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## Muramasa demon blade switch

Muramasa: The Demon BladeNorth American Wii cover artDeveloper(s)VanillawarePublisher(s) JP: Wonderful Entertainment (Wii)Marvelous AQL (Vita) AFTER: Ignition Entertainment (Wii)Aksys Games (Vita) EU: Rising Star Games (Wii)Aksys Games (Vita) Director(s)George KamitaniProducer(s)Yoshifumi Hashimoto Programs Kentaro Oh YanishiArtist(s) Yasuhiro Fujiwara Yasuo Shirai Takehiro Shiga Kouichi Maenou Ine Kawazu Writer(s)George KamitaniComposer(s)George KamitaniComposer(s)George KamitaniComposer(s s)s Hitoshi Sakimoto Yoshimi Kudo Noriyuki Kamikura Mitsuhiro Kaneda Kimihiro Abe Azusa Chiba Masaharu Iwata Platform(s)Wii , PlayStation VitaRelease April 9, 2009 WiiJP: April 9, 2009NA: September 8, 2009EU: November 27, 2009AU: December 3, 2009PlayStation VitaJP: March 28, 2013NA: June 25, 2013EU: October 16, 2013AU: October 16, 2013 Genre(s)Action Role-PlayingMode(s)Singles Muramasa: The Demon Blade, known in Japan as Oboro Muramasa (Japanese: 鵬村正, Hazy Muramasa), is an action role-playing game developed by Vanillaware for the Wii, and later the PlayStation The game was published in 2009 by Marvelous , Ignition Entertainment (North America), and Rising Star Games (Europe). The Vita version was published in 2013 by Marvelous AQL in Japan and Aksys Games in Western areas. Using a 2D side-brow perspective, the game revolves around a beat 'em up fighting system while incorporating role-playing elements such as leveling and questing. Muramasa takes place during the Edo period on Japan's main island of Honshu. As a result of the ruling shuffling Tokugawa Tsunayoshi's thirst for power, conflicts arose over ownership of the Demon Blades, samurai swords forcing their swingers to kill others before bringing tragedy and madness on them. The story revolves around two different protagonists associated with this conflict — Momohime, a woman possessed by the spirit of vengeful rōnin Jinkuro Izuna; and Kisuke, an amnesiac ninja underway for a forgotten crime tied up with the tragedy that destroyed Momohime's family. The Vita port includes four standalone stories based on Japanese folk tales released under the banner title Genroku Legends (元禄怪奇譚, Genroku Kaikitan). The draft work for Muramasa began during the middle of development on Odin Sphere. Along with improving on the action game about Odin Sphere, a big part of the effort is in making the game's setting authentic to the period. Kamitani created the story based on kabuki cinema, incorporating Japanese folklore and Buddhist theology. When the contest was released in the West, it retained its Japanese voting track to preserve its atmosphere. It released to moderate sales and positive reviews. The Vita port, released in the West as Muramasa Rebirth, has exempt from strong sales and receipt of its original version. Gameplay Player character Momohime fights enemies in a random encounter. Meeting. Is a two-dimensional (2D) side-brow action role-playing game set on the main Japanese island of Honshu during the Edo period. [2] Players take control of two characters with similar game abilities. Navigation takes place through hand-drawn 2D side role environments reminiscent of Japanese artworks of the period, and can enter towns to talk to non-playable characters (NPCs) and buy items like health settings and accept guests. [4] [5] An additional cooking element allows the characters to cook meals by cooking material collected during exploration: meals grant temporary character entailings, and fills a fullness of meters that limit how much food a character can eat. [7] Fighting comes in the form of both avoidable random encounters and written battles where the camera is fixed within the fighting area: enemies and bosses are drawn primarily from Japanese folk and mythology. Fights are triggered only when enemies are close, with the player character otherwise to hold their weapons. [5] In battles, characters attack and guard using a single-button prompt, while another button accesses items such as healing trays. Constantly attack triggers combinations. Different moves include sword slices combined with directional buttons, which have different effects such as throwing an enemy into the air with an upward dash. Additional offensive items such as smoke bombs are obtained over the course of the game. [5] At the end of each battle, experience points are awarded to the player character, depending on how quickly the battle was finished: leveling increases a character's health, statistics, and the amount