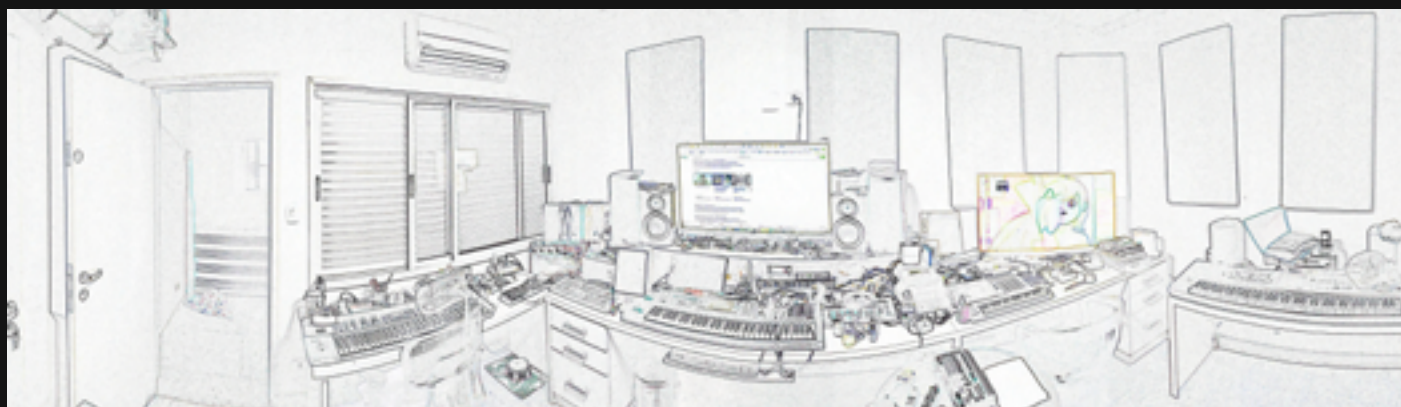




He decided to start fresh and created Project Aspen, which had a goal of showcasing his production skills in various electronic music styles, blending cutting edge ideas with some industry standards. “Someone actually listened to my James Blake remix more than 100 times. I sort of knew I had something good going on. Sometimes people message me saying how come I am not famous with that kind of music. Plus every now and then I get an invite on Soundcloud, from joining a DJ roster to making presets for a sample library”

In 2015 he produced his first cinematic song and got into the music licensing business. He sent some songs and got accepted at Getty Music. “I didn’t really know how to make orchestral scores back then, I just liked Hans Zimmer very much and made a track on his style. I learned so much since then”.

Project Aspen was wrapped up with the track Weaklinks. A crossover techno track that was supposed to be fun. He spent most of 2018 and 2019 listening to classic trance music and studying what was making it big on Spotify. “I know in music I have to get industry approval, but the feedback I got from the regular people who listened to my productions always kept me going. Still, I wanted to reach that industry standard of quality”.

Finally, in 2020 he got back to long hours producing and finished some songs with licensing in mind. “I reworked and remastered some material and started many tracks”. Today, he’s mostly interested in proper film scores, despite knowing that trailers for instance are at the top of the film music food chain. “It’s so competitive out there that I just have to aim for the best to achieve something”, he said.

