

JACK MARSDEN

ABOUT ME

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CV

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link related.*



COMPOSITIONS (ONEDRIVE)

@JA.MUSIC_BORO



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BIOGRAPHY:

ABOUT ME

I am a north-east UK, Redcar-based composer of experimental electronica, operating under the artist pseudonym 'Ja'. At this point in my career, I have two albums awaiting release, both collectively consisting of thirty musical works. Now, at the age of twenty-three, I have been composing for over a decade, and am confident music is my life-long endeavour. My current focusses are towards developing a quality release strategy, so I am able to derive income from my work. I currently acquire income from curating events, DJing, and covering administration for record labels, though my aspirations are to work as a full-time artist. My second aspiration is to help develop the Teesside art scene. The area features a mass of undiscovered talent, and is a place I am proud to call home.



BIOGRAPHY:

CREATIVE WORKFLOW

My music journey started at the age of 12, where I sang and played acoustic guitar. Over time, I also learnt to record and produce. Now, 11 years later, my creative workflow consists primarily of recording & sampling acoustic elements, then running the audio through extensive processing software. These acoustic elements include local field-recordings, acoustic-guitar performances, vocals, foley, and vinyl Koto [6] samples.

Intricate sound-design is a major aspect within my works. The techniques I commonly use to manipulate my sampled-audio include buffering [2], wavetable-synthesis [9], and chopping [3]. These elements are then programmed to formulate the melodies, harmonies, and rhythms which coagulate to form the end piece. Often, the audio-processing leads to the end sound being unrecognizable from its original state. Working in this way results in highly detailed sounds which can be convincingly perceived as something present in a natural environment.

I am also very methodical in my approach to composition. Most of my latest pieces incorporate the danmono [4] structure, and use the key C# double-harmonic [5]. Both of these are signature to traditional Japanese folk music, of which is a genre I listen to very frequently. Combined, these techniques allow for a compositional foundation which appears complex, but is in fact minimal. Having a minimal foundation nurtures maximal development. My intention as an artist is to express emotions at their extremes. Having quality development is essential for this, because it is the degree of contrast between the climax and resolution which my extremity depends upon. For this reason, most of my works focus towards a singular build & release of tension.



GLOSSARY:

[1] Koto – A musical instrument most commonly heard in traditional Japanese folk music. The harp could be considered a western equivalent.

[2] Buffing - A music production technique where audio is processed by the controlled randomization of a large number of modulated parameters. This includes playhead movement, filtering, and rolling. To further simplify this, to buff is to extensively edit a sample so the output features different characteristics to the input, while retaining similar tonal qualities.

[3] Wavetable-synthesis - A music production technique where an audio-sample is chopped into the waves it consists of. The waves can then be used to synthesized new sounds that retain the tonal qualities of the original audio.

[4] Chopping – A music production technique whereby an audio-sample is cut then re-ordered. This is the technique behind breakbeats, whereby percussion from old Jazz is chopped to create Jungle and Hip-Hop.

[5] Danmono – A structure common to traditional Japanese music. It consists of a very long phrase ('dan'), being repeatedly performed, with each repetition varying in style.

[6] Double-harmonic scale – A musical scale common to traditional Japanese music. It consists of minor tonality.



REFERENCE WORKS:

**Due to my works awaiting release, I would appreciate confidentiality.*

**If accessing the works below proves troublesome, please do not hesitate to get in contact*

SELECTION OVERVIEW

These works were composed, recorded, produced, mixed, and mastered by myself. They are a selection from a catalogue of thirty works. This collection of works best demonstrates my full-range of techniques. Each piece therefore largely contrasts one-another.

A cloud-file containing the pieces can be accessed through this link:
https://1drv.ms/f/c/acc14383c5f7f497/EpYD_CAF3NpGvOH8OGiBabYBvmZmtlaH5SpNI0XOQpPsdg?e=a7o0V2

Alternatively, links can be accessed through clicking on the track titles below..

REFERENCE WORKS + DESCRIPTION + LINKS

Finger Gun (First Album).

Warm, nostalgic, and playful.

A track I composed around the age of 15. Though abstract, the lyrics outline sunbathing. They were written on a sunny day in York Museum Park.

Zensunni (Second Album).

Cold, focused, and esoteric.

Built around a repeated melodic phrase. One notable aspect is the pieces 23:8 time-signature. This use of odd signature creates time-oriented disjunction, resulting in each repetition adding to the build of tension.

Dumpling (First Album).

Relaxed, forgiving, and introspective.

Heavily inspired by 1700's south US folk music. The lyrics outline a scene in the film 'Spirited Away', whereby the protagonist is sat on a balcony, watching the moon while eating a giant Chinese dumpling.

Oni (Second Album).

Aggressive, sharp, and intense.

Built around a gradually developed melody-based rhythm. The intention behind this piece was to use techniques reminiscent of hardcore electronica (ie: Breakcore & Gabba) in a subtractive, suppressive manner. The intensity provided was theorised to compliment a climax-oriented workflow.

CURRICULUM VITAE:

JACK MARSDEN

EDUCATION

2021 - 2024

BIMM UNIVERSITY

- Bachelor of Arts - Music Business (Upper Second Class Honours)

2018-2020

YORK COLLEGE

- Extended Diploma Music Performance and Production - Merit

DRIVER & VEHICLE

STANDARDS AGENCY

- UK Drivers License

SKILLS

- Sound-design (field-recording, foley, wavetable-synthesis)
- Classical music composition
- Audio producing, mixing, and mastering (Cubase)
- Using Adobe Cloud (photoshop, illustrator, premiere pro)
- Performing guitar, vocals, and DJ
- Managing tasks in accordance with time restraints
- Securely storing and organizing files
- Assessing project logistics
- Working in accordance with copyright
- Learning new skills quickly
- Creative problem solving
- Efficiently handling unexpected problems

PROFILE

A graduate of music business from BIMM Manchester University. Primarily working as a sound-designer, events producer, and freelance DJ. Previous experience as marketing & artist-development coordinator at the record label, Sting Recordings. Educated in project management, data management, media editing, and copyright law. Other freelance work includes video-editing and providing physical live-event support.

Life-long experimental music composer. Manages and releases personal musical works under the pseudonym, 'Ja'. Other hobbies include international volunteering and climbing.

PROFESSIONAL EXPERIENCE

Sting Recordings

Marketing & Artist Development
Coordinator

13th JAN -
30th SEPT 2024

- Outlining event logistics
- Managing equipment rentals
- Managing social media accounts
- Liaising with performers and venue owners
- Mixing and mastering audio
- Designing album covers, fliers, and posters
- Writing artist biographies and advert captions

Redcar Contemporary Art Gallery, AMP
Music Events Curator

13TH DEC
2024+

- Live-sound engineering
- Curating to varied environments
- Performing DJ, guitar, and vocals
- Curating to deadlines
- Retaining secure communication among participants
- Booking equipment and hiring venues
- Scouting for talent in the Yorkshire region
- Liaising with performers and venue owners

REFERENCE

Adam

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