of damage inflicted upon enemies. [8] Weapons are distinguished in two categories, Blade (katana) and Long Blade (nōdachi): Blades are fast, while Long Blades is slower and handles higher damage. Three blades can be fitted at any time: each blade has its own statistics, which determine the amount of damage that can be applied. [8] When blocking or using a blade's Secret Art special move, its Soul Power Gauge exhaustions: if empty, the sword and its offensive abilities break drastically. Then sheathed, the soul power regenerated. Soul power can be collected in various places to restore Soul Power and the character's health. [6] [7] There are 108 blades that can be collected and forged in the game: forging blades requires soul power and spirit, and each blade has a shallow cap that determines



when it can be forged. [9] Armory is controlled by an arms-based skill tree. [6] Synopsis setting and characters Muramasa takes place on Honshu, the main island of the Japanese archipelago, with its overall style and the setting of heavy on Japanese folk and mythology. It is in the Genroku period, itself within the greater Edo period, during the reign of the Tokugawa Tsunayoshi. Tsunayoshi is for power has created conflict around ownership of the Demon Blades, samurai swords forged by the legendary swordsmith Muramasa Sengo who craves blood when drawn and brings madness and death to those foolish enough to draw them. Because of the chaos generated by this, the Demon Lemme's forces are beginning to summon demons from Hell (Yomi), along with causing ancient gods to stir from long slumber. [10] The two main characters are Momohime (百姫), a princess of the Narukami tribe of the location of Mino; and Kisuke (鬼助), a runaway ninja with no memories but a burning desire for revenge. For the course of the game, Momohime is accidentally possessed by the spirit of Jinkuro Izuna (飯綱 陣九朗), an unscrupulous rōnin who sought to own the body of Momohime's fiancée Yukinojo Yagyu (柳生 雪之丞), a high-status samurai. Momohime and Kisuke are each accompanied and overlooked by an instant tune in human form. They are Kongiku (紺菊), who loves Jinkuro, and Yuzuruha (弓弦舞), who helps Kisuke in his quest against the Demon Blades' corruption. A key character in Kisuke's storyline is Torahime (虎姫), Momohime's sister. [10] Plot Momohime's Story Momohime's story begins after she woke up in Kyo with memories of being murdered by the dying Jinkuro as he aimed for her fiancé, samurai lord Yukinojo. At the encounter with the spirit of Jinkuro, he vigorously owns her, but before the process of soul transfer is finished, they are attacked. In the confusion, Momohime's soul is abducted by the vengeful monk Rankai and Jinkuro is forced to follow Kongiku, as Momohime's body will die if her soul is harmed. With her soul safe, Jinkuro sets out to reclaim the Dark Resurrection Demon Blade so he can properly use his soul transfer Technique and gain influence by a new host. Encounter Yukinojo, who is looking for Momohime, the two battle. Momohime forces Jinkuro to spare Yukinojo even when she learns that Yukinojo's intentions of marrying her were part of a scheme to ruin her family as punishment for defiling the shōgun. Jinkuro goes to Yukinojo's connection to retrieve the Dark Resurrection, but the storeroom where it is said to be absorbed by demons in Hell. In Hell, Jinkuro's soul is briefly captured by a demon, and it is only with Momohime's help that he escapes and learns that the Dark Resurrection was never in the storeroom. With Momohime's body beginning to fail because of the stresses that soul transfer placed on it, Jinkuro attempts to ascent to Heaven so he can become an immortal demon but stopped by Raijin and Fujin. [12] As she prepared to accept his death and allow Momohime her remaining time in her body, Kongiku points to Heaven a different way. There Yukinojo and reveal that he had the Dark Resurrection all along. They are then attacked by Fudo-Myoou, who to deliver divine righteousness on Jinkuro. In the first end, Jinkuro allows himself to be sent to hell while Momohime lives; she decides to forgo her marriage to Yukinojo and become a Buddhist nun in hopes of saving Jinkuro's soul through prayer. In the second end, Momohime and Jinkuro are intercepted by Kisuke and Yuzuruha, leading to Kongiku being robbed of her human form as punishment for her defiance. Although he was defeated, Kisuke delivers a fatal wound to Momohime, forcing Jinkuro to merge his soul with Momohime's to save her: this act leaves her an amnesiac but gives her Jinkuro's sword