

# JESSE JONES

## GAME SOUND DESIGNER

8 years in Video Game Audio | 2 AAA Games | 14 Game Projects

### TECHNICAL PROFICIENCIES

- **Audio Middleware:** Proficient in Wwise and FMOD.
- **Unity & Unreal:** Years of experience with Unreal Engine and Unity with shipped titles in both.
- **Mixing & Mastering:** Professional Experience with Common Audio Tools and Concepts such as EQ, Compression, Gain Staging and Mastering.
- **Digital Audio Workstations:** High-level working knowledge and proficiency in Reaper, Pro Tools and other industry-standard software.
- **Audio Plugins:** Practical experience utilizing various professional audio plugin suites for sound design such as Izotope, Soundtoys, Fabfilter and Waves.
- **Synthesis:** Experience with synthesis-based sound design techniques including wavetable, granular and subtractive synthesis utilizing tools such as Serum, Massive, Vital and Kilohearts plugins.
- **Recording Techniques Expertise:** Experienced with microphone types, setup and recording techniques, Field recording (ambience, spot effects, ambisonics, impulse responses etc), plus foley and dialogue recording/editing.
- **Source Control Software:** Extensive experience working with Perforce, SVN, Plastic SCM, Github, Bitbucket and SourceTree.

### EXPERIENCE

#### SOUND DESIGNER - INFLEXION GAMES

JULY 2025 - OCTOBER 2025

##### PROJECT: UNNANOUNCED GAME

Designed and implemented SFX for a new IP at Inflexion, including creature vocalizations and foley, UI, and VFX. Supported remote VO recording sessions and integrated assets using Unreal Engine 5, Metasounds, Blueprints, Wwise, and Perforce. Collaborated closely with game designers, animators, VFX artists, and programmers to develop audio solutions that enhanced player immersion and gameplay impact.

#### ASSOCIATE SOUND DESIGNER - CREATIVE ASSEMBLY UK

AUGUST 2023 - AUGUST 2024

##### PROJECT: 2 UNNANOUNCED TOTAL WAR GAMES

Supporting area ownership of sound design for 2 new Total War titles, handling weapon impacts, ambience one-shots and spots, vehicles, projectiles, foley and integrating this content into Wwise and the relevant game data structures. One of the key areas of development was dialing into the aesthetic quality of the project and supporting that through design techniques, planning and recording of new material where possible.



+1-647-332-9750



jessejones399@gmail.com



jjonessoundartist.wixsite.com/jjones



England, UK

### SKILLS

- Dialogue Editing
- Audio Implementation
- Field/Foley Recording
- Audio Project Planning
- Confluence & Jira
- Audio Engineering
- Audio Recording
- Audio Design Direction
- Clear Communicator
- AAA & Indie Project Planning
- Tracklay

### EDUCATION

#### ORCHESTRATION

BERKLEE COLLEGE OF MUSIC  
CANADA

SEP 2018 - DEC 2018

#### SOUND AND MUSIC RECORDING

RECORDING ARTS CANADA

JAN 2013 - DEC 2013

## TECHNICAL DIALOGUE DESIGNER - CREATIVE ASSEMBLY UK

JUNE 2022 - AUGUST 2023

### PROJECT: TOTAL WAR PHARAOH & DLC

Worked as the technical dialogue designer for Total War: Pharaoh, where I organized data and optimized implementation schemes in Wwise as well as implementing the lion's share of voiceover content, authoring large-scale group vocalizations, and collaborating with the dialogue recording engineer team I helped ship the game plus a DLC with more VO for a new faction.

## SOUND DESIGNER - SCHERZO GAMES

DECEMBER 2019 - MAY 2024

### PROJECT: CYBERPULSE

I worked on an innovative title in the arcade and twin-stick-shooter genre called Cyberpulse to help facilitate and develop the audio vision and aesthetic for a game that relies on using force-based transferring of kinetic energy to destroy enemy viruses or to be used competitively against other player avatars in a PvP setting.

A large focus of this project went toward creating a cohesive digital sound palette, and to tackling unique game audio mix situations in the gameplay through implementing dynamic mix systems in FMOD Studio.

## SOUND DESIGNER - FREELANCE

2014 - 2023

- **Alarial's Blessing:** Worked with HexaNeph Games to realize their vision for the prototype of their narrative-driven JRPG. My role on this project was creating the preliminary sound design aesthetic, editing and implementing voicelines for the main cast of protagonists and antagonists of the game in FMOD Studio. This meant supporting the exploration overworld of the game and the turn-based combat areas.
- **Apeiron:** A party-based RPG by Exiled Republic inspired by the likes of Dragon Age and Baldur's Gate, this was a project in Unreal 4 that I supported with planning, documentation and sound designing for creatures, ambience, foley, and the respective kits and abilities of the player-controlled party, all sounds implemented in FMOD Studio.
- **The Anacrusis:** I was brought on by the lead game designer and senior sound designer at Stray Bombay to support the project in its last 3 months before launch to help shore up some of the assets like weapon types and alien sound effects, implement them in Wwise and Unreal 4.
- **Arcane Waters:** A top-down MMORPG with pixel artwork, I provided sounds for the game's UI, creatures, footsteps, biome ambiances and some seafaring combat. This was achieved by implementing audio in FMOD Studio and ambience zones with proprietary tools in Unity.
- **Gunnhildr:** I was the contract audio artist for RatDog Games tasked with creating the soundscape of the project which was a narrative-driven roguelike first-person arena-shooter in the sci-fi setting, the content of which consisted of weapons, impacts, enemies, and implementing features like the dialogue, Occlusion system and level reverb in FMOD Studio and Unity.
- **OrbusVR:** I supported the Ad Alternum Games team in 2018 with their successful VRMMORPG Orbus and its expansion Orbus Reborn by creating a swath of enemy, boss, interaction and ambience audio assets and implementing them in Unity and FMOD Studio, as well as referencing how they would sound on the Oculus Rift headset.