

Song Notes and Quotes Report

8/18/2025



ReleaseDate Song Album

1/8/2014

Be OK

MAID IN JAPAN

Notes

Quote

1/8/2014

Big Dad

MAID IN JAPAN

Notes

Quote

1/8/2014

Bye My Tears

MAID IN JAPAN

Notes

Quote

1/8/2014

EverGreen

MAID IN JAPAN

Notes

Quote

1/8/2014

FORWARD

MAID IN JAPAN

Notes

Quote

1/8/2014

KEY

MAID IN JAPAN

Notes

Quote

1/8/2014

Knockin' on your heart

MAID IN JAPAN

Notes

Quote

1/8/2014

Yoake Mae

MAID IN JAPAN

Notes

Quote

8/13/2014

Ai to Jonetsu no Matador

Love, Passion, Matador

Notes

Quote

8/13/2014

Summer Drive

Love, Passion, Matador

Notes

Quote

8/13/2014**Thrill****New Beginning**

Notes Kanami: I didn't tap when we started Band-Maid, but I began tapping in a song named Thrill and it was fun. Track 2 Unfair game also starts with my tapping, and I'm now crazy about it (laughs).-----Akane: In terms of sound, we were more of a pop band and didn't go the hard route. I didn't use twin pedals until "Thrill".----- "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).-----Misa: We started to include slap bass, double bass drumming, and tapping with Thrill, and this time we have more double bass drumming, and slap bass is more technical than before. I tried using only slap bass in ORDER. I think we have improved our skills a lot through this album.

Quote — By the way, which BAND-MAID songs can you play relatively easily? KANAMI: Maybe "Thrill" is the easiest to play? Saiki: Isn't "FREEDOM"? Miku: No. MISA: Eh? AKANE: The degree of difficulty depends on which part you play (laughs).----- The first trigger that made you greatly change your musicality to the current loud rock was Thrill. One reason is that it was supported on YouTube by rock fans all over the world. At the same time, while in search of your direction, you yourselves felt the most comfortable with its heavy musicality that leads to now, didn't you? Miku (guitar, vocals): That's right. Thrill was originally a B-side of our first single Love, Passion, Matador, but its musical style felt the rightest among the musicalities we had sung, played, and expressed ourselves. Every time we played it live, audience got so excited, and the MV of Thrill on YouTube was supported by people all over the world and now it has more than a million views in total. The birth of the song and the support for it made all of us members clearly decide where we want to go. In fact, there are many people at our concerts who enjoy the heavy musicality. Kanami (guitar): Before Thrill, each of us separately looked for a direction that would match Band-Maid®, but we decided our musical direction through Thrill and united together, which was really important. Each of us changed our approach in sound making. Misa (bass): Since all of us are technique-oriented, we like our current style of exchanging intense phrases because it's challenging and inspiring...----- How did the overseas concert come about? Miku: The music video for "Thrill" was introduced on an overseas website called "Jrock Radio". The organizer of Sakura-Con (a convention event to introduce Japanese culture) liked it and we performed there. Saiki: The influence of "Jrock Radio" was so strong that our Twitter followers increased a lot. Kanami: That's right. The views on the music video uploaded to YouTube also increased. Miku: The song "Thrill" was the reason why you were able to expand overseas, wasn't it? I had no idea that this song would not only be a turning point for the direction of the band, but also that it would have such an impact on me.

11/18/2015**Arcadia Girl****New Beginning**

Notes --I heard that your favorite number is "Arcadia Girl". SAIKI: I was able to get into the feeling of the song as I sang it, or rather, I was able to relate to it, saying, "I know how you feel. The song also has a different expression than just intensity.--Arcadia Girl" is a song about a seemingly weak woman who actually has a strong core, and how she inspires herself. SAIKI: It conveys that core strength.-----

Quote — I think the reaction to your songs overseas was different from Japan. Saiki: That's right. Songs from the indie album "New Beginning" are more popular overseas than the ones from our major label debut. Especially when we play "Arcadia Girl", which is not that popular in Japan, the audience goes "Woo Hoo!". Kobato: The way the tension rises when I say the title or play the intro before the performance is amazing. It's a slow song which is unusual for BAND-MAID but overseas, the audience just goes wild.

11/18/2015**Beauty and the beast****New Beginning****Notes**

Quote — All of them are provoking songs. The lyrics are also mostly provoking, aren't they? Saiki: Cute songs don't suit us. It's OK if Kobato (Miku) sings such songs. Miku: That's a charm unique to a twin-vocal band. Saiki: Yes, depending on lyrics, if Kobato can get a song across better than me, I let her sing it. Kanami: Kobato sings lead vocals in Beauty and the Beast. Saiki: Musically speaking, it has a sad vibe and it's not really heavy, though. Personally, songs with not so positive lyrics, such as Arcadia Girl, feel right for me, and I was able to sing them wholeheartedly.-----Speaking of individuality, the next song, "Beauty and the Beast," is a solo number by MIKU. As one of the twin vocalists, MIKU's singing voice is fully appreciated. MIKU: This song is about my singing as well. I want you to listen to the interlude. KANAMI: The tempo suddenly changes, and the performance suddenly becomes fast. AKANE: It suddenly becomes a two-beat song. It's a song with a sense of speed, so it's a lot of fun to play live. It is the most outstanding song on the album, and we struggled a lot with the performance of the song. --Why didn't you sing it? SAIKI: "No" and "Why?" and "Why?" are not my character, right? I leave that kind of thing to Kobato. So I won't sing! --SAIKI: I know, but this song also results in projecting the image of a strong woman, doesn't it? SAIKI: I'll leave the Kobato-like songs to her. MIKU: The song is also "cute" in a good way. AKANE: The lyrics are also girlish. But it turns out to be about a strong woman. But it is certainly different from SAIKI's strength (laughs).

11/18/2015**Don't apply the brake****New Beginning****Notes**

Quote MIKU: "Don't apply the brake" is another song that we often play in the service (live). KANAMI: In terms of the arrangement of the song, I let the members play it the way they wanted to play it. AKANE: On the day of recording, we changed the arrangement so much that we said, "I think we should do this. Each member of the band showed their individuality in a good way and played around with the song, making it a song that can be enjoyed live. MIKU: It's playful, but at the same time it's catchy. No matter how loud we go, we still want to utilize the catchiness as one of the characteristics of the song.-----

11/18/2015**Don't let me down****New Beginning**

Notes The non-fiction days is your fifth music video. Which one has been the most fun to record? Miku: Don't Let Me Down. I ran around famous Japanese tourist spots and I was really tired. When I recorded the music video, I had to wear high heel shoes. It was really hard. The next day my legs were really painful (laughs). Popo: Did people wonder why Miku was running around? Did they stop and ask? Miku: (Laughs) So many people actually asked me, 'Why are you running?' But in that song, we wanted to put a feeling of running through (imitates running) and running fast.

Quote Would you like to spend some words about the MV of "Don't Let Me Down"? Akane: The famous places in Japan are the highlights. Saiki: We're making an appeal for Japan. Miku: We asked the same director who directed "REAL EXISTENCE" to direct this MV. It turned out to be a wonderful video which makes you feel the Japanese feeling and a really speedy feeling.-----Don't let me down" is a song that was produced for overseas audiences, as you also produced a music video that projects a Japanese flavor? MIKU: The music video features me running around Asakusa, Shibuya, Tokyo Tower, and other places that symbolize Japan. SAIKI: I was very careful about my English pronunciation during the recording of this song, and I must say that I struggled a lot with the pronunciation of L and R. It was really difficult. MIKU: Even so, we decided that if we were going to try our hand at English lyrics, we should try to make the pronunciation of the song sound realistic, so we did our best to make it realistic. AKANE: "Don't let me down" is a song that is now a staple of our live performances and is very pleasant to play.

11/18/2015**FREEZER****New Beginning****Notes**

Quote AKANE: Following "Thrill" will be "Freezer," which focuses more on groove than intensity. Nowadays, BAND-MAID® has a strong impression of being "a band that plays intense music. That is why we wanted to show with "FREEZER" that we can take this approach as well. MISA: The groove created by the intertwining of the drums and bass is very pleasant to play. I want people to feel the appeal of that groove in "Freezer".

11/18/2015**Price of Pride****New Beginning****Notes**

Quote MIKU: After the intensity of "REAL EXISTENCE", I took a more relaxed approach with "Price of Pride". KANAMI: The melodious songs on this album are the most pop-oriented and easy to listen to. The lyrics are also positive, and I included them as a way of saying, "BAND-MAID® can take this approach, too.

11/18/2015**REAL EXISTENCE****New Beginning**

Notes "REAL EXISTENCE" is another fun video. How do you feel about all the comments that you've received from your overseas fans? Miku: I feel really happy. I'd appreciate it if more people overseas would listen to our music. Akane: I'm very happy that so many people overseas support us! Kanami: It makes us happy that overseas fans enjoy our music. Saiki: Happy, of course.-----Saiki: REAL EXISTENCE, our second music video, that day was really, really hot. It was 30 degrees. It was really strong sunlight. We recorded the music video in front of a temple, but we wore maid outfits. So it was kind of awkward and also different... so it was interesting.

Quote — After deciding to go in the direction of loud rock through Thrill, you Band-Maid® further refined your direction through the following song REAL EXISTENCE (more than 770,000 views on YouTube). Akane: We really showed which direction we want to go in as Band-Maid®, by making it heavy with a shred guitar solo and double bass drumming. Also, we put out "Japaneseness" in the MV so that you can clearly see we are from Japan. Above all, the song allowed us to express our direction different from pop and to change where to go. Miku: We Band-Maid® were originally conscious of approaching people overseas, but we have been definitely taking them into account since REAL EXISTENCE. That's why we tried English lyrics, which we had wanted to do for long, in the next MV Don't Let Me Down.

11/18/2015**Shake That!!****New Beginning****Notes**

Quote --The final song was "Shake That! is the last one. AKANE: "Shake That! is another song that we were able to freely play with, with guitar solos, drum solos, and other arrangements that made the most of each member's individuality. MISA: I love this song because it really "rocks.

5/18/2016**alone****Brand New MAID**

Notes — "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.-----Akane: For playing the drum of this song, I did a midnight practicing until the morning before the recording. And every day, I practiced, and then, at last, I began to be able to play it. Miku: Now, I play the guitar in 'alone' completely in a different way compared with those old days. In those days, I could not play at all. Kanami: Kobato could not play chords. Miku: That's right. Now I play chords. Kanami: In the old days, Kobato played only power chords.-----Kanami: We did have a theme of sad feelings for Alone when we wrote it. Miku: Up until then, we put the image of a strong woman forward, but in this album, we also wanted to have loneliness and sadness in the lyrics.

Quote — 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.----- Then, please tell us about the production of Alone. Miku: First, me and Sai-chan told Kanamincho what kind of song would be nice. That was the starting point. Saiki: That was just a rough image. Like, "We want this kind of phrase." Kanami: They said they wanted a lonely melody, so I made a track on my PC. As for the composition, they gave me various opinions like "We want to slow down the A-melody", and I was like "Then, how about this?" I roughly programmed the drums and the bass and let the two arrange for their own habitual movements. Miku: I wrote the lyrics with Sai-chan. We Band-Maid have had many lyrics with an image of a strong woman until now, but as for Alone, Sai-chan wanted to express also a woman's weakness, and I wrote such lyrics. When Sai-chan said "This part is not right", I rewrote it and showed it to my bandmates again and again.— So, is it the first Band-Maid song about loneliness and weakness of a girl in love? Miku: Yes. It's about weakness and also about getting suspicious. Also, in this song, we emphasize our twin vocals more than usual and I sing the octave above.— Is it the lead song and a new frontier at the same time? Saiki: Exactly.

5/18/2016**Before Yesterday****Brand New MAID**

Notes 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.

Quote — I think the reaction to your songs overseas was different from Japan. Saiki: That's right. Songs from the indie album "New Beginning" are more popular overseas than the ones from our major label debut. Especially when we play "Arcadia Girl", which is not that popular in Japan, the audience goes "Woo Hoo!". Kobato: The way the tension rises when I say the title or play the intro before the performance is amazing. It's a slow song which is unusual for BAND-MAID but overseas, the audience just goes wild. Saiki: Also, in "Before Yesterday," everyone starts buzzing the moment the intro backtrack comes on. Kobato: When the guitars comes in, they go "Who!" (laughs). Saiki: Those two songs are popular overseas. It's totally different from Japan.----- "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.

5/18/2016**Brand-New Road****Brand New MAID**

Notes 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.

Quote — 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.----- In Track 4 Brand-New Road, you incorporated a jazzy arrangement. Akane: That's a breaking ball [note: not a "fastball"]. We usually play intense and fast rock, but we also tried the groovy song with shuffle beat. In the recording, we had a hard time putting out the groove by matching our timing. Misa: We instrumentalists worked out the details, and each of us fought against the metronome in personal training.

5/18/2016**FREEDOM****Brand New MAID**

Notes — For example, in "FREEDOM" there is a part where you go from a clean arpeggio to the guitar solo and then harmonise, if when you play this live it could go from Miku to Kanami to both to play, very Kimaru(?)—like I think....Kanami: That's right! That part is just possible in the distant future if she becomes good, I made that assumption in the writing!! (Laughs)Miku: That, was very well put by you both. To be honest, when I play that arpeggio in the live performance I have a little talk to myself beforehand..., 'Hmmm' I say, I've split tears to get here (Laughs).Kanami: Even for last part of the harmony, if practice is done you will surely be able to reach that level. You should worry given that from today we're doing that as homework! (Laughs)

Quote — 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.----- By the way, did you have the idea of creating an album for "servings"?Miku: We wanted to have songs to get them excited. For example, I think FREEDOM is a song that easily gets them excited at "servings".Akane: I made FREEDOM simple and easy to get with modern four-on-the-floor beats.

5/18/2016**LOOK AT ME****Brand New MAID****Notes**

Quote — 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.

5/18/2016**ORDER****Brand New MAID**

Notes — Which is the orthodox Band-Maid song?Miku: Track 3 ORDER is the song made to succeed Thrill.Kanami: It's a song with the established direction of Band-Maid.Misa: Its lyric setting and bass line are upgraded from Thrill.— You sing your own mind in the line "I don't need such preaching as if you're high up" in ORDER, and I think it might be directly linked to your visuals.Saiki: I noticed it because you said so.Miku: I heard it for the first time, but it's certainly so Band-Maid, including twin vocals.

Quote 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.----- "ORDER"'s solo is unique in that it is played using tapping from the beginning to the end.Kanami: From the start of the tapping, normally I think while playing "I must persist in tapping until the end!" Isn't that appealing? (Laughs).— Exactly (Laughs).Kanami: The flow is interesting and my technique in this solo is also a key point. Specifically the chord progression has to fit the melody I think.— I think you're doing a three-string sweep in this solo?Kanami: Yes, a diminished sweep.Miku: I like to listen to that repeatedly, I really love this solo!

5/18/2016**the non-fiction days****Brand New MAID****Notes**

Quote 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.

5/18/2016**YURAGU****Brand New MAID**

Notes — In "ORDER"'s tapping solo, YURAGU's spontaneous solo, "alone"'s progressively constructed solo (which is also impressive) and such, which way do you do choose the sort of form to use? Kanami: Basically I think in advance. I am the type to emphasise melody, an image of the melody comes to mind to reproduce in playing. Just in "YURAGU"'s solo it is decided at the time of the recording of the part to play.— I thought it was a solo with a lot of momentum. Kanami: This "momentum" was what I most wanted to put out, I'm glad that you felt it! (Laughs).

Quote 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.— 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.— 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".

11/16/2016**matchless GUM****YOLO**

Notes — So the dark side of Band-Maid explodes in it. The third song, Matchless GUM, is the only love song in this single, and Kobato-san and Saiki-san, you co-wrote its lyrics, didn't you? Saiki: Yes. We wanted to write new kind of lyrics. Kobato: The first two songs are very assertive, so I thought I should put out some cuteness in the last song (laughs). Saiki: We haven't had girly-girly lyrics like this until now, right? Kobato: Never. I wanted to say we also have a girly heart, po (laughs).— However, you'll find it's an intense girly heart if you listen to the song (laughs). Kanami: When I was composing the song, I didn't expect the lyrics to be like this. Saiki: We completely ignored that (laughs). Kobato: We also wanted to have a contrast ["gap"] there. Kanami: Originally it had a lot more guitar lines, but I subtracted them because they wanted to make it a simple rock. Kobato: We added synths instead, po. Kanami: Also, Saiki's long tone is beautiful, so I wanted to make a melody that makes the most of it. Kobato: Sai-chan told me she wanted to have a girly feel there, but I couldn't come up with anything initially (laughs). There's the phrase "I can't sleep at all" in the lyrics, but I actually couldn't sleep at all because I thought of the lyrics in the tour van (laughs).— (Laughs) You couldn't sleep not because you're in love but because you're busy. Kobato: Right. In a sense, it's filled with my real feelings (laughs). Misa: It's a simple song, so I think you can hear each instrument clearly. The outline of the bass is clear too, and I played it as if I were standing in the front even though I stand in the back. Akane: We recorded the drums and the bass by "ready, set, go!" Everything must fit right from the positions of bass drum. The groove is important in this song. I must fire myself up when I play it. Misa: I played each note carefully. Akane: We wanted our two vocalists to sing freely, so we supported them in a different way than YOLO

Quote — What is the origin of the title of the third track "matchless GUM"? Miku: "Matchless" means "one and only", but when it has become "matchless GUM" it starts to mean "stick together, don't break up". As the lyrics feel cuter than the other songs, it is more about "Thinking about our relationship.", and saying "Stick around and please don't leave."— You expressed it as "GUM"? Saiki: That was the concept. "Stick together" and you expressed it as... chewing gum (laughs). Miku: But it was only a little thing, Kobato wrote many other things Sai was OK with.— "matchless GUM"'s lyrics are a collaboration between Miku and Saiki then? Miku: It's a collaboration, but it's a mysterious collaboration. I always write the songs alone, then I show what I wrote and get my orders. "You want to change this part here, this portion here is useless!" she says, getting out her teacher's red pen-ppo.

11/16/2016**Unfair game****YOLO****Notes**

Quote — Conversely, does everyone agree on the most difficult song to play? Saiki: If you mean on this single, it's "Unfair game". Miku: This is a difficult struggle-ppo.— This song has not been played live yet? Miku: We haven't done that yet-ppo. Saiki: We won't do it yet (laughs). Miku: We'll set it aside for later-ppo! AKANE: I shall focus on it intensely (laughs). KANAMI: It's completely different between recording and live

11/16/2016**YOLO****Just Bring It**

Notes — 2A of "YOLO" is played scratchily with tricky phrasing and it's rather conspicuous? MISA: It gives a feeling where the drum and the bass come out in front. I also like tricky things a lot. I thought about it with KANAMI, but I think that the phrasing this song is the kind I often come up with. As we wrote this song when we did it just for the 5-string bass, it took a while to get used to the 5- string itself for the first time, and I was practicing it all the time.— Miku: The difference in musical interval of the chorus is intense-ppo. "YOLO" is singing a harmony in the lower note range especially, it is very low-ppo. Even though we begin singing an octave below, in the last chorus I am singing in the upper register. It overlaps with the main part. So probably the chorus will also feel very tiring-ppo. So practice the chorus practice to expand your range (laughs).

Quote 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.

11/16/2016**YOLO (instrumental)****YOLO****Notes****Quote**

1/11/2017**Awkward****Just Bring It**

Notes 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.

Quote — 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).

1/11/2017**CROSS****Just Bring It****Notes**

Quote 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".

1/11/2017**decided by myself****Just Bring It**

Notes Kanami: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.----- In "decided by myself" the portion of the clean guitar arpeggio after the guitar solo rises rapidly with glissando from the basic bottom, then drops to a low B, and it uses a wide range.MISA: That's what I'm doing intentionally. To return from a low key place and head in that direction is cool, I hope? This is the approach that I could use because I have 5 strings. Without 5 strings, now, I couldn't play BAND-MAID anymore.— Play using glissando is also heard everywhere, but is this your obsession now?MISA: I'm strongly committed to glissando, I am doing it while carefully considering such things as the speed of movement and from where I'm starting. I like gliss for a long time and I used to practice while conscious of the sound like a motorcycle engine.— When it comes to the 5th string, gliss can give even more variation.MISA: I agree. So I'm changing the strings to use depending on the location in the song. Basically, I mostly use 4 strings, but I go up to 5 strings and then go down to 4 strings, and I also do the opposite.

Quote 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.

1/11/2017**Don't you tell ME****Just Bring It**

Notes 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 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.

Quote — 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.

