

= Shin @-@ shiro (album) =

Shin @-@ shiro (Japanese : ????? , Hepburn : Shinshiro , " New White ") (Japanese pronunciation : [?in?i?o]) is the third studio album by Japanese band Sakanaction . It was released on January 21 , 2009 through Victor Entertainment . The release was the band 's first album after relocating to Tokyo and moving to Victor Entertainment 's main roster . Led by the singles " Sen to Rei " and " Native Dancer " , the album became the group 's first release to chart in the top 10 albums on Oricon 's weekly album chart .

Shin @-@ shiro featured a different production approach to the band 's previous albums . Band vocalist Ichiro Yamaguchi collaborated with a different member of the band in a two @-@ person demo session for each songs , instead of their previous approach involving all five members working together . This approach was difficult for pianist Emi Okazaki , who had no experience with song production previously , and for drummer Keiichi Ejima , who learnt the guitar specifically to record demos for this album . The first finished demo , created by Yamaguchi and bassist Ami Kusakari 's for the song " Sen to Rei " strongly influenced the album 's production .

The album was well @-@ received critically , with critics noting the band 's growth ; praising the band 's electronic and pop sound , as well as Ichiro Yamaguchi 's songwriting and vocals . The album led Sakanaction to be chosen one of the ten iTunes Japan Sound of 2009 artists , as well as nominated at the Life Music Award 2009 .

In 2009 , the album was made available globally as a digital download , alongside the band 's debut and second albums Go to the Future (2007) and Night Fishing (2008) . In 2015 , the album was reissued on CD , LP record and lossless digital formats .

= = Background and development = =

Sakanaction was first formed in 2005 in Sapporo , Hokkaido . The band gained notoriety in Hokkaido after winning the audition to perform as a newcomer artist at the Rising Sun Rock Festival in Otaru in August 2006 , and after demos of their songs " Mikazuki Sunset " and " Shiranami Top Water " performed well on College Radio Japan Sapporo . The band were signed to major label Victor Entertainment , and released their debut album Go to the Future on May 7 , 2007 , through Victor 's BabeStar Label , and followed this up eight month later with the album Night Fishing (2009) .

The album is the band 's first after joining the main Victor Entertainment roster , after releasing two albums with Victor sub @-@ label BabeStar . After the release of Night Fishing , the band began looking for a new management company to sign a contract with . Originally , the members did not want to leave Sapporo , especially guitarist Motoharu Iwadera and bassist Ami Kusakari . Of the five management companies they were choosing between , none of them needed the band to relocate , except for Hiiland Management . Vocalist Ichiro Yamaguchi realized that staying in Sapporo was against the band 's goal of making music for a much wider group of listeners , and was surprised when all of the members agreed with him . In Spring 2008 , the band moved to Tokyo from Hokkaido .

= = Writing and production = =

= = = Production techniques = = =

In April , Sakanaction had already started making songs for Shin @-@ shiro , despite having just finished their tour in March for the band 's second album Night Fishing , which had been released in January of the same year . The album 's production took a different approach to how Go to the Future and Night Fishing were produced . In their previous albums Yamaguchi produced the song demos , then took them to the studio and explained his vision for each song ; creating them in sessions with all of the band members . For Shin @-@ shiro , Yamaguchi created the songs , and

then assigned each member of the band to create a demo based on their two @-@ person vision . This was a conscious move by Yamaguchi to create a new sound for the album , figuring that if all of members were concurrently working on the songs , it was inevitable that one person would take charge of each song .

Iwadera worked with Yamaguchi on the songs " Ame (B) " and " Namida Delight " , Kusakari on " Sen to Rei " , pianist Emi Okazaki on " Light Dance " , and drummer Keiichi Ejima on the instrumental composition " Minnanouta " . Kusakari and Okazaki collaborated to create demos for " Kiirou Kuruma " . Yamaguchi worked by himself on the songs " Native Dancer " and " Enough " , while all of the band members contributed to " Adventure " and " Human " . The exception to this was " Zatt? " , which was an old composition from Sakanaction 's early days in 2005 , when Yamaguchi and Iwadera were the only members of the group . The song 's arrangement was basically unchanged from the time of writing to its inclusion in the album . This pattern was not true for " Human " , which was originally a song written before the album sessions , however was completely rewritten when included in Shin @-@ shiro .