fighting abilities, which become legendary as she travels Japan in search of her missing memories. In the third end, after the battle with Fudo-Myoou Jinkuro is transported to the night he first attacked Yukinojo and Momohime with the power of the Oboro Muramasa Demon Blade, which could defend the course of fate. He chooses not to attack them, and then later owns Yukinojo's body and uses that position to ensure Momohime's safety and her family's security. Momohime himself lives a hundred years old and carries three children, while Kongiku remains near Jinkuro in the guise of a servant. [12] Kisuke's Story Kisuke's story begins with him suffering amnesty and on the run from his former ninja comrades. When he returned to Edo to discover the truth in the company of Yuzuruha, he accidentally breaks an ancient seal that keeps damned souls at bay. Defeating the monsters they manifest as, he learns from his mollified ninja companions and their employer Yukinojo that he was part of a mission to steal the Kuzuryu Demon Blade from Momohime's Nakurami Clan and punish them for defining the shōgun's order to surrender it, which in turn was tied up with Yukinojo's intentions Yukinojo , Momohime's sister and the templeicide in charge of keeping the Kuzuryu's power in check. After her, Kisuke fights both Torahime and unreachable soldiers loyal to her family. In pursuit of her, he faces agents who are preserving the flow of magic energy to Mount Yui, including a young Yamabushi. His fights awakened his memories: he was originally disguised as a servant in Torahime's household as part of Yukinojo's scheme to destroy her family but fell in love with Torahime and tried to betray his ninja comrades when he steals the Kuzuryu. Dying of his wounds, the spirit of Senju Oboroya, the creator of the Oboro Style who controls the Demon Blades, fuses with Kisuke to save his life and passes on the Oboro Style to someone who would use it for good. The fusion caused Kisuke's amnesia, but left him with the ability to wield Demon Blades without succumbing to their evil. [12] Kisuke, Torahime from spider demon Tsuchigumo saved, Kisuke learns that she died while fleeing the molten's forces, and that her current life has a temporary temporary temporary from Amitābha. The two travel to Mount Yui, where his native dragon god went berserk with fury after Japan's ley line energy is diverted to Edo, forces a route to Heaven. The real culprit is the dark deity imprisoned in the Kuzuryu, the mad god Inugami. After being confronted, the possessed shuffle Tsunayoshi fatally wounds Torahime, who dies in Kisuke's arms: Kisuke then defeats Tsunayoshi and takes possession of the Kuzuryu. In the first end, after the fight, Kisuke asks Amitābha to return the now-enlightened Torahime to life, and then commits suicide as an act of defiance when his question is denied. Torahime asks that she and Kisuke be reincarnated so she can help him reach relief. In the second end, Kisuke arrives to find Tsunayoshi killed by the Jinkuro-owned Momohime. Kisuke aggravates Jinkuro, and following Torahime's final request becomes Momohime's serve. The two then set out on a personal quest to track down all the Demon Blades causing conflict in Japan. In the third end, after his struggles, Kisuke is sent back in time to the day he first betrayed his employers through the Oboro Muramasa's power. His warning allows Torahime to foil the plot against her family, then Kisuke steals the Kuzuryu and sits on a journey around the world to exhaust his power by teetering down evil and promising to marry his return with Torahime. [12] Genroku Legends The chief protagonists of Genroku Legends: from left to right, Okoi and Miike, Gonbe and Otae, Arashimaru and Shirohebi, and Raiyaki and Seikichi. The Genroku Legends are divided into four different stories directly inspired by Japanese folklore and in the Muramasa universe. [13] In Fishy Tales of the Nekomata, a domestic cat named Miike sees her family devastated and all its members killed. Possessing the dying body of family daughter Okoi and becoming a nekomata, she vows revenge against her family's killers, assassinated by their rival Netsuzo Wakamiya. Despite succeeding, her anger remains unseeded and she extends her wrath to the entire household. In the end, her tails are cut off by Jinkuro when he is hired to extort her: before she's robbed of her powers, she curses Jinkuro with illness and sets the events of Momohime's story in motion. Now at peace, Miike spent time with an old priest and housed moonlight dances with local