxious and really need servings, po. We have the same feelings, and for now we'd like to release more and more songs we will play when the time comes, so we would be glad if you could enjoy our recordings until the day comes, po.

10/27/2021

Sense (CD+DVD)

Single

Pony Canyon

Notes

Quotes — The title song Sense has become the opening theme of the TV anime Platinum End. Did you write it after you received the offer?Kobato: Yes, po. We wrote it specifically for that, po.Saiki: Kobato had already read the original manga.— You are great as usual! So, you had already checked it out.Kobato: I was really surprised we received the offer exactly when I finished reading the (then) latest volume and was waiting for the next volume, po. So I was told “Kobato, are you spiritually connected with it?” (laughs) I was happy because I was just a mere fan, po. So I put more spirit into writing the lyrics, po. I tried to go along with the original manga by using words and phrases in it. Actually there was no detailed request from the production committee, po.— Oh, was that so?Kobato: We wrote the music and the lyrics in the Band-Maid style as we wanted. They asked me to include the words “angel” and “sense”, but I was already thinking of including them, po.— It’s like deeply understanding each other without a word.Kobato: As for the music, we changed the orchestral intro, but almost nothing else, po.— The story of Platinum End itself starts with quite a dark emotion, doesn’t it?Kobato: It doesn’t feel like a pleasant story, but it’s a story about life and hope, so I wrote the lyrics to get that across, po. I emphasized light in the darkness. That’s why I put the words “I want to be happy” [note: at 1:07] and “I just want to live” [note: at 1:00] in the chorus, po.— It’s a song full of vitality including its lyrics. Saiki-san, was there anything you had in mind about vocals?Saiki: I read the manga and got impression that it says “I want to be free” and “I want to fly”, so when I sang it, I kept in mind to sing with a relaxed feel, without singing too strong. The vocal melody itself has a relaxed feel, so it was comfortable to sing. This is just my impression, but I think its instrumentals express the protagonist’s internal struggle and darkness while its vocals seek happiness. So I was conscious of singing it with a positive feel.— The tune certainly feels like a contrast of light and darkness.Kobato: I think it will be one of the highlight songs at servings, po. The guitar riff at the intro is so cool that it will get audience excited.— Is the majestic orchestra at the intro the only part you have changed?Saiki: Yes. The intro was originally a band sound, but we changed it to orchestra.Kobato: They asked us to make it majestic, but Kanami had never done anything like that, so she wrote it by getting advice from a lot of people, po.— It’s like the intro of a film, isn’t it? You’ll be attracted to it from the beginning.Kobato: Yes, po. It matches perfectly with the opening of the anime, and according to Saiki, it also feels like chūnibyō [note: juvenile imagination].Saiki: It’s a complete chūnibyō (laughs). However, it’s nice exactly because it feels a little naive.Kobato: In the beginning, I wasn’t sure if our songs would match well with orchestra, po, because I hadn’t imagined that before.— Metal and orchestra go well together.Kobato: I’ve heard other metal songs with orchestra, but I hadn’t imagined our songs with it, so it felt fresh, po.Saiki: We sometimes used stylish horns but we didn’t have anything like this.— I believe fans overseas, such as in Europe, will absolutely love this song.Kobato: That’s right, po. Just like Different, people overseas will pay attention to it because of the anime. I hope Sense will create more masters and princesses (Band-Maid fans) overseas, po.— What do you want to convey in the lyrics “It’s no one’s fault / Even a heart that’s broken in despair / Is saved by the connecting RING / Molded and reformed / Changed and charged again” [note: at 2:27]?Kobato: That’s the darkest part, po. The protagonist who has failed to kill himself receives a ring from an angel, and his environment starts to change from there, but I think it’s not limited to the anime. I also read something written by those who wanted to die but couldn’t, and I imagined how they felt.