

RESIDENT EVIL

DIGITAL SOUNDTRACK

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RESIDENT EVIL 6 DIGITAL SOUNDTRACK

01 Main Theme

Music by Thomas Parisch and Laurent Ziliani (PearUp Media)

This is the main theme—it uses lots of strings and chords to create a feeling of horror, and to give the player a positive impression of our heroes as they face the worst biohazard in history. Different arrangements of this theme's melody are used throughout the game.

02 Silent Party

Music by Thomas Parisch and Laurent Ziliani (PearUp Media)

Imagine an auditorium in a university—it's been setup for a reception that should have been held following a speech by the president, but now there's nobody there... That's the atmosphere that this piece was meant to have. I think the combination of the strings and the flute phrases create the sense of a world that is both beautiful and terrifying.

03 What Lurks Beneath the Tombstones

Music by Kota Suzuki (CAPCOM CO.,LTD.)

The opening melody feels a little like a main theme; it's used for the scene where Ada is staring down at Leon from the cathedral's steeple. I then added the synthesizer part for the fight that takes place in the graveyard in order to make things tenser.

04 Underground/Undead Shadows

Music by Akihiko Narita (CAPCOM CO.,LTD.)

Zombies illuminated by lights creating strange, looming silhouettes, an image trapped between beauty and insanity—that's what this piece was meant to express.

05 Underground/Trapped in the Station

Music by Akihiko Narita (CAPCOM CO.,LTD.)

The intro to this piece was composed to match the scene where the shutter goes up and lets the zombies in. The succession of high piano notes helps fan the flames of fear.

06 Gun Shop/First Floor

Music by Thomas Parisch and Laurent Ziliani (PearUp Media)

This piece plays during the fight on the first floor of the gun shop. In the second half of the fight, the Bloodshot creature appears, so the tempo increases to match the rising tension.

07 Whopper

Music by Thomas Parisch and Laurent Ziliani (PearUp Media)

I wanted a slow tempo to get across the feeling of slow, heavy, plodding movements, but I didn't want this to be mistaken for a boss theme, so without making anything stand out too much, I used a low brass melody to bring out a sense of how huge the creature is.

08 Bronze Archer

Music by Thomas Parisch and Laurent Ziliani (PearUp Media)

The tempo shifts, making you think you've got a reprieve, and that's when the archer shoots another arrow—that's the kind of surprise attack that's expressed in this piece.

09 Rasklapanje

Music by Kota Suzuki (CAPCOM CO.,LTD.)

The Rasklapanje creature is an unknown quantity at this point, so in this piece the rhythm is suppressed and the synthesizer's strength and texture are used to create a sense of dread.

10 Stilt Housing Area/Helicopter Battle

Music by Daniel Lindholm (Dagmusic Ltd.)

This is an arrangement for the fight with a Neo-Umbrella helicopter in Bosawan. The high strings help to express Chris' anger and make him seem even more aggressive!

11 Boiling Rage

Music by Kota Suzuki (CAPCOM CO.,LTD.)

In this piece, the synth bass conveys a sense of rage slowly boiling up to point where it's going to explode, and the high string melody tries to placate that rage.

12 Infiltrating the Aircraft Carrier

Music by Kota Suzuki (CAPCOM CO.,LTD.)

This piece expresses the calm and careful manner in which Chris infiltrates the aircraft carrier. The slow tempo reflects Chris' return to his rational self after encountering Leon.

13 Facility Collapse

Music by Akiyuki Morimoto (CAPCOM CO.,LTD.)

The quick tempo should make the player feel like, "Oh no, I got to slide under that bulwark before it comes down!" I added elements of Haos' theme since he is chasing our heroes.

14 The Way Things Were

Music by Akiyuki Morimoto (CAPCOM CO.,LTD.)

This is the ending theme for Chris' campaign. It's basically a medley of all the other music pieces from the game, but part of it is arranged specifically for the ending. We made it as a way for the player to look back over the long journey they had taken in the game.