1/11/2017**Moratorium****Just Bring It**

Notes — 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.

Quote — 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.

1/11/2017**OOPARTS****Just Bring It**

Notes 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.

Quote — 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.

1/11/2017**Puzzle****Just Bring It**

Notes I 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. — In "Puzzle" and "secret My lips" you can listen to such assertive where the bass stands out between riffs. MISA: There are also hand habits in such a part. There are many difficult phrases like this on this album. It feels like the instrumental section is really working hard now. In "Secret My lips" the bass driver was operated a lot because the thought was to try to match the bass along with the drums, but it was a tough struggle. — In "Puzzle", there are places everywhere where you play obligato with the guitar in unison, but they are quite fast phrases. MISA: I practiced this insanely. The guitar phrase is decided earlier, and if the low tone of the bass also follows it there, I wonder if it feels too heavy. But if you can play it easily with a guitar, it will be tough to play on the bass. This album has a lot of fast playing, the second A melody was the most difficult. I am full picking, but in recording, I wanted to emphasize the clarity, usually playing down all the alternate played parts.

Quote — AKANE, what kind of aspects did you concentrate with the drums this time? There are many songs that are pretty crazy. Akane: Well (laughs). Even amongst such craziness, there were songs where I wasn't playing all the time, and there were songs using combinations, and various differences in nuance came out. Kanami: In "Puzzle" you helped with the composition a lot, didn't you? Akane: Oh, that's true. In "Puzzle" I was trying to improve the development of the melody based on Sai's original idea, so accordingly I thought up a number of drum patterns. So I also want you to listen to the development of rhythm as well. "Try adding more twin pedals" or "The bass should stand out more"

1/11/2017**secret My lips****Just Bring It**

Notes 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. — Kanami: 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."

Quote — 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.

1/11/2017

So,What?

Just Bring It

Notes

Quote 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.

1/11/2017

Take me higher!!

Just Bring It

Notes I 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!"----- Speaking of slapping, the impact of slap play suddenly coming in at 2A of "Take me higher!!" is amazing. MISA: I thought that it was more interesting to do something in the second A melody different from the first on any song. As a matter of fact, recently I've liked slapping. I didn't do it at the beginning, but I started doing it from "Thrill" (1st single released in 2014) and I tried it on the last album too. For "Thrill" the thumb points upwards, but with that exception, the thumb is downwards. I have been practicing for a long time and as I became able to do a little bit, I wanted to put more and more phrases of slapping in (laughs).

Quote — It is also nice to have a song like "Take me higher!!" that more closely follows the themes of BAND-MAID up to now. You also firmly put your determination as a band into the lyrics. Kanami: There is a feeling of our usual straightforward seeming approach, isn't there? Miku: Yup. After all I thought that I would like to include songs in the classic BAND – MAID style, I wrote it in the second half of the production period. That strong expression of commitment was put in the lyrics along with a sense of ourselves-ppo. I thought that the meaning 'Come over here!' is perfect for us now-ppo

1/11/2017

TIME

Just Bring It

Notes

Quote 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.

1/11/2017

you.

Just Bring It

Notes — Before the guitar solo of "you", the part you play in a high position similar to the guitar's arpeggio and the chord played at the head of the hook after the guitar solo - were these phrases put in originally? MISA: They were included originally. In such a song that an external arranger has done, there are also different approaches from just following the root notes. I've not played much in the past as a walking bass. Since I started BAND - MAID I've begun to play a walking bass line pretty well, but to some extent, I think that the variety of knowledge I have has also increased by tackling different phrases from the roots.

Quote 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.

7/19/2017**Choose me****Daydreaming / Choose me**

Notes — 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.

Quote — 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)----- In comparison, [Choose me] is a upper rock tune. Kanami: This song was finished fast. After making the code and melody, I inputted the bass and drums electronically, then arranged from there. Well for the bass and drums I had phrases made from scratch (from Misa and Akane), this is a new compose pattern for me. Akane: For the instrument parts, yes it was new. I am better at songs that have a fast beat to them, so it was easier to make the phrases. Misa: I also played just the way I feel. (laughs) We thought about the bass and drum composition together used the phrases that came out naturally. Kanami: There is a part in the interlude where the guitar and bass are in harmony, where she was having trouble. She was saying this is hard to play on the bass. Misa: Yes, there sure was. Kanami: But speaking of playing, Play was more difficult. I had made it meant to be an instrumental tune, but we decided to make it into a song that everyone could participate in. Miku: When I listened to the instrumental tune, this is something I had thought during our tour, but I wanted a song that we could do catch and responses with audiences that were hearing us for the first time. Speaking to Saiki, I wanted to make this song into one that could be played at music festivals. That's why there are lyrics like "yeah yeah" and "wow wow" that can be remembered by anyone instantly.— Including a sing along chorus is also rare for Band-Maid. Miku: Yes, this is the first time we have it in the main chorus. Kanami: Also at the beginning of making the song I wanted to include solo parts for each instrument. It was hard to do this.

7/19/2017**Daydreaming****WORLD DOMINATION**

Notes — It's effective for variation if you have such songs in solo performances. Miku: That's why I wrote "Daydreaming". Until then, since there wasn't a slow song like "Daydreaming", the masters and princesses become tired and we also got tired, so we thought "Let's do a relaxed, 'easy listening' song" and started writing it-ppo. Saiki: Originally I liked such ballad-like music, so I think that I finally grew in becoming able to do something like this gentle song.— I think that up until now you've been trying to show strength whether it was there or not. When you're more natural now, as you have confidence in yourselves, so don't feel the need to put up such a front. Miku: I am indeed confident-ppo. Saiki: Yes, we've reached that level of confidence.

Quote 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."----- How was the song [Daydreaming] made? Kanami: I made the melody on the piano. I was asked to implement elements of tropical house. Since I do not listen to tropical house, I listened to popular artists such as Justin Bieber. Saiki: Oversea artists implement such tastes, so I advised her on listening to Justin. Kanami: But since this is a Band-Maid song, I arranged it like rock. Miku: Wasn't there an interesting request? Kanami: I was asked to implement "Utada Hikaru with rock accent". Miku: So a taste of Utada Hikaru as well as tropical house. (laughs) When we make a song we have Saiki listen to it, as she gives us the general direction of the song. Saiki: When I listened to [Daydreaming], it was like "This was what I was waiting for". It was a ballad which was very much like Band-Maid, So I told Kanami she is a genius. Kanami: Hahahahaha. Saiki: It was a melody I wanted to sing, and also I like songs starting with the vocals. (laughs) We had a lot of songs like that in our indies period, so we had refrained from doing them. But I thought it was time to do them again. Miku: Saiki had been saying she wanted to sing a relaxed song starting with the chorus before. I think she got her wish with [Daydreaming].— The song sparkles from the intro doesn't it. Kanami: That was a part I was conscious of. I used many upper strings in the guitar, a lot of 3rd to 1st strings, and I think that makes for the cheerfulness. Then I wanted the bass and drums to be steady. Since the melody itself is sad, I made sure it didn't get too dark. Saiki: Kanami has a very cheerful personality, so I think that came out. (laughs)— It's a ballad, but a song that looks forward. Miku: I asked for EDM, so that might a part of the reason of the cheer. Also a clap is included. Kanami: Synthesizers and claps are not my fort so I had advise from the staff during the recordings. Saiki: Synthesizer parts with sparkles are increased in this song. As we hadn't asked for sparkles so much till now. Miku: Till now we had put importance in strength and momentum. When Saiki asked to do a ballad, she wanted to do something with a different ambience.— I see. Were you able to sing the song comfortably? Saiki: Yes, as this is a song that can be sung to oneself naturally the recording was fun. But as the lyrics are sad, I put my feeling in the recordings.

7/19/2017**Play****WORLD DOMINATION**

Notes — The driving feeling of the bouncy rhythm of "Play" and "DICE" is also cool. Kanami: If you make a demo and hand it over to AKANE, it will be handled relatively easily, its really amazing I think. Miku: In contrast, when KANAMI does it SAIKI always says "I want the drums to be more complicated" (laughs). Akane: In the past, I didn't put the full range that I'm able to into the demos, "This isn't human nature" I thought when I was arranging, but now it's become possible to play in the form that I always imagined. Even if I'm missing a leg, I'm able to cover it quite well with the arrangement (laughs).----- [Play]'s listening point is the band ensemble, and the bass is especially intense. Misa: There are phrases matching the guitar backing, and I brainstormed with Kanami on them. Miku: Ain't the drums also difficult? Akane: Since I liked the base phrases from Kanami, I arranged them while keeping the basics. When she makes a great song I want to keep it as it is as much as possible. Take the bass drums for example, it's fairly detailed. You just can't play it with momentum. There are a lot of beat changes and then many 6 beat continuing phrases, so i have to make sure on hitting just right. Getting just a bit distracted and it will go down the drain.

Quote — In [Play] you insert bass phrases nicely between riffs. MISA: Yes. That one also was with KANAMI's demo. Then I would copy it entirely and then work on the arranges. It's like that all the time but it feels good playing it.— Between ensembles the bass phrases are inserted, and the bass is the hook, making it feeling good to listen to. MISA: In the service we did this 2 stages ago, the song was at the section at the end of the set-list. Usually my stage drink is alcohol so at that point my playing was getting quite messy.(laughs)----- 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.

11/22/2017**Honey****WORLD DOMINATION**

Notes Cover of a song by MUCC. Originally recorded for the (2 Disk - 24 song) 25th Anniversary "TRIBUTE OF MUCC -縁 [en]-" album (Disc 1 - Track #2) released on 11/22/2017. Included as a bonus track on the WORLD DOMINATION album. Played live once on 12/20/2017 at Rensa in Sendai when Band-Maid, Roach, and Hysteric Panic opened for MUCC. MUCC also later played the song and Saiki joined them on stage. (The other two bands also played a MUCC cover and their singer joined MUCC for the MUCC version later)

Quote

2/14/2018**Alive-or-Dead****WORLD DOMINATION**

Notes

Quote (radio)

Miku: I wrote the lyrics contemplating on virtual currency po

[everyone laugh]

Saiki: I was so surprised hearing about that

Miku: The lyrics of this song was the last to be completed

Saiki: The very last one

Miku: I was wondering what theme I should pick for this song po. Sai-chan told me she wanted something different...

Saiki: No more "Sekai Seifuku/World Domination" type of lyrics

[laughs]

Miku: [she spoke without po around here]So I altered the direction a little, something similar but not the same, internationally trending... I was neck-deep in virtual currency at that time. I started to write about it. You know what happened to it. Kobato got in a big trouble po

Kanami: Kobato in a pinch [spoken with very happy/fluffy tone]

Miku: Don't worry, I got out of it po. Now it's ok po

Kanami: Good to hear

Miku: We hope you listen to this song with virtual currency in mind po

[everyone laugh]

Saiki: Wasn't there a song about cryptocurrency?

Kobato: That's right, po. Kobato was into crypto, po.

Saiki: Wasn't it "Alive-or-Dead"?

Kobato: That's right, po!

Interviewer: Life or death. Sounds like cryptocurrency, right? (laughs)

Saiki: There's the line about "locking away the unseen risks" ("Mienai risuku o tojikomete").

Kobato: You can see the influence of crypto coming through in lines like that, po.

Interviewer: By the way, do you currently hold any cryptocurrency?

Kobato: It's down right now, but I'm sure it will go up, so Kobato is holding on to it, po. (This interview was conducted before the Coincheck incident.)

Interviewer: If you were into it when this song was being written, you've probably made quite a bit now, right?

Kobato: Um, right now, uh... I'm just a little ahead... (flustered)

Interviewer: We won't pursue the question further. (laughs)

ReleaseDate Song Album

2/14/2018

anemone

WORLD DOMINATION

Notes — "Anemone" is a gentle, acoustic style melody and that's new ground for you. Kanami: Regarding "anemone", when MISA suddenly got the 'flu we decided to do it on an acoustic basis in a hurry, it was an opportunity where I felt "Acoustic is really fun" after all (laughs). At first there was an idea that it might be slightly different from our usual image for BAND - MAID, but I think that it was eventually arranged in our style.

Quote 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.

2/14/2018

Carry on living

WORLD DOMINATION

Notes

Quote

2/14/2018

CLANG

WORLD DOMINATION

Notes

Quote

2/14/2018

DICE

WORLD DOMINATION

Notes 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). -----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)

Quote

2/14/2018

DOMINATION

WORLD DOMINATION

Notes Saiki: "DOMINATION". It's the lead song that represents the album, and I think that it's also an important song as it's a statement of our intention of "conquest!"

Quote — 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.

2/14/2018

FATE

WORLD DOMINATION

Notes 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).

Quote

2/14/2018

I can't live without you.

WORLD DOMINATION

Notes — 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).

Quote

2/14/2018

One and only

WORLD DOMINATION

Notes

Quote

ReleaseDate Song Album

2/14/2018

Rock in me

WORLD DOMINATION

Notes — Also you worked with TIENOWA on "Rock in me". There's a few touches of the Hammond organ sound which give it an old school feel, I felt that it gave it a taste you haven't had so far. Miku: I'm singing the main part in this song, but, because there is a slightly different image to convey as SAIKI is singing with me, I convey that in the writing-ppo.

Quote

2/14/2018

Spirit!!

WORLD DOMINATION

Notes 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...

Quote

2/14/2018

Turn me on

WORLD DOMINATION

Notes

Quote

4/1/2018

secret MAIKO lips

BAND-MAIKO

Notes Maiko version of secret MY lips

Quote

7/25/2018

Screaming

start over

Notes — 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.

Quote 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.

7/25/2018

start over

start over

Notes — 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 indie days. So this was not going back to our major debut days, but really back to our roots.

Quote — 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 it's 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.

11/2/2018**glory****CONQUEROR**

Notes Miku Kobato :This time, we started making the song after we received a tie-up proposal from the "Yu-Gi-Oh! VRAINS" staff, and we wrote the lyrics afterwards. . So, we took into account the "Yu-Gi-Oh! VRAINS" worldview when writing the lyrics as well.— What exactly do you mean when you say "worldview"? Miku Kobato: A major theme in "Yu-Gi-Oh! VRAINS" is the coexistence of AI and humans, so we stuck to that theme when writing the lyrics. For example, "singularity", a word which also comes up in the lyrics, is an AI term which stands for "technological singularity". *A "technological singularity" is a concept which says that AI (artificial intelligence) may advance and surpass human intelligence, resulting in a big change to our lives. — I see you've read up on it thoroughly! Miku Kobato: On the other hand, I also wanted the audience to be able to sing the song together with us.From children to adults, an audience of a wide age range watches "Yu-Gi-Oh! VRAINS", so I wrote the lyrics while making sure they are easy to sing, such as by not using English words that are too difficult, even while describing an AI world.

— I see. The word "glory" in the choruses also has a somewhat more relaxed melody to it. Miku Kobato: Wordplay and the ease with which it can be sung give it a nicely packed feeling. Also, the word "glory" itself really stays in your head after hearing the song, so, after completing the lyrics, we decided the title would also be "glory".

Quote — 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.

1/16/2019**Bubble****CONQUEROR**

Notes BAND-MAID's new single "Bubble" has been confirmed to be the theme song of the TV drama starring Reina Triend!! ----- So the song title "Bubble" was from the story?Miku: There is that, also, the symbolism that the story itself is like a bubble with no points to grab on to po. With that intention, I titled the song "Bubble" po.— They lyrics are frightening, a serious tone.Miku: Yes it is mature po. I wrote with a totally opposite vibe compared to "glory" po.— Did Saiki-san offer any advice on the lyrics?Saiki: There were no parts I wanted to change. It seems everyone knows my preferences lately. (laugh)Miku: Things have changed with respect to that since the 2nd album "World Domination" po. I feel I know how Saiki-chan likes the words to be arranged. I know how to make it easier for her to sing so the results are showing.

Quote — 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 of 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**hide-and-seek****glory**

Notes — "hide-and-seek", the B-side song, has a feel to it completely different from "glory". Did you plan from the outset to pair these two songs together on the single? Saiki: We chose "hide-and-seek" from our stock of demo songs. While arranging it, we transformed it so it would make a nice pairing with "glory". Miku Kobato : We didn't change things like its melody or rough tempo. — I really liked the contrast between the two songs. When listening to the two songs on the single, you get the same feeling of satisfaction as you would after listening to a mini-album. Miku Kobato: We'd be glad if you thought of it that way. — Were there any lyrics in "hide-and-seek" you were particular about? Miku Kobato: It's a song with a good rhythm, so we paid attention to the rhythm in particular. When choosing words for the choruses, we chose many words with the vowel "a" in it, such as "bang/clash/clown/alone". This time, we wrote our lyrics with the vowel as their pivot.— How did you decide on the title? Miku Kobato: I've had the lyrics for some time now, jotting down whatever I came up with. While I was researching English words, I found out what "hide-and-seek" meant. I decided to use that word, because it was so cool! So, when the time came to make the B-side song, I thought now was the time to use "hide-and-seek", so we put it as the song title.— Were you passionate about the song itself? Miku Kobato: Hmm... KANAMI had made several demo songs, and I'd been listening to it from before, so we put it into stock as something we could use later. So...Saiki: When it comes to our passion as the entryway for this song... (laughs)— (laughs) I love how frank you are! Saiki: We picked it based on how good it would go together with "glory", but I think we'll become more and more passionate about this song as we go on to perform it.

Quote — 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)

1/16/2019**onset**

Notes Instrumental Limited bonus disc for Bubble/glory double purchase recompiled in bonus Blu-ray/DVD of "CONQUEROR" limited edition

Quote**1/16/2019****Smile****Bubble****Notes****Quote****4/1/2019****Akasimahen****BAND-MAIKO**

Notes Maiko version of Awkward

Quote**4/1/2019****ansan****BAND-MAIKO**

Notes Maiko version of anemone

Quote**4/1/2019****Gion-Cho****BAND-MAIKO**

Notes Original Maiko song

Quote**4/1/2019****Sukurimingu [Screaming]****BAND-MAIKO**

Notes Maiko version of Screaming

Quote

4/1/2019**Tora and Tora****BAND-MAIKO**

Notes 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)

Quote**4/1/2019****YOLOSIOUSU****BAND-MAIKO**

Notes Maiko version of YOLO

Quote — 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. Akatuki: That's the band doing that.

8/7/2019**endless Story****CONQUEROR**

Notes 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.

Quote 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.

11/5/2019**Rinne****CONQUEROR**

Notes Akane: Well, that would be Reincarnation. It has a fast tempo, and I want to show off my playing style (laughs). I once said "I'm practicing at 170 to 180 BPM" and then this song came out above that, at 190 BPM (laughs). The song Spirit!! in our previous album had a tempo of 175 BPM, and I kicked the bass drum with two beats. That was my limit of recording then. Considering that, I feel like I did a good job at 190 BPM.

Quote 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)

12/9/2019**Blooming****CONQUEROR**

Notes Kanami: I feel attached to Blooming. I asked each of us to compose a vocal melody when I had almost completed the instrumental parts. We have various music backgrounds, and all the melodies were so interesting. I tried to compose a song like a new wind blows, studding our melodies here and there, picking up and collecting them. The result is that the song has a strong feel that all of us created it together. I'm very satisfied with that.

Quote 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.-----Q: I also looked it up, and it is a Buddhist precept that one should not tell lies. The order of the songs is from "Blooming" to "Rin-ne", which has a strong religious feel to it. (laugh) Kobato: Indeed! (laughs) Kobato You're right! (laughs) But we also have overseas masters and daughters who study Japanese and learn kanji (Chinese characters) from BAND-MAID lyrics. SAIKI Kobato herself is studying too. She finds things from movies, manga, and many other places. Kobato I learned the word "indefinite precept" from a comic book. SAIKI What manga was it? KOBATO I think it was a manga with a slightly Japanese flavor. I found the word in the introductory page, looked up the meaning, and thought it sounded interesting, so I wanted to use it in the lyrics. I usually write down words that I think are interesting and that I want to use. AKANE You also read light novels. Kobato I choose books with a lot of difficult words. (laughs) But when I don't have much time, I prefer to read manga. Q: The lyrics of "Blooming" are not related to the story of the manga by the "Undeliberate Precepts"? Kobato: No, not at all. Did you start from the words and expand on them? Kobato Yes, that's right.

12/11/2019**At the drop of a hat****CONQUEROR**

Notes 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.