— What did you read specifically?Kobato: I read diaries and blogs about their experiences, and when I kept doing the research, I usually found a banner ad at the top like “Are you worried about something?”, po (laughs).Saiki: Ha ha ha.Kobato: I’ve read that those people often withdraw into their shell and some annoying vision comes to their mind, po. I wrote so because I wanted to express such feelings you can’t control yourself.— I understand. The next song is Hibana. Did you write it for the battle theme song of the All-Japan University e-Sports Competition?Kobato: Yes, po. We also wrote this song specifically for the offer, po.Saiki: It’s a game called Rainbow Six Siege, and you actually play a special forces member of the police and fight three-on-three.Kobato: We shoot extremely a lot in the lyrics like “Gun shot!!”, right?Saiki: The song has a speedy feel, and Kanami’s guitar is authentic and simple. I think that’s rather rare.Kobato: I think it’s a good song with momentum, po.— This song will also get audience extremely excited at concerts.Kobato: That’s right, po. It’s rather close to FREEDOM or Play.— It also has a lot of sing-along parts, doesn’t it?Kobato: I hope the day when we can sing along will come soon, po.Saiki: It contains our wish for that. Hibana is a song where the backing vocals stand out. We wanted to express the roughness of the battlefield by getting excited together. It has more backing vocals than usual.Kobato: Also, I sing more adlibs, and I growl at the end of the chorus. I’ll work hard on it also at servings (laughs).— I got impression that the vocals of this song are pretty hard.Saiki: Especially the English pronunciation... It gets harder in the repeated part, because there’s no timing to close my mouth. I have to put accents, so I practiced a lot, though. I divide the melody in my mouth for the pronunciation. I wasn’t used to it because it’s not in Japanese, so I worked really hard on it (laughs).Kobato: It really feels like doing sports, doesn’t it? There’s no timing for breath, so it feels like keeping running, po.Saiki: I was out of breath at the recording, and it was rather nice it got a live performance feel. So, as I go to the second half of the song, I get more energetic, or more with momentum.— That’s also a highlight. The last song is Corallium. Saiki-san, you wrote lyrics to it for the first time, didn’t you? The lyrics are quite straightforward, and that made me think “Is this perhaps about Saiki-san?”...Kobato: Everyone says so, po... (laughs)Saiki: It’s not that I’m like this (laughs). However, having many spoken words in the lyrics is probably my taste. The mentally unstable part everyone has... you can’t realize it until you verbalize it, and you don’t have many occasions to verbalize it, don’t you think? I just verbalize it for everyone. Also, I realized recently I’m afraid of the sea and I don’t like diving. Actually I’m really scared of it. That was when I was writing the lyrics... “Corallium” means precious coral, and I wanted to use the expression “oboreru” [“drown”] for both love and the sea.— I see.Saiki: However, “oboreru” [“drown”] in this sense is probably understood only by Japanese people. You say “koi ni oboreru” [note: “drown in love”, meaning “carried away because you love too much”], don’t you? I intentionally cherished the Japanese expression.Kobato: It has the expression “oboreru” a lot, po, right?Saiki: I wanted to use it for both love and the sea.— How did you know you are afraid of the sea?Saiki: I saw news about the beach opening day for the first time in a while, and when I saw a video of swirling waves, I was like “I’m scared!” I also remembered I had felt “I’m scared!” when I tried scuba diving in the past. I was like “I want to go up as soon as possible” then. When I saw the news, I might have had a flashback, like “The sea is so scary...” I’m the most scared of dying by drowning. I wanted to release such feelings.— I might repeat myself, but why did you want to write about the mentally unstable part?Saiki: I’m not mentally unstable myself, but I do have such an emotion. I have it, but I’m not overwhelmed by it, and it’s just a special guest who occasionally comes out (laughs). I don’t want you to think I’m like this, but I do have a little of it. I wrote the lyrics by developing that.Kobato: The wording in the lyrics really feels like Saiki, po.Saiki: The words I’ve chosen really make me think “This is me”. My choice of words like “It’s addictive. What’s going on?” and “I’m not bewildered by drowning” shows that (laughs).— I like the straightforward lyrics “Painful and lovely” too. I think young people will love that.Saiki: Thank you so much. Personally, I

