

# Pretender

by Masayuki Kishi, 1984  
written by MasterofOwl,  
2020, 2021 (final)



It took me a long time for all the track descriptions because I had to do a lot of research/translation. Luckily, I know Japanese well, otherwise it would probably have been very difficult for me. On some tracks I found something Masayuki Kishi said about the album/song -there it says "Masayuki Kishi:" above- but the majority of the texts were written by myself. I will introduce more and more musicians with each song until you all know everyone who worked on this album :3 Have fun!

## General introduction:

Pretender is Masayuki Kishi's second album.

Although Masayuki Kishi is unknown to many, this record has a unique but also recognizable style (Omega Tribe, Taeko Ōnuki).

Mostly the introduction makes you feel like you're flying high, but then the first song, Glass No Matenrō, starts with a rocking sound. Especially the guitar, played by Yuji Toriyama among others, has a great impact.

## Some links:

Discogs:

<https://www.discogs.com/en/Masayuki-Kishi-Pretender/release/14398062>

RYM:

<https://rateyourmusic.com/release/album/岸正之/pretender/>

Xiami:

<https://www.xiami.com/album/bC7mdXc4a312>

Amazon:

<https://www.amazon.co.jp/PRETENDER-岸正之/dp/B00SQ2A4HI>

Music Avenue:

<https://musicave.exblog.jp/3255259>

## **Songs:**

### **A1 – Introduction**

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

The synthesizers as the only instruments on this track make you feel like you're flying high. They are programmed by *Nobuhiko Nakayama* and *Keishi Urata* and there are 3 different ones for this song (here all programmed by Mr. Urata):

The *Fairlight CMI* was one of the earliest music workstations with an embedded digital sampler, and is credited for coining the term sampling in music.

In addition, there is a very interesting but also long Wikipedia article.

Highly recommended!

The Synclavier II is also included in the album. This synthesizer was the only digital sampling system that allowed sample rates to go as high as 100 kHz.

Interesting is also the PPG Wave 2.2: "Until the early 1980s, the tonal palette of commercial synthesizers was limited to that which could be obtained by combining a few simple waveforms such as sine, sawtooth, pulse. The result was shaped with VCFs and VCAs. Wolfgang Palm transcended this limitation by pioneering the concept of wavetable synthesis, where single cycle waveforms of differing harmonic spectra were stored in adjacent memory slots." (From en.wikipedia.org)

#### **Featured:**

Nobuhiko Nakayama - <https://www.discogs.com/en/artist/380785-Nobuhiko-Nakayama>

Keishi Urata - <https://www.discogs.com/en/artist/165581-Keishi-Urata>

Fairlight CMI: [https://en.wikipedia.org/wiki/Fairlight\\_CMI](https://en.wikipedia.org/wiki/Fairlight_CMI)

## A2 – ガラスの摩天楼(Glass No Matenrō)

Translation: Glass Skyscraper

Lyrics: Kazuko Kobayashi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Whoa! This is a rocking start to an album! The guitarist is on fire and the synthesizers create a perfect balance to the rock-sound! The drums, played by *Takeo Kikuchi*, give a loud beat without getting too far into the foreground of the overall sound. From time to time, you hear the synthesizers, but the song focuses very much on the guitar, two solos by *Yuji Toriyama* can be heard. *Masayuki Kishi* sings neither aggressive nor in the background, but right before the end he sings into a telephone.

### Featured:

Takeo Kikuchi - <https://www.discogs.com/en/artist/1292858-Takeo-Kikuchi>

Yuji Toriyama - <https://www.discogs.com/en/artist/445833-Yuji-Toriyama>

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

## A3 – Music Forever

Lyrics: Kazuko Kobayashi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Music Forever! The title says it all about the song! Man, the horns (*Susumu Kazuhara Group* on trumpet, *Shigeharu Mukai Group* on trombone) make such a great sound. The bass, I think one of the main instruments of this song, is played by *Shigeru Okazawa*. It's very aggressive on the refrain. You can also hear the keyboardist *Yasuharu Nakanishi*, but please listen to the chorus (*Kiyoshi Hiyama*, *Yasuhiro Kido*, *Masayuki Kishi*) and the guitar solo! WOW!