cats. In the alternate end, Miike becomes a ravenous demon whose anger is eventually queued by the old priest. [14] In A Cause to Daikon For, a local named Gonbe raises a revolt when the local daimyō raises the tax to the point that his town is on the brink of destruction. Aided by the spirit of his late wife Otae, Gonbe fights through the 's followers before he kills him. After the fight, it is revealed that he is condemned his story with Enma, the King of Hell and, as a result of his actions, to There. Because of her love for him, Otae willingly joins Gonbe despite being a pure soul. However, because of the punishment demotions being overworked and Gonbe complaining to Enma, he is banned with his comrades and Otae back to the living world, where they have a chance to live in peace under a new and friendlier daimyō. In the alternate end, the entire sequence is said to have been illusions that hold Gonbe's spirit captive around the ruins of the daimyō's castle. He, Otae and his comrades are freed by a traveling Yamabushi and climb up to heaven. [15] In A Spirited Seven Nights' Haunting, the Iga ninja Arashimaru infiltrates the house of the Okabe tribe, where Arashimaru steals the sacred Spears of Bishamon and kills the leader of the Okabe tribe. After learning that he was actually the leader's son, Arashimaru flees in disgust. Taking shelter in a temple, Arashimaru accidentally smashes a mirror sacred to the Goddess Inaraki, who has a Shirohebi (white snake) who curses him to die in seven days. Heading into precise revenge on the Iga leader after best doing his master Shiranui in combat, Arashimaru learns that his mission was orchestrated by So Xian, a Ming-era Chinese spy who works to destabilize Japan's ruling classes that were indirectly responsible for taking the young Kisuke out of his family. Arashimaru kills So Xian and escapes his lair with Shiranui's help, then goes to his death peacefully after asking the sad Shirohebi to give his head and Spears of Bishamon to his brother Dengoro so he can restore the Okabe home. Arashimaru's head is given proper burial at the Shirohebi's insistence, and Arashimaru's spirit has been defied because the tomb becomes a prayer plot for pilgrims. In the alternate end, Arashimaru is possessed by So Xian's spirit, which relaxes Shirohebi and adopts the name Orochimaru. In a desperate act of defiance, Shirohebi took Shiranui spirit away the Okabe clan's last surviving heir during Orochimaru's attack which, when grown, takes on the name Jiraiya to fight Orochimaru. [16] In Hell's Where the Heart Is, an Oni girl named Raiyaki, daughter of Enma, travels to the treasures of the Seven Gods of Fortune she lost , to recover. On her journey, a women's ex-monk named Seikichi accidentally proposes to her and she accepts him as her husband. In the end, Seikichi saves her after a grueling battle by feeding her the sacred peach of Fukurokuju. As a result, she is banned from Hell by her father. In one end, the Seven Gods of Fortune persuades Raiyaki to return to her father, while Seikichi moves to lead a proper life. In the end, Raiyaki returns into human form and formalizes their marriage, which continues after Seikichi dies and goes to hell. In the alternate end, Raiyaki and Seikichi run into each other again when she's through hunted. Seikichi saves her, pretends he killed her and used it to himself as a samurai. Raiyaki takes the guise of his human wife, and they have five children wearing their mother's demonic horns. [17] The Genroku Legends conclude with the narrator detailing the locations of the Seven Gods treasures distributed by the stories and thanking the player for locating them and calming Enma so that his demons could return to Hell. [18] Development Muramasa was developed by Vanillaware, a studio created by former Atlus staff members to create successor projects for the 2D action adventure game Princess Crown. [19] According to sound producer Hitoshi Sakimoto, the game's director, George Kamitani, laid out plans for Muramasa when Odin Sphere was at the center of development. [20] According to Kamitani, while Odin Sphere was an evolution of Princess Crown's narrative, Muramasa gave the chance to develop his game. He even went so far as to dub it Princess Crown III. The draft proposal was completed by the end of 2006. [21] The positive sales of Odin Sphere gave vanillaware the capital necessary to start full development on Muramasa. [19] The game was also co-funded by their publishing company with Marvelous Entertainment, which sold the project after Odin Sphere