Quote**12/11/2019****azure****CONQUEROR****Notes**

Quote KANAMI I told Aya (SAIKI) about this song beforehand, but I wrote it after Momoko Sakura passed away. I love Momoko Sakura's "Kojikoji," and I wanted to leave something behind when she passed away. I had a strong image of Momoko Sakura singing "Ullala~Ullala~Ullala~" like Linda Yamamoto's "Aiming" (from "Chibi Maruko-chan"), so I wanted to include that element in the introduction, although the melody is completely different. I wanted to put that element in the introduction. I also wanted to send the song off in a bright and fresh way. Q: Kobato You didn't hear about it, did you? Kobato: No, I didn't. I found out about it later. I found out about it later. KANAMI I don't always say what I want the lyrics to be like, but at the end he wrote, "I'll let the wind push my back," and I thought, "Wow, that fits perfectly! I thought, "Wow, it fits perfectly! I thought, "This fits perfectly!" "I don't want to dye it a sad color" is just like what you are talking about now. KANAMI That's why I thought, "They get it! I thought, "They get it! KOBATO I often hear people say things like this afterwards.

12/11/2019**Catharsis****CONQUEROR**

Notes 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. saiki_08.jpg 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].

Quote 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.

12/11/2019**Dilemma****CONQUEROR**

Notes — I've heard you wrote Dilemma in the final two weeks or so in the album creation. Kobato: That's right. This song was not originally in the album, and we had Screaming as a candidate instead, a single's coupling song. However, when we had a meeting to talk about whether masters and princesses would be truly satisfied with the album, all of us felt something unclear. We concluded like "that'll be nice if we have one more intense song", but we had only two weeks remaining by calculating our schedule backward from the release date. We got united and we were like "we'll do our best!" and wrote Dilemma very quickly. But at that time Kanami looked just desperate (laughs).

Quote 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.

12/11/2019**flying high****CONQUEROR**

Notes Kobato: We did it like, "um, no, let's get back a little..." po. So, that was a great experience, and after the completion of The Dragon Cries, we mixed Track 12 Flying high again to match its vibe.— Oh, I thought so! I would almost believe it if you said Flying high was also produced by Tony. I felt the relationship between the two songs. Kobato: It's a good song, so we discussed with a mixing engineer to mix it again with a little more US rock feel. Saiki: The engineer was surprised by the data, like "does he use this in this way?!" Kobato: Tony-san kindly taught us how to do it because he wanted us to do it also in Japan. Flying high is a cool song with a bluesy vibe.

Quote 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)

12/11/2019**Liberal****CONQUEROR****Notes**

Quote — How about the unison part after "ima kakumei o" in Liberal? Kanami: It's not a unison. The guitar line is a little more complicated. Misa: I didn't want to do something completely different... I wanted to have some feel of unity there and I played it so. Kanami: If it was a complete unison there, it would be too square. Misa: I wanted to express a good point of the bass too.

12/11/2019**Mirage****CONQUEROR**

Notes Kanami: I made it when I felt gloomy. All: (laughing) Saiki: What happened to you? Miku: I become worried about you, po. Kanami: I felt I had too many things to do. Like that. Wah-. Miku: Then you could compose 'Mirage'? po. Kanami: When I was gloomy or feeling down, by making a sorrowful song, I was going to encourage myself. It was something like that. Saiki: At last, it became vague about its cause. All: (laughing) Kanami: What I recall is this guitar solo is to express, 'My feeling is here!!' Miku: Certainly, your feeling is thoroughly conveyed, po. Akane: Being thoroughly conveyed. Miku: I thought it sounded emo (emotional), when I heard it for the first time. Kanami: I'm glad to hear that. I wanted to convey that emo-sa (emotionality) to listeners.

Quote

12/11/2019

PAGE

CONQUEROR

Notes — Track 1 Page is an impressive song with programmed sounds and electronic drums. Akane: That was a new try. In that song, I recorded the drums without hitting the bass drum, and then overdubbed programmed drums. That was really fresh, and I felt a possibility of expressions the rhythm can achieve. — Track 3 Liberal has speedy phrases with full use of double pedals, as well as a section before the chorus [sabi] where there are fewer drum strokes and the bass drum is inserted in unique positions. That is interesting. Akane: I'm conscious of accents on calm parts and prominent parts, and I inserted the bass drum where I want to emphasize, but that was very difficult (laughs)... If the snare drum sounds light, it becomes bouncy, so I played heavy and flat in the chorus, and I imagined myself to be a "middle-aged male drummer" in the A-melody [note: first half of the verse] (laughs). — (laughs) What kind of drummer did you imagine specifically? Akane: Nobody specifically, but I imagined a skilled cool drummer in a small bar doing a jam session. I'm the type who can't play the drums without imagining the sound to produce, being rather instinctive than logical. So, when I play, I always imagine a drummer I want to be. For example, if I want to get punchy sound, I imagine a foreign well-built drummer, and that makes a difference to my sound.

Quote 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-MAID's 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."

12/11/2019

The Dragon Cries

CONQUEROR

Notes Kobato: I like Catharsis, and I feel attached to The Dragon Cries. As for Catharsis, when Kanami let me listen to the demo, images of blue or water came into my mind and I wrote its lyrics the most easily. That's why I like it personally. The Dragon Cries is the song we wrote together with Tony Visconti. Tony-san recommended us like "if you have just one song entirely in English, it will give you strength overseas too," so its lyrics are entirely in English. Sai-chan (Saiki) and I went to the recording in New York. At that time we already had basic lyrics and vocal melody, but Tony-san said "since you've come over here, why not create lyrics and melody right here" so we sang together and created vocal melody and wrote lyrics right there. The song was created in a new way of songwriting. I feel very attached to it. — I see. In Track 11 The Dragon Cries, a song made in collaboration with the producer Tony Visconti, you show an aggressive drum solo with well-constructed phrasing in the heavy band sound. Akane: That was basically subtraction, and we removed quite a lot of sounds as a whole, but as for the bass solo and the drum solo in the highlight scene, we two of the rhythm section discussed and worked over the phrases again and again. We sent a demo to Tony and I was glad he said it's very cool. He produced it as a stylish song with dry sounds, and each sound of each instrument is emphasized. I'm extremely satisfied.

Quote 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 a 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. — 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!"

ReleaseDate	Song	Album
12/11/2019	Wonderland	CONQUEROR
Notes		
Quote	Q: Personally, I thought there were a lot of lyrics this time that I wanted to hear the correct answer to, but didn't want to. The lyrics are basically written by Kobato-san, aren't they? When I heard "Wonderland," I wondered if Kobato-san was having an affair. I thought, "Is she having an affair? (laugh).Kobato Ha ha ha ha! I get that a lot. (laughs) When I wrote "Puzzle" (from the first album "Just Bring It"), I was asked, "Are you OK, Kobato-san? (laughs).SAIKI I often say that too. (laugh) When I get a lyric, I reply, "Are you worried? (lol) When I get a lyric, I reply, "Are you troubled?Kobato When I wrote "Moratorium" (included in "Just Bring It"), the producer was concerned that I should tell him if I was having mental difficulties. (lol)Q: (laughs) But many of your songs have original material, don't they?Kobato Yes, that's right. I get inspiration from movies and so on. It's never just something that comes out of me, so please don't worry!	

12/2/2020

Different

Different

Notes Opening theme of Anime series "Log Horizon: Destruction of the Round Table" from 2021-01-13 to 2021-03-31 The last release from Nippon Crown (Revolver Record)-----Kobato: Actually we wrote it a long time ago, like in February last year [note: 2019], when we recorded the previous album, po. So it's not that we wrote it in this situation, po. This song was completed quite long ago, po (laughs).— Oh, I didn't expect that. I thought it was your new frontier because you haven't had a two-beat song until now (laughs).Kobato: (laughs) Well, sure, we haven't had a song like that, and that's why we didn't include it in Conqueror, like "It's not the right time for this". We thought it would be good for a single or a next album because it's a good song, then we got the offer of the tie-in and we were like "This will match with it well". Actually we were planning to release it earlier, but it was postponed because of COVID, po (laughs).— I see. I somewhat understand why you didn't include it in Conqueror.Kobato: It has a different taste than the other songs, so it didn't feel quite right to include it. We Band-Maid write quite a lot of songs, and we often keep them for a next time or put them in the stock for later use, such as Rinne (included in Conqueror), po. [Note: Rinne was a bright song written at the time of World Domination and later arranged as a hard song for Conqueror.] We rearrange songs we wrote before, and Different is such a song, po.— What did you think when Kanami-san brought up the demo?Kobato: I thought "Here comes an awesome song again", po. Like "It's totally different again!" (laughs) When we were making Conqueror, there were a lot of medium-tempo songs, so I was surprised, po. Its melody was intense, so I thought I would have a hard time to write lyrics, po (laughs).— You Band-Maid have a lot of fast songs, but isn't it your fastest song ever, perhaps?...Kobato: Oh, well, it has a speedy feel, but it's not the fastest, po. As of now, the fastest song is Screaming, po. [Note: Screaming is 215 BPM, Different and Dilemma are 210 BPM.] That song is a little crazy, po. We always think it's too much, po (laughs). The drums are particularly hard, po. I always think Ah-chan (Akane) must be tired, po (laughs). It's one of her training programs, po (laughs).

Quote — 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.

12/2/2020**Don't be long****Different**

Notes — Bands who play instrumentals like Don’t be long are also rare. Kobato: Well, right, po. Thankfully, we Band-Maid have many masters and princesses who look forward to instrumentals...— Moreover, your instrumentals are highlights! Kobato: I quite like KoЯn and the like, and I’ve seen them play instrumentals often. But it’s true there are not many Japanese bands who play instrumentals, po (laughs). We make them as an accent featuring our instrumentalists in a serving, like “How about writing another instrumental?” po. When we think about rough setlists at meetings, we are often like “If we include another instrumental at the final, they’ll get excited!” [note: The original Japanese sentence sounds like Akane] or “It’ll give a totally new feel, po”.— That’s why crazy songs come out again and again...Kobato: Ha ha ha, crazy songs come out! (laughs) Instrumentals with the guitar coming to the front this much must be rare. I think that’s another uniqueness of ours.

Quote — 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 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).

12/14/2020**After Life****Unseen World**

Notes — After Life was released in advance. Kobato: Yes. After completing all the songs, we talked together, with staff members too, like “Which should be the lead song?” and we thought the song would be good, po.— The guitar is really cool too. Kanami: Thank you very much. The solo is a little technical but easy to play, so I wrote it while wishing many people would cover it.

Quote — We talked about After Life a little while ago, and it’s exactly a hard rock song that returns to the roots. Kobato: We wrote it with a catchy melody, but it also reminds of our early-day taste, po, right? Kanami: I received ideas from my bandmates. Kobato: We didn’t often play our early-day songs recently, if not completely, and we went on the album tour with Conqueror in our hand, and some masters and princesses missed the early-day songs and said “Won’t they play those songs anymore?”, so we wrote it to tell them “We don’t mean that”, po.

1/12/2021**Manners****Unseen World**

Notes — What is the meaning behind the title Manners?Miku Kobato: I wanted to have a word for our way of doing, what we value, po. At first I thought of naming it “RULE”, but when I talked about it with Saiki, she said it sounds too strict, like strict rules.Saiki: “RULE” also sounded somewhat pushy, and I also didn’t like the letters “RULE”. I thought it might be good to have a long title, but we did it in I still seek revenge. in the end.

Quote — What did you think about the lyrics Kobato-san wrote?Saiki: As for the lyrics, I’m originally not the type who sings with their own emotion, so I’m quite neutral to them, if not emotionless. However, when I sing, I take seriously how the words sound. Basically I don’t say anything about the contents, but when it comes to ease of singing and hearing, I sometimes asked Kobato to change lyrics.— Kanami-san, what kind of things did you try this time?Kanami: I think Manners has become a song that connects “Roots” and “Progress”. I used to focus on riffs and real instruments, but I wanted to show our new selves, so I added horns, added effects to sampled sounds, and so on. It was new to write a song with such elements.— The atmosphere of the backing vocals in the chorus is also fresh.Kanami: I wanted to give this song an American feel. Actually, I analyzed all the Grammy Award winning songs in my own way this time. I checked what kind of tones and what kind of sampling are used.Miku Kobato: You like analyzing, po.Kanami: When you write songs, you can’t write something new without analyzing. I did it to absorb new things during the stay-at-home period. By doing it, I’ve noticed they use sampled sounds without modification quite a lot, and learned how the sounds change when effects are added to them. So, I wrote some parts of Manners and of other songs based on my findings. ----- You had songs with a heavy beat like Manners also in the previous album. I feel this heaviness is becoming another uniqueness of Band-Maid.Kanami: The perfect limited edition is a double album with the two concepts “Return to the roots” and “Progress from the present”, and Manners is a song to bridge them. That’s why it’s included in both discs. There are many masters and princesses who like our early-day hard rock, and I heard they are afraid we might not play it anymore, so I wanted to tell them “Yes, we do, we play these songs” in the songs in “Roots”. I wrote a lot of riff-based songs.— Did you write riff-based songs because of their request?Kanami: No, originally they had nothing to do with that, and I had already written quite a lot of riff-based songs. After that, songs like “We also want to play this kind of song” came out, and there were various songs when I realized. In order to sort them well, we decided to separate them in “Roots” and “Progress” where we want to show our future. Kobato and Saiki are always good at making this kind of concept (laughs).— Did your band want to play a slower-tempo song?Kanami: Yes, because there were quite a lot of fast-tempo songs. We wrote Manners at the very end. At that time we already had the concepts of “Roots” and “Progress”, and to write a bridging song, first we decided the tempo considering the balance of songs. It has a rock riff of “Roots”, and a new taste of “Progress” such as glittering vocals and guitars, orchestration, and modern sampling as I listened to Grammy Award winning songs then. I intentionally inserted obvious sampling to show newness.

1/20/2021**BLACK HOLE****Unseen World**

Notes — 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.

Quote — And of course, you finish up the album with the fast-paced number, “BLACK HOLE” (in the first-press limited edition and normal edition). What a tremendous impact!Kobato: That’s right. It’s called “Chaos” (laugh). That’s the other name of the song.SAIKI: It doesn’t really have the groove as a band. It’s more like “Okay, I’ll do my stuff and you do yours (laugh)!” “Just don’t get left behind!!”Kobato: We’re going “Just run! In a line!” But we can’t see each other because we’re just too occupied (laugh)!AKANE: Whoever misses the tempo drops out (laugh).SAIKI: “Oh come on, don’t drop out!! (laugh)”AKANE: It’s really tough because once you fall, there’s no getting back.SAIKI: Especially the outro..., really tough. Something we’ve never experienced before.KANAMI: All of us running through going “woweeeeeee”!SAIKI: Well, the song’s not that cute (laugh).KANAMI: You know how they draw legs running in cartoons? Like a swirl mark? It’s like that (laugh).SAIKI: And by then, I’m seeing you all off like “bon voyage, guys! Enjoy!!”Kobato: I don’t think even the masters nor princesses who’ve been listening to our music up until now would be able to predict how the song unfolds in the case of “BLACK HOLE” (laugh).----- What impressed me the most in this album is the bass drum. It’s so intense I was like “What the hell is this?” Especially at the end of BLACK HOLE, she kicks it to the limit.Kanami: Actually, that part was more difficult first. She said “This is impossible”, and I picked up another pattern she proposed instead. She sent me several patterns named “spicy hot”, “hell”, and so on, and if I remember correctly, the “hell” pattern was chosen (laughs).— So, you had an image of an even harder ensemble in your mind.Kanami: It was like she had to just keep kicking it (laughs). She said “This is impossible” so I was like “I see...” But she said “I’ll do my best” (laughs).— Is your image of speedy and hard arrangement like that getting bigger and bigger?Kanami: I wanted to make BLACK HOLE the fastest song ever, having an image of making it chaotic, and that’s one reason why it has fast and difficult drum strokes.— Do all of you decide the tempo and feel of a song together? Or is it up to you, Kanami-san?Kanami: It’s quite up to me. Sometimes they say “I want this kind of song”, and in that case I write a song upon their request, but other than that, they basically let me write freely, so I do so.

1/20/2021**CHEMICAL REACTION****Unseen World**

Notes — I like CHEMICAL REACTION the best. Those of us in our forties will find it irresistible (laughs). Kanami: We are very often said so. Misa proposed the riff of that song, a kind of riff I can't come up with. She came up with it and I liked it.

Quote — CHEMICAL REACTION is also fantastic. It will be cool to play it at a stadium or the like. You can imagine the audience pushing their fists all at once and getting excited with the song. Kobato: It's a song you can shout "Hey!" to, po. Akane: We wrote some of the songs in this album aiming at big venues, so we want to play them in front of you all as soon as possible. — Saiki-san, isn't that you will sing CHEMICAL REACTION powerfully and get the audience more and more involved? Saiki: Well, yes. In a few years (laughs). Kobato: When the pandemic settles down, right? Saiki: Yeah. Kanami: I wrote as many riffs as possible on a day every week during the stay-at-home period, and I've been doing so since then, and Misa is also writing a lot of riffs. For CHEMICAL REACTION, she gave me a riff like "How about this?" and I expanded it from there. Misa: I kept sending riffs that came to my mind in my daily life to Kanami. The riff of CHEMICAL REACTION was one of them. Kanami: Misa is working hard on it these days and expanding the Band-Maid color. I'm glad about that. It's like "Let's work on it together!" Kobato: Your way of talking is cute. Those songs didn't come out cutely like "Let's work on it together!" though (laughs)----- Personally, I love CHEMICAL REACTION best. It hits the sweet spot of my generation. Akane: Ah! It's chic. I used a cowbell in it for the first time. When I received a demo from Kanami, I didn't have a cowbell, so I was like "Is it OK to use the bell of the ride at the recording?" and sent her a demo using it, but she was like "Actually, I prefer the cowbell." It seems the cowbell was non-negotiable for her. After all, the bell of the ride was not so punchy and rather ordinary. — Its sound range is a little different. Akane: Yeah. So I was like "Then, I'll go with the cowbell" and recorded the song using it. — Wasn't it quite fresh when you tried it? Akane: It's interesting. I used a cowbell for the first time, and its sound changes if I miss the right timing even by a little, so I thought the cowbell is difficult. Playing live and recording are different, and I found it sounded totally different when recorded. I realized again percussion is difficult.

1/20/2021**Giovanni****Unseen World**

Notes 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?

Quote — The album has many songs with good grooves, such as Giovanni... Akane: Giovanni is a good song too. Its changing development is particularly good. The initial demo had pretty simple four on the floor, so at that stage I totally dropped my guard, like "This time I'm lucky to play this easy song." I didn't practice it because it was scheduled to record later, and then Saiki and Kanami were like "Something is missing in this song" and "The drums feel too simple". Personally I thought it would be nice to play a simple song for the first time in a long time, but it became like this in the end. — You are all totally accustomed to hardness (laughs). Akane: Yes, we're totally accustomed (laughs). It was just four on the floor initially.

1/20/2021**H-G-K****Unseen World**

Notes — The bass drives the beginning of H-G-K too. Misa: The beginning... Do you mean the A-melody [note: first half of the verse]? — Yes. The bass sounds like "Follow me!" Misa: Really? I mean, I think it's a guitar song. However, when I was writing its bass line, I wanted to put out masculinity and the pick feel, and the line moves quite a lot in the A-melody, including the second A-melody. I tried something new with slap, while thinking "It might be difficult to sing with..." — And you keep the rhythm in the chorus! Misa: I play seriously in the chorus (laughs). But it's a guitar song. The guitar is amazing, isn't it?

Quote — We'd like to go back to talking about the songs. I love H-G-K, where the guitar is so cool, but wasn't it hard to play it...? Kanami: I play fast songs like that with a slower tempo in demos. As for H-G-K, I played it at nearly a half tempo in the demo, and I wrote it while thinking "I'll practice until the recording! I'll be OK by then" but it took me two or three months to be able to play it, and I was like "It was difficult just as expected". I thought I shouldn't have written it (laughs). I don't play it these days, so I need to practice it again. Kobato: Hearing that, I remembered my part in H-G-K was insane too, po. The Kobato part is fast too, po. It's similar to BLACK HOLE, but it was a little complicated, po. Kanami: It's quite difficult. — That song particularly features a guitar. Kobato: It's cool, po. I think it's a song with momentum, po. — This is not limited to it, but Band-Maid songs have such a cool development of the D-melody [note: different verse] after the chorus. Kobato: You love changing developments, right? [Note: said to Kanami.] Kanami: Of course we have songs like A-melody, B-melody, chorus, interlude, guitar solo, final chorus, and that's all, but if there are only such songs in a row, that would lack storylines, or spice. In early days, when I was writing a song, I got advice like "It'll be interesting to change the last development", and I thought "Right, it's interesting, I like changing the last composition and melody." Kobato: We've been having more songs like that since Secret My lips, right? Kanami: Is that so? I don't remember. Kobato: We've been having more and more developments like that since then, po. Kanami: I'm glad when I'm said "You Band-Maid have a lot of songs like that" because I like them quite a lot. — I'm drawn to those dramatic developments. Kobato: Sure, they will gradually grab you, po.