ReleaseDate ReleaseName

ReleaseType Publisher

like that part. That sounds like me, like “Which is my true feeling?” Kobato: It might be a feeling unique to girls, po. Saiki: Teens will probably love it. They might hide such an emotion, but I want to say they don’t have to. If they feel sympathy for my lyrics, I want them to say “I feel sympathy” clearly (laughs).— The instruments are aggressive in this song too. Saiki: Yes. I asked Kanami to write a song like Alone and Choose me. If we write them now, we get a song like this. Kobato: This song has good points of our past and shows our progress, po.— We would like to talk about your future schedule. Are you going to keep writing songs? Kobato: Yes, po. We keep writing songs, basically without a rest, po. Saiki: We haven’t decided a future release yet, so we’ll probably have a discussion about how to release.— You will plan in-person servings depending on the situation, won’t you? Kobato: The situation might change again when it gets cold. Saiki: We’ve decided to do and then canceled many times. We’d like to do an online okyu-ji before the end of the year, though.

11/3/2021

Brand New MAID vinyl

Album

Nippon Crown

Notes — The new album has a lot of provided songs. How do you choose songs? Miku: First, we tell composers our musical direction and what kind of songs we want to play, and then we listen to songs they have composed, and we choose and refine like “We want to play this”.— Then, how do you complete songs when you write them yourselves? Kanami: Basically, I create a rough melody and chord progression, and ask our bassist and drummer to arrange it in this and that way, and I have our two vocalists think of backing vocals.

Quotes — What is the theme of the whole album? Miku: The theme was the culmination of our past three years.— Does that mean it’s a summary of what you have done up to now? Saiki: It’s packed with what we have done and what we have improved. Kanami: We instrumentalists have improved our techniques from the previous work, and as for singing and vocal melodies, there are higher notes than their past limits, so we were able to improve ourselves through this album. Saiki: The vocals have a wider range. Mine has expanded downwards... Miku: Mine has expanded upwards... (laughs) Saiki: ... Just like that (laughs).

11/3/2021

CONQUEROR vinyl

Album

Nippon Crown

Notes

Quotes

11/3/2021

Just Bring It vinyl

Album

Nippon Crown

Notes

Quotes

11/3/2021

New Beginning vinyl

Album

Nippon Crown

Notes

Quotes On Nov 4, you’ll release your second album “New Beginning”, what you can tell us about its genesis? Akane: It took almost one year, I think. Miku: One year with everything considered. It took about half a year from recording until release! I remember that “Made in Japan” was released back in 2013. If you could draw a parallel between “Made in Japan” and “New Beginning”, how did the band evolve from the debut? Miku: After we released the song “Thrill”, we got a clear vision for the direction and music we want to achieve, so the songs have become even more harder. Saiki: Sounds harder. Akane: It’s definitely a harder sound. Also, with this album, I used double-bass drums for almost all of the songs.