publisher Atlus refused to take any further products from Vanillaware until Odin Sphere was released, in addition to delaying the game so that it would not compete with their main 2007 release Persona 3. [23] In addition to Atlus, they also pitched to Capcom, but Vanillaware's untested reputation prompted them to be dismissed. Kamitani said in a later interview that Vanillaware would have closed if Marvelous had not accepted the project. [24] The team's development style was identical to their strategy for Odin Sphere, although they worked to change some aspects to make it a unique experience. When developing the game, the team decided to create a vertical plain for players to explore, something the team needed to forget with Odin Sphere. In addition, bath ranges cut from Odin Sphere were processed and incorporated into Muramasa as hot spring scenes. [22] Muramasa was worked by 16 people, more than half of the entire staff of Vanillaware, including Kamitani as the game writer. [23] The Wii was chosen as the game's space of release, since its species were quite close to that of the PlayStation2, the console for which Odin Sphere was developed. That meant the team could convey their earlier experience rather than start learning about new hardware from scratch. Kamitani did create design proposals for versions on the PlayStation3 and Xbox 360, but went undeveloped due to budget constraint. Using the Wii's movement controls were tested by the team, but due to the game's old-fashioned there was little need to implement it. [21] Part of the reason for this decision was that the precision needed to control characters was the best using a traditional control setup. [26] The main problem in the development of the Wii was the graphics, especially how to get the various artworks in the game's scenery to properly communicate and respond. They also wanted to keep loading times to a minimum, which was made possible due to the Wii area's preloading capabilities. Technical thrims of this kind have gone on until the end of development. [11] The game's programmer was Kentaro Onihishi, whose biggest challenge was to create a battle system that enabled the cancellation of attacks while maintaining the prevalence of smooth attack animation. The resulting code seemed so strange that another programmer thought it was a mistake and deleted it, forcing Onihishi to rebuild it. [27] The team was highly committed to the success of the project and set a huge amount of work to make it as good as it could be for players. By the time of release, funds had been drained for the company. [23] Production overall was stressful, with an external company dealing with debugging because the team was exhausted. Kamitani wrote the story of Muramasa based on his wish to create a ninja Princess Crown. The concept was presented to the creator of the classic arcade game Ninja Princess (1985) at Sega. As Odin Sphere drew inspiration from Shakespearean Theatre, Muramasa instead used kabuki as influence, prompting Kamitani to buy kabuki scripts as part of his research. As a result and the script's many references to classical Japanese literature, Kamitani struggles to cope with the old-fashioned writing style. Since he was so extensively nervous about the use of Japanese mythology, he also incorporated Buddhist theology into the narrative. [29] In creating the game's atmosphere, which was based on Japan as in the Edo era combined with local folk and mythology, the team wanted to create an air of realism within its fantasy world. [30] The game's surroundings were a heavy departure from Vanillaware's previous matches, using Western inspired institutions and stories. [11] The overall atmosphere was meant to mimic that of The Legend of Kage and Genpei Tōma Den. [22] The game's central theme was dead. Kamitani's early draft is based on long-term television drama Mito Kōmon, but his wish for something stranger made the kabuki influences affect it. The early story concept is based on Kanadehon Chūshingura, a kabuki game based on the history of the forty-seven rōnin. Only a small amount of the initial concept survives, with Torahime a hangerover character. Much of Momohime's story is based on the play Sakurahime Azuma Bunsho. Kamitani wrote the game's dialogue right in February when voice recording 2007. Several potential playable characters and storylines, such as narratives to Jinkuro and Torahime, had to be cut out of the game. Elements of the cut storylines were in Kisuke and Momohime's stories. [21] The number of protagonists in the story was dictated