Masayuki Kishi:

I did the entire chorus of "Music Forever" on my own. It was directed by Mr. Takebe, who arranged it. Even now, every time I listen to this song, I remember Mr. Takebe's bad pitch (laughs).

Featured:

Susumu Kazuhara Group - <https://www.discogs.com/en/artist/1015749-Susumu-Kazuhara-Group>

Shigeharu Mukai Group - <https://www.discogs.com/en/artist/1292799-Shigeharu-Mukai-Group>

Shigeru Okazawa - <https://www.discogs.com/en/artist/594138-Shigeru-Okazawa>

Yasuharu Nakanishi - <https://www.discogs.com/en/artist/371086-Yasuharu-Nakanishi>

Chorus:

Kiyoshi Hiyama - <https://www.discogs.com/en/artist/371067-Kiyoshi-Hiyama>

Yasuhiro Kido - <https://www.discogs.com/en/artist/371068-Yasuhiro-Kido>

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

## A4 - 街角のプリテンダー(Machikado No Pretender)

Translation: Pretender On The Street Corner

Lyrics: Masayuki Kishi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Mmmmmmmh! Unfortunately, the acoustic guitar is very hidden in this song and in others on this album... But we don't forget about it, because it is played by *Chuei Yoshikawa*, one of the most famous Japanese acoustic guitar players at this time. He plays alongside the electric guitarist *Yuji Toriyama* who can be heard at the end of this track with a guitar synth. The percussionist *Pecker* is also one of the most famous percussionists of that time. (:nobu:) You can hear him very often during this song (love the guiro at the beginning and the woodblock)! But now listen to this just beautiful voice of *Masayuki Kishi*. ohh, marry me xD. The drummer *Takeo Kikuchi* has a great sound and sets the beat perfectly.

A great song for the name of the album! Now it also becomes clear by the title translation why Kishi can be seen right there on the cover. By the way, *Kenji Miura* took the photo. Also, a well-known one. Bad quality but this was the original cover which was discarded:

[https://masterofowl.vielfaltdermoderne.de/files/pretender/preout1\\_orig.jpg](https://masterofowl.vielfaltdermoderne.de/files/pretender/preout1_orig.jpg)

Also interesting is that Kishi had his jacket tailor-made: He's listed for "Jacket Coordination".

Here are some pics from the album cover production:

1. [https://masterofowl.vielfaltdermoderne.de/files/pretender/pretske\\_enh.jpg](https://masterofowl.vielfaltdermoderne.de/files/pretender/pretske_enh.jpg)
2. [https://masterofowl.vielfaltdermoderne.de/files/pretender/pre\\_jac\\_cont\\_e\\_enh.jpg](https://masterofowl.vielfaltdermoderne.de/files/pretender/pre_jac_cont_e_enh.jpg)

Featured:

Chuei Yoshikawa - <https://www.discogs.com/en/artist/520084-Chuei-Yoshikawa>

Yuji Toriyama - <https://www.discogs.com/en/artist/445833-Yuji-Toriyama>

Pecker - <https://www.discogs.com/en/artist/119486-Pecker>

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

Takeo Kikuchi - <https://www.discogs.com/en/artist/1292858-Takeo-Kikuchi>

## A5 – ラハイナ・ブルームーン(Lahaina Blue Moon)

Lyrics: Masayuki Kishi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Well, first there is lots of sampling (Right now I am imagining a sampling pad). And lots of *Pecker* (percussionist) with the Castanets. *Masayuki Kishi* sings very calmly until suddenly: It's a completely different sound. Lots of drums, lots of guitar, lots of choir and lots of *Masayuki Kishi*, who just wants to let everything out. "Still I have broken hearts" Everything is a little depressed but okay. And it goes on like this until suddenly strings can be heard again. Well done *Royal Atlas Stings*!

By the way, Lāhainā is a city in Hawaii. Lāhainā on the northwest coast of the island of Maui is an old whaling and plantation town. In this song the beautiful moon -can be seen perfectly from there over the sea- is described as blue.

Masayuki Kishi:

In "Lahaina Blue Moon" the sequencer is the only one used in the album. I think the synth was an Oberheim. By the way, in 1983, when this album was recorded, Programming was not yet developed as an alternative for live music. It wasn't as well developed as it could have been. If the album had been recorded a few years later, it could have sounded entirely programmed. And considering that the programmed sound of the early days was very poor, you may be lucky that the album was recorded entirely without programming.