11/3/2021

WORLD DOMINATION vinyl

Album

Nippon Crown

Notes

Quotes

3/9/2022

BAND-MAID Official Score for Unseen World

Instrumental

Pony Canyon

Notes Included in Unseen World Band Score

Quotes

4/27/2022

BAND-MAID ONLINE ACOUSTIC OKYU-JI CD

Live Album

Pony Canyon

Notes Released exclusively to the fan club members

Quotes

9/21/2022

Unleash

EP

Pony Canyon

Notes — Last time at BARKS, we asked Kobato, SAIKI, and KANAMI about "Unleash!!!!" and that it was created as a song that should mark the beginning of the second chapter of world domination, it is interesting that the accompanying video is an animation. SAIKI: That's right. We didn't think we could make it happen, either. But we had been saying for a long time, "I want to be in animation! I want to be in animation! (laughs). (Laughs.) Because we have established our own individuality so well. AKANE: Yes. We were talking about how easy it would be to become characters. SAIKI: I was so happy that it came true and that they drew it so beautifully! Miku Kobato: It really was drawn in very fine detail. SAIKI and I had an online meeting with the production staff at the beginning, and at that point, they had already done a lot of research on the personalities of each member. For example, KANAMI loves SAIKI, and AKANE makes funny faces (laughs). (Laughs.) He had done a lot of research before we even started explaining, and from there he went into even more detail.— The thoroughness of your research can be clearly seen in the fact that some of the members are drinking alcohol in the anime. MISA: I'm drinking all the time, aren't I (laughs)? Miku Kobato: AKANE even jokes around with a banana. AKANE: I am so impressed. I was impressed by how well researched they are. SAIKI: KANAMI's eyes look at me with a heart. KANAMI: Gee! Miku Kobato: After several ZOOM exchanges, we met in person and talked, and even had the costumes photographed down to the smallest detail. I asked her, "What kind of shoes are you wearing? And so on. The same goes for musical instruments. SAIKI: You really drew the instruments in great detail! Miku Kobato: Even the designs are perfectly reproduced. SAIKI: Even the accessories are well drawn. They wanted to see the accessories, so we sent them pictures of them. I am very happy to see how beautifully you have done it. I'm very happy to see how beautifully they made the video. The characters in this animation are real and are about to attack, and I think it conveys this to people who are unfamiliar with BAND-MAID's past. SAIKI: That's right. We were also fired up by the completion of the video, and it was like, "Yes, yes, this is exactly what we wanted! That's exactly what we wanted! Miku Kobato: There is a scene in the beginning where each member appears one by one. Each of them is linked to a scene from a past music video. I could feel the history of the music videos, so I thought, "Oh, wow! I was like, "Oh my gosh! Translated with www.DeepL.com/Translator (free version)

Quotes — First of all, please tell us your overall impression. How did this work turn out? Kanami (guitar): This time, I personally think it's a collection of songs that feel new. I might be saying this every time we release something, but this EP shows the Band-Maid style and at the same time our new side. Saiki (vocals): I agree on that. We put our feelings of starting the second round, or the second chapter, of world domination from here into it, and I believe it matches well with that in many ways and it will meet your expectations. Miku Kobato (guitar/vocals): That's right, po. The title of "Unleash" means "liberation", po, and I think the songs on this EP perfectly fit it, po. All of them are songs that would unleash our frustrations and the like in the COVID pandemic, and there's not a single gentle song (laughs). It's our first collection in years only with intense songs like this, so it turned out to be literally an unleashing work, po.— So, if you unleash your feelings now, you have no choice but to make it intense, don't you? Miku Kobato: You are right, po! (laughs) Akane (drums): It's our first time having an instrumental as the first track, which is one of its appealing points. All the songs, from the instrumental to the final track, are different in taste, including technical ones and listenable ones, even though they are equally intense and pumping, so I think it's an EP with many different expressions you won't get tired of. Misa (bass): This happens every time, but each and every song is very unique. Also, even though their sound is often aggressive, the fast songs are not super-fast for Band-Maid songs. Saiki: We didn't try to break the speed record. Miku Kobato: But from an ordinary point of view, the fast songs are fast, po (laughs). Misa: That said, they are not extremely fast for Band-Maid songs. So there are quite a few songs I can play calmly. I really feel the variety of songs, or the range of songs, has broadened again. Saiki— So, just like Unseen World, it has your uniqueness and also newness. And you have gained another strength. Misa: Yes, that's what I mean!

9/21/2022

Unleash (CD+DVD)

