

# BRETT LEONARD, PH.D.

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## EDUCATION

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2008 – 2016 McGill University Montréal, QC

### **Ph.D in Music, Sound Recording**

- Thesis: “Listening Through the Room: The influence of acoustic environment on task-oriented critical listeners”
- Focus on research in the areas of applied/task-based listening testing, room acoustics and virtual acoustics as related to sound recording

2006 - 2008 New York University New York, NY

### **Master’s of Music in Music Technology**

*(with the Tonmeister Honors Sequence)*

- Focus on digital signal theory, advanced production techniques and psychoacoustics research

2002 - 2006 California Lutheran University Thousand Oaks, CA

### **Bachelor of Arts in Music**

- Focus on general recording and production techniques
- Emphasis on performing and developing musicianship skills

Summer 2005 Aspen Music Festival & School Aspen, CO

- Intensive study of modern classical music recording techniques

## WORK EXPERIENCE

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2019 - present University of Indianapolis Indianapolis, IN

### **Associate Professor, Director of Music Technology Programs**

- Tenure & promotion to Associate Professor awarded January 2023
- Tenure track, teaching-focused position responsible for development and growth of a recording arts and music technology program
- Modernize and enhance production of live events, media production, and archiving of department of music concerts
- Course development: MUS 139 “Intro. to Music Technology”, MUS 326 “Audio Signal Processing”, MUS 379 “Live Sound Reinforcement”
- Additional courses taught: MUS 125 “Microcomputer Applications in Music”, MUS 226 “Electronic Music Media”, MUS 227 “Audio Recording I”, MUS 326 “Electronic Music Media II”, MUS 327 “Audio Recording II”, MUS 380 “Professional Development Workshop”, MUS 428 “Music Technology Capstone”, THE 161 “Stagecraft II”

2013 - present Chelsea Music Festival New York, NY & Taipei, Taiwan

**Chief Audio Engineer**

- Oversee a team of engineers and interns to provide high-quality but visually unobtrusive location recording for all performances across the festival's numerous non-traditional venues
- Develop industry relationships with audio sponsors such as Sennheiser, Harman (e.g. JBL, AKG, Soundcraft), DPA, and others
- Coordinate or provide sound reinforcement for the festival's increasingly frequent outdoor, jazz, and electroacoustic concerts
- Institute an archiving system to facilitate future album releases, as well as historical documentation of all concerts
- As of 2020, supervise audio for *Online Encores* and *Online Original* series of YouTube releases
- Engineer and oversee Chelsea Music Festival Records label for commercial album releases

2004 - present BLPaudio international

**Owner, Freelance Recording Engineer & Audio Consultant**

- Consulting and system design for performance spaces, churches, recording studios, museums, and businesses
- Recording, editing and mixing services, extending from classical music to pop, rock and jazz, radio broadcasts and film sound
- Projects working with Grammy-award winning artists & producers, major label artists, and large-scale radio broadcasting

2014 - 2016 University of Nebraska at Omaha Omaha, NE

**Assistant Professor, Music Technology area coordinator**

- Tenure-track, teaching-focused position responsible for curriculum and program development for a growing, multi-faceted music technology area
- Course development: MUS 1010 (Music Technology Seminar, including technical ear training), MUS 3170-001 (Intro. to Music Technology for music technology majors), MUS 4220 (mixing & mastering)
- Additional courses taught: MUS 4200 "Audio Recording Techniques I", MUS 4210 "Audio Recording Techniques II", MUS 4290 "Music Technology Capstone", MUS 3170 "Intro to Music Technology" (online)
- Enhance and improve technology infrastructure and out-of-class opportunities for music technology students
- Co-director of "The Herd" entertainment drumline, including music composition & arranging, social media management, and rehearsal & performance coaching

2009 - 2014 McGill University, Sound Recording Area Montréal, QC

**Lecturer**

- Course development: MUSR 200 “Audio Recording Essentials” – (Gen-Ed large lecture course covering basic topics on the physics of sound, transducers, room acoustics, sound reinforcement and recording history)
- MUSR 300D1/2 “Introduction to Music Recording” (full-year course), MUSR 339 “Introduction to Electroacoustics”

2009 - 2013 Recording Arts Canada Montréal, QC

**Lecturer**

- Courses taught: “ElectroTech”, “Audio Consoles”, “Acoustics”

2006 - 2008 NYU Tisch School of the Arts - New York, NY  
Clive Davis Dept. of Recorded Music

**Graduate Production/Teaching Assistant**

- Deliver lectures on basic studio technique & studio layout, as needed
- Perform studio/equipment maintenance (software and hardware)
- Assist faculty and guest engineers during lectures, clinics and sessions

2006 - 2008 NYU Steinhardt School - New York, NY  
Dept. of Music & Performing Arts Professions

**Studio Technician**

- Maintain multiple studios, listening rooms and mobile recording rigs
- Provide faculty, staff and students with troubleshooting and emergency technical service in the studios
- Provide recording services to recitalists and ensembles

Summer 2006 La Casa de Cristo Lutheran Church Scottsdale, AZ

**Head Audio Technician**

- Front-of-house mixing and monitors for multiple Sunday services and special events in a 1600+-seat space
- Tasked with debugging, recalibrating and rewiring house PA system

2005-2006 California Lutheran University Thousand Oaks, CA

**Departmental Assistant – Dept. of Music**

- Recording and editing all faculty, student and ensemble performances for commercial and archival use

STUDENT AWARDS & ACCOMPLISHMENTS

Abby Fain – Production runner for Drum Corps International Finals 50<sup>th</sup> Anniversary broadcast and recording (Indianapolis 2022)

Jesse Wallace – Audio engineer (A2) for Drum Corps International Finals 50<sup>th</sup> Anniversary broadcast and recording (Indianapolis 2022