Kishi's chords:

[https://masterofowl.vielfaltdermoderne.de/files/pretender/lahaina\\_cho\\_enh.jpg](https://masterofowl.vielfaltdermoderne.de/files/pretender/lahaina_cho_enh.jpg)

Featured:

Pecker - <https://www.discogs.com/en/artist/119486-Pecker>

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

Royal Atlas Strings - <https://www.discogs.com/en/artist/3315892-Royal-Atlas-Strings>

## B1 - Fly To Light

Lyrics: Masayuki Kishi  
Composer: Masayuki Kishi  
Arranger: Satoshi Takebe

Who doesn't want to fly to light? As in the first song you can hear a powerful sound at the beginning of the b-side. The *Royal Atlas Stings* have such a great sound and the guitar (in this track played by *Toru Aoyama* who played with Toshiki Kadomatsu :3) rocks! You can still hear the piano in some places and the bassist *Shigeru Okazawa* plays clean quarters along with *Takeo Kikuchi* (drums). And there are synthesizers again! *Nobuhiko Nakayama* and *Keishi Urata* programmed them very well. And as the outro you hear a small drum solo along with the strings. I'm gonna fly fly fly to light!

Masayuki Kishi:

Several of the songs on the record were songs that we had been preparing for quite some time. One of them, "Fly to Light" (Still undecided on the title at this time), was in demo form and it was also involved in the presentation of other artists' songs. Just as we were getting ready to record the album, we were offered to let a certain Japanese group use this song. This would have been a great opportunity for me to break out as a writer, but it was still a necessary part of the album. Deciding that this song will be a track of the album, I declined the offer. The solo was by Toru Aoyama (using a vintage Gibson ES-355) and the prog-rocky arrangement of the second half, with its odd beats and live strings, was the idea of Satoshi Takebe.

Featured:

Royal Atlas Strings:

<https://www.discogs.com/en/artist/3315892-Royal-Atlas-Strings>

Toru Aoyama: <https://www.discogs.com/en/artist/1292790-Toru-Aoyama>

Shigeru Okazawa: <https://www.discogs.com/en/artist/594138-Shigeru-Okazawa>

Takeo Kikuchi: <https://www.discogs.com/en/artist/1292858-Takeo-Kikuchi>

Nobuhiko Nakayama:

<https://www.discogs.com/en/artist/380785-Nobuhiko-Nakayama>

Keishi Urata: <https://www.discogs.com/en/artist/165581-Keishi-Urata>





(Gibson ES-355)



## B2 - Modern Museum

Lyrics: Kazuko Kobayashi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Modern Museum starts off instrumentally with drums, guitar (electric and acoustic), bass, keyboard and synthesizer. This piece of music simply shows how great it is to just sit back and enjoy the sound. There aren't too many changes except for the drummer who now focuses on the high hat and rim click as the beat setting instruments, although in some places there is some solid tom tom action! *Masayuki Kishi* sings with a beautiful voice and *Shigeru Okazawa* (bass) plays great fingerstyle! The song ends in a wowey sax solo, played by *Hidefumi Toki* (has worked with Tatsuro Yamashita and some other well-known artists).

Because this song is long and I have already introduced all instrumentalists, I will translate what Masayuki Kishi wrote about the whole album:

In order to create a unique total feel of the album, it was intensively produced in one studio with one arranger. I focused only on the concept, songwriting and singing of the album and we took the arranging-decisions after discussing them with Mr. Takebe, the arranger. Four of the songs on this album were written by Kazuko Kobayashi. I remember driving two hours each way every day to get to the studio in Takaido. I did not stay there, but it was like a camp in my school days. On the way, there was a theft at the studio and I remember the police officer who rushed to me: "I thought it would be a studio for nudes" As for the package, I asked for the obi to be thinner than usual and for a shrink wrap, but this was anyway the standard at Victor.