EP

Pony Canyon

Notes

Quotes — Your EP "Unleash" is quite a hard one, as befits its title, which means "release from bondage". What kind of work did you have in mind? Miku Kobato: "When we decided to make this EP, we had the theme of "World Domination Vol. 2" in mind. After releasing the album "WORLD DOMINATION" (released in 2018) and making the symbol mark, I wanted to keep going and going and going, but the Corona disaster forced me to slow down my momentum. Until then, I felt like a wall was standing in my way, but after the Corona disaster, I had a strong image of being stuck in a fog and not being able to move. SAIKI "I couldn't do the activities I wanted, I couldn't meet the master lady (fans) I was supposed to meet, and there were many heartbreaking times. I felt like I was suffering underwater and being held down. When I told Kobato that I wanted to release such resentment and release, she found the word "Unleash" for this project. When we first announced the idea of world domination, we did not mean it as the "first step" or anything like that. We had no choice but to stop. So this time, when we are presenting it to you, we have decided to call it "the second installment" as a way of saying that we are still aiming for world domination.—Did you feel that you were releasing your pent-up resentment? KANAMI "When I was told that I was venting, I said, "Yes, you are! (laugh). (Laughs.) When I am writing songs, I am often influenced by my emotions at the time. I'm frustrated! or sadness or warmth, I always feel that I have to write songs when I am in such an emotional state.— You mean that you make music from your feelings as they are. KANAMI "Yes. That's why I feel my exasperation when I hear (laughs). SAIKI "It shows in the guitar riffs, doesn't it? Miku Kobato "You said there was no kindness (laughs). KANAMI "But I really thought it was a stress reliever! (laugh)" SAIKI "I think the stress is decreasing because while we were working on it together, we were all excited to deliver it as soon as possible, and the tension rose, so I felt like we were able to eliminate and digest a lot of it.

ReleaseDate ReleaseName

ReleaseType Publisher

9/21/2022

Unleash (CD+Blu-ray)

EP

Pony Canyon

Notes What was the reason for being so aggressive?SAIKI: Maybe it's because it's an EP. On an album, you have to tell a story, but on an EP, if you just cram in aggressive songs, it all comes together. (Laughs). (Laughs)(laugh) Ah, is that a major factor?KANAMI Yes, I think it was probably building up.SAIKI I felt that especially with KANAMI. (laughs) He kept sending me demos, but when I listened to them, I thought, "Oh, is he irritated? (laugh). Isn't it very aggressive?" (laughs). (laughs).KANAMI I was not able to go out for the past two years, so... there was definitely a lot of resentment. (laughs) If I had been told to write gentle songs, I would have done so, but this time I think I ended up making a lot of stimulating songs. I don't mean to take it out on the music, but.... (laugh)Kobato Ha ha ha ha ha.SAIKI But you had a strong desire to serve. That's why there were many songs that looked like they would be served.