1/20/2021**HONKAI****Unseen World**

Notes 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 "Wohhhhh"[battle cry]. You may feel like BAND-MAID going to battle. Saiki tough...

Quote — The interaction part of a guitar solo and a bass solo in Honkai was also impressive. Kanami: I added the bass solo later. The song was put in "Progress from the present", so we thought it would be better to do something new, and we were like "How about adding a bass solo?" and wrote it so. It was a riff-based song, but I wrote its melody with the current Band-Maid feel. So it's more like "Progress", but I hope it will be loved by those who like "Return to the roots" too. — It has both elements. Kobato: If we make a chart, its position would be in "Progress from the present" but close to "Return to the roots", po. It might be easier to understand if we make a chart, po (laughs). Kanami: That would be nice (laughs). Kobato: We wanted to make you feel both also with our way of singing, po. Kanami: We wrote it in the second half of the album production. So we had already talked about dividing the songs in two by then. Kobato: Yes, we had already talked about dividing them in two. However, we decided it at the very end, so we thought it would be OK to have a song that's not clearly divided, po. — It's impressive that its bass solo is not heavy slapping but a melodious phrase. Kanami: Our girl writes nice bass lines (laughs). Kobato: Our girl has a good sense, po, right? Kanami: I was like "This part is for a bass solo, so add something nice." (laughs) — You asked her like that. Kobato: We basically do so these days when it comes to the bass, po. Kanami: I program or play it myself only when I really want something, but basically I just let her write.

1/20/2021**I still seek revenge.****Unseen World**

Notes — What are your favourite songs / recommendations on the new album - Unseen World? MISA: "I still seek revenge". For this song, I decided to actively include slapping, which I rarely used in the past. When it came time to playing the entire song once through, I had very hard time. It'll be a difficult song to perform live because it uses a lot of muscles, but I put a lot of energy and thought into it when I recorded it.

Quote — In I still seek revenge., the drum kit's sound itself is interesting. Akane: I did quite a lot of things in its sound making. I used a different snare than usual, and changed drumheads, so I think the song needed the longest time for sound making. Its phrases are packed with sextuplets and detailed 16th notes, so I tried to make the sound come out well, but if I just make the pitch higher, the low-pitched sound would disappear. I had a hard time in sound making at the recording. — When Misa-san slaps the bass, do you change the way of drumming as a drummer? Akane: At concerts, I make it sound firmly, but I don't care too much. Anyway, I don't reduce my volume. I concentrate more on hitting the beat. I'm more conscious of keeping the rhythm for her. — I really like the sound of cymbals at the end of I still seek revenge. I hear the resonance of the China probably. Akane: It's not so fast-tempo as Warning! or BLACK HOLE, so I hit one by one firmly so that the sound doesn't break up. [Note: I still seek revenge. is 132 BPM, Warning! is 195 BPM, and BLACK HOLE is 220 BPM.] The other phrases are so packed that I hit cymbals firmly to have a one-beat length.

1/20/2021**NO GOD****Unseen World**

Notes — Wasn't NO GOD hard for you? Akane: Yes, it was hard. It was really hard. It's not so fast-tempo, so I expected it to be rather easy, and I personally thought Warning! and BLACK HOLE would be more insane, but actually NO GOD was the most insane. I really couldn't match anything and couldn't get the groove. It was the hardest song for me in Unseen World.— But it's a big achievement that you made it in NO GOD! Akane: It's big. It starts with the drums, so I got unexpectedly nervous and too focused, and I put too much strength.— NO GOD is hard not only for you but for all the members. Akane: Right, (initially) we were all unsure which part would match who. I thought "This is extremely cool and free!"— I think NO GOD is really a new frontier. Akane: Yes. I think so.— The vibrant floor tom in the interlude is so nice. Akane: The B-melody [note: second half of the verse] is a phrase drummers wouldn't be able to come up with. I keep the rhythm with toms there, and that's an idea unique to the guitarist Kanami. I was like "This is something I don't have!"----- Unseen World has extraordinary songs like NO GOD (laughs). Misa: (laughs) NO GOD is difficult. It has so many right hand switchings. I sometimes hold a pick and sometimes slap. Kanami wrote the first part [note: intro + verse + chorus] of the song... was that the first part? anyway, she wrote a part of it, then she let me write like "Misa, could you write more parts?" That was around when I started programming, and I was also practicing drum programming. I programmed only the bass and the drums, but not the guitar, and sent them back to her. That was how we wrote it.— So that's why it got harder! Misa: By the time I added the drums and the bass, the bass solo was there, you know. It was already hard by that time (laughs).— Did you add the bass solo yourself?! Misa: Yes. It's the same bass solo as in the demo. Kanami used only the bass and arranged a lot from there, so it became a different song. The drums were different initially and not the current ones. She made use of my bass and made the song interesting, thankfully (laughs).

Quote — I see... Also, NO GOD has many highlights of the rhythm section. Did you receive such requests? Kanami: I wrote NO GOD because Akane had said she wanted a song with modulations. This time I talked with my bandmates like "What kind of song do you want?", because I had a lot of occasions to talk with them during the COVID pandemic, but I couldn't have much time to talk with Akane in detail because I wanted to let her concentrate on practicing the difficult drums I had written. She told me once on LINE she wanted a song with modulations, so I decided to give her a song with modulations as a surprise present and also thought she would be glad if it starts with the drums, but when I told her "I wrote a song with modulations for you" she was like "Did I say such a thing?" (laughs) Kobato: But she said "I was glad because it starts with the drums", po (laughs). Kanami: But she'd forgotten it (laughs).— The rhythm section of that song is cool, featuring flashy slap bass. Kanami: I wrote it right after doing an Online Okyu-ji, but I don't remember which one. At that time I was writing various riff-based songs, but after doing the Okyu-ji, somehow I thought "I can do whatever I want!" Like, I can have modulations, I can make the drums stand out, and I can have a bass solo. That may be why the drums and the bass stand out.— It has various songs, like H-G-K that features the guitar, and NO GOD where the rhythm section stands out. Kobato: Basically, Saiki, me, and our manager attend the mixing, and we raised the drums and the bass quite a lot in NO GOD, po. We mixed to emphasize them, by making the sounds of the drums and the bass central like boom boom, po. On the other hand, we wanted to make the guitar hero stand out in H-G-K and also in Giovanni, so we asked to mix them so, po— It's nice it has both. Kobato: Yes, po. We Band-Maid don't limit ourselves so much, and we think it's OK to have various songs, so we think differently depending on each song, po. Kanami: Also depending on each period. Like "This is what I want to do now!" (laughs)----- Don't you explain your songs' images so often? Kobato: She has almost never told me about them, po. Probably only NO GOD? Kanami wrote the music of NO GOD, and we kept in touch when I was writing lyrics to it, po, right? We kept in touch frequently during the COVID period, po. She said "I wrote this song with the feeling that rock is freedom", so I was like "OK, I'll write to get that across, not strong like 'This is freedom!' though, po", but I think that's the only one, po. She's rarely like "I want this, I want that", po.

1/20/2021**SAYONAKIDORI****Unseen World**

Notes — Miku-san sings Sayonakidori in this album. How did you write it? Kanami: First, we decided to include a Kobato song this time, and I started talking with Kobato. I asked her what kind of song she wants to sing, and sent her a first part, probably, and asked her again about which pattern she likes, and went on like that. Then I let her listen to a demo, and she was like "I want to do this here" and I was like "OK".— It's the professional composers' way of writing. You don't write as you want, but you write by listening to requests. Kanami: As for this album, I got ideas from my bandmates. I asked Saiki like "What kind of song do you want to sing?" and talked with her and wrote a song. Misa proposed like "How about this kind of song?" and I was like "I like it, I want to use it" and wrote a song from a riff she wrote. I talked a lot with them this time. I couldn't do it with Akane because she was busy, but she once said she wants a song with modulations, so I was like "I will write a song with modulations as a surprise present!" and wrote NO GOD. Then I was like "I wrote this for you because you said you want a song with modulations", but she didn't remember, like "Did I say such a thing?" (laughs)— By the way, is your way of writing Kobato songs different from other songs? Kanami: Yes, it's different. I was conscious of chords to use. Also, I consciously changed the melody and the development. I wanted her to grow as a singer, so I wrote such a melody, and I also wrote it to match her voice. I had a different image like that.— I liked the high tones in falsetto at the end. Kanami: Thank you very much. She said she wanted to change the last part, so I changed it expecting her growth, but at first she was like "It's so high I might not be able to sing it". I was like "Go for it!"— But she made it perfectly. Kanami: She practices more in order to make it at servings too.

Quote — Of all others, "サヨナキドリ (Sayonakidori)", sang by you Kobato-san, has this distinct catchiness, while also embracing intricate sounds in the rendition by using techniques such as irregular meters. Kobato: True. Yes, in a way you can call it a hard-to-do song. It's not just a catchy song, you see. I first asked KANAMI to make the melody catchy, she came back with a couple of suggestions, I then asked her to change verse 1 this way and that way... In the sense that it has this certain catchiness, the song may seem to have a different color from the others, but because the rendition was still demanding, the song still represents the original BAND-MAID-ishness, I think. An album is precisely the place to hear Kobato singing solo in a song, and I hope it comes out as a song people enjoy listening to.

1/20/2021**Warning!****Unseen World**

Notes The song "Warning!" from the new album "Unseen World" released on January 20 will be featured as fighting music on TV Asahi's "World Pro Wrestling" for February and March!

Quote 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"?

1/20/2021**Why Why Why****Unseen World**

Notes 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.

Quote — In Why Why Why, Saiki-san's trilling ad-lib is impressive...Kobato: That's me Kobato (laughs).— Oh, that was you!Kobato: All the ad-libs are mine. The shouts and the trill are all mine (laughs). People often say they thought that was Saiki in Why Why Why, but that's me Kobato, po (laughs). Basically I'm the one who does those vocal ad-libs, po.Kanami: Like "What? Saiki...? No, she wouldn't do this kind of thing" (laughs).— I thought it's really energetic.Kobato: Yes, po. I think it will make them excited at servings. It has many repeating melodies, so I wrote lyrics to it with as many repetitions as possible, po. In my mind, I imagined a current version of FREEDOM when I wrote the lyrics, po.— I like the guitar solo in Why Why Why for its sad feel.Kanami: I was writing fast songs in a row then, but I would get exhausted myself if there are only fast songs (laughs) and I thought listeners would get exhausted too, so I wrote the guitar solo considering the balance.Kobato: We were saying Why Why Why is a song we can write only for an album, po, right? [Note: said to Kanami.]

1/20/2021**without holding back****Unseen World**

Notes Instrumental. audio track on the standard edition, video on the limited editions-----The song "without holding back" included in the standard edition CD of the new album "Unseen World" will be the official anthem of the All-Japan University e-Sports Competition!The song will be played at any time during the ongoing "Rainbow Six Siege University Competition powered by AORUS/NVIDIA 2nd Season", starting with the qualifying round on Sunday, January 31.

Quote

1/20/2021**Youth****Unseen World**

Notes Exclusive in 2CD+BD limited edition

Quote — Also, Youth, included only in the perfect limited version, is a must-listen. It really feels the "Roots" taste.Kobato: I think its vocal harmony work and sound feel will remind you of the atmosphere of our early days, po. Kanami-chan came up with them, including a strong twin vocal feel, po.Kanami: I wanted to play it at summer music festivals.Kobato: We want to play it someday, right?Kanami: Yeah. So I want our masters and princesses to learn Kobato's part.Kobato: I think it'll be great if they can sing along with me, po.----- Your vocals in this song are really fresh. Lastly, Kanami-san, which song do you recommend?Kanami: I recommend Youth. I wanted make this song stand out in big festivals, although we couldn't join any summer festivals in 2020. Also, in our early days, we had quite a lot of songs with a twin-vocal feel like this, so it's also an image of "Return to the roots". It makes you feel our roots, but I also wanted to clearly show we've grown technically, so I play the guitar solo there with a strong rock feel. I also thought about the vocal melody and the climax of band ensemble to make them interesting.— If you wrote it imagining festivals, does that mean you wanted to unite a large audience?Kanami: That's right. I wrote it imagining everyone singing the Kobato part together. I wanted to write a song everyone can sing along.

2/3/2021**about Us****about Us**

Notes — About Us is quite a new frontier also soundwise.Kanami: I'm glad you think it's a new frontier.Kobato: We're glad, po. We emphasized our feelings toward our masters and princesses in About Us, not only in its music but also in its lyrics, po. Honestly, I didn't write anything about COVID in the album songs, po. I might have put it out in some parts, po (laughs), but I didn't write a single song about COVID as a theme, but in About Us, I wrote about our wish to say "Welcome back" and "We're back" in the world after COVID and our feelings to say "Thank you" to them for the difficult times of the COVID pandemic, so in a sense it's the only song about COVID, po.— The lyrics surely contain a direct message like nothing before.Kobato: That's right, po. The way of writing the lyrics was totally different than before, po. It was really like a letter to our masters and princesses, and I wanted to talk to them with the lyrics at the Okyu-ji, so the way of writing, the way of making, was totally different than other songs, po.— It's like a new Band-Maid, both for the music and the lyrics.Kobato: I'm glad if you feel our new frontier, po.— I was moved at the Online Okyu-ji. The message in the lyrics was beautiful, as well as the music.Kobato: We were glad because everyone was glad about it, po.— It was nice you released the song immediately before the Okyu-ji.Kobato: Yes, po, as a surprise present. At first we couldn't decide whether to include it in the album, but we thought we should give it as a separate present to surprise our masters and princesses more (laughs).

Quote — It's your band's theme song so to speak, and it's the 2021 version. Speaking of your roots and progress, I had a chance to listen to About Us to be released online, and I was quite surprised. It's like progress after progress.Saiki: Thank you very much. You're right.Kanami: When I wrote this song, I was very conscious of our progress, and I really wanted to show another new Band-Maid. And, of course, because of the Budokan Okyu-ji. It's like a song we will play at the end to strengthen everyone's feeling and sense of unity, when we perform on a bigger stage in the future. Also, our masters and princesses must have hard time now, so I want to cheer them up. It has our thoughts to overcome something. But more than anything, it's a song for Budokan.— I hope you will show us various scenes at Budokan, and I imagine this song will stay in your mind after the concert, or rather it will be stuck in your head on your way home after Budokan.Kanami: Yes. I wanted to write a memorable song at Budokan. Like, something you bring home.Miku Kobato: Yeah, it's a present for our masters and princesses, po.Kanami: Yes, it's like a surprise present.

10/27/2021**Corallium****Unleash**

Notes — So you have made use of your good combination also in Hibana. And the third song Corallium is a rock tune with many unison riffs. Saiki: I think it probably started when Kanami asked me what kind of song I wanted. So I think I said “How about a song like Choose me (July 2017)?” ... but that might not be Corallium (laughs). Kobato: We have so many other unreleased songs that we’re often confused, po (laughs). Saiki: Anyway I kept saying for long I want a modern rock song like Choose me, so I think it naturally got closer there. This song also has an excellent vocal melody. I think it’s calm for a melody by Kanami. So I sang it with a dark vibe (laughs). Kobato: The lyrics are dark too (laughs). It’s the first Band-Maid song Saiki wrote lyrics to completely, po. — That’s also a remarkable point. However, I don’t really feel “darkness” in the lyrics of Corallium... Kobato: It’s dark from my point of view. I feel the darkness probably because I know well about Saiki, po (laughs). Saiki: Rather than darkness, more of a little clingy woman? I did it with the “loving too much” vibe (laughs). I’m originally told my thoughts and word choices are a little too emotional, so it might be closer to my true self. — Personally, I felt it’s about devoted love. Kobato: Yes, it’s devoted, po. Saiki: Like, it’s about a devoted woman in a man’s view and about darkness in a woman’s view, probably (laughs). Kobato: When I read the lyrics of Corallium for the first time, I found them very sexy. The fact that Saiki wrote them might make me feel so (laughs), but I’m sure many people will feel the same. They have sexual appeal my lyrics can’t put out, po. Moreover, the music of this song felt fresh. It doesn’t have so many vocal harmonies, compared to Hibana... not so few as other bands though, and it doesn’t have so many vocal adlibs, so it’s the first song in a while mainly with backing vocals, po. [Note: there are three types of backing vocals: vocal harmonies, vocal adlibs, and counter melodies, and she means she mainly sings counter melodies in Corallium.] — Kobato-san, you sing an octave above in the first half of the development part [note: from 1:35] and then you go down quickly to an octave below in the second half [note: from 2:17]. I realized again you have a wide vocal range. Moreover, this single has a lot of highlights of the instrumentalists. Kobato: That’s right, it has extremely a lot of highlights, po. Saiki: I felt Akane and Misa (bass) were fired up about arrangement. In fact, Misa looked full of confidence when she sent me her bass arrangements of Corallium and Hibana. She didn’t put it into words, but she sent them to me like “Just listen to this!” Then, I listened to the arrangements, and I was like “Great as usual! You’re a genius!” (laughs) Like any other bands, we had to hold back a little because of the COVID pandemic, and we had more time for inputs in that period. Misa too, it looks like she listened repeatedly to songs she used to love before, and I think that led to good results. Kobato: Akane’s drumming and Kanami’s guitar moved to the next level again, po. In particular, Kanami’s shred guitar sounds clearer than before. Saiki: All of us are so, but Kanami is especially a practice demon. The other day she said “My fingers move well thanks to practice!” (laughs) Kobato: We Band-Maid often do recordings during a series of servings, so Kanami, our songwriter, carried a really heavy burden, po. In that sense, we wrote them with a margin this time, so I think the quality has been further improved.

Quote — Now, Track 6 is Corallium. Saiki-san, it’s a memorable song you wrote whole lyrics to for the first time. It was also included as a B-side in the single Sense. Saiki: Yes, I’m like “Thanks for including it here again” (laughs). I wrote the lyrics by myself for the first time... Writing lyrics was fun in itself, and it also made me realize the difficulty of the Japanese language. There are many different words to say the same thing, so I thought a lot about which word to use and which one would be pleasant to the ear. I was looking for something that feels good in the mouth, so frankly speaking, I’m glad I made it a reality. — Saiki-san, your lyric writing has become another strength of the band. The contrast between your sweetness and intensity is also brilliant. Saiki: Thank you so much. In my image, I wanted to make it a kind of love song like Choose me. I wanted to use “drown” in my expressions. “Drowning in love”, “drowning in romance”, or “wanting to drown in you” are probably expressions unique to the Japanese language. You use similar expressions in English, but I thought they were very much of the Japanese language. The song itself has a structure with intensely changing high and low notes, you know. I think the atmosphere of the lyrics fit it well. Kanami: The lyrics on the melody sound pleasant to the ear... which is nice. I really understand what she means by “it feels good in the mouth”. When these lyrics fit with this melody, they sound like this, which was a new discovery for me, so I was fascinated by how the song changed. It was fun to write that way.

10/27/2021

Hibana

Sense

Notes Theme song of Rainbow Six Siege university tournament 3rd season held by JUeC-----Kobato: As for Hibana, we received an offer for the battle theme song of the All-Japan University e-Sports Competition. I don't know what kind of image Kanami had then, but I think she centered around speed and intensity, po.— It's a hard tune with a sense of urgency.Kobato: The FPS game named Rainbow Six Siege is chosen as an event, so the lyrics go like "Gun shot!! Gun shot!!", po. I originally like that kind of games, so I played it for a while before writing the lyrics.Saiki: Kobato likes shooting people in games.Kobato: That sounds like I'm a bad guy, po!! (laughs)Saiki: But Kobato is really awesome. She mashes buttons on her iPad (laughs).— Really? (laughs) Even though the lyrics were inspired by the game, they can be interpreted as singing "Live in the moment with all your might, never give up even if you are cornered, and make an epic recovery shot."Kobato: I thought it would be nice if you could feel the vibe of youth, so I was conscious of that, po. Also, I wanted to make it catchy, so I used lots and lots of repetitions. As a result, I think it's become easy to listen to, po.Saiki: However, it was extremely hard to sing. Even though the tempo is fast, it has a lot of words I have to sing crisply, such as "Gun shot!! Gun shot!!" and "Gotcha!! Gotcha!!", so I get out of breath gradually. I recorded it with quite a strong determination. Also, I practiced English pronunciation quite a lot. For instance, if you pronounce "Follow me!! Follow me!!" like in ordinary Japanese, it becomes "Hwollow me", but native speakers pronounce it superbly almost like "Polloow me", don't they? [Note: she means the Japanese 'f' [ɸ] is softer than the English 'f' [f].] But "Hwollow me" is lame, and I hate to be lame, so I did my best. Hibana is above all a song I did my best for (laughs).Kobato: The "hairball" comes out in the Kobato part in Hibana, po (laughs).— It's the voice of a cat throwing up a hairball you have been using for a while in songs, isn't it?Kobato: Yes (laughs). This time, it's the shout of the first chorus [note: from 1:17] among others, po. The very last high tone [note: from 3:28] is Saiki's, so I wanted to put out a different nuance although those are both high long tones, po.Saiki: Also, I really like the part after the guitar solo [note: from 2:36], so I didn't compromise at all about the way of singing there. I carefully selected takes of vocals harmonies and adlibs.Kobato: It was very difficult to match Saiki's way of singing there. She cut in a unique way, so I sang it again and again, po.