by the game's budget, as Kamitani's initial idea for more characters was similar to the narrative of Princess Crown. [26] In keeping with the wish for realism, Momohime and Kisuke were given distinct accents (Momohime used a cultivated dialect while Kisuke spoke with an Edogawa accent). Another realistic element was the game's food, which was designed based on the types of treats that were popular in the 17th and 18th centuries. One of the folklore references was the 108 Demon Blades in the game, which was a direct reference to the 108 human fish in Japanese folklore. [30] A number of monsters and gods of Japanese mythology made appearances in the game, and the style of art was meant to give a Japanese feel without consciously copying artwork from the game's period. [32] Character designs were handled by Yasuhiro Fujiwara, Yasuo Shirai, Takehiro Shiga, Kouichi Maenou and Ine Kawazu. Kamitani's art-style choice was influenced by the bright ink washing style of Japanese woodblock prints. He also drew inspiration from the folklore-centered anime series Manga Nippon Mukashibanashi. [29] The artwork was created at double its in-game resolution, and subsequently reduced to fitting within the hardware. [33] Music The music was handled by a team from the sound company Basecamp, composed of several composers who worked on Odin Sphere. Sakimoto acted as an audio producer, the sound director was Masaki Kaneko, and the music was composed by Sakimoto, Yoshimi Kudo, Noriyuki Kamikura, Mitsuhiko Kaneda, Kimihiko Haru, Azusa Chiba and Masaharu Iwata. [34] Sakimoto was doing music for Odin Sphere when the project was first proposed, thinking Kamitani was overambitiously engaged in a premises-based in Japan when he developed a game based on European mythology. During the initial planning stage, Sakimoto thought the game would be a mock-Japanese project, with Japanese instruments inserted into technomusics. Once he realized how sincere Kamitani was at the project, Sakimoto and the team had to identify again with the roots of traditional Japanese music. For Sakimoto, his approach was to re-join with the earlier Japanese people turned their wabi-sabi philosophy and worldview into words and music: he conveyed this approach to the project. Each of the composers had to go through similar experiences. [20] Release Muramasa was announced at the 2007 Tokyo Game Show (TGS) under the title Oboro Muramasa Yōtōden (隠村正妖刀伝, The Hazy Legend of Muramasa's Mystical Sword), along with its intended platform, setup and gaming mechanics. [35] After his announcement, information about the game virtually stopped, and an April 2008 report by reports the game's development was struggling, though no details were revealed. [36] Muramasa was at TGS 2008 under its Japanese title, along with its planned release window in 2009 and details about its characters and story. [37] The game released in Japan on 9 April 2009, published by Marvelous Entertainment. [38] It was released as part of Nintendo Channel's budget match in January 2010 and re-released on the Virtual Console for Wii U in July 2015. [40] It was announced for a release in North America under the title Muramasa: The Demon Blade in October 2008 for a release the following year. [41] The game was originally published by Xseed Games, but in April 2009 they announced that they had dropped the title from their schedule. Publishing rights were transferred to Ignition Entertainment. [42] Ignition Entertainment later clared that it was in competition with Xseed and Atlus to acquire U.S. publishing rights, and after seeing Muramasa at TGS 2008, they were encouraged to apply for the rights. The change between publishers was an internal agreement between Xseed, their parent company Marvelous USA and Ignition. The situation was amicably resolved, as Xseed already had a large number of Wii titles, and gave Muramasa to another publisher, allowed several titles not to be overlooked when it came to Western publicity. [43] The game was released in North America on 8 September 2009. [44] The game's localization was done by external localization companies in close collaboration with Ignition Entertainment. [43] Due to the game's strong Japanese atmosphere, it was seen as a hard sell in the West, but during localization, much work went into preservation rather than adjusting it for Western tastes. As a result, the game was not mentioned in English, but rather retained its Japanese voting track while localizing text. [30] [31] An aspect with inflammation worked hard was to make sure the localization