Quotes — — When I first heard "Unseen World", I thought it had more of an "ooh-la-la" feel to it, but in a good way.All of you (laughs).Kobato: That's certainly true (laughs).— — As a listener, I was also bothered by Corona, and it made me feel refreshed. This EP has an even more "ooh-la-la" feel to it, doesn't it?SAIKI We ourselves wanted to make it more aggressive.— — Was that also influenced by the sense of stagnation of the past few years?Kobato Yes. When I was making this EP, I first thought of the theme, which is the second chapter of BAND-MAID's world domination, or in SAIKI's own words,SAIKI I was submerged in the sea for a long time and thought, "I can't get out! I want to get out! I was feeling like I was submerged in the ocean and reaching for the surface, and when I tried to convey that feeling, I ended up with "Unleash!!!!". was created.Kobato: You said you wanted to put that feeling of being liberated and being able to breathe into the EP, so we decided that it would be great if we could create a strong sense of liberation and explosion as the second chapter in our world domination. The word "Unleash" seemed to fit perfectly, so we decided to use that kind of image.AKANE (Dr.) You always express yourself in a unique way atSAIKI You really get it (laughs).Kobato I guess it's because we have been together for 10 years. I don't think I used to be able to understand as much as I do now (laughs).— — In the ensemble of a band, if someone comes to you like this, you respond like this, and I guess you have come to understand that kind of thing.Kobato: I am now able to predict what will happen.MISA (B) When I receive a song from KANAMI, I may be able to grasp in a short time that "KANAMI probably wants me to play this kind of bass line.AKANE Even in arranging the drums for songs that KANAMI sends to me, there used to be many cases where KANAMI would rework the arrangement I made, but this has not happened at all recently. I feel that I am now able to present what KANAMI wants and what he is looking for.SAIKI The demos that KANAMI gives me these days have a high degree of perfection, so it has become easier for me to share my image with him.AKANE KANAMI's own growth as a composer is amazing.KANAMI (G) Thank you (laughs).SAIKI Perhaps this has helped to solidify in everyone's mind the image of "this is what BAND-MAID would sound like.Kobato In the early days, we had the song "Thrill" as one of our guidelines, but we were still exploring various ideas.SAIKI I wondered how hard I could make it. The term "hard rock" really covers a wide range. Especially at that time, we were not writing all the songs ourselves. In that sense, I think "Unleash" was an EP that allowed us to fully express our characters.— — When you listen to this EP, you will hear a strong will to "take a big step forward! I can feel their strong will to "take a big step forward! I thought it was harder and heavier than "Unseen World".SAIKI I don't think there is any need for gentleness here (laughs).Kobato It's not right to be gentle when you say "liberation" (laughs). (laughs) However, I think it is too aggressive.SAIKI It's intense, but I think it's an EP that you can put on repeat over and over again.— Eight songs is exquisite, as it is a volume that may or may not reach the size of a full album.Kobato: Eight songs is just barely enough volume to run at full speed. It starts with the instrumental "from now on," so there is a newness to it as well.SAIKI Recently, BAND-MAID has been very supportive of instrumental songs, so we were confident enough to bring it as the first song.—It is certainly innovative to start with an instrumental song when you have two singers with such unique personalities.SAIKI That's right (laughs). (laughs) But actually, it was something I had wanted to do for a long time.AKANE That's exactly what I have been wanting to do for about five years.SAIKI But the timing and our abilities were not up to par. This time, we had completed one song, "from now on," which was unquestionably the first song, so we thought, "This should definitely be the first song.