Quote — I thought your choice of words was very well-thought-out. Next, the second song on this single, Hibana, is the battle theme song of the All-Japan University e-Sports Competition.Kobato: Yes, po. It's the theme song of the competition of a game called Rainbow Six Siege, po.Saiki: You keep shooting in this game.Kobato: You have to shoot a lot, po, to defeat the enemy.Saiki: You fight in 3-on-3 with allies and enemies.— Doesn't it lead somewhat to Kate?Kobato: Kate is basically about individual fights, po, but this is more about fights where teamwork is important, po. This is also a song we wrote only after we received an offer, po. We knew it's a competition of Rainbow Six Siege, so we wrote it in line with the image of the game, po, conscious of its speedy feel and momentum. However, I think the competition itself will be all about teamwork, so I wrote the lyrics while thinking also about that, po.— So the word "gun shot" is used over and over again because of the game.Saiki: Yeah. Hibana is also named after Hibana-chan.Kobato: That's the name of a girl in the game, po. I intentionally changed it to kanji ["火花"], po.— I'm not used to anime or games, but after listening to Sense and Hibana, and hearing your talk, I got more interested in them now. They sound fun.Kobato: Yes, po. It's fun to learn about a world you don't know, po.Saiki: I found this game so interesting when I did some research on it. It's a game about a fight between the police and bad guys in a place based on a real town, so it's pretty realistic. It's like becoming a police officer myself.Kobato: The story is also well written. The more research I do, the more words, or technical terms, related to the story I get.Saiki: Yeah, there are insanely many skills. Also arms and names of missions to do.— So, there's something like what happens if you use this and that together, isn't it?Kobato: Yes, po. You do many different things to complete the mission, like setting traps.Saiki: I thought it was a really interesting game.— Anyway the two songs must have been hard. As for Platinum End, you couldn't have written the lyrics if you hadn't understood what will happen when you use a red arrow, what you can do with a white arrow, when you should use wings, and so on. There must be parts in both songs you couldn't have gotten if you hadn't understood.Kobato: Yes, po, exactly, po. There are such parts.Saiki: Oh, I see. We fight in both songs!Kobato: Yeah. Both are battle songs. They are both about battle, po, right?Saiki: This is a battle single.

10/27/2021

Sense

Unleash

Notes Opening theme of anime series "Platinum End" from 2021-10-08----- Akane-san... (laughs) It's a good thing to be motivated, though. How was the recording of Sense?Saiki: First time I listened to Sense, I thought "This is cool, just like chūnibyō!" (laughs) Like, this is a song boys would love, for its "chivalric" vibe. So I was conscious of such coolness when I sang it. I thought singing in a more manly way would match it better. Also, the song has a lot of parts where my mouth feels good.— What do you mean by that?Saiki: It has really a lot of parts I can sing smoothly. Whether it's guitar, bass, or drums, there must be phrases you can play smoothly while feeling good, and Sense has a lot of such phrases in vocals. I'd like everyone to try singing it and feel it.Kobato: I mainly sing vocal harmonies and counter melodies... Have we removed quite a lot of them?Saiki: No, not so much. However, we probably merged a couple of tracks into one. The backing vocals Kanami writes have changed since Unseen World. She doesn't quite like backing vocals that stand out, and she likes ones that go together with main vocals, probably. However, you can't hear such vocals well under the number of sounds of Band-Maid (laughs), so we asked her to write more prominent backing vocals. Like, "You don't have to think of backing vocals, and just write one more melody." We talked about that when we made Unseen World, so that shows also in the three songs of the single this time.

Quote — If I remember correctly, when you were writing Sense, you were asked by the TV anime side for a song with orchestration, weren't you? That's why you had to study it.Kanami: That's right. So... what should I say? I feel I was able to write it thanks to that experience.— So you feel that your studies have properly borne fruit or increased your repertoires, don't you?Kanami: Yes, I do. I realized again there are a lot of things you can do only if you study hard. Also, even if I have learned something, it will gradually escape my mind and get lost as time goes by.Miku Kobato: That's true, po. So, write a song with orchestra again from time to time (laughs).— I think so too (laughs). Then comes Sense. It has been a while since it was released as a single. How do you feel about this song now?Saiki: We are now preparing for a tour, and we are planning to play mainly the songs on Unleash, but I feel this song has been there since quite a long time ago (laughs).Miku Kobato: The song itself has a big name vibe.Saiki: A big name vibe! (laughs) But I guess you're right. The intro also has such an impression.— It has already gotten a signature song vibe.Akane: You're right. When we make a setlist, Sense in a long list of songs makes us feel its presense like "Kaboom!" (laughs)Miku Kobato: So it doesn't feel like a new song anymore, po.Akane: Rather, it gives us a sense of security or dependability. Why is that?Saiki: I think that partly comes from the song's character itself. It's a song that's fully in the Band-Maid style, and its structure is pretty close to our past songs.— So, in other words, it's an authentic song of the band.Saiki: I think that's one of the reasons.Kanami: Uh-huh, I see... I understood by hearing that just now (laughs).Miku Kobato: Also, it's been 10 months since its release, so I think it's also simply because of the passage of time.— However, even though time has passed since its release, you haven't digested it at servings since then. But you feel that way. Isn't it because you feel it's accepted by listeners?Misa: That's possible.Saiki: Sense is well received, thankfully. Many of them said "This is the Band-Maid song!" or "I've waited for a song like this!" We felt they had waited for it at the time of its release. We were so happy to see such reactions on social media back then, which is another reason.Akane: Also, as you expect, we saw those who got to like us Band-Maid for this song on social media, thanks to the TV anime Platinum End. It already feels like our new signature song.Miku Kobato: Also, the orchestral intro gives a strong impression, which may lead to its big name vibe, po.Saiki: Exactly. It gives a kind of seasoned veteran vibe (laughs).Akane: You know, hearing the sound of orchestra makes you feel it's a little formal, doesn't it?Saiki— Yes, hearing the strings has a sobering effect on you.Miku Kobato: That's right, po. Sense was our first song that starts with a full orchestra like that, so our masters and princesses must have been surprised, but I think they accepted it like "It really fits the song!", po.Akane: The fact that it fits the song really well made us feel stronger.Miku Kobato: It was like "We got another strength!", po.Misa: Yeah. I thought it will absolutely look great live. I can imagine us standing on stage to play it when I hear its intro.— And because of its intro, it would be inevitably placed in an important scene at servings, so you could say it gave you an expectation from the beginning that it would become a special song. The next song is I'll. Kanami-san, what were you thinking when you wrote it?Kanami: It's a little low-pitched song. I wanted to write a song that starts with a low-pitched vibe with murmured words that make you wonder what is said. I wrote it with that image. However, I've changed the riff two or three times, I think?Misa: Yeah, you have.Kanami: Some of us pointed out the riff sounded a little similar to a past song, so I changed it a couple of times and ended up using this riff.— This song has lower notes but requires a strong voice, doesn't it?Saiki: Yes.Miku Kobato: It looked like you had a hard time again in a different way than high notes, po.Saiki: Because, more than anything, there's no timing to breathe (laughs). It's not limited to this song, but I initially told Kanami the songs have too many melodies. So we reduced them little by little to have a more spatial feel. However, even though I said so, the melody-packed vibe is one of Band-Maid's unique qualities, you know. So, I noticed like "We haven't had such a song recently, because I'm the one who doesn't like it" (laughs) so I asked her for such a song.Kanami: We changed some parts based on suggestions like "Is it OK change this part?"Miku Kobato: I remember we changed the melody of the beginning of the chorus and the number of melodies, po.Kanami: I was asked "Is it OK to change this?" and I was like "As you like" (laughs). It went like that. I'm always the one who writes original songs first, so all my bandmates ask me like "Is it OK to change?" considering my feelings. I'm like "Ah, I have truly kind bandmates" every time (laughs).

8/9/2022

Unleash!!!!

Unleash

Notes — Mr. KANAMI, what was the inspiration for this song?KANAMI Under the theme of this year's album, "World Conquest Chapter 2," I was always told that I wanted a song that connects to "DOMINATION," which I produced in the past, and "Choose me," which is popular overseas.SAIKI I meant that I wanted a new representative song for BAND-MAID.KANAMI Yes. So I personally had the image of making a song that would lead to that song.KOBATO And then you said, "Let's make an animated music video for the lead song of the next EP," and all the pieces came together.— I was sure that the content would help foreign masters and daughters, as well as those who are not yet familiar with BAND-MAID, understand the band better.Kobato That's right. It describes our characteristics and personalities in great detail, and I am sure that people overseas who have not yet met us or have never seen us perform will be able to get a sense of the atmosphere and atmosphere of the band.AKANE I think this music video is a good way to introduce ourselves or to start the second chapter.

Quote — Last time on Barks, we interviewed Kobato-san, Saiki-san, and Kanami-san about Unleash!!!! and heard that it was created as a song that would mark the beginning of the second chapter of your world domination. It's interesting that a video for it is an animation.Saiki: Yes. Actually we didn't even imagine we could make it happen. But we all had been saying for a long time, "We want to be in anime!" (laughs) That's because we have established our personalities this well.Akane: Yeah. We were talking about how easy it would be to make us into characters.Saiki: I was happy it came true and even happier they drew us so fabulous!Miku Kobato: They drew us really in detail. By the time when me and Saiki had the first online meeting with the production staff, they had already done a full research on each of our personalities. Like, Kanami loves Saiki, and Akane makes funny faces, for example (laughs). They had done a lot of research before we explained anything, and they dugged into even more details from there, po.— I can clearly see how thorough the research was in the fact that one of you is drinking in the anime.Misa: I'm drinking all the way through in it (laughs).Miku Kobato: And Akane is goofing around with a banana in her hand.Akane: I was impressed, like "They did a perfect research".Saiki: And Kanami's eyes turn into heart marks when she sees me.Kanami: Awww! (laughs)Miku Kobato: We exchanged with them several times on Zoom and talked with them in person. They also took pictures of our costumes in detail. Like "What kind of shoes do you wear?" Our instruments too, po.Saiki: They really drew the instruments in great detail!Miku Kobato: They perfectly reproduced the patterns, thankfully, po.Saiki: They drew even our accessories properly. They wanted information on the accessories, so we sent them pictures. I'm very happy they've made a fantastic work.Miku Kobato— Moreover, the video also works as a kind of self-introduction. These anime characters really exist, and they are about to attack the enemy. I think it will come across to those who don't know well about Band-Maid.Saiki: That's right. We got fired up even more when the video was completed, and we were really like "Yes, yes, this is what we wanted!" (laughs)Miku Kobato: You know, there are scenes in the beginning where we appear one by one, po. Each of them is linked to a scene from our past music videos. You can feel our history so far like that, so I was like "Wow, this is awesome, po!— Now the EP accelerates with a larger momentum with Unleash!!!!. More specifically, it feels speeding up especially at "Dan! Dan! Di, di, dan! Dan!"Akane: It doesn't actually speed up there, but I think it feels speedy because the beat is downbeat. I really love this song. It feels fresh from the first beat, and I kept thinking "This song is so cool!" during the production. Like, it's easy to listen to but it's very satisfying with a lot of developments. Compared to the other songs, it's simple or rather not very technical, and its drumming phrases are simpler, so it's easy on the ear. I was sure it would be popular.Misa: I also wanted to make the bass ear-catching there. I usually use my main bass, and I used it to record most of the songs on this EP, but I wanted to change its character a little, so I tried using a setup only with the front pickup for the first time to record this song. I think the sound became aggressive and very cool thanks to that, I myself enjoyed the difference in characters of sound. All the songs are cool of course, but this song was already ear-catching first time I listened to it, and I thought it would be a popular song. So I wanted to make something ear-catching also on the bass.Saiki: Like leaving your mark?Misa: Yeah, that's right.— The song does not only move forward with a speedy feel but also have characters on each sound, which is its hook. As for the lyrics, Kobato-san, Saiki-san, you co-wrote them. Do you co-write lyrics by exchanging between you?Miku Kobato: We each tried writing lyrics to this song first, po. We already had a theme of the second chapter of world domination and unleashing, so we went with it. After that, we combined the best parts of both lyrics, or rather, kind of went on merging them, po.Saiki: The lyrics Kobato wrote had very good contents, exactly like the second chapter of world domination and unleashing our frustrations. So, the contents were based on hers, and I created the sound feel and the attack feel, like literally "Dan! Dan! Di, di, dan! Dan!" and so on.— Your teamwork functions in a good way.Miku Kobato: Yes, I think so, po. Before, I'm the only one who writes lyrics and Saiki only modifies some parts that bother her, but now that she also writes, we can combine the best parts of both of us. I felt that was something very new, po.— Kanami-san, I'd like to ask you this again. Are you satisfied with the quality of the song?Kanami: Yes! It turned out very cool thanks to the cooperation of my bandmates. I always write a song first and share it, then all of us arrange it, add vocals, and make nice vocal harmonies... A good song like this comes out because we create it in that way. I really think this is a song only the five of us can write, so...Miku Kobato: "So"? You mean "Period", po (laughs).----- About the songs on the album, the title track "Unleash!!!!" is up-tempo and hard-hitting. is up-tempo and hard, with a melody that will stay in your ears.SAIKI "This is the latest song on the EP. KANAMI came up with it at the very end and said, "This is it! and he came out with it at the very end. The other songs are all here, and I feel like he wrote it based on the theme of wanting to unleash and the second phase of world domination.KANAMI "But rather than saying, "This is it! I was more like, "I don't know," (laughs).SAIKI "It's wonderful! This is it! That's it!KANAMI "There was an order for a song like "DOMINATION" or "Choose me," but I couldn't make the same kind of song anymore. But I can't make the same kind of songs anymore. Every year, I can't make more and more of the songs I used to make. Perhaps that is natural, but I tried to create songs that were within my current capacity.MISA and AKANE, what was your impression when you received "Unleash!!!!" from KANAMI? What was your impression when you received "Unleash" from KANAMI, and how did you go about it?MISA "I liked it a lot. I like all the songs, but "Unleash!!!!" is my special favorite. was a special favorite.SAIKI "It had the feel of a lead song, didn't it?MISA "Yes, it did. The chord progression was cool. Many of the demos that KANAMI sent me during this period had a bass line that immediately came to mind. So there was no particular hesitation (laughs). From there, SAIKI and Kobato came up with the lyrics, but the first part of the chorus, "Emotional Emotion," was not in the demo stage.Miku Kobato: "Originally, it was supposed to come in after the break, but we decided to eat it up and put it in.MISA "That was really good. When I heard it, I thought it was cool and was very impressed (laughs).Everyone "hahahahahaha (laughs)"SAIKI "I'm glad (laugh), because I kept saying to KANAMI, 'I want to do this, but I wonder if this is really okay? I kept saying to KANAMI, 'I want to do this, but I'm not sure if this is really okay.KANAMI "It's good, it's good! (laugh)".MISA "The lyrics were very good, and the quality of the songs really improved there. I think the quality of the song really improved there.AKANE "From the moment I heard the demo, I knew it would definitely become a standard song for serving. The drums for "Choose

me," which was part of the order, are pretty simple, and the beat is easy to groove to without getting in the way. I thought it would be easier for everyone to listen to, so I decided to use the same beat for "Unleash!!!!!!". I dared to repeat the same phrases in "Unleash". I tried not to make it too busy with fills, so I think it's the simplest beat on the EP. I didn't do anything too complicated, because I wanted people to copy it (laughs).

9/21/2022

Balance

Unleash

Notes —This leads us to the second song, "Balance," which has a very strong beat (laughs).AKANE The rhythm is divided into three different sections: triplets, sixteenths, and eighths, and it is very peculiar (laughs).SAIKI This is one of the songs that we all struggled with because of its strong peculiarities. I asked KANAMI to create this song because I wanted a song with a bouncy rhythm.SAIKI (Vo)SAIKI (Vo)KANAMI I also created this song based on the theme that I wanted it to be a little futuristic, rather than just a bouncy song.KANAMI I wanted to create a song that was not just a bouncy song, but a futuristic song as well.Kobato I wrote the lyrics mainly in English so that the words would not lose to the intensity of the sound, and I tried to make them as rhythmic as possible.—The rhythmic repetition of phrases such as "More More More", "Dan Dan", and "Run lala run lala" are scattered throughout the song, which I think contributes to its familiarity with the ear.Kobato I was conscious of keeping the phrases short and clear.SAIKI I also asked that the beginning of the chorus be in Japanese.Kobato Yes, SAIKI told me that, so I thought it would be better to use Japanese at the beginning of the chorus, with vowels like "a" which is easier to sing, so I chose "bold" and "roughly" which have more "a" vowels.—There are many English lyrics throughout the song, but to what extent were you conscious of that?Kobato: I just thought it would be rhythmically cool to sing in English, or something like that.SAIKI But at the same time, there were songs for which you wrote the lyrics, and you said, "There are too many Japanese words, so you should use more English.Kobato Yes, yes. The other songs had less English, so I tried to find a balance in "Balance" (laughs).SAIKI That's a smart thing to say (laughs).— (laughs). The two songs "from now on" and "Balance" create a good flow in the beginning, don't they?Kobato That's right. I just felt scared from the start (laughs).SAIKI The song really expresses the image of a strong woman (laughs).(laughs) — I think you can tell from these two songs alone that the songs have been thoroughly updated from "Unseen World".Kobato I think you can tell that we have reached a new and different place from "Unseen World".

Quote — The EP starts with such an instrumental, and without a pause leads to Balance. As you have just said "There's not a single gentle song", its lyrics start off with "I can shut you out", which is so intense.Miku Kobato: The protagonist suddenly shuts you out. She's so tsundere, po (laughs). This time there are a lot of aggressive songs, not just this song, so I guess our feelings also became like that, po.Saiki: Right, we might have had a harsh vibe back when we were working on it (laughs).Miku Kobato: I guess we had various frustrations, po, really.— The lines "Bet all now!! Everything to me" are very strong. That means you order us to bet all on you without considering anything else.Miku Kobato: It has a pretty strong feel, po. When I listened to the music, I thought its melody and instruments were both cool and that made me want to use strong words, po, without thinking much about relationship or balance with other songs, po. Then, when I was writing lyrics to it, I mainly used Japanese words in many other songs, so I thought it would be better to use a little more English and have a more rhythmical feel for it, po.Kanami: I had been asked for a shuffle rhythm song for quite a long time, so I started writing it with that image. Also, I also wanted to give it a futuristic feel, so I added a little experimental taste to it and tried to give it some newness. Personally, it's like a song that will be popular in 10 years or so... I don't know what it will be like in 10 years, though (laughs). I hope it will be a punchy song, or a song that can break the atmosphere in a good way, when we start servings again later.Akane: As a drummer, I had the hardest time recording Balance. The grooves keep changing like a groove of triplets, a groove of 8th notes, and a groove of 16th notes in each section such as the A-melody [note: first half of the verse], the B-melody [note: second half of the verse], and the chorus, so it was very difficult to express those grooves and to switch them in a flash at the beginning of the next section. Before the recording, we instrumentalists made sure we had a common understanding like "This one goes like this, and the next one goes like this", and then we went to record it. The drums in the chorus have a groove of 8th notes, but the axes (guitars, bass) have a groove of triplets, so we were talking about that like "Which will we match with?" Kanami: That's also a part I wanted to have something new in. I remember saying "The drums are like this but I want to go with triplets for the axes".Akane: Yeah. I added a nuance of hitting the 8th notes slightly late to the beat to go with the triplets. It's like my feeling goes with the triplets rather than completely matching the notes. In a sense, I emphasized the human groove.Misa: That was the hardest part at the recording, as expected. When we have to play the triplets on the axes while she's hitting the 8th notes in the chorus, we tend to be pulled to the 8th-note groove. So I had a hard time there, but when I listened to the recording, it was really cool, so I'm glad I took on that challenge.Misa— That groove feels nice. As for the vocals, there are pretty high notes. In our last interview, we talked about the high notes at the beginning of the vocals of Unleash!!!!!! but Balance also has a lot of very high notes, and in fact, this time, not only this song...Saiki: All the songs are like that! (laughs) I feel like it has always been a dash at full speed until now but this time it's a long-distance run at full speed. That's true for Unleash!!!!!! but also for Balance and Influencer in particular. I had sung those high notes in our past songs, but they had never lasted this long.— You mean they were used only for a moment before but they are used for a long duration this time, don't you?Saiki: Yes, exactly. Like, in the past songs, the notes often get higher at the end of the chorus, but this time they get high from the beginning of the chorus. And there are so many developments where the high notes keep coming. In a sense, I can handle them only because I've been working out to get a fit body. However, in the future servings, I will probably ask them like "Leave some time between them!" so that such songs don't keep coming in a row (laughs).Miku Kobato: Right, we were saying we wouldn't be able to play them in this order, po.Saiki: Exactly. The same song order as the EP probably won't happen (laughs).Miku Kobato: She says it won't happen, po (laughs).