was of good quality by working closely with their chosen localization partners. This was due to backlash received by supporters and critics about the flawed localization of Lux-Pain, who were out of their control during development. [43] The game was published in Europe by Rising Star Games along with other Marvelous products, including Valhalla Knights: Eldar Saga and Arc Rise Fantasia. [45] The English translation was imported from the North American version, although the English version underwent regional adjustment, and some minor errors were corrected. The game was also translated into French, Italian, German and Spanish, which made using the original translation more practical than creating a new one. [46] Originally scheduled for November 2009, it was only moved in 2010 and then withdrawn in 2009. [47] The match, on 6 November of that year, in released. [49] Upon release in the UK, most retailers do not stock it: it was put down to a general attitude that it did not such as common franchises or games of mainstream games. [50] The game was released in Australia on 3 December 2009. Muramasa Rebirth Muramasa Rebirth, released in Japan under his original title of Oboro Muramasa,[2] is a port of Muramasa developed by Vanillaware for the PlayStation Vita. [52] According to his development team, the Vita was chosen as the port's platform over the more commercially successful Xbox 360 and PlayStation 3 due to the Vita's OLED-based screen, which they felt to better portray the game's palette. While content was cut during the original version's development, the team decided to go back and restore it, instead creating new additional content. The controls have also been modified to fit the new platform. [2] Muramasa Rebirth was published by Marvelous AQL in Japan on March 28, 2013. [54] The game's Western release was handled by Aksys Games, who also created a new localization. Compared to the original version, which was described as a direct translation, Aksys Games' version was more flavorful and more true to the original text. [52] It was released in North America on June 25. It was released by PlayStation Network on October 16 in Europe and Australia. [56] In addition to the main game, four standalone stories were released as downloadable content (DLC) under the title Genroku Legends (元禄怪奇譚, Genroku Kaikitan), with new characters within the Muramasa universe. [2] For the new characters, swords are replaced by other weapons such as clubs and crook, but they otherwise play the same way as Momohime and Kisuke. [57] New music was created for the title under Sakimoto's supervision: the four episodes were recorded by Kudo, Chiba, Kaneda and Iwata, respectively. [59] The Vanillaware-developed DLC launched in both Japan and the West between November 2013 and November 2014: the final DLC's Japanese release was delayed by more than two months behind the Western release. [60] A special edition of Muramasa Rebirth exclusively contained to Japan with all four DLC episodes along with the original content. [61] Reception Review teIsPublicationScorePS VitaWiiDestructoid7.5/10[65][7][1064]EGM8/10[67]NAEurogamerNA7/10[66]Famitsu32/40[69]34/40[68]Game Informer7/10[71]7.75/10[70]GameProniA[72]GameRevolution/AB+ [6]GameSpotn/A7.5/5/55 10[73]GameTrailersn/A8.3/10[9]IGN8/10[75]8/9/10[74]RPGamer4.5/[77]4/5[76]RPGFan85%/[79]86%[78]Total countMetacritic78/100[63]81/100[62] The Demon Blade generally received positive reviews and received a score of 81/100 on Metacritic based on 58 critical reviews. [62] In his review, Famitsu praised the art style and called the battle system absorbing. Their main complaints were the lack of variety between characters and the story that has no proper climaxes 2009. [68] Destructoid's Conrad Zimmerman called it a very solid title and said that while it is flawed in its story story and cases of repetition, his footage was absolutely beautiful and it was fun to play. [64] IGN's Mark Bozon was highlyly positive about the graphics and sound, but thought the backtracking might put some people off saying the story could be about people's heads. [74] Game revolution writer Nick Tan enjoyed the game, but acknowledged that the lack of depth reduced the score he could give it as a reviewer. [65] Joe Juba, writing for Game Informer, found The Demon Blade stunning despite some missteps in his aisle and depth. [70] GameSpot's Tom McShea praised the footage, boss battles and collectible swords, but found few other activities out of combat, which themselves lacked depth. [73] GamePro's Andy Burt called the