

[IN SFX WIND]

LONG AGO, THE XENOSAGA SERIES WAS FAILING.

MONOLITH SOFT'S DEVELOPMENT TEAM WAS IN A STATE OF LOW MORALE FOR AS FAR AS THE EYE COULD SEE.

THEN TWO GREAT TITANS CAME INTO EXISTENCE.

THE BIONIS AND MECHONIS.

THE TITANS WERE LOCKED IN A TIMELESS BATTLE.

UNTIL AT LAST...

MONOLITH SOFT RELEASED XENOBLADE CHRONICLES.

EONS HAVE PASSED.

NOW OUR WORLD, THIS VAST LAND STRETCHING ACROSS THE OCEANS.

HAS BEEN GRACED WITH THE ARRIVAL OF XENOBLADE CHRONICLES 2.

[OUT SFX WIND XFADE]

[IN XFADE X1 MAIN THEME]

HELLO AND WELCOME TO A SPECIAL EPISODE OF SOUNDSURFING. I'M YOUR CAPTAIN BEN GOSSELIN. THIS EPISODE I WANTED TO BREAK THE FORMULA OF THIS PODCAST AND DO SOMETHING A LITTLE DIFFERENT. WITH THE RELEASE OF NINTENDO AND MONOLITH SOFT'S NEW GAME XENOBLADE CHRONICLES TWO, I THOUGHT IT WOULD BE A GOOD CHANCE TO REVIEW GAME MUSIC, SOMETHING THAT'S GREATLY OVERSHADOWED BY THE POPULAR MUSIC OF TODAY. IN MY OPINION A LOT OF GAMES SOUNDTRACKS ARE ACTUALLY BETTER THAN A LOT OF THE MODERN POP. PEOPLE NEVER REALLY GIVE THE STUFF A LISTEN THEY'D REALIZE THERE'S ACTUALLY SOME REALLY GOOD TRACKS OUT THERE. SOME TRACKS MIGHT HAVE BEEN COMPOSED BY PEOPLE THEY LISTEN TO ALSO. WITH THAT ALL OUT OF THE WAY I THINK WE SHOULD SET COURSE FOR THE GREAT CLOUD SEA BECAUSE I'M REALLY FEELING IT.

[IN FADE X1 MAIN THEME]

[IN GAUR PLAIN (DAY)]

[OUT GAUR PLAIN (DAY)]

[IN GAUR PLAIN (NIGHT)]

XENOBLADE CHRONICLES TAKES PLACE ON TWO MASSIVE TITANS-THE BIONIS AND MECHONIS. LEGEND GOES THAT THE TWO FOUGHT FOR MANY YEARS UNTIL THEY KILLED EACH OTHER. NOW THE BIONIS' BODY HAS BECOME A HOME FOR COLONIES OF HUMANS. HOWEVER, A RACE OF MONSTERS KNOWN AS THE MECHON BEGIN A WAR WITH THE HUMANS AND NOW THEY FACE EXTINCTION. AFTER THE MAIN CHARACTER, SHULK'S FRIEND FIORA IS KILLED BY A MECHON, SHULK LEAVES HIS COLONY WITH A SWORD KNOWN AS THE MONADO ON A MISSION TO EXACT REVENGE AND THE STORY KICKS OFF.

[OUT GAUR PLAIN (NIGHT)]

[IN GAUR PLAIN (DAY)]

[OUT GAUR PLAIN (DAY)]

[IN SATORL MARSH (DAY)]

[OUT SATORL MARSH (DAY)]

[IN SATORL MARSH (NIGHT)]

ALRIGHT... SO RIGHT NOW I'M GOING TO GIVE YOU AROUND 10 SECONDS TO LISTEN TO THIS SOUNDTRACK REALLY HARD. I WANT YOU THINK ABOUT WHAT YOU SEE IN YOUR HEAD WHEN YOU LISTEN TO IT.