9/21/2022**from now on****Unleash**

Notes — I thought the music was more memorable than ever, including the phrases and sounds of each instrument. I think that because each individuality has been fully established, the music sounds different from the instrumental music of the past. AKANE That's right. The guitars, bass, and drums all take on a higher level of challenge than before. SAIKI You are doing difficult things. AKANE One of the changes in the drums is that we don't just stick to the beat. Compared to the other instrumental tracks, the drums are more forward, and you can hear the movement of the drums all the way through. Kobato: I think that one of the reasons for the different feel is that the melody can be created and played on the drums. I think that's why the guitar sings instead of the vocals.— I see...What kind of image did you have in mind when you were working on this song? KANAMI Actually, I was always told that I wanted an instrumental with an orchestral orchestra. When I was working on "Sense," the production side of the TV animation "Platina End" asked me to include an orchestral sound, so I had the experience of studying it thoroughly. I thought I could make an instrumental with orchestral sounds now, after having gone through that experience.— So, what you tried with "Sense" is firmly utilized in "from now on"? KANAMI That's right. I feel that I have gained a lot of experience through "Sense. However, if I only study once, I forget about it (laughs), so I think I need to make another song like that at some point in the future. SAIKI I look forward to it (laughs). KANAMI Hmm. I must do my best. Translated with www.DeepL.com/Translator (free version)

Quote — Let me ask you about each song. First, about Track 1 From now on, which is an instrumental. Does its title mean something like "Here we go now!"? Miku Kobato: Yes, po! Saiki: I wanted to create a work that starts off with an instrumental. I had always thought about that, and I proposed each time we added a few more songs for a single, but I hadn't been able to make it real. But this time, we started creating this EP to vent our frustrations that were built up during the period when we couldn't do in-person servings this long, and we came up with an extremely cool instrumental, so we decided to put it as the first track in this opportunity.— Saiki-san, it's interesting you take the lead in explaining the song even though it's an instrumental (laughs). So, it was not written with an intention to make it the opening song, was it? Saiki: That's right. I was only like "Please write a new instrumental!" and then we went on the production... We decided the song order only after all the songs were ready. However, when From now on was completed, I secretly thought it could be the first track. And we did so. Kanami— On the contrary, Kanami-san, if you decide to write an instrumental specifically for the first track, you will have more pressure as a composer, won't you? Kanami: ... Certainly! (laughs) It's not me but always the two (Kobato and Saiki) who decide the song order. So, when it comes to composition itself, I'm allowed to do anything freely (laughs). As for the timeline, I wrote From now on based on my experience of Sense. Since I studied quite a lot about orchestra for Sense, I was asked to write an instrumental with orchestral elements, and I decided to take this opportunity to write one. Then, when the song order was decided, I was surprised myself like "Oh, it's going to be Track 1!" (laughs). Saiki: You were panicked, right? (laughs) Kanami: Like "Whaat? Is it OK to make it Track 1?" (laughs) Miku Kobato: When we thought of the song order, we talked about it like "Wouldn't it be cool if we start with it just like an opening music of the serving?", po. So, we decided to put it at Track 1, po. Kanami: Oh, did you? I see.

9/21/2022**HATE?****Unleash**

Notes SAIKI I felt that "HATE?" was an aggressive "band maid" song from the demo stage, and when I received the demo, I was simply pissed off (laughs), so I expressed that frustration in the lyrics. Also, I simply wanted to include the phrase "I hate you. KANAMI It's a phrase that makes you want to sing (laughs). KOBATO It is difficult to find a song where you can say "I hate you" so many times. BAND-MAID—This song has a nice ending. SAIKI There was a sense of reverb in the "I hate you" at the very end, but when I mixed it, I had the reverb cut off. I had them make it sound more like "I hate you" (laughs).-----Saiki: Hahahaha! The lyrics are directed towards people who cheat in relationships. Interviewer: You really let them have it too, huh. Saiki: I wrote them around the time a lot of news stories about adultery were coming up. It made me think, "what the hell is wrong with these people?" So I wrote lyrics that lashed out at the kind of people who betray their partners and are considered scum. Also, I really wanted to say 'I hate you'. It comes off the tongue really easily, so I repeated it a lot. Interviewer: So that's how it went. Saiki: So, I watch a ton of 'The Simpsons', and the characters use a lot of foul language. There's scenes where the son, Bart, gets into fights with his dad, Homer, and he repeatedly says, "I hate you! I hate you! I hate you!" It's so much fun to say (haha).

Quote — So, Track 8 is HATE?. The very last song has a scary title. I believe it was written rather early among the songs on the EP, wasn't it? Kanami: It may be the oldest song among these. I wrote this song back when when I was writing a lot of riffs. Originally, I was thinking of writing a riff-based instrumental, and then we decided to add a vocal melody to it. She asked me if she could sing the instrumental melody already there as it was, so I had her sing it... [Note: the speaker is noted as Akane in the original Japanese text, but I changed it to Kanami.] Saiki: Yeah. I had her complete it as it was.— Saiki-san, you wrote the lyrics. Was this intense scene of the lyrics inspired by the music? Saiki: Yes. Around when I listened to the music, there happened to be a lot of terrible news stories. That was when I was going through irritating events myself, and I honestly thought to myself, "I hate you". Akane: Cool. You suddenly used English (laughs).— It's so intense from the first line, like you don't let men say anything. I even wondered like "Does Saiki-san have any problem?" Saiki: Ha ha ha! Miku Kobato: It occurred to me just now, po, that we shut you out in Balance and shut you out again in HATE?, which is kind of awesome, po! (laughs)— The title has a question mark, so I expected you had some feeling that might be hatred and would end up saying "I hate you but I love you"...Saiki: Not at all. Because I say "It's meaningless" at the end (laughs). However, these lyrics were purely inspired by the music. When I listened to it for the first time, I had the impression that Kanami was pissed off by something. Like, she was irritated (laughs). Kanami: That's not true, though... However, I had an image of explosion about it.— That's exactly what Unleash!!!! is, isn't it? It has an unleashing feel. Like, you want to blow away the black fog that appears in the music video of Unleash!!!!. I guess this song has such feelings, just like Unleash!!!!. Saiki: Yes. I think that's true. Also, this song will stand out at servings too, won't it? All: Yeah! Akane: When the lyrics go like this, we will vent the same emotion in performance, and we are rather used to that in Band-Maid songs. Like, going with an explosive vibe, or a speedy feel, all the way through. In that sense, it was easier to record it than the other songs. We knew how to work on it beforehand.

9/21/2022**I'll****Unleash**

Notes SAIKI: We also wanted a song with the feel of past BAND-MAID songs, like "DOMINATION," "Choose me," and "Moratorium," so she wrote one. The fifth song, "I'll," was written to feel like the kind of music we played a lot when we debuted, and there's some interplay between me and Kobato. But, that said, our sound has evolved, and it's definitely a modern BAND-MAID song. KANAMI: Right. Even if I try to make a song like our older songs, the finished song doesn't come out the same. I think that's proof that our music is constantly moving forward.

Quote — From there, the song "I'll" again increases the strength of the song. Kobato I'm going back to the dark side again (laughs). SAIKI It's the darkest song on the EP. SAIKI This song has a very nice, gurgling ensemble of the rhythm section. SAIKI The bass is very pleasant in this song, isn't it? AKANE Most of the other songs were 16-minute up-tempo songs, so "I'll" is a song in which I focused on the length of the notes and made the sustain as long as possible, and tried to support the song from the bottom up. AKANE (Dr.) AKANE (Dr.) MISA The bass also seems to match the bass drum, so phrasing-wise, there are not too many big movements, but I was conscious of making it sound heavy anyway.— It is simple, but the drums and bass have a strong presence. MISA We also proceeded with the recording of this song in a don-shari manner, so I think that's a big part of it. MISA (B) MISA (B) KANAMI What were you conscious of when it came to the guitars on the rhythm section? KANAMI From the demo stage, I told the two members of the rhythm section that I wanted it to be heavy. However, if everything was too heavy, it would be painful to listen to, so I added tension chords to add sparkle and some beautiful chords to balance it out. SAIKI So, I didn't want to just crush the song, but rather leave the sparkle in the upper part of the song as the upper part. The twin vocals are used to their fullest in the song, so for those who have known BAND-MAID for a long time, this song will make you say, "Here you go! I think this song will be a hit with the masters and ladies who have known BAND-MAID for a long time. KANAMI After I sent the first demo of this song, Kobato and SAIKI asked me to add a little more twin-vocal feel to it.

9/21/2022**influencer****Unleash**

Notes — The seventh track, "influencer," shows ingenuity in rhythm, and I thought it was the most playful song in this album. AKANE: I didn't want this song to be too clunky. I wanted to keep it simple and intense, so I decided to focus on three things (*bass drum, snare, and hi-hat). I also wanted to make the song more lively, so I used a tom beat, but kept the A melody simple and tight, and used a cymbal beat for the chorus. For the bass solo, I used my experience from my previous work as a waiter, and came up with the idea of three points to make the bass stand out. So there may be an ease of listening sonically.— It also has a strong danceable impression, doesn't it? AKANE In that sense, this song reaffirms the importance of the three points.

Quote Kanami: I was pretty conscious of newness when I wrote it. It's based on the Band-Maid style, but I wrote it with an image that... it will give accent to future servings (laughs). Saiki: It's also a song that showcases our instrumentalists. Am I right? Kanami: Yes, it is (laughs). I thought it would be interesting to have a long bass solo, so I asked Misa to take care of it, and then she came up with such a cool bass solo that I was moved. It's fantastic. Saiki: The bass solo is the highlight, isn't it? The climax of the song. Misa: Really? Saiki: Yeah. I say that with confidence (laughs). Misa: Also in this song, I didn't want to show my habitual movements in the bass solo, so I wrote all the phrases on the keyboard. I thought it would be nice to have such a song. Saiki: It felt new and different than usual! Misa: Yeah. I would be happy if you could notice it's different than usual when you listen to it (laughs). I have the impression that each one of us had a lot of time to work on ideas for the songs this time, including this. Akane: I agree. As for the drums in this song, I wanted to have clean sounds without packing too much, so I was conscious of hitting almost exclusively the basic three [note: the bass drum, the snare, and the hi-hat] all the way through, without inserting tom rolls here and there.— It would be important to have a spatial feel especially when you drum with the bass solo. Akane: Yes. I go with the basic three there, like the bass drum, the snare, and the cymbal. Misa: It's a simple, cool song.— Its simplicity certainly shines among the eight songs. As for the lyrics, the title of the song seems to have something to do with the current trends, doesn't it? Miku Kobato: Yes, po. Actually I wrote the lyrics much later than the other songs on the EP, po. I talked with Saiki and Akane on video chat about what kind of theme would be good for this song, po. So I asked "What do you think is a good theme?", and since I'm posting on TikTok every day, they were like... What did you say again? Saiki: Women who live on social media (laughs). Miku Kobato: That's it, po! You said that, po! Saiki: Kobato has been writing about various images of women for us so far. Like, I asked her to write about a woman who wants to stay beautiful (laughs) [note: PAGE]. Kobato has been working hard on TikTok since the start of Cluppo and has become an awesome expert about social media, so I thought she knew a lot about those women, while I don't, and I asked like "Kobato, what kind of people do you think influencers are? Tell me." Misa— It's an interesting way of suggestion. "Women who live on social media" sounds like the Japanese title of a film or something. Miku Kobato: You are right, po, it sounds like a secondary title, po (laughs). Akane: It's very modern. Saiki: It's only in this day and age. I got the impression that such people had increased during the COVID pandemic, so I asked her to write about them.— The lyrics are real in that sense, and some listeners might feel like "Is this about me?" or might be reminded of someone they know. Miku Kobato: That's right, po. In fact, I read a lot of interviews with influencers and did a lot of research, while analyzing like "Oh, I see, po, they think like this, po." There are a lot of cases where the same person writes totally different things on Twitter and on Instagram, which makes me wonder if they are really the same person, po.— All right, may I suggest your next theme? How about "women who make full use of finstas"? All: (laughs out loud) Miku Kobato: Oh, I see! That sounds nice, po (laughs). I'll look for some more interviews (laughs).— There must be a lot of people on finsta who vent their hateful feelings. Akane: Oh, I see, that led to the next song! (laughs)

10/2/2022**Dawn Winery Theme****Genshin Concert 2022**

Notes GENSHIN CONCERT 2022 "Melodies of an Endless Journey" | Genshin Impact

Quote

2/22/2023**Memorable****Epic Narratives**

Notes Digital release Kanami on social media: I created the melody during the US tour. It had been a long time since we were able to have okyuji with an audience, and I was very happy to see everyone's smiling faces from the stage for the first time in a long time.... I was so happy. I wrote this melody hoping to keep such warm feelings with the audience, and now I am happy to be able to share this song with everyone at okyuji. At the okyuji, Kobato plays the acoustic guitar and I play with fingerpicking, using the single and front pickup, until we get to the chorus. I hope the song gives a warm feeling to those who listen to it for the first time on the album!-----KANAMI: Parts of the melody were written while touring in the US. Being able to finally play live and see everyone's faces in person brought so much happiness that I wanted to pack my joy into this song. MIKU & SAIKI: We recalled feelings of gratitude to be able to tour the US following the pandemic and to spend time together with our masters and princesses [fans]. There are bits from our speeches on stage that we worked into the lyrics. The title Memorable itself was one of the topics that we talked about with our US audience.

Quote "We never thought we would be celebrating our 10th anniversary, po," says Kobato, impressed. The celebration song is a medium-tempo song written during their North American tour last year. "I was happy they cheered loud at concerts (in the US). It's filled with our desire to give our fans a warm feeling by expressing our gratitude to them", says Saiki, the vocalist, proudly.-----Q: First of all, let me ask you about the new song "Memorable," which was performed for the first time at the Tokyo Garden Theater on January 9. KANAMI: Yes! We were talking about how it would be great if we could make something that would be a story, even if it was just one chorus, during the tour. During the course of several shows, I was very happy to meet the local masters and daughters (as the fans call them) for the first time in a while and to be able to speak out, and when I saw their smiling faces, I thought that this is the kind of song I would like to write. I felt like I wanted to write a warm ballad that would make everyone happy, so I started working on it during the U.S. tour. I was just thinking that I wanted a ballad-like song. Of course, after we came back from that tour, we wrote the song with the hope that we could convey the warm feelings we were feeling to our Japanese masters and daughters. I am a little embarrassed to admit that I asked SAIKI to listen to the first draft while we were on tour. I was a little embarrassed to admit it, but I asked SAIKI to listen to the first draft during the tour. Q: You were embarrassed, weren't you? KANAMI: Yes. During the tour, I asked them, "What do you think of this melody I wrote? I was embarrassed when I was asked to play it and sing it on (laughs). SAIKI: When I heard it for the first time, it made me feel warm and fuzzy. I listened to the chorus part of the song, and it reminded me of the time when I was serving at a couple of concerts and we all thought, "This is how serving was supposed to be! I felt like it was a perfect combination of the feelings we shared at So when I only had the chorus, I thought, "I've never heard anything like this before. So even when there was only the chorus, I thought, "This is really good! KANAMI's tenderness is also expressed, and the melody is just great, so I thought, "I can't wait to see how this one turns out. Q: As for you, did you feel that it was time for a ballad-like ballad or a song like that? SAIKI: Yes. We often talk about it together, and we had said that it would be nice to have another moist song that would move the hearts of the master and master's daughter. In that sense, I'm glad it was exactly what we were looking for. Miku Kobato: We had talked about wanting a song like that at the meeting, and since it has been said for some time that there are almost no songs that can be called ballads in BAND-MAID, we had hoped to take this opportunity to make one such song. The timing of the tour coincided with the U.S. tour, and KANAMI said he would write a song during the tour, so I knew it would be a good song for sure.

8/4/2023**Shambles****Epic Narratives**

Notes Digital release Saiki: Certainly, Shambles is also a song about the feeling of "Do your best, whatever it is" to match the atmosphere of the anime Kengan Ashura Season 2 (Netflix) as its ending theme, and I think we have been having more songs with positive messages like that since the COVID pandemic.

Quote Kanami on SNS: This song was created during the time when I was the "Riff-Making Machine Mincho-san!!"! The song was ending theme song for the anime "Kengan Asura" Season 2, so I wanted to give it a powerful and masculine feel while keeping the ending theme in mind, so I tuned it in drop D and thought a lot about the riffs. I've performed this song a lot in the okyuji, and when I play this riff, it seems to turn on the switch within me. Everyone loving BPM 180!!-----KANAMI: This song is centered on the main riff. It's supposed to evoke feelings of combat. MIKU & SAIKI: Within each chaotic battle in the anime Kengan Ashura, emotions collide as the characters speak with their fists. We wanted to express their red-hot passion through the lyrics. We also worked in lots of kanji phrases, since they were essential to the imagery.

4/17/2024**Bestie****Epic Narratives**

Notes Digital release Kanami on SNS: I had the pleasure of co-writing this song with Mike Einziger of INCUBUS. I never thought I would have this kind of honoring thing to happen, starting at a festival... Mikey is really kind and a wonderful person who naturally makes everyone around him smile. Mikey came and told us many stories and gave us many ideas. And this Bestie was created as BAND-MAID song based on a riff Mikey gave us. I wanted to capture all the fun times we spent together, the respect I have for him, and the warm feelings I have for him in this song.... It became a new song for us as a band, and it helped me and the other members grow as a band! I can't wait to see him again ----

Quote KANAMI: Mikey [Einziger, guitarist of the band Incubus] bore the main riff, and it was like an entirely different flavor from what I usually output. I really struggled to work this into an arrangement. Mike is so kind, with so much outpour of love, that I could sense his warmth from the riff. I made it my goal to warm the hearts of everyone who heard it. MIKU & SAIKI: This was our first song entirely in English. Since meeting Mikey and writing this, we just felt consumed by kindness and warmth. We used "bestie" as an allegory for these feelings and couldn't help but hope we would remain forever close.-----Q: Bestie, co-written with Mike Einziger (guitarist) of the American rock band Incubus, is a medium-tempo number. Misa: It has a slow tempo, so I tried to have depth for each low note, such as sliding on a low string and writing a bass line with an image of depth. I've always liked grunge and alternative rock, so it was fun to play it like that.