footage beautiful and praised the light and multiple storylines, but found its linearity and opportunities where fights were caught up hampered the experience. [72] GameTrailers praised its battles and footage, and called it one of the better action titles on the [Wii]. [9] Keza MacDonald, writing for Eurogamer, noted that like many beautiful things, [Muramasa: The Demon Blade] was a little lacking in substance, saying that its lack of depth undermined other aspects. Michael Cunningham of RPGamer called it a great game to see and play despite his usual story. [76] RPGFan's Dennis Rubinshteyn shared several points in common with reviewers about the story and repetition, while again commending the graphics and sound design. [78] Rebirth also had a positive reception, with Metacritic giving it a score of 78/100 based on 26 critical reviews. In his review, Famitsu praised it for being a good remake, although one reviewer was disappointed by the lack of new content. [69] Chris Carter of Destructoid said that people who have already played the original version will not find much new content, while newcomers are likely to be enchanted by it. [65] Juba, who reviewed Rebirth for Game Informer, said that the game was exactly what developer Vanillaware intended it to be: a better version of the 2009 release, while noting that it did not pin the game's original errors as noted by him. [71] IGN's Colin Moriarty called Rebirth a faithful haven and praised the improved localization and generally enjoyed playing despite the retreat that hinders the experience. [75] Adrian den Ouden of RPGamer also praised the localisation points and shared points of praise and criticism with the previous reviewer. [77] Stephen Meyerink of RPGFan, who did not play the Wii original, called Rebirth a beautiful, action-packed, fairly long adventure that looks, plays sounds and better than ever. Chris Holzworth of Electronic Gaming Monthly impressed by the footage and indifferent to the story, and recommended playing on a higher trouble setting. [67] Sales On his debut in Japan, The Demon Blade reached its #2 in game sales charts and rear Basara: Battle heroes with 29,000 units sold. [80] Sales of the title were higher than expected, resulting in several stores in Japan being sold out within two weeks of its release. [81] The game sold 47,000 units by November 2009. [82] In North America, NPD Group reported that during the first month of release, the game sold 35,000 units. [83] In a feature on notable video games in 2009, GamesTM said that The Demon Blade sold extremely well, best the Western franchise releases such as Dead Space: Withdrawal. [84] Ignition entertainment, the game's North American publisher, confirmed that the September sales for The Demon Blade fell within the NPD group's estimates and met their sales expectations. In a 2010 interview, publisher Marvelous Entertainment said that, despite positive reception from both critics and players, Muramasa: The Demon Blade suffered from low sales in Japan, North America and Europe. It's put down to it being a non-traditional game and the fall relevance of the Wii hardware. In his first week of release, Rebirth debuted at #5, selling 45,660 physical units. [87] Within the first month of its release in Japan, the game amounted to 100,000 shipments, with at least 67,800 physical retail sales, and the rest as digital copies distributed on the PlayStation Network. Muramasa Rebirth was downloaded as the seventh most downloaded digital Vita match on the Japanese PlayStation Network in 2013. In both North America and Europe, the stakes are high on PSN download cards: this is the fifth best-selling Vita title in North America, while debuting in Europe at #5 before climbing to #4 by December 2013. [90] Also see List of Wii Games that use the Classic Controller references ^ a b Soga, Jimmy (2008-10-02). Wonderful Entertainment USA and XSEED Games announce Muramasa: The Demon Blade Exclusively for the Wii. XSEED. Archived from the original on 2009-03-05. Retrieved 2008-10-06. ^ an e 「隠村正」に追加DLC 元禄怪奇譚全4篇を封入したプロジェクトコードロイパッケージが発売決定. Famitsu. 2014-12-18. Archived from the original on 2015-04-12. Retrieved 2016-04-22. ^ a b Ramsay, Randolph (2008-10-09). TGS 2008: Muramasa: The demon blades practical. GameSpot. Archived from the original on 2016-01-25. Retrieved 2016-01-08. ^ a b c d Workman, Robert (2013-07-02). Muramasa Rebirth Beginner's Guide (PlayStation Vita). Prime Games. Archived from the original on 2015-09-08. Retrieved 2016-05-10. 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