

Théo : At what period of your life (what age ?) you started making electronic music for the first time ? What inspired you to do so ?

Camellia : The first time I composed music is when I was 10, and it was 16 years ago. There was my mother's PC and I already was really addicted to playing with PC and internet. Also in these days, I was chatting in online flash games frequently, and it gave me a lot of friends.

One of these friends randomly asked me to compose his theme song. It was absurd request, but I replied I will do it whatever. Therefore, it kicked me into composing a music.

Furthermore, all equipment I had was only PC (and Microsoft GS Midi Synth!), even there was no keyboard, so my first composition was already somehow electronic.

Théo : What do you mean by a theme song ?

Camellia : It means his own theme song. I think he probably wanted his own song, but now I'm not sure.

Anyway he told me that he wanted me to make his own theme song, so I made a small song for him. That is the first event.

Théo : So I looked up at your discography and I discovered that in your first few albums, you used to compose with VOCALOID but you stopped around 2013 and you never used it again. What made you stop using VOCALOID at that time ?

Camellia : First of all, I should mention them. In 2015, I made a song called **Kokoro no Shitsuryou / Mass of heart**.

==> <https://www.nicovideo.jp/watch/sm25310351>

And in addition, I made a remix of **Senbonzakura** in 2016, because **EXITTUNES** offered me to do so for their compilation.

Rather than quitting completely, I'm trying to make VOCALOID songs whenever I have time. However, I think that's because writing music to a rhythm game and dōjin composing (activity in the Japanese indie music scene) is now my main activity and it's becoming my top priority.

And now, artists releasing songs with VOCALOID almost always post with rich music videos, that seems a lot of work for me. The aforementioned **Mass of heart** made me the most effort with **murAta Yuzi** who made the video.

It was fun, but it will surely fuck me up if I do it with the current business. Of course, if I give up writing as many songs as I'm doing right now, I can maybe.

It is probably the best way (I wish) that **EXITTUNES** or other labels ask me to make VOCALOID songs again. I can relax to compose the VOCALOID song and

be well prepared for my schedule.

Théo : So correct me I'm wrong, the main reason slow down producing VOCALOID is because it's demanding much more work (because most of them are music videos) and because this is not quite your main activity anymore. (thanks for correcting me about the fact that you didn't stop producing VOCALOID)

Camellia : Yes, it's basically correct.

Théo : My new question is, how did you first get known / Which songs of yours got you able to stand out for the first time ?

Camellia : Since I have been working in various places, I can imagine several answers. If I were to assume the VOCALOID scene, I could name the song **Backslash** because it was the first time I released Electro song and listened to by many people.

==> <https://www.nicovideo.jp/watch/sm18209686>

Also, if I imagine a scene of rhythm game like **BEMANI**, I can name 2 songs, **Bangin'Burst** and **Bassdrop freaks**.

The former is a song that received the best award at the contest in **SOUND VOLTEX** of **KONAMI**, and many people still play it.

The latter is a song recorded in **beatmania IIDX**. I think I was able to strongly impress our tag with **Nanahira**, its vocalist.

Théo : I saw you have some sort of partnership with the label **HARDCORE TANO*C**, would you explain to us what **TANO*C** really is and what did you do (and still do) with them ?

Camellia : HARDCORE TANO*C is an Japanese label that releases tracks basically focused on hardcore techno. And it's one of the biggest hardcore techno label in Japan obviously.

Firstly I was a composer who like just electronic music, it includes techno, house, electro, electro-pop etc. (And also I was a student of college, so my activity was kind of slow somewhat)

When I started to be interested in club music with influence of my first appearance on the rhythm game, I met **DJ Genki**, one of **TANO*C**'s member and he pulled me into their friendship.

Unexpectedly, I and **Genki** noticed that we lived sooooo close and we used to play together (even now). With his attraction, I have a lot of friends in **TANO*C** and their around.

It's difficult to answer to what did **TANO*C** did and still do to me, but at least

our relationship is mutually supportive, and understood my work and has built a relationship that can work for each other.

They are inviting me to DJ as a guest sometimes. My songs are somewhat different from theirs: they are making club music, but mine are rhythm game music based on club music.

However, their fans also admit my songs, and my fans enjoy their songs and both enjoy them. It is a warm relationship to be thankful.

Théo : Let's now look closer at your partnership with **Nanahira**. She began her career with cover of songs on **Niconico** and now she has her own label (**Confetto**). How first began your relationship, how did you know about her for the first time and were you some kind of launching pad for her career ?

Camellia : The first song I wrote to her was probably the song **Jump over! Seibutsu** in this album, **KEMOLOVE** from **Confetto** :

==> <http://confetto.chu.jp/kemolove/>

At that time, I already knew her via **Niconico**, and I think that also she probably somehow listened to my song.

