



Dead Space

Composer: Graves, Jason

Year: 2008

Distribution: iTunes

Duration: 60:00

Tracklist:

1. *Dead Space Theme* (3:35)
2. *Welcome Aboard the U.S.G. Ishimura* (5:21)
3. *The Necromorphs Attack* (5:51)
4. *Fly Me to the Aegis Seven Moon* (4:55)
5. *Severed Limbs Are Hazardous Waste* (4:56)
6. *Nicole's Farewell* (2:51)
7. *I Left My Heart In Med Lab 3* (2:19)
8. *The Leviathan* (3:18)
9. *Cyanide Systems Offline* (3:17)
10. *Entering Zero-G* (2:01)
11. *I've Got You Devolving Under My Skin* (3:10)
12. *Manuel Survival Mode Seven* (4:56)
13. *Plasma Cutters Are Your Friend* (3:14)
14. *The Cost of Living Is On the Rise* (4:05)
15. *Do Not Vomit - Do Not Shout* (2:43)
16. *The Hive Mind* (2:37)
17. *Escape from the Planet of the Red* (1:58)



Jason Graves' original musical score to is undoubtedly responsible for 75% of the oppressive, addictive and absorbing atmosphere of **Dead Space**. Such is the importance of this score, that even when you are standing still, the music creates the sense of unease that the game so well portrays.

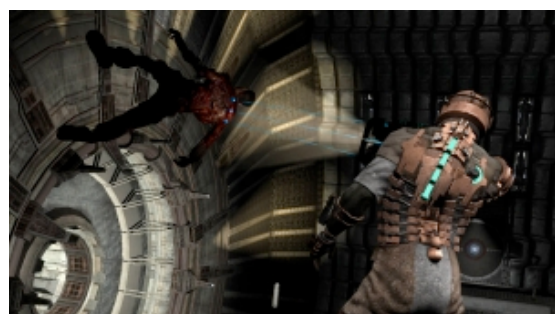


The score fulfills several tasks during the game - first plunging the player into an oppressive, harrowing and unbreathable atmosphere. Second, standing the player's hair on end with its constant tension. Third, frightening the player by the expected-but-always-effective scare before the appearance of the Necromorphs. Fourth, and most important, giving specific scenes grandeur, thanks to the participation of two orchestras - the **Skywalker Symphony Orchestra** and **The Northwest Sinfonia**.

The score benefits greatly from **Jason's** experience as a composer, thanks in part to the excellent mentors he had in the past: **Jerry Goldsmith, Elmer Bernstein and Christopher Young**. It's clear there is a lot of musical atmosphere due to experiments with sound and instrumentation - most of the year **Jason** composed the score for **Dead Space** was spent experimenting with orchestral sounds and textures. The final result is a truly effective, original sound for the subdued portions of the game, and brutal, rhythmic themes for the action. **Christopher Young's** influence is evident in moments of tension leading up to the action, and especially in the true moments of real terror of the game.

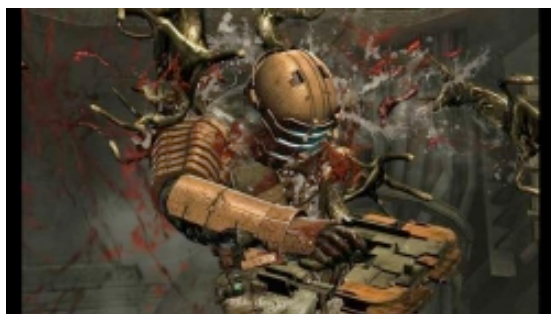


The music for a typical survival horror (such as Resident Evil or Silent Hill) is usually completely sacrificed to the gaming experience and won't be a very enjoyable listening experience on its own. Although this claim is also true for certain parts of **Dead Space**, there are cues, especially the action music, which are completely addictive once you hear them by themselves. Despite its sounds, the brutal, strong and aggressive action sections are lined with just enough melody, making certain pieces simply priceless. This holds especially true in the cues "**The Necromorphs Attack**" and "**The Leviathan**."



How easy it would have been for **Jason** to fall into the predictable convention of composing the entire score from orchestral sample libraries. Something that is very typical of scores today and so devoid of soul.

But **Jason** sought the most complicated road, the human contact with real musicians from two live orchestras, which bring with them the potential for so many new sounds. The producer provided **Jason** the freedom and total confidence he needed to introduce experimental ideas in instrumentation and composition into his music. **Jason's** decision to take this road was definitely an immense challenge for him, despite knowing who has been one of his mentors - the great and unforgettable **Jerry Goldsmith**, a composer who spared no efforts to create new sounds to improve the films he worked on.



The score for **Dead Space** signals a new chapter in video game music, and game producers should take notice. In this burgeoning sector of entertainment, sometimes a lot more work is involved in the music production than in television or film, mostly because the composer has more freedom and support, both creatively and financially. **Dead Space** is the score of a true artisan. Don't pass up the experience of playing this game and enjoying its perfect fusion of music with **Jason Graves'** score.

SUMMARY:

Positive: The entire game experience is greatly improved due to **Jason Graves'** score.

Negative: When heard on its own, some portions of the score can be hard to listen to.

The Best Part: The quieter, spooky ambient tracks work best in the game, but it's the action music that's the most fun to listen to on the CD, two favorites being "**The Necromorphs Attack**" and "**The Leviathan**."

For more information about Jason Graves visit his web site: www.jasongraves.com

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