Featured:

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

Shigeru Okazawa - <https://www.discogs.com/en/artist/594138-Shigeru-Okazawa>

Hidefumi Toki - <https://www.discogs.com/en/artist/1158911-Hidefumi-Toki>

### B3 - テーブル越しのオブジェ (Table Koshi No Object)

Translation: Object Over The Table

Lyrics: Kazuko Kobayashi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

Bass and piano as the introduction to Table Koshi No Object, translated Object Over The Table. Who needs more? This is an "Everything will be all right" song. *Satoshi Takebe* on the piano as one of the main instrumentalists of the track shows his happiness like on the photo on Discogs (<https://www.discogs.com/en/artist/396075-Satoshi-Takebe>) You can also hear the chorus (*Kiyoshi Hiyama, Yasuhiro Kido, Masayuki Kishi*) and I will make the comparison to *The Manhattan Transfer*. Uuuuuuuuhhhh! Ahhhhhhhhhhhh!

Featured:

Satoshi Takebe - <https://www.discogs.com/en/artist/396075-Satoshi-Takebe>

Chorus:

Kiyoshi Hiyama - <https://www.discogs.com/en/artist/371067-Kiyoshi-Hiyama>

Yasuhiro Kido - <https://www.discogs.com/en/artist/371068-Yasuhiro-Kido>

Masayuki Kishi - <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>

Comparison:

The Manhattan Transfer - <https://www.discogs.com/en/artist/49605-The-Manhattan-Transfer>

## B4 - 街角のプリテンダー(Machikado No Pretender Instrumental)

Translation: Pretender On The Street Corner (Instrumental)

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

The synthesizers are back again and this is the instrumental cover of the melody of Machikado No Pretender! I always have to hum along because it's just so tempting. At the end of the song you hear: the rain.

## B5 - 雨のシルエット (Ame No Silhouette)

Translation: Rain Silhouette

Lyrics: Masayuki Kishi

Composer: Masayuki Kishi

Arranger: Satoshi Takebe

This track features the drummer *Takeo Kikuchi*, who really shows his playing in many places and maintains a strong sound throughout. A little pianica solo (played by *Satoshi Takebe*) is also included. Ame No Silhouette. The silhouette of the rain. Imagine for a moment a long road in front of you. It is raining and you are driving along it by car. Suddenly the sky opens and a beam of light falls on the road. You can still see the shadow of the rain on it but it is getting brighter and brighter. You get that feeling from the song.

A little bit about Masayuki Kishi:

Masayuki Kishi is a Japanese composer. Kishi was born and raised in Yokohama, Japan. He began to provide music for animated programs and commercials while studying business at Aoyama Gakuin University in Tokyo. In 1981 he won the 1st prize for the 4th Victor Original Song Contest and released two albums and two singles from Victor Records as a singer songwriter.

Kishi has composed over 400 songs for numerous singers and has had several #1 hits on the Japanese official hit chart.

His favorite musicians are The Beatles, Eric Carmen, Gilbert O'Sullivan, Henry Mancini, Burt Bacharach, Carole King and Rachmaninoff.

Featured:

Satoshi Takebe - <https://www.discogs.com/en/artist/396075-Satoshi-Takebe>

Takeo Kikuchi - <https://www.discogs.com/en/artist/1292858-Takeo-Kikuchi>

## B6 - コロシァムの影/Colosseum No Kage (17's Love Affair)

Translation: Shadow Of The Colosseum (17's Love Affair)

Song 計画:

[https://masterofowl.vielfaltdernoderne.de/files/pretender/pre\\_koutei\\_enh.jpg](https://masterofowl.vielfaltdernoderne.de/files/pretender/pre_koutei_enh.jpg)

Kishi writing lyrics for this song:

[https://masterofowl.vielfaltdernoderne.de/files/pretender/colo\\_lyrics\\_enh.jpg](https://masterofowl.vielfaltdernoderne.de/files/pretender/colo_lyrics_enh.jpg)

Some words from Masayuki Kishi:

Highlights on the album's B-side range from "Street Corner Pretender (instrumental)" to "Rainy Silhouette" and "Shadow of the Coliseum". We decided right away that the solo instrument on "Street Corner Pretender (instrumental)" was going to be the harmonica type. However, it took a lot of trial and error to decide what instrument to use for the solo in "Silhouette of Rain". I tried to play a solo on the guitar, but in the end, the lyrical solo played by Mr. Takebe on the pianica was the best choice. "Shadow of the Coliseum" and "Pretender on the Street Corner" are two of the songs I wrote for myself. They turned out pretty satisfactory. My request was to keep the mix as dry as possible. Unless I had a special aim in mind, I felt like Phil Spector with saturated echo, because I didn't like the sound of it. Especially when it comes to the vocals, I was trying to make it sound as non-echoic as possible. It was an unusual mix at the time.