4/26/2023

BAND-MAID TOKYO GARDEN THEATER OKYUJI (Jan.09,2

Live Video

Pony Canyon

Notes

Quotes

4/26/2023

BAND-MAID TOKYO GARDEN THEATER OKYUJI (Jan.09,2

Live Video

Pony Canyon

Notes

Quotes

4/26/2023

BAND-MAID TOKYO GARDEN THEATER OKYUJI (Jan.09,2

Live Video

Pony Canyon

Notes

Quotes

8/2/2023

BAND-MAID - 10th Anniversary Best Vol.1 CD

Album

Crown Stones

Notes

Quotes

8/2/2023

BAND-MAID - 10th Anniversary Best Vol.2 CD

Album

Crown Stones

Notes

Quotes

ReleaseDate	ReleaseName	ReleaseType	Publisher
3/27/2024	BAND-MAID 10TH ANNIVERSARY TOUR FINAL in YOKOH	Live Video	Pony Canyon
Notes			
Quotes			
3/27/2024	BAND-MAID 10TH ANNIVERSARY TOUR FINAL in YOKOH	Live Album	Pony Canyon
Notes			
Quotes			
3/27/2024	BAND-MAID 10TH ANNIVERSARY TOUR FINAL in YOKOH	Live Video	Pony Canyon
Notes			
Quotes			
9/25/2024	Epic Narratives	Album	Pony Canyon
Notes			
Quotes			
9/25/2024	Epic Narratives (CD + Blu-ray + PHOTO BOOK)	Album	Pony Canyon
Notes <p>Q: That's good news. Great job. I would like to hear about the entire album in detail at another time. What kind of album should we expect?Kanami: The production of the album was a long-term process. Now I don't even remember when we started (laughs), but in that sense, it contains songs we wrote quite a long time ago, songs we didn't release because it wasn't the right time to do so, and also songs we wrote very recently. So, when it comes to composition, it reflects our various changes in the last few years, and I think that makes the album more interesting. I'd say it doesn't feel cohesive, in a good sense. Each song on it is filled with memories of each period, and I can recall a lot of things, like "That happened when I wrote this song", "That was when we were touring the US", "Kobato was doing Cluppo then", and so on.Akane: The drums are the first thing to record, and actually I had already recorded more than half of the songs around April last year, so naturally it reminds me of the equipment I used back then and my way of drumming back then. At the mixing the other day, memories came flooding back, like "Oh, this is the sound from back then!" It's different from my current sound, in a good sense. My sound of last year was my best at that time, and my current sound is my best now. That's partly because I change my drumming depending on songs, but it's interesting the difference clearly shows. I hope the difference like that will come across.Misa: This is related to the dynamics I talked about earlier. In the past, I used to play a lot of "crammed base lines", but this time, there was a change of mind as a bassist, and there were a lot of different changes, for example, this might be too detailed but I played with 8th notes what I would have played with 16th notes before. Like, I tried to make my sound heavy and ear-catching while not making it too simple. It reflects the things that sprouted during the album production and my growth through that.Saiki: What I can say for now is... this is something never seen in our past albums, but it has quite a few lyrics written by me (laughs).All: (applause and cheers)Q: I'll write "All: applause".Saiki: Yes, please (laughs). In fact, that's what has changed in me over the past two or three years. I think I brought out something unique that Kobato doesn't have... like bluntness or the "I say what I want to say" attitude, into the Band-Maid lyric world that she has made (laughs). I think that adds color to the album, so I hope you all will look forward to it.Q: So does it have the "bring it on!" vibe?Saiki: Yes. Like, the "shut up and listen!" vibe (laughs).Kanami: A new word is born! (laughs)</p>			
Quotes <p>Q: The new album is your first album in three and a half years since Unseen World. I've heard you practiced at home during the COVID pandemic around when you released the previous album. What did you do back then specifically?Misa: I kept recording and listening back to my bass again and again. I still do it now. Also, I listened to the recorded bass and wrote down the parts I wasn't good at, and practiced them. Actually I always struggled with the solo in DICE, which didn't feel like my habitual pattern and didn't feel quite right. But as I analyzed it, I gradually grew to understand what kind of phrase I wasn't good at. And this is not about practice, but I think I've grown from experiencing acoustic okyuji (concerts). I feel like I've become more conscious of each and every note by playing delicately and quietly.Q: I've heard you took a long time to make the new album Epic Narratives.Misa: We started working on it around when we released the previous album. So it was like we took time to write each song without deciding on a theme for the whole album.Q: I know that you members created the previous album by exchanging DAW data between you all. How did you do this time?Misa: Just like the previous album, Kanami (guitar) created the foundation of a song and I often recorded my bass at home. The bass part in her demo just has a piano as a guide, so I play it freely. Then Saiki (vocals) added demo vocals. I went on sound making in the studio later.Q: How do you write bass lines?Misa: I listen to the guitar riff first and then think about whether to go along with it or to move around. My bass moved around a lot in the previous album, but this time, I kept in mind to have dynamics by making parts where the bass moves and parts where it doesn't, like subtraction in composition. In addition, to avoid playing with my habitual patterns as much as possible, I grew to write phrases on the keyboard and then play them on the bass more often. It still feels fresh every time I play the bass in the songs on the new album again (laughs).Q: Oh, you write on the keyboard.Misa: I wrote about 80% of the bass lines on this album on the keyboard. I wrote the phrases in Go easy on the bass. I fully used my habitual patterns in it because it was a speedy song and I wanted to play it as my heart leads me. I wrote the slap in the A-melody [first half of the verse] of Brightest star on the keyboard. I had an image that it would be interesting to play slap bass that sounds a little like an old-style melody you might find in old J-pop in a cool way. I think I've well created a phrase that wouldn't appear in usual slap.Q: So, Misa-san, it was your theme in the new album to break away from your habitual patterns. Maybe because of that, there was a lot of bass playing that feels more like singing.Misa: That's the point I was committed to. I was always conscious of whether my bass line was something you can sing and remember.</p>			
9/25/2024	Epic Narratives (CD + DVD)	Album	Pony Canyon
Notes			
Quotes			

ReleaseDate	ReleaseName	ReleaseType	Publisher
12/25/2024	BAND-MAID ACOUSTIC OKYUJI (2024)	Live Album	
Notes			
Quotes			