[SATORL MARSH (NIGHT) F UP]

[SATORL MARSH (NIGHT) F DOWN]

WHAT YOU JUST ENVISIONED PROBABLY WAS A GIANT MYSTICAL LOOKING FIELD. YOU WOULDN'T BE WRONG EITHER BECAUSE THAT'S EXACTLY WHAT IT WAS. ONE OF XENOBLADE'S MAIN FEATURES IS BIG OPEN WORLD MAPS. THE MAPS IN THE SERIES

ARE ABSOLUTELY MASSIVE AND RIPE FOR EXPLORATION. SOMETIMES YOU'LL FIND YOURSELF EXPLORING FOR HOURS ON END. THE MUSIC IS DESIGNED TO HELP CREATE THAT FEELING. EVERY AREA'S THEME IS COMPOSED TO HAVE THIS GRAND SOUND TO IT AND REALLY FIT ONE OF THE GAME'S MAIN FEATURES--EXPLORING MASSIVE PLACES. WITH EACH AREA HAVING A DAY AND NIGHT VERSION, IT JUST KIND OF SETTLES INTO THE BACKGROUND AND BECOMES ONE WITH THE AREA AS TIME PASSES IN THE GAME. ANOTHER BIG THING IS THAT THEY HAVE THIS REALLY NICE MYSTICAL SOUND TO THEM THAT YOU'D HERE IN A FANTASY GAME IN CONTRAST TO ITS BATTLE THEMES WHICH SOUND TOTALLY DIFFERENT.

[OUT SATORL MARSH (NIGHT)]

[IN SATORL MARSH (DAY)]

[OUT SATORL MARSH (DAY)]

[IN X1 SFX SHULK BATTLE START]

[IN MECHANICAL RHYTHM]

ONE OF THE THINGS THAT XENOBLADE CHRONICLES DOES THAT'S DIFFERENT FROM A LOT OF R-P-GS IS THAT IT BLENDS ORCHESTRAL ELEMENTS WITH ROCK ELEMENTS LIKE ELECTRIC GUITARS. THIS IS ONE OF THE BATTLE THEMES, SOME OF THE MUSIC THE SERIES IS FAMOUS FOR. THE ROCK ELEMENTS ARE PRESENT IN THE BATTLE THEMES TO PORTRAY THAT "HEAT OF BATTLE" FEELING. IT'S ALSO A REFRESHING SHAKE UP HEARING SOMETHING DIFFERENT AFTER YOU'VE BEEN EXPLORING A WHILE.

[OUT MECHANICAL RHYTHM]

DO YOU REMEMBER ME BRIEFLY MENTIONING XENOBLADE CHRONICLES 2 AT THE BEGINNING OF THE EPISODE? XENOBLADE CHRONICLES 2 ACTUALLY ISN'T THE SECOND GAME IN THIS SERIES. THE SECOND IS XENOBLADE CHRONICLES X.

[IN & OUT SHULK WHAT]

YEAH THATS RIGHT.

[IN X TITLE THEME]

ODDLY ENOUGH CAME X, A GAME WITH NO RELATION TO XENOBLADE CHRONICLES ONE AT ALL. XENOBLADE CHRONICLES X IS KIND OF LIKE THE BLACK SHEEP OF THE SERIES AT THIS POINT. UNLIKE ONE AND TWO HAVING FANTASY THEMES, X IS SCI-FI BASED. THE GAME TAKES PLACE ON THE UNCHARTED PLANET OF MIRA SHORTLY AFTER EARTH'S DESTRUCTION IN AN ALIEN WAR. ONLY ONE SHIP SURVIVES AND CRASHES ON MIRA. THE PLAYER AND THE REST OF HUMANITY PILOT GIANT MECHS KNOWN AS SKELLS AS THEY SEARCH FOR THE LIFEHOLD, A PART OF THEIR SHIP VITAL TO SURVIVAL. IF YOU THINK ABOUT IT, MOST MODERN GAMES AND FILMS THAT ARE SET IN SPACE HAVE SOUNDTRACKS WITH ELECTRONIC MUSIC. SO NATURALLY THE MUSIC CHANGED TOO.

[OUT X TITLE THEME]

[IN MELANCHOLIA]

INSTEAD OF HIRING THE SAME COMPOSERS FROM XENOBLADE CHRONICLES ONE, TETSUYA TAKAHASHI, ONE OF THE WRITERS WANTED TO SHAKE THAT UP TOO. THUS THEY HIRED HIROYUKI SAWANO TO COMPOSE THE ENTIRE GAME. SAWANO IS A BIG NAME IN JAPAN'S ANIME INDUSTRY, HE'S COMPOSED MUSIC FOR MASSIVE TITLES LIKE KILL LA KILL, BLUE EXORCIST, ATTACK ON TITAN, AND THAT'S JUST A FEW. TAKAHASHI ACTUALLY WAS A FAN OF SAWANO'S WORK AND LET HIM STICK TO HIS MUSICAL STYLE TO COMPOSE THE GAME. BECAUSE OF THAT THERE'S A LOT MORE VOCAL TRACKS IN X THAN JUST THE ONE TRACK IN THE ORIGINAL XENOBLADE. SAWANO REALLY LIKES TO DO THIS THING IN HIS MUSIC, I'M NO MUSIC THEORIST SO I CAN'T DESCRIBE IT TOO WELL BUT ONCE YOU HEAR IT YOU'LL KNOW EXACTLY WHAT I'M TALKING ABOUT. THIS THING HE DOES IS PRACTICALLY IN HALF THE TRACKS OF

THE GAME AND A LOT OF HIS MUSIC HE COMPOSES FOR ANIME TOO. SO WHAT I'M GOING TO DO IS THROW IN A COUPLE TRACKS TO SHOW YOU WHAT I MEAN.