" Adventure " was created before the band left for Tokyo while they were experimenting with more approachable and pop sounds , and was intended to become the album 's leading single , in the role that was later filled by " Sen to Rei " . Similarly , in the early stages of the album 's creation , Yamaguchi also considered Adventure as a title for the album . When the members were creating demos for songs , Yamaguchi had not at that point finished composing the songs for the album . After finishing each composition , he would give it to a member to develop ; then return to composing more music while the members were all occupied . He found the two @-@ person production process invigorating , and was quickly able to write the remaining album material .

The band members all responded to this production method differently , with Iwadera and Kusakari finding the approach the easiest . Okazaki and Ejima both had trouble adopting this method . Okazaki was very anxious about her ability to create demos , having never used music software before , and not even owning a computer before moving to Tokyo . Yamaguchi bought her an iBook to help her with the process . Ejima found difficulty in recording demos due to the problem of recording drums at home for sound sampling . As a result , he learnt how to play the guitar . In June , the band were creating songs on a daily basis , and in August were still in the pre @-@ production stages of the album . The album was created at Yamaguchi 's apartment in Noborito in Kawasaki , Kanagawa , which became a meeting place for all of the band members for the album . In total , around thirty demo compositions were produced for the album . This method of song production also led to Yamaguchi being able to think of the album as a whole , as opposed to their methods on Go to the Future and Night Fishing , in which each song was thought of in its own individual context .

Kusakari was the fastest to finish her demo . Other than her , the other members brought their work half @-@ finished to their meetings with Yamaguchi . The song Kusakari was working on , " Sen to Rei " , became crucial to the creation of Shin @-@ shiro , as the band created the entire album in response to the song . Taking note of the musical style of " Sen to Rei " , the band created songs that showcased the other genres they performed , in order to expose new listeners to the entirety of the band 's sound . This was for first @-@ time listeners who came to know Sakanaction through " Sen to Rei " to be able to the entirety of the band 's sound . Kusakari 's version of the song " Sen to Rei " had a very strong guitar @-@ based rock sound , which the band mixed with electronic music . " Sen to Rei " was a challenge for the band , to bring as many entertaining and popular aspects to their music as they could , to balance the underground attributes of their sound .

= = = Demo production and location = = =

Sakanaction found that after moving to Tokyo , where the band stood in the Japanese music scene was a lot clearer to them . The album 's sound was inspired by Tokyo , and was a search to more consciously define what Sakanaction 's identity was , compared to their first two albums . As a result , Shin @-@ shiro felt like the end of the first chapter of Sakanaction to the band members . The music the band created on Shin @-@ shiro was a mix of everything that the band wanted to try musically , and an attempt to make a more " colorful " album inspired by both new wave and live

performance @-@ style arrangements . They increased the tempo on the songs for the album , and focused on the beat of each song more than whether each song was structurally a pop song or not . Consciously attempting to create an album with a more popular sound , Yamaguchi was anxious about how his works would be received , and felt that these anxieties expressed themselves more on the album . For the song " Enough " , however , Yamaguchi wanted to create one song on the album that expressed his own thoughts on the album without being influenced by these pressures . The final studio takes of the songs were recorded in September 2008 .

The large amount of demos and separated work that each member was doing led to the creation of the instrumental song " Minnanouta " by Ejima . Originally Yamaguchi asked Ejima to create a song out of elements that Yamaguchi and Kusakari had discarded when making " Namida Delight " , but Ejima eventually took his favorite parts from all of the discarded demo takes to create the piece . At first , the band did not intend to have an interlude on the album , however found it was a helpful guide for new listeners to Sakanaction 's sound , and a good separator between the two halves of the album . " Namida Delight " also began as an instrumental song , however a melody and lyrics were added to the song after the band had entirely finished the piece .

The song " Ame (B) " was originally written as a folk song that Iwadera reworked into a progressive rock song . In the final stages of creation , Yamaguchi suggested they feature choral vocals in the song . Yamaguchi and Iwadera sung the vocal chorus themselves , with an additional three takes of Iwadera 's voice layered on top of each other . It was inspired by British rock band Queen 's 1980s dance music , and was written as what Yamaguchi thought was an " old style cool " song in a verse ? chorus form , featuring two verses and a chorus . The version of the song featured on the album was built around the B verse alone , and felt similar to a remix to Yamaguchi because of this .