7/5/2024

Protect You

Epic Narratives

- Notes** ending theme of the TV anime Grendizer UKanami on SNS: Since it is the ED theme for the TV anime "Grendizer U", I was conscious of making it a song with a sense of speed, but not too intense! I imaged a melody that makes you want to sing it from the very beginning, so I hope you'll sing it at the okyuji too! The guitar solo is melodious and technical, and it's fun to play, so I'd love to have you cover it----
- Quote** Kanami: We didn't know about it. However, when we got the offer, the Grendizer U team gave us quite a few specific requests. They explained to us by referring to past Band-Maid songs, like "We want a song not as intense as that song", so I remember I was so glad they had listened to our songs pretty deeply, thankfully. In fact, it helps a lot if the requests are specific. Honestly speaking, I had no idea at all about the original Grendizer, so I asked my dad about it like "What's the story?" (laughs) I developed an image of the song from there, while doing some research precisely because I didn't know about the anime, and I wrote the song, thinking about how it could make the anime more exciting. As for the story, we received documents about it, so we were able to go on production based on what the story is like.Q: I think ending themes are ballads in many cases. This song is rather opposite, but I guess you were conscious of something "ending-theme-like" in some aspects, weren't you?Kanami: That's right. Personally, I don't have the idea that the ending theme should be a ballad in the first place, and I firmly told them I would like to put Band-Maid elements forward. However, they told us they wanted something with the ending-theme feel, so I made the anime version a little different in the first half. The released Band-Maid song is the same as the one we played at the serving, and the other is for the ending theme of the anime. We created the two versions so that you can enjoy both.Q: As for the lyrics, Kobato-san, did you write them based on the story?Miku Kobato: Yes, that's right, po. As Kanami said, the anime side gave us quite a few specific requests and nuances this time, and they told us that the ending theme would be not about the protagonist Duke Fleed but about the heroines... I, Kobato, hadn't watched it before we got the offer, so I did some research on it myself, po. Even though I received documents about the story, it was difficult to grasp the scenes or the original vibe, so I looked for the original manga and the film version for a better understanding. It was pretty hard to get those materials, but I managed to develop an image from there, po. The story has kind of double heroines, the twin sisters of Rubina and Teronna, and they have complicated background settings, po. I wanted to subtly suggest that part of the story in my lyrics and went on writing while thinking more deeply about various requests, po.Q: It seems the title "Protect You" itself is not unrelated to those story settings. It's not "help" or "rescue" but "protect", so was the nuance of protecting more important?Miku Kobato: The twin sisters are very strong-minded girls, and they support the protagonist while he supports them too, po. The sisters and the protagonist help each other like that but they are also enemies, and they have their own things to protect. When I wanted to express their strength to live while protecting and fighting, "help" or "rescue" didn't feel right. I wanted to show their strong will to protect something by themselves, so I chose the word "protect", po.Q: The story seems a little complicated, but the song itself is very easy to get.Misa: I think the song has a great vibe and it's so cool you can sing along from the beginning, like "Ooh la la la". As for my bass line, I wrote it to make the groove with my bass, while taking Saiki's vocal melody in the chorus into account a lot.Akane: As for drumming, it's the blast beat in the intro above all. I tried to give it aggressiveness and impact with a machine-gun-like hammer blast beat. Also, the beats in the first and second choruses have a pretty speedy feel, like snare on downbeat, but in the last chorus, I intentionally avoided snare on downbeat and played the 8th-note rhythm without having too many notes so that we can convey the sense of unity of the band while each standing out. Then, the outro goes back to aggressiveness. That's how I had dynamics in my drumming.Q: Misa-san also talked about dynamics a little while ago, so it's common in each part, isn't it? The vocals don't keep going at full power, either. There are some parts where you don't sing too strong, aren't there?Saiki: That's right. As you said, in the past, I had a tendency to give it everything I've got. I used to do so not to lose to the music. However, when the instrumental tracks were finished, I thought I might be able to sing better to link my singing to the scene of the lyrics by adding more of my own nuance, so the recording was quite a challenge for me. I guess you don't find my voice so low in the verse just by listening, but actually I go pretty low in some parts, so I was conscious of resonating my voice properly there. The sisters Rubina and Teronna are very strong-willed, and the three of them including the protagonist have a very strong relationship in the story, but I wanted to empathize with the two sisters and I'd say I went through a lot of trial and error in my singing.Q: Kanami-san, I also feel dynamics in your guitar solo. It has a flow where an imposing melody develops into a technical part, and I think the imposing melody has power to get listeners hooked.Kanami: Thank you so much. After all, I'm very conscious of melodiousness every time I write a solo. I think how it starts out is very important. I wanted to create a melody you can hum along to, and at the same time I wanted to show technicality in a Band-Maid song, so I included it as well. That solo is actually pretty difficult. I worked hard on it because I believed that I would be able to level up myself by doing that. As a result, I think it turned out to be a pretty good solo... I believe it's one of the highlights in the song!Q: Yes, when I listen to it, I feel like "Here it comes!" In the end, the song turned out to be rich in dynamics and contrast in various ways, and yet it's compact. Speaking of compactness, the 90-second version was wonderfully well put together.Kanami: Honestly, it's hard every time to make a 90-second version (laughs). It's very hard to fit any song into 90 seconds. They tend to be a little too short or a little too long. When it's too short, I can add a little more at the beginning or at the end, but when it's too long to fit, it's really hard. This time, I managed to adjust it by adding piano to the intro to give it the ending-theme feel, and I think I created a good vibe in the end, but actually I had reworked it before this form.-----KANAMI: It's the ending theme to the anime [Grendizer U], so while the tempo is brisk, I didn't intend to write a song that sounded too intense. The intro kicks off with a pretty impactful melody. The tune is easy to follow along. I inserted "ulalala" in the lyrics initially as a placeholder, and we ended up leaving it as is.MIKU & SAIKI: We wrote the lyrics about the twin sisters Teronna and Rubina [in Grendizer U], whose thoughts become one as they grapple with their resentment for the story's protagonist. But deep down, they actually want to believe in him, and we wanted to convey their determination in fighting through conflicting emotions. There was a lot of colorful imagery in the source material, so we utilized words like "red" and "blue" as hooks throughout the lyrics.

ReleaseDate	Song	Album
7/21/2024	Magie	Epic Narratives
Notes	OLV release on YouTubeKanami on SNS: I was conscious of “Hard riffs and hard guitar solos are essential for BAND-MAID!” ... But the chorus was created with the image of everyone jumping up and down and dancing ♡. The riff makes full use of slides, which is surprisingly difficult. I'd be happy if it becomes a standard song that people get excited about when they are at okyuji. But, who already have heard it at okyuji, how do you think?-----	
Quote	KANAMI: This is an evolved form of NO GOD. I wrote it envisioning everyone jumping up and down together. I wanted to turn this into an okyuji (live) staple.MIKU & SAIKI: Magie means “magic” in German. We knew upon hearing the demo tape that it would become an okyuji hit. When our bodies and hearts move to live music, it’s as if a spell has been cast on us. And so, “magic” became a fitting word for the title.-----Q: In Magie, you show energetic playing. Your way of inserting a slide in the chorus is especially impressive. What kind of image did you have in mind?Misa: What I was conscious of was the guitar riff. I went on writing a bass line to match that and added slap for a moment before the chorus and in the second A-melody not to make it boring. I don’t follow any particular rule when I insert a slide, but I can see where to do it, like “Now is the time!” It’s more exciting to move with a slide than just to play octaves.	

8/7/2024

Show Them

Epic Narratives

Notes Digital release. Collaboration with The Warning. Kanami on SNS: On creating a song together with The Warning, I wanted a type of song that is first time for both of us, when creating a demo. After that, we continued to have meetings online and receiving arranged data from The Warning... and this song was completed after a lot of back and forth! I directed the recordings when they came to Japan, and Danny, Pau, and Ale are all great artists individually. It was really fun ... ----KANAMI: Since this was a collaboration with The Warning, we wanted to make something that sounded nothing like what either band had done before. I pictured a song that everyone could sing to. MIKU & SAIKI: We aimed to depict powerful female figures. There were subtle nuances and tones that we fine-tuned in our discussions with The Warning. This new approach in creating and feeling out material together was a very stimulating experience for all of us.-----Q: SHOW THEM is a collaboration song with the Mexican all-girl band The Warning. How did you create it? Misa: First, Kanami made the basics of the song, and then The Warning arranged it and sent it to us, and we further developed ideas for it from there. It was fun to create it with them by arranging it alternately. We recorded our part first and they recorded theirs when they came to Japan. That's how we completed it. Q: How did you create the bass part? Misa: It had two bass tracks, one for me and one for Ale (Alejandra Villarreal) of The Warning, so I tried to make them sound like one bass as much as possible. I intentionally played familiar phrases without going for something unusual. The song ends with my bass break, and I get a little nervous when I play it live at a serving.

Quote Q: It would be a good opportunity for us to ask about the collab song now. How did you go on writing the song SHOW THEM? Kanami: We are both hard rock bands, or bands that play songs with a strong rock flavor, so I wrote a song with that in mind, and what I got first was something that felt pretty heavy. However, I felt it would be a little too typical. I didn't want to make something you would expect like "Isn't this exactly what we would get if Band-Maid and The Warning collaborate?" Since this is a great opportunity to work together, I wanted it to be something neither of us have done much before, and as a result, it turned out to be like this. Q: So, initially you thought of bringing out the best in each band, but you changed your mind and decided to make something different from usual, didn't you? Kanami: Yes, that's right. It's not a song so fast that Akane would have to kick on and on like crazy, but a song that makes you feel groove and speed and makes you move your body when you listen to it. I grew to want to make the song truly universal in a sense, to make you naturally dance as soon as you hear it live. Also, I was conscious of not making it too dark, because I have the impression that The Warning have many dark-feeling songs and I thought it would be rather interesting if they play a little more open and bright song. I made the song's base like that and proposed it to The Warning. Q: So, it's a song not too heavy, not too dark, and it brings a large audience together. What did you The Warning members think when you hear the song's base for the first time? Pau: It was very refreshing. It had a lot of vocal melodies we would never come up with, probably because of the different language. I thought the song would showcase the best of both bands. Dany: When we put our sounds on it and sent it back in the first exchange, we received a message that it felt so much like The Warning. I was so glad to hear that. Pau: And I think it's great we are able to work together while having discussions directly like this in the end. You can complete it just by exchanging data, but you would easily have misunderstandings on text messages. Ale: Yes. It makes a difference that we can communicate face-to-face like this. Kanami: I'm so glad! I'm relieved to hear your words now (laughs). I was hoping the song would allow each of us to show a new aspect in the end... Dany: It definitely does. It's a wonderful song, so we are happy too. It will be a lot of fun to play it live. Now I can't wait for the concert next week. Akane: As Kanami said earlier, it's certainly the type of song we haven't played before. It's true we Band-Maid have had some groove-oriented songs in the past, but we haven't had a song with a simple groove like this, and that was actually the hardest part. Personally, it was another new challenge. Moreover, I'm not the only drummer this time. It was literally my first time playing with another drummer on twin drum kits... Pau: That's the same for me! Akane: I'm so happy I was able to take on such a new challenge with The Warning members. Pau: My first experience of twin drum kits was so much fun! We received a pretty complete recording, but Akane played it so good that I was worried if I would be able to play it as good as her, in the beginning. But after coming to Japan, I had a lot of fun recording the song, and now I can't wait for actually playing it live. Akane: Moreover, Pau-chan recorded it with my drum kit. I was happy about that, and watching her play on my kit was a great learning experience for me as well. It was really interesting we each made totally different sounds. That was so much fun. Q: This time you have not only twin drum kits but also twin basses, don't you? Misa: Yes, it's pretty rare to have two drummers and two bassists, so when I thought of bass lines, I started with "What should I do?" In the end, I decided to play the melody with movements myself and have Ale-chan play the lower sounds with fuzz and distortion. Then, we went on like Ale-chan came up with various ideas and I came up with phrases that would match her bass. Kanami: Anyway, the three of The Warning all play their instruments so well! Akane: And they are so powerful. Saiki: Everything about them is cool. Pau: Not really, but I'm very honored to hear you say that. Ale: It was my first experience of twin basses too, but as Misa said, she plays the melody with movements and I play the lower part, so I think it turned out well balanced. Q: And the unique blend of two vocals must be the biggest feature of the song. Saiki: That's right. The song's key was so high in the first place that I felt like "Kanami, how dare you!" (laughs) Kanami: Whoa! Dany: I can imagine what you guys said even though I don't understand Japanese (laughs). Saiki: Ha ha. It was a pretty big challenge for me. The funny thing is that I thought it was Dany's key and Dany thought it was mine. Both of us thought so, and we went on recording like "We were both wrong, but let's work on it together!" Dany was great on the first day in the studio, but she was even louder and cooler on the second day. So I worked hard on it so that I could keep up with her (laughs). Dany: Yes, the key is very high. Honestly, it was a little tough for me (laughs). So I had to get used to the song properly before my recording, and I was confident I would be able to sing it more powerfully on the second day. Saiki: I knew the twin vocals would be the main feature of the song, so we went on recording to get a good blend of our voices. When I listened to the finished recording, I found I had my own coolness and Dany had her own, and I think we ended up blending with each other well in the form of a duel. It feels like clashing each other and at the same time like being sisters (laughs). It was a great experience for me, and I also learned a lot from hearing Dany sing in her natural English up close. Dany: I'm really looking forward to singing the song live, but it will be tough because it has high notes in a row. It might be better for both of us not to talk much before the show that day to save our throats (laughs). Q: If there is any problem because of the high key that day, Kanami-san will be to blame. Dany: Of course! (laughs) Saiki: But I think it has the newness of us two that Kanami had envisioned and it's precious you can hear Dany's high-tone vocals. Dany: Yes. Of course I sometimes sing high notes, but there's no The Warning song where I sing high notes all through. Kanami: Actually, we also had the idea of lowering it a semitone, but I was conscious of the appeal of their voices when they both sing hard near their limits, and I had such an image in mind... Saiki: Like, is she a sadist? (laughs) Dany: Ha ha. I agree! Miku Kobato: Kanami wanted to make both of their voices kind of main vocals, po. Kanami: Yeah. The chorus has a higher part and a lower part, and I made both parts sound like lead roles. Dany: Yes, I like that, of course. I was just kidding (laughs).----

9/25/2024**Brightest Star****Epic Narratives**

Notes Kanami on social media:It's been a while since I composed a song for Kobato! I made this song with the theme of "POP me" and hoped to bring out the cuteness of Kobato! I put a Kobato main guitar solo for her to play at okyuji, and in the hope to be happy to perform with her ♡ It's fun to play because of the extra cutting, but it's also a song with a playful spirit that can only be done for Kobato songs! Miku on social media:When I first heard the song, the image of twinkling stars came to my mind I chose the lyrics and singing style to liken the light and shadow of the stars shining in the night sky to human emotions po! It's exciting and exciting to play the solo part of the exchange with KANAMI-sensei po~!

Quote KANAMI: I wondered what it would be like if I wrote for [rhythm guitarist MIKU's side-project and alter ego] cluppo, but in the end, it ended up sounding very typical of BAND-MAID. I think MIKU can shine both as a guitarist and a vocalist in this one. I wanted to lay down a guitar solo with her, so I turned the leads into something of a duet.MIKU & SAIKI: When we heard the demo tape, we saw stars, so we incorporated them into the theme. We also realized that many people are balancing a duality —we can't be bright and cheery all the time. Sometimes, we're negative and insecure, and that's reflected in the lyrics. The post-chorus section is sung with subtle changes in the delivery, almost in a speaking tone. You can see quite a bit of contrast within this one song.

9/25/2024**Forbidden tale****Epic Narratives**

Notes Kanami on social media:What is "life?", "being alive?" etc, I produced this song with the biggest theme in the history of BAND-MAID. A lot has happened over the past three and a half years. It made me think. What does it mean to live? Is there such a thing as heaven? How was your life like? Were you happy along the way? The proof you lived, If I could represent your life with this song... as such, I included such a message, I created this song in the hope of leaving a song of what I think of "life" is. I did not talk to the vocalist SAIKI about the theme in depth, but the lyrics brought tears to my eyes. Getting to know BAND-MAID and I will be happy if this song will remain in your heart.-----Q: In Forbidden tale, your bass phrases move around a lot and support the singing in the chorus.Misa: That song has a lot of sections, so I kept in mind to have different playing styles in each scene to give you various impressions. When I support the singing, I listen to the vocal melody first, and I try not to interfere it but also try to make my bass lines easy to listen to.

Quote Q: When I listened to "Forbidden tale," I felt a sense of grandeur that was fitting for the album title "Epic Narratives." At the beginning of this interview, you said, "It's a song with a development never seen before," but I'm sure you were referring to this song, right?KANAMI: Yes. Actually, SAIKI had been telling me for a while that she wanted a song with a lot of development. And when I was making this, I happened to have experienced the death of someone close to me, so I was thinking about things like "What is life?" and "What does it mean to live?" So I thought I'd like to try expressing things like "What is a person's life?" and "Life has ups and downs" through music. Even though there are ups and downs and many changes, there should be a core that never changes, so I expressed that in a riff... I'm starting to feel embarrassed saying this myself (laughs).SAIKI: Don't be embarrassed! (laughs)Miku Kobato: That's cool!Q: So, in other words, the riff is like a fixed point, watching over the changes in your life?KANAMI: Exactly!SAIKI: This is a song that I thought was amazing from the first time I heard it. I had a lot of images in my mind when I listened to it. This is exactly the kind of song I wanted.Q: The lyrics of this song were written by SAIKI. I think it's a little different from "life has its ups and downs," but it seems to express a view of life. What did you want to express here?SAIKI: Every day, I realize how wonderful music is, and while I was researching the history of music, I learned that there were songs that were forbidden to sing and stories that were forbidden to tell in the distant past. But now, with modern technology, we have the chance to restore them and listen to them, and the reality is that we can now read stories that were once forbidden. That made me realize that art is something that never disappears, and I thought that this in itself is very romantic and beautiful. When I thought about what would happen if I expressed life in music, while asking the question "What is life?" that KANAMI asked, I thought that "living" means "we are here now." I wrote it with the hope that even if our bodies were to disappear, someone might someday pass on this music. I hope our music will remain in the future. I thought it would be wonderful if people in the future who have no idea who BAND-MAID are could learn of their existence through this song, and if their music could give someone a push. I have experienced something like that myself. There are many musicians who were no longer in this world when I started to like music. But their music gave me courage, taught me the greatness of music, and gave me a push, so I wrote these lyrics hoping that I could do that someday.-----KANAMI: I wrote this while pondering the meaning of life—what it means to truly live. I set out to express "life" through music. Embedded within the themes is the message that life has its ups and downs. I was told I should compose a very progressive piece with lots of scenes unfolding, and I think I accomplished this here.MIKU & SAIKI: What does it mean to live? What is the meaning of life? How do we express life through music? We felt tasked with capturing a colossal message. Even though we live only in this time and place, others could carry on our legacy long after our bodies perish. Our music will likely live much longer than us, and so we wanted to leave behind our words and songs for future generations. We wonder if music has the power to connect us to people we'd never meet in our lifetime.

9/25/2024**Get to the top****Epic Narratives**

Notes Kanami on social media:SAIKI-sensei told me, "Actually an instrumental song was needed for the album", and this was the last song I wrote for the album! The previous instrumental "from now on" was a dark rock song, so this time I wanted to go in the exact opposite direction, with a brighter melody line... I imagined the song to have like "a sense of excitement watching a circus?"or making people's heart popping. Also, I made a show time for Kobato's guitar solo, I hope you look forward to enjoy the part at okyuji as well! At any rate... it's a song that keeps everyone busy

Quote KANAMI: The theme here is "circus". We had finished the album, but then SAIKI mentioned that a BAND-MAID record isn't complete without an instrumental. Composing this made me feel like we found the missing piece to a puzzle.MIKU & SAIKI: The title is all about climbing higher, even still. We can do it!

9/25/2024

Go easy

Epic Narratives

Notes This song was produced at about the same time as Unleash. It is a song with a different taste from Unleash, in which we pursued a sense of speedy-feeling that is typical of BAND-MAID. I included the melody at the beginning of the intro so that everyone can sing along with it, so please remember it ♪ We have performed it a few times at okyujis! The short guitar phrase in the speedy-feeling intro and the short phrase in the B melody are my favorites because they are fun to play ♡♡

Quote KANAMI: I wanted a song that would pull in the listener from the get-go. It's another fast-paced track that's a bit different in taste from what I was aiming for in Unleash!!!!MIKU & SAIKI: We wanted to tear down all barriers as we sought to be free. For MIKU, it's a modern take on the lyrics in the song FREEDOM.

9/25/2024

Letters to you

Epic Narratives

Notes Kanami on social media:When we all are working hard every day, there are times when we feel hard, tired, and depressed. At such times, I wanted to create a song that would be soothing to your heart. I wrote this song in the hope that,,, I could write a song that would be soothing to you at such times, and that you could lean on. I wonder if Sai-chan did understand my feelings when she listened to the song? The lyrics made me think so and so touching ♡ Love. I dared to use only one picking harmonic in the guitar solo. I like that kind of thing . (It's a fine taste, isn't it?)

Quote KANAMI: Songs that sound a tad melancholic tend to linger in our hearts. I know we're all fighting our own battles—there are times when we can wear ourselves out and get dragged into darkness—and so, I thought it would be nice if this feeling of compassion could spread within all of us.MIKU & SAIKI: We sensed both sweetness and sorrow from the demo tape and began linking together all the complex emotions that come with caring for another person. Just imagine writing a letter to someone you're longing to see, wishing the wind would carry you anywhere and everywhere.