[OUT MELANCHOLIA]

[IN UNCONTROLLABLE 1:04]

[OUT UNCONTROLLABLE 1:20]

[IN WIR FLIEGEN 3:23]

[OUT WIR FLIEGEN 3:36]

[IN IN THE FOREST 2:04]

[OUT IN THE FOREST 2:20]

THIS NEXT ONE ISN'T FROM THE GAME. IT'S FROM KILL LA KILL.

[IN DON'T LOSE YOUR WAY 0:57]

[OUT DON'T LOSE YOUR WAY 1:15]

[IN SYLVALUM FIELD (DAY)]

[OUT SYLVALUM FIELD (DAY)]

[IN SYLVALUM FIELD (NIGHT)]

WITH THE CHANGE IN SETTING, X COULDN'T FUNCTION WITH THE FANTASY STYLE MUSIC OF THE ORIGINAL. WHEN YOU WATCH MODERN MOVIES OR PLAY GAMES SET IN SPACE, THE MUSIC IS NEVER REALLY ORCHESTRAL. IT'S ALMOST ALWAYS ELECTRONIC MUSIC. MOST OF THE TRACKS YOU HEAR IN X EITHER HAVE ELEMENTS OF IT OR ARE STRAIGHT UP ELECTRONIC TO GIVE OFF THAT SPACEY FEELING. EVEN WITH THE AREAS BEING OUTSIDE THE SPACESHIP, THEIR THEMES ARE NO EXCEPTION TO THAT... THERE'S ACTUALLY A LOT MORE AREA THEMES IN THE GAME. X IS AN EXPLORATION DRIVEN GAME WHEREAS XENOBLADE ONE IS A NARRATIVE DRIVEN GAME. THE ONLY THING ABOUT THE MUSIC THAT REALLY DIDN'T CHANGE IN X IS THE INCLUSION OF DAY AND NIGHT THEMES WHEN EXPLORING.

[OUT SYLVALUM FIELD (NIGHT)]

[IN SYLVALUM FIELD (DAY)]

[OUT SYLVALUM FIELD (DAY)]

[IN ELYSIUM IN THE BLUE SKY]

ON DECEMBER 1ST 2017 WE WERE BLESSED WITH THE RELEASE OF XENOBLADE CHRONICLES 2.

[CUT ELYSIUM IN THE BLUE SKY]

TECHNICALLY NUMBER 3 BUT WHATEVER. SCREW LOGIC.

[RESUME ELYSIUM IN THE BLUE SKY]

XENOBLADE CHRONICLES 2 GOES BACK TO THE NARRATIVE DRIVEN GAME THAT THE FIRST WAS. IT DOESN'T TAKE PLACE IN THE SAME WORLD AS ONE DOES THOUGH... THE STORY IS SET IN THE WORLD OF ALREST, A WORLD COVERED BY A VAST CLOUD SEA. PEOPLE HAVE BUILT CIVILIZATION ON MASSIVE BEASTS THAT MOVE THROUGH THE GREAT CLOUD SEA KNOWN AS TITANS. THE TITANS AREN'T IMMORTAL THOUGH AND BEGIN TO DIE OFF, IN AN EFFORT TO TRY AND SAVE THE WORLD A YOUNG BOY NAMED REX SETS OFF WITH A GIRL NAMED PYRA FOR THE MYTHICAL LAND OF ELYSIUM.