The demo version of the song " Light Dance " originally sounded similar to a war march , created this way by Okazaki was not very familiar with dance music . After fine @-@ tuning the arrangement , and inserting " oriental " synths in the style of Japanese bands Yellow Magic Orchestra and Godiego , " Light Dance " settled at a new wave sound . Yamaguchi considered aspects of " Light Dance " and " Adventure " were similar to heavy metal , such as the bass drum being layered with different instruments , but felt that these would be interpreted as new wave by most people .

The final studio versions of the album songs were recorded at Galva Studio in Ky?den , Setagaya , Tokyo . Several compositions had additional recorded elements . For " Zatt? " , Iwadera and Yamaguchi incorporated a recording they had made of the crowds at Jiy?gaoka Station in Tokyo . Parts of " Ame (B) " were recorded outside , during a summer thunderstorm .

== Title ==

The album 's title Shin @-@ shiro was intended to represent the kanji ?? , a neologism created by Yamaguchi meaning " new white " , although it could also be interpreted as the homonym ?? (" pure white ") . Yamaguchi hoped to express how the album was compiled with new feelings , and express the theme of the album as newness . The word " shin @-@ shiro " first appeared in Ichiro Yamaguchi 's blog in February 2008 , right after the release of Night Fishing . The cover design was created by the creative team Hatos , and features a waveform visual representation of the album title " Shin @-@ shiro " being spoken .

== Promotion and release ==

The album was preceded by two singles . " Sen to Rei " was released on November 12 , 2008 , and later as the band 's first physical CD single release on December 10 . This was followed by a digital single " Native Dancer " in January 2009 . " Native Dancer " served as the leading promotional track on Shin @-@ shiro , promoted with a music video directed by Yuichi Kodama , featuring a pair of Nike sneakers performing an intricate dance . The video was critically successful , winning the best conceptual video award at the 2010 Space Shower Music Video Awards , and winning director Kodama the overall best director award .

The band performed a national tour of Japan in February and March 2009 , entitled Sakanarium 2009 : Shinshiro . The 13 date tour began in Kyoto on February 14 , and ended with two performances in Sapporo on March 20 and 21 . Following this , Sakanaction performed at three dates on Base Ball Bear 's Live Mathematics Tour : April 29 in K?riyama , Fukushima , April 30 in Mito , Ibaraki and on May 7 in K?fu , Yamanashi . On October 10 , Sakanaction performed their first overseas concert , the Gentra X Ssamzie Sound Festival in Paju , South Korea .

In 2015 the album was reissued , initially on vinyl record and a CD re @-@ release in March , followed by a lossless digital release . Originally the band had planned on releasing a new studio album in March 2015 , but they could not due to bassist Kusakari 's pregnancy .

= = Reception = =

= = = Retrospective = = =

In a retrospective interview on the album with Rockin ' On Japan in 2011 , Yamaguchi believed that many aspects of Sakanaction were not represented on the album , and felt that songs such as " Light Dance " , " Zatt? " and " Enough " only showed surface @-@ level Sakanaction . The album 's comparative commercial success created an odd feeling for the band , as even though it sold many more copies than their previous works , they were not sure why it had stopped selling at 30 @,@ 000 copies . As a result of the album 's disappointing sales , Yamaguchi felt that Sakanaction needed to create a signature song that would be recognisable to a wide audience and would represent Sakanaction as a band , and spent most of 2009 experimenting on the song " Aruku Around " (2010) , released as the band 's next single after Shin @-@ shiro .

= = = Critical reception = = =

Critics positively reviewed Shin @-@ shiro , with both CDJournal and Vibe reviewers noting the strong contrast to their first two studio albums . Mio Yamada of Vibe wrote that the album was completely different direction to their previous albums , feeling it was more accessible , while CDJournal felt that the album was more " colorful " and " radical " . Yamada described it as a " Sakanaction @-@ style road movie " about finding yourself , while being lonely , anxious and fed up with the tedium of everyday . Shir? Ise of Listen.jp noted the album 's " high sense and edgy sound " based on " electronica and guitar rock " , while being inspired by a variety of genres such as 1990s alternative rock , new wave , technopop , house , ambient music and African @-@ American music . He praised the fact that despite how many genres the music was inspired by , the band 's music did not forget the heart of songs . CDJournal praised the fact that each song stands on its own musically , instead of being drowned out by the album 's overarching digital sound . Yuji Tanaka of CDJournal described the album as " dynamic technotonica rock " that fused the feel of live music with four on the floor beats . Alexey Eremenko of AllMusic gave the album four or of five stars , comparing it to the works of Asian Kung @-@ Fu Generation . He felt that Sakanaction created " a fresh version of new wave " , and felt that the album was " emotionally cohesive " . He felt that none of the songs on Shin @-@ shiro were " big catchy numbers " , but felt that this was beneficial for the musical flow . Eremenko , however , criticized the album for being " too lightweight " .

For the leading single " Sen to Rei " , CDJournal reviewers praised Sakanaction 's " ever @-@ changing sound " , and were impressed with the changing vocals in the song 's chorus . They noted that the song was not very " showy " , however felt that despite this , Sakanaction still expressed a " high quality hybrid " sound . Sakiko Okazaki of Rockin ' On Japan praised the song 's high @-@ pitched synthesizers , fast @-@ paced guitars , groovy bass and heart @-@ hitting drums , and felt the song expressed the vigor of Sakanaction .

CDJournal praised Yamaguchi 's " mostly detached but somehow cheerful vocals " in " Ame (B) " , and felt that " Light Dance " was an " addictive , danceable number " , and were impressed with the song 's guitar solo , as well as how the digital sound brought up feelings of impatience and doubt .

They noted the gap in " Native Dancer " between its dance rhythm and painful lyrical content , and were impressed with its transition from a " nostalgic " piano sound , developing into a dance song . For the instrumental track " Minnanouta " , the reviewers praised the arrangement as " marvelous techno " , and noted the song 's distinctive sound loop , that " called out intoxication and ecstasy " . Kuniko Yamada of Bounce felt the album was " fresh " , and demonstrated the many senses that Sakanaction members had . She noted that the band were also comfortable in producing " guitar rock " songs such as " Sen to Rei " , and that the four on the floor such as " Adventure " and " Ame (B) " would be comfortable on the dance floor . She singled out " Native Dancer " for its " beautiful fusion of acoustic and synth sounds " , and felt that " Zatt? " managed to be profound despite its simple arrangement .

In February , Sakanaction were named as one of the ten iTunes Japan Sound of 2009 artists : musicians who iTunes Japan staff expected to make it big in 2009 . At Life Music Award 2009 , a Tokyo FM competition based on radio DJ nominations , Sakanaction were the runners up for the Best Impact of Life award for most surprising act , however lost to 9mm Parabellum Bullet . In the 2009 CD Shop Awards , the album was chosen as one of the ten finalists .

= = = Commercial reception = = =

In its debut week , Shin @-@ shiro was the eighth most sold album in Japan according to the Japanese music chart Oricon , selling 12 @,@ 000 copies . This resulted in the band having their first top fifty release , and outselling their first two albums in a single week . Rival sales tracking agency SoundScan Japan tracked 10 @,@ 000 physical copies sold in the single 's first week , and a total of 16 @,@ 000 copies over two weeks . The album continued to chart in the top 100 albums for four more weeks , and the top 300 for an additional three , selling an additional 16 @,@ 000 units . During the release of the band 's single " Aruku Around " in January 2010 , the album re @-@ charted for a seven weeks , selling an additional 4 @,@ 000 copies . After re @-@ entering the chart for a single week in 2012 and being reissued in 2015 , the album 's current sales total adds to 34 @,@ 000 copies . In tracking regional sales , CDJournal noted the album had broad charting success across all of Japan , and was the band 's first album to perform well in the regional centers of Nagoya , Osaka and Fukuoka .

= = Track listing = =

All lyrics written by Ichiro Yamaguchi .

= = Personnel = =

Personnel details were sourced from Shin @-@ shiro 's liner notes booklet .

Sakanaction

Personnel and imagery

= = Charts = =

= = = Sales = = =

= = Release history = =