I really wanted to post that album. It was a lot of fun to add all the descriptions to the songs and now that I'm done, I can look at my work. I put a lot of effort into it and I hope everyone who sees this is happy. I have learned a lot about Masayuki Kishi and he is quite a funny guy actually. I hope you also enjoyed the album and learned a little bit more about him.

And I hope the YouTube algorithm does not strike or delete the videos. I don't want the music to contain advertising so if you can hear me: please, I have spent so much time :(

<https://www.youtube.com/playlist?list=PLvS8ungJiz7VUdNONC06EdD2-BQjbWRqY>

Team:

Words & Music by Masayuki Kishi  
Words by Kazuko Kobayashi

Produced by Satoshi Takebe/Masayuki Kishi  
Arranged by Satoshi Takebe  
Chorus Arranged by Masayuki Kishi

Supervisor: Akira Higashimoto  
Director: Takafumi Muraki  
Production co-ordinator: Mutsumu Nakajima (Half tone Music)  
Recording Engineer: Hideo Takada  
Assistant Engineer: Hideaki Ikeda, Kunihiko Imai, Yasuyuki Moriyama (Starship Studio),  
Hideyuki Akimoto (Victor Studio)  
Mastering Engineer: Tohru Kotetsu  
Recording at Starship Studio

The musicians:

Takeo Kikuchi (dr): <https://www.discogs.com/en/artist/1292858-Takeo-Kikuchi>  
Shigeru Okazawa (b): <https://www.discogs.com/en/artist/594138-Shigeru-Okazawa>  
Shoji Ichikawa (gt): <https://www.discogs.com/en/artist/4614166-Shoji-Ichikawa-2>  
Yuji Toriyama (Canyon Record Inc) (gt) (A-2,3,4): <https://www.discogs.com/en/artist/445833-Yuji-Toriyama>  
Toru Aoyama (gt) (B-1): <https://www.discogs.com/en/artist/1292790-Toru-Aoyama>  
Satoshi Takebe (key): <https://www.discogs.com/en/artist/396075-Satoshi-Takebe>  
Yasuharu Nakanishi (A-3, B-6) (key): <https://www.discogs.com/en/artist/371086-Yasuharu-Nakanishi>  
Pecker (Hashida Masahito) (per): <https://www.discogs.com/en/artist/119486-Pecker>  
Kiyoshi Hiyama (cho): <https://www.discogs.com/en/artist/371067-Kiyoshi-Hiyama>  
Yasuhiro Kido (cho): <https://www.discogs.com/en/artist/371068-Yasuhiro-Kido>  
Masayuki Kishi (cho): <https://www.discogs.com/en/artist/3055048-Masayuki-Kishi>  
Chuei Yoshikawa (acoustic gt): <https://www.discogs.com/en/artist/520084-Chuei-Yoshikawa>  
Hidefumi Toki (sax): <https://www.discogs.com/en/artist/1158911-Hidefumi-Toki>  
Royal Atlas Stings (st): <https://www.discogs.com/en/artist/3315892-Royal-Atlas-Strings>  
Susumu Kazuhara Group (tp): <https://www.discogs.com/en/artist/1015749-Susumu-Kazuhara-Group>  
Shigeharu Mukai Group (tb): <https://www.discogs.com/en/artist/1292799-Shigeharu-Mukai-Group>  
Nobuhiko Nakayama (Sun Musical Service) (synth prog): <https://www.discogs.com/en/artist/380785-Nobuhiko-Nakayama>  
Keishi Urata (EMU) (synth prog for Fairlight CMI, Synclavier 2, PPG wave2.2):  
<https://www.discogs.com/en/artist/165581-Keishi-Urata>

Art director: Ryu Inishie  
Jacket Co-ordination: Masayuki Kishi  
Photographer: Kenji Miura  
Stylist: Hisako Sakurai  
Artist Management: Music planters