[OUT ELYSIUM IN THE BLUE SKY]

[IN ELPIS SOUL CAVE]

XENOBLADE CHRONICLES 2 ALSO BROUGHT BACK THE TEAM THAT WORKED ON THE MUSIC FOR THE ORIGINAL. TAKAHASHI WANTED THE SOUND OF THIS GAME TO FEEL FAMILIAR TO LONG TIME FANS WHO PLAYED THE FIRST AND STILL CAPTURE THE GRAND FEELING AND EXPLORATION. IT'S NOT ENTIRELY SIMILAR THOUGH, THERE'S SOME DIFFERENCES OF COURSE. THE ORIGINAL XENOBLADE HAD A MORE DOWN TO EARTH AND ROBOTIC THEME TO IT, 2 IS SET IN A MYSTICAL WORLD IN THE SKY ON LIVING BEASTS. THE MUSIC HAS A MUCH MORE MYSTICAL FEEL TO IT COMPARED TO THE OTHER GAMES TO ACCENTUATE THE WHOLE MYSTICAL SKY WORLD SETTING.

[OUT ELPIS SOUL CAVE]

[IN INCOMING]

THE GAME STILL INCORPORATES THAT GOOD OL' FUSION OF ORCHESTRAL AND ROCK IN THE BATTLE THEMES. OF COURSE-- JUST LIKE WITH EVERYTHING ELSE-- IT'S JUST A LITTLE BIT DIFFERENT. IF WE COMPARE THE BATTLE THEMES IN BOTH THE ORIGINAL AND THIS ONE, THE ORIGINAL HAS MORE OF A METAL SOUND TO IT. THAT'S ALSO PROBABLY DUE TO THE SETTING OF THE GAMES BEING DIFFERENT. SHULK FIGHTS GIANT MECHANICAL MONSTERS IN THE ORIGINAL GAME, SO NATURALLY IT MAKES A LITTLE MORE SENSE THAT THOSE BATTLE THEMES WOULD BE A BIT MORE METALLY.

[OUT INCOMING]

[IN GORMOTT]

WELL IT LOOKS LIKE WE'RE NEARING THE END OF OUR VOYAGE THROUGH THE GREAT CLOUD SEA. I HOPE YOU ENJOYED THIS SPECIAL EPISODE OF SOUNDSURFING BUT BEFORE WE END THE EPISODE OFF I'D LIKE TO CREDIT THE COMPOSERS AND TRACKS OF THE THREE GAMES I FEATURED.

SO HOLD ON. THIS MIGHT BE A LITTLE LONG.

THE FIRST SONG WAS THE XENOBLADE CHRONICLES 1 MAIN THEME FOLLOWED BY BOTH THE DAY AND NIGHT THEMES FOR GAUR PLAINS, THEN WAS BOTH DAY AND NIGHT THEMES FOR SATORL MARSH. AFTER THAT WAS MECHANICAL RHYTHM. ALL THOSE TRACKS WERE FROM XENOBLADE CHRONICLES 1. THE ORIGINAL XENOBLADE'S MUSIC WAS COMPOSED BY MANAMI KIYOTA, YOKO SHIMAMURA, YASUNORI MITSUDA, AND THE GROUP ACE PLUS COMPRISED OF TOMORI KUDO, HIROYO YAMANAKA, AND KENJI HIRAMATSU. NEXT WAS THE SOUNDTRACK OF XENOBLADE CHRONICLES X WITH THE FIRST SONG BEING X'S TITLE THEME, THEN MELANCHOLIA, FOLLOWED BY UNCONTROLLABLE THEN WAS WIR FLIEGEN

FOLLOWED BY IN THE FOREST. BRIEFLY THEN WAS A TRACK FROM KILL LA KILL CALLED BEFORE MY BODY RUNS DRY AND NEXT WAS BOTH DAY AND NIGHT THEMES FOR SYLVALUM FIELD. ALL THOSE TRACKS WERE COMPOSED BY HIROYUKI SAWANO. FINALLY WE HAD A COUPLE TRACKS FROM XENOBLADE CHRONICLES 2. THE FIRST ONE THERE WAS ELYSIUM IN THE BLUE SKY, FOLLOWED BY SPIRIT CRUCIBLE ELPIS, THEN INCOMING, AND CURRENTLY PLAYING IS GORMOTT. ALL OF THOSE TRACKS WERE COMPOSED BY THE SAME PEOPLE WHO DID THE ORIGINAL XENOBLADE. YASUNORI MITSUDA, KENJI HIRAMATSU, MANAMI KIYOTA, AND THE GROUP ACE COMPRISED OF TOMORI KUDO AND HIROYO YAMANAKA. I'D ALSO LIKE TO THANK YOU FOR TUNING TO THIS EPISODE OF SOUNDSURFING. MORE EPISODES LIKE THIS CAN BE FOUND AT W-H-J-E DOT COM. THAT'S ALL FROM ME THIS EPISODE. I'M BEN GOSSELIN SIGNING OUT.

[OUT GORMOTT]