15 Avoiding the Bullets

Music by Akiyuki Morimoto (CAPCOM CO.,LTD.)

The restrained tempo creates a sense of tension—the tension that comes from dodging bullets while having to move forward over unstable ground.

All commentary provided by Akihiko Narita.

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EXECUTIVE PRODUCER

HIROYUKI KOBAYASHI (CAPCOM CO., LTD.)

PRODUCER

YOSHIAKI HIRABAYASHI (CAPCOM CO., LTD.)

DIRECTOR

EIICHIRO SASAKI (CAPCOM CO., LTD.)

MUSIC DIRECTOR

AKIHIKO NARITA (CAPCOM CO., LTD.)

MUSIC COMPOSED & ARRANGED

AKIYUKI MORIMOTO (CAPCOM CO., LTD.)

KOTA SUZUKI (CAPCOM CO., LTD.)

AZUSA KATO (CAPCOM CO., LTD.)

AKIHIKO NARITA (CAPCOM CO., LTD.)

THOMAS PARISCH (PearUp Media)

LAURENT ZILJANI (PearUp Media)

DANIEL LINDHOLM (Dagmusic Ltd.)

SEBASTIAN SCHWARTZ (Dagmusic Ltd.)

AUDIO DIRECTOR

WATARU HACHISAKO (CAPCOM CO., LTD.)

SOUND MANAGER

MASAYUKI TANAKA (CAPCOM CO., LTD.)

NAOYA YAMANAKA (CAPCOM CO., LTD.)

PearUp Media COMPOSITION MANAGER

TARO KOIKE (PearUp Media)

MUSIC COORDINATOR

KOJI SUGA (Harmonics International Co., Ltd.)

MASAKO SUGA (Harmonics International Co., Ltd.)

CHIZU IWAKI (Dagmusic Ltd.)

BILL BENFIELD (Dagmusic Ltd.)

[ORCHESTRA RECORDING (Main Theme)]

ORCHESTRATOR / ORCHESTRA RECORDING SUPERVISOR

THOMAS PARISCH (PearUp Media)

LAURENT ZILJANI (PearUp Media)

ORCHESTRATION MANAGER

TARO KOIKE (PearUp Media)

CONDUCTOR

BRETT KELLY

ORCHESTRA

SYDNEY SCORING ORCHESTRA

MUSICIAN CONTRACTOR

ALEX HENERY (SYDNEY SCORING ORCHESTRA)

RECORDING & MIXING ENGINEER

TIM RYAN

ASSISTANT RECORDING ENGINEER (PROTOOLS OPERATOR)

DANIEL BROWN

ASSISTANT RECORDING ENGINEER

JAMES EZRA

RECORDING FLOOR ASSISTANT

NICHOLAS ROWSE

VICTOR MERCADER

RECORDING EDITOR

CRAIG BECKETT

RECORDING STUDIO

THE SIMON LEADLEY SCORING STAGE (TRACKDOWN STUDIOS)

RECORDING STUDIO MANAGER

ELAINE BECKETT (TRACKDOWN STUDIOS)

ORCHESTRA RECORDING PRODUCTION COORDINATOR

KOJI SUGA (Harmonics International Co., Ltd.)

MASAKO SUGA (Harmonics International Co., Ltd.)

ORCHESTRA RECORDING PRODUCTION ASSISTANT

TOMOKO AKABOSHI (Harmonics International Co., Ltd.)

[BGM MIXING]

MIXING ENGINEER

MASAHIRO YAMADA (BEAT)

KAZUYA TAKIMOTO (CAPCOM CO., LTD.)

MIXING STUDIO

BEAT STUDIO

bit MASTER studio

[SPECIAL THANKS]

SACHIKO INOMAE (CAPCOM CO., LTD.)

IZURU MATSUMOTO (CAPCOM CO., LTD.)