9/25/2024

Seasoned

Notes Bonus track included with Epic Narratives Limited Edition. Entrance music

Quote

9/25/2024

TAMAYA!

Epic Narratives

Notes Kanami on social media:I like a heartrending feeling, so I added that element♡, and wanted to do a song that can be danced to at the okyujii!, so I created it with the image of okyuji carefully in mind! The lyrics are also great because they are exactly the kind of lyrics you can dance to, and the title is too original and great! Let me tell you this for people overseas, In Japan, when we see fireworks (sky rocketing fireworks), we shout out "TAMAYA~" to it. I would love to know why Sai-chan chose this name for the song!!

Quote KANAMI: Things start off wistful, but those sentiments gradually break away after the intro. Everybody, let's dance!MIKU & SAIKI: For a long time, we wanted to make our next four-on-the-floor beat into a summer tune. The melody instantly reminded us of a Japanese matsuri summer festival, and we wanted to share fireworks, which are part of the Japanese summer tradition, with the rest of the world. We hope you also enjoy the sporadic twin vocals throughout this song.

9/25/2024

The one

Epic Narratives

Notes Kanami on social media:Actually, I started writing this song as I was suggested "How about write a song to be played at the end of Yokohama Arena?" We didn't actually play it at Yokohama Arena, but I made this song with the thought of "If we were to play it at the end..., if Yokohama Arena was to be the last show, I would have no regrets!" Nothing may not last forever, but I think the song will exist if the connection between people continues, and I would be happy if this song will connect people for a long time! At the end of the song, I sang the guitar solo ♡

Quote KANAMI: I wrote this thinking we ought to play this at Yokohama Arena. SAIKI wanted a piece that she could really lean into and emote, so I kept those wishes in mind.MIKU & SAIKI: At one point, we planned to close out our Yokohama Arena set with this one. It's a love song that gently envelopes you with a sense of kindness.

ReleaseDate	Song	Album
9/25/2024	Toi et moi	Epic Narratives
Notes	Kanami on social media:A strong riff that is typical of BAND-MAID and a bit dark song. I thought this kind of song was essential for the album, so I created it! I decided on this pattern of riff, after redoing the riff with several patterns, and to go along with Kobato's shout at the beginning, I place an image of guitar shouting as well. For the guitar solo, I made a phrase that is easy to copy and fun to play on guitar as well, so please try it out ♡	
Quote	Q: I see! The 12th track is "Toi et moi." Let's talk about that song next. It's one of the darker songs on this album. It's also compact. I think it would have been a bit longer if it had been a traditional song.KANAMI: We were actually conscious of shortening the length a bit. We thought we needed a song that really draws you in with a riff, and everyone likes songs that get exciting with a riff, so we made it with the image of a song that has a riff-like feel that is typical of BAND-MAID. We made several versions of the riff itself and we all chose one from among them. In terms of the development, we also thought about creating a feeling that "this is BAND-MAID."Q: The lyrics are also aggressive. I thought it was written by SAIKI because it feels very aggressive, but it was actually written by Kobato.Miku Kobato: It's definitely aggressive. In fact, I wrote it with the intention of making it stronger than ever before. Kobato has consciously tried not to be too strong or too direct up until now. I think I've left it there to let people imagine. However, it may also be influenced by SAIKI's active writing of lyrics, but she has started to say "OK!" to things that SAIKI would have said before, "It's a little embarrassing, I don't want to do it." So I thought I might try to be strong on purpose. I thought there might be people who would be happy if SAIKI scolded me like this (laughs), but I haven't written any lyrics that put this kind of strength at the forefront until now, so I thought it might be good to have one.-----KANAMI: I poured my energy into the main riff in order to create a more aggressive song. It's supposed to showcase the power behind BAND-MAID.MIKU & SAIKI: The lyrics are more straightforward than anything we've written. The title translates to "you and me" in French, because our impression is that French movies tend to portray very powerful women. The words also fit the feel of this song, so Toi et moi it is.	

1/13/2025

Zen

Zen

Notes MAPPA Anime "ZENSHU" Opening Theme Song

"Zen," your new single, has a different flavor from the songs on the Epic Narratives album. Did you start working on it after you finished the album?

Miku Kobato (Guitar/Vocals): It was around the same time. We were asked to write it when we were still working on the album. KANAMI started off by coming up with a number that fit the requirements for the tie-in while also having a different feel from the album.

KANAMI (Guitar/Vocals): I was given the script for the main story and received quite specific requests regarding the music, so I simplified the image I had in mind to create the track.

MISA (Bass/Vocals): When I listened to the demo, I thought that this song had a strong melody, so I made the bass line feel solid to bring it out. I usually tend to play bass lines that move around a lot, but this time I tried to really focus on the melody and held back on being too technical.

AKANE (Drums/Percussion): I was also very aware of making a melody-oriented beat. Since many of BAND-MAID's songs have fast BPM, this one might sound a bit mid-tempo, but I tried to avoid making it sound simply like a chilled-out mid-tempo track by adding little details, like creating beats with fills, that would become the hook. Basically, though, I wanted people to listen to the vocals throughout the song, so it's a simple beat that supports the vocals.

It might be a little simple for BAND-MAID, but when you compare it to songs by other rock bands, it's not laid back at all.

AKANE: Right. [Laughs] When the melody line is extended like this and the drums are keeping a simple eighth-note groove, it sounds mid-tempo when our band does it. But I didn't want to erase its speedy feeling, so was conscious of creating a beat that wouldn't get boring. In terms of the anime, it's like being reincarnated in another world. I added a furious drum fill before the final chorus, and had these two themes of another world and the real world in my mind when I recorded it.

Kobato: I've felt that there are surprisingly few songs with a simple feel recently, so I'm thinking of playing the guitar parts in our live shows [the band calls its concerts "Okuyuji," meaning "to serve"] in a way that would complement the catchy melody, po. SAIKI sings in a way that really brings out the story, so I tried to sing the chorus in a way that would support her from behind, changing the nuances and singing with a lot of range. The chorus work is rich, so I tried to sing it with that in mind, po.

SAIKI, when you wrote the lyrics, what did you focus on in the work it accompanies?

SAIKI (Lead vocals): The title "Zen" was there from the demo stage, and the ZENSHU team were like, "Perfect, that's great," so we kept it. I was able to really get into the work by watching all the episodes as moving images, and picked out words from the story and incorporated them into the lyrics. ZENSHU taught me all kinds of things about being an animator, the profession of the protagonist, and thought it'd be nice to convey how creators like that feel. I think musicians and animators are the same in that we both create, so there were lots of parts I could relate to as a musician, and the lyrics in the chorus also reflect how we feel as BAND-MAID.

When (an anime) is based on a work that exists, you might already like it and be able to get into it right away, but since ZENSHU is an anime by MAPPA with an original story, I imagine it must have been difficult to grasp its worldview and reflect that in the lyrics.

SAIKI: It was. [Laughs] But I went over the plot and script and everything many times and worked on it after becoming a fan before anyone else. I felt that the song was "kayou [vintage Japanese pop music] rock." We don't often do songs in that style, and because of that, I figured my lyrics would reach people without sounding off, so I did pretty much what I pleased. As a vocalist, I recall recording it in a simpler way. In the first verse, I did simple chorus work, and from the second verse I tried to show off my own quirks, and added more and more harmonies to each chorus.

In terms of the performance, the descending part at the end of the chorus is memorable. What was the inspiration for that arrangement?

KANAMI: I wanted to create a kind of conclusion to the song. I also considered ending all together with the members, but since the work is about reincarnation, I wanted to include a fantasy-like image.

Your guitar solo, on the other hand, has an ascending, chaotic nuance that's cool.

KANAMI: Thank you, I like it myself. It's quite difficult technically, but I always want to play melodies that stick in your ears, and I think I've created a guitar solo that leaves a strong impression.

Quote "KANAMI: It's unusual for her to say, ""I want the melody to go into the chorus like this,"" but... do you remember?SAIKI: I don't remember at all (laughs).Miku Kobato (G, Vo): It's starting to sound like a comedy skit (laughs).KANAMI: I thought maybe she didn't remember, but that's actually the case (laughs). She was quite specific about the melody that goes into the chorus, saying, ""I want it to start like this, so can I change it?"" I said, ""Sure,"" but then I thought, ""That would change the atmosphere before the chorus, so I wondered what to do."" Since the story itself is about reincarnation, I tried to include a sample that would fit that, and I think the result was something new. Of course, I sometimes change the melody based on a small request, but this time there was a solid request, so I was a little surprised, but I also thought, ""This kind of

melody development has never been done before, so this is fresh and good in its own way..." (laughs). Check out your LINE history! (laughs)—So in a sense, the original song was reborn as a result of SAIKI's suggestions?KANAMI: Yes. I think it was good that it gave it a new feel. So I think it would be more interesting if she had more to say.—You said earlier that this song was created after "Forbidden tale" was completed, but was this song written after all the songs on "Epic Narratives" were completed?AKANE (Dr): No, I think it was around the same time. I remember that the drum recording was also progressing at the same time.Kobato: All the songs for the album weren't completed yet, lol. I think it was written in the same flow as the songs we were making in the middle of writing the album, lol.—If that's the case, it's only natural that there's a connection between the album and this song. SAIKI has previously made official comments about this song saying, "I wanted to make a song that had a more story-like feel," and "The instruments don't get too technical, but rather place emphasis on melody and weave the sound with a solid stance," and it certainly seems to be a song that lives up to those words.SAIKI: That comment is something I put together after listening to everyone's comments. AKANE and MISA strongly stated that "after receiving the demo from KANAMI, we arranged it to bring out the melody even more," and when I heard that, I was convinced and thought, "I see, I think we definitely had that conversation." In fact, I think the song really turned out that way.—Yes, that's true. The technicality and sense of speed are deliberately kept to a minimum, giving it a solid feel. So everyone was conscious of these points when arranging their parts, right?MISA: Yes, I did. I thought that was the way to go with this song.AKANE: It was the same with "Forbidden tale," but through that song I was able to understand once again that if you want to highlight the melody in a song, it will stand out more if it's solid. In this song, the first priority was to make the melody stand out, so the bass was solid, and the drums were solid as well. However, while the rhythm section was progressing with a solid feel, from the second verse onwards, it developed as if it were going to another world.—Yes. The dynamic bass line is also impressive. It's like another vocal melody, or like a response to the vocal melody, isn't it?MISA: Yes. I think the bass in this song in particular has that kind of feel. It moves along with the melody.AKANE: As for the drums, they were rather steadily beating the beat, but then they changed completely midway, and the number of beats increased, and it ended up being composed almost entirely of fills. That kind of composition itself is quite new to me. The approach of connecting eight bars with fills without beating the beat is quite rare for BAND-MAID, and it might have been the first time we connected such a long and playful phrase. I feel that it's very fresh.—There is a part in the second half where the tempo slows down, but other than that, the tempo is the same, but the speed feels different depending on the performance. What were you conscious of when working on this song, Kobato?Kobato: When KANAMI came up with this song, I thought it was a song that had a very story-like quality from the moment I first heard it. So I thought about how I should sing the chorus and what kind of harmonies I should use to show the changes po. This time, SAIKI wrote the lyrics and included a temporary vocal version with an image of how she wanted to sing it, so I tried to make it as close to SAIKI's wishes as possible. In other words, I wanted to emphasize the storyline in the song.—I see. Does the title "Zen" come from the "zen" in "Zenshuu"?SAIKI: Yes. It was a tentative title, or rather, it was already titled "Zen" at the demo stage.KANAMI: SAIKI liked the title, and the "Zenshuu" team also said, "This title is good."AKANE: "Please keep it as it is."SAIKI: Right. So we said, "If you like it that much... let's go with it." (laughs)—I actually think it's a good title. There are some parts that make me think it might have some kind of double meaning, and for foreigners, the word "zen" is a word of Japanese origin that is connected to "Zen," so I think it might be perceived as something mystical. As for the lyrics, did you create them while taking into account the story of "Zenshuu"?SAIKI: Yes, I wrote them after seeing the whole story. I told them I would be grateful if I could see the storyboards beforehand, and they sent me all the episodes, so I read through them while thinking, "Is that okay?" Rather than telling a story, I wrote the lyrics while thinking that I wanted to convey the things that "Zenshu" is trying to convey through the story. The reason I didn't change the lyrics of the chorus and just repeated the same content is because it's full of what I want to convey. Also, since the main character is an animator, I used words from that world, like "page" and "pan up/pan down" here and there. I thought that would be a hook.—Yes, those words catch your ear. And what I think is great is that it ended up being a "song that seems familiar but didn't exist." You were able to create something that was fresh while responding to the requests from the anime production team.KANAMI: I also felt the fun of creating songs that are unique to tie-ups. In this case, it's an anime, but I think that because we create it while imagining it flowing in the animation and trying to reflect the worldview of the work, we can create something new that has never been done before. That's what makes it different from when we simply try to make a new song for BAND-MAID; rather, our approach is "Let's make a song that fits this anime, in a way that's typical of BAND-MAID." In that sense, the fundamental aspects of how we make the song change a bit, and something new is born as a result. Moreover, in this case, we wanted to make something that emphasized melody, and on top of that, we wanted the background sound to be playful, without being too technical, and we thought that by doing that, we could create something that was typical of BAND-MAID. We made it with the hope that it would liven up the anime, but... Sorry, I can't really come up with a punch line for that statement (everyone laughs).Kobato: No need to come up with a punch line there (laughs).—Yes, there's no need for a punchline, I get what you're saying (laughs). In short, a slight difference in the beginning of songwriting leads to something innovative or fresh, right?KANAMI: KANAMI: It's unusual for her to say, "I want the melody to go into the chorus like this," but... do you remember?SAIKI: I don't remember at all (laughs).Miku Kobato (G, Vo): It's starting to sound like a comedy skit (laughs).KANAMI: I thought maybe she didn't remember, but that's actually the case (laughs). She was quite specific about the melody that goes into the chorus, saying, "I want it to start like this, so can I change it?" I said, "Sure," but then I thought, "That would change the atmosphere before the chorus, so I wondered what to do." Since the story itself is about reincarnation, I tried to include a sample that would fit that, and I think the result was something new. 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4/4/2025**Ready to Rock****Ready to Rock**

Notes OP for the anime "Rock Is a Lady's Modesty"

Quote Your new song, "Ready to Rock," is the opening theme for the TV anime Rock Is a Lady's Modesty (referred to from here on as Rock Is...). It tells the story of an all-woman band, so it has a lot in common with BAND-MAID. What led to you work on the song?

KANAMI (Guitar): We were approached about performing the opening theme, so we started out by all reading the original comic, and then I started writing the music. But there wasn't much along the lines of "Make it like this," was there?

SAIKI (Vocals): Not really. They extended the offer to us because they knew what we were like. They said "BAND-MAID is perfect for Rock Is...", which was great to hear. So the final song ended up being very true to BAND-MAID.

KANAMI: When I read the original manga, my mental image was one of drums and guitars crashing against each other and climbing to new heights. I wanted our song to express that, so I started the song out with this frenzied drumming and guitar playing.

So in terms of the anime, that would be Lilisa Suzunomiya (Guitar) and Otoha Kurogane (Drums).

AKANE (Drums): Right. I was totally influenced by Otoha (laughs). She's an unparalleled drummer, and I wasn't about to let her beat me, so I drew on all my drumming technique. It was the technically hardest song we've ever done. I just can't emphasize that enough.

SAIKI: Initially, the drums came in even earlier right?

KANAMI: Yeah. In the first demo, the vocals also started at the same time, but SAIKI and Kobato said that if we wanted to bring out the true qualities of Rock Is... we shouldn't have vocals right out of the gate but instead should highlight the guitar and drums. So I cut the vocals.

MISA, what approach did you use given what was going on with the guitar and drums?

MISA (Bass): The guitar and drums go wild, so I realized that if the bass went wild, too, then the whole thing would just fall apart. Instead of doing a really intricate bass line, I chose to only have the bass come out in front once the guitar and drums had settled down a bit.

Did you all talk together as a band about the relationship between BAND-MAID and the world of the anime?

SAIKI: Not at all. When I read the manga, I thought the drummer, Otoha, was a lot like AKANE, and the bassist, Tamaki, was a lot like MISA. But above all, the guitarist, Lilisa, was just like KANAMI (laughs). Partly because of that, I was really sucked into the manga. The gap between the way the characters looked and the way they acted was also like BAND-MAID. There were all these elements that resonated with me, so I think I naturally found myself drawn to it.

Miku Kobato (Guitar/Vocals): Having that gap is really important for us, too, so there were a lot of parts which matched up with us, and that's how it all turned out, po.

SAIKI, what did you have in mind when you were writing the lyrics?

SAIKI: Reading the original manga, there were so many things that resonated with BAND-MAID, like the gap between how they looked and the music and they played, or the pressure that people around them placed because they were expected to be refined ladies. It reminded me of how we were when we started out. Back then, our costumes weren't as distinctive as they are now, and there were people who just couldn't accept the gap between how we looked and the music we played. Sometimes, it was hard, so while I was reading the manga, I was thinking "Don't let them get you down!" (laughs) When I wrote the lyrics, it was with this idea of "Don't give up, just believe in yourself."

Lilisa's way of thinking also shares a lot in common with BAND-MAID's direction. That passion burning inside, that hidden fighting spirit, is the same as ours, so it really resonated with me. The lyrics reflect how you might not show it on the outside, but you're fired up inside.

7/18/2025

What is justice?

What is justice?

Notes

Quote Q: We're also looking forward to the ending theme What is justice? for the anime TOUGEN ANKI. This is a spin on the classic Japanese fable Momotaro told from the point of the view of Oni demons. What was your reaction when you first heard this unique premise? How was this reflected in the songwriting for What is justice?

Kobato: I was surprised how different it was from the folk tale Momotaro, po. It's a story that turns the stereotypes of "Oni = evil, Momotaro = justice" on its head, and it was very refreshing, po.

I received a request from the anime's production team to write the lyrics, not from the Oni's point of view, but that of Momotaro's, so I read the original manga mainly keeping in mind his feelings, po. Momotaro is tasked with annihilating Oni, but Oni also have their own take on what "justice" means. As I saw Momotaro fight, screaming and grappling over his conflicted understanding of "justice", I worked the repeating words "what is justice" into the lyrics, like a firm challenge, po.

Q: It feels like the melodies and song structures in recent singles Zen, Ready to Rock, and What is justice? have taken a darker, more aggressive turn compared to earlier works. Was this the result of writing for anime or the natural evolution of BAND-MAID?

Kobato: I think it's the fact that these were written as tie-in songs, and we wrote them to match the anime, po.

On top of this, I feel that our guitarist KANAMI's expressiveness grew, and each of the other band members evolved in our own way, resulting in us all powering up, po.

Q: "What is justice?" is linked to the story of Tōgen Anki, which talks about the different standpoints of justice. The melody also feels like it directly conveys that kind of message.

SAIKI: When KANAMI (Gt), who composed it, first approached the song, she was conscious of wanting to start it off with a driving riff — something that's a hallmark of BAND-MAID. Vocally, when I first heard the demo, my reaction was, "Isn't the chorus melody really high?" It's attacking from quite a high range. KANAMI even told me, "It's been a while since I've seen SAIKI singing like she's struggling, so I wanted to see that again" (laughs).

AKANE: Even though it sounds simple, the truth is that each of us is doing all sorts of subtle things — that's another characteristic of this song. The build-up to the chorus has a very straightforward structure, but for example on drums, I intentionally held back by not using the snare, or I'd throw in little breaks, so that when the chorus finally hits, it explodes even more. First, I hope people will listen to SAIKI giving it her all on the vocals, and then afterward dig into the different instrumental ideas that are there to make the melody stand out. I think that'll be fun.

SAIKI: The guitar phrase right before the chorus also has that "Here it comes, here it comes" feeling, right? It sets the stage perfectly for the chorus vocals. Thanks to that, I can step in with the feeling of, "Okay, here I go! Time to shine under the spotlight!" That chorus takes so much spirit and energy — I sing it as if I'm doing strength training. And sure enough, KANAMI, who said she wanted to see me looking like I was struggling, looked very satisfied (laughs).

AKANE: Especially with that long note at the end, right!SAIKI: Yeah — I'm singing while bending back, or curling forward, putting my whole body into it. And then KANAMI and AKANE go, "Yes, yes, that's exactly what we wanted to see." I'm like, "You're all sadists, huh?" (laughs).AKANE: I always listen closely to SAIKI's vocals when I play drums, and I'm constantly aware of her melody. Earlier, SAIKI mentioned how the chorus is like being under a spotlight — that's exactly it. When we play, we're all thinking, "Go SAIKI, go!" as if we're pushing her forward.