After that, I was offered for her dojin CD several times because I was a composer who could make denpa song ; there are not many people who can actually write denpa songs.

And this topic goes back to the story of the rhythm game that you asked. In order to apply for the rhythm game competition, I asked her to sing. She agreed, and I made a denpa song, applied and finally it was adopted.

By that time, there was only one song from me in rhythm game, and that song was an kind of electro-style song, so I remember that we received a lot of feedback. ("What genre of song is he composing?", they said)

After that, as a result, I will continue to work in the rhythm game area. And which I think was the event that most strengthened our cooperative relationship.

Théo : About denpa songs, is it something popular in Japan ? Does it have a small public or is it something a wide majority of people like ?

Camellia : It is a difficult question to answer a little. First of all, my opinion on denpa song is like this.

It's not very well known, at least, it has a very small profile compared to genres like rock, pop and EDM. However, about ten years ago, denpa song became quite popular in areas such as **Niconico** and **Flash** (flash movies).

So, if they have been familiar with the internet since ancient times and they like music to that extent, denpa song should be known by them.

Unfortunately, the category of denpa song has recently tended to be absorbed

by anime songs etc.... and no new boom has occurred. Therefore, the overall scale seems to continue to shrink.

In the process, some famous songs were also produced: for example,

もってけ!セーラーふく(motteke! Sailor-fuku)

<https://www.youtube.com/watch?v=GLUKOY6J4fs>

巫女みこナース(miko miko nurse)

<https://www.youtube.com/watch?v=537HUCj7CLQ>

撲殺天使ドクロちゃん(bokusatsu tenshi dokuro-chan)

<https://www.youtube.com/watch?v=dgN4sR6vJfQ>

めうめうぺったんたん!!(meumeu pett)

<https://www.youtube.com/watch?v=R0xgHQTVeJ4>

(Though the last one is officially posted to YT)

Théo : You say not everybody can do denpa songs but why ? Is it something technically hard or composers do not like to create denpa songs ?

Camellia : Both are the reasons. (LOL)

First of all, denpa song is basically abnormal, hyper, frequent modulation, heresy of anime song. The lyrics are as the name "denpa"; it often means "crazy", and it is deliberately insane. So it is difficult to make unless they need the appropriate knowledge to how to combine order and confusion.

It's a musical knowledge, an idea of lyrics, and, as you said, whether that composer would like to make a denpa song in the first place.

It was actually very difficult at first, and I was embarrassed by the lyrics even it was written by myself. (LOL)

Théo : My next question is, was **osu!** your first access to a worldwide public or was there already fans of you outside of Japan ? How do you perceive those fans and your ongrowing fanbase worldwide ?

Camellia : To be honest, I have not recognized any fans abroad for a long time. So I think I could say that I was not able to recognize whether or not osu! was the origin of the my fans.

However, what I noticed later with the fans of **osu!** and other rhythm game fan communities was that a lot of people found me from **osu!**.

So, I guess that probably a lot of my fans has become the first finder from **osu!**. Fan recognition is now done very closely and directly on **Twitter** and **Discord** server.

Until then, I only tweeted in Japanese, but now I can also send in English, so I can get many responses. I often learn from the response.

Indirectly, there are also country surveys on **YouTube** and **Spotify**. They tell me which country is listening to my songs. And in fact, interestingly, the country with the most fans of my **Spotify** is not Japan but US. And Japan is going to be in third place.

I think I have overlooked so many oversea fans, I have a little regret, but I will try to communicate, and take great care of them.

Théo : I heard you held a concert in Switzerland (correct me if I'm wrong), do you plan on doing concerts on some places besides Japan ? (France for exemple)

Camellia : It was Singapore that performed the concert. Actually there are no plans for concerts abroad at present.

Although there is also a point of physical disorder, it has not been realized because there are various reasons.

In addition, the concert in Singapore was done as a group, I'm as one member of the label called **EDP**. If I can go in that way, I'm very happy, but that may be why it is difficult to go often.

Théo : What do you mean by physical disorder ?

Camellia : It means, I had long-term troubles in my lower body because of spending long time on a chair, to compose. And it was difficult for long time flights.

Recently it's improving now, so I think that I will be able to ride in the future, but it is traumatic because I was in a state near transfusion for a while and performed surgery. It's relatively really fine now!

Thanks for reading through it all, the end is quite sad but cheer up ! As he said, he's getting much better so let's all wish he will be able to perform all over the world ! I am impressed by his english and how hard he worked on full and precise reponses eventhough he told me he had ongoing events at that time. Again, thanks for reading, I hope you enjoyed and learned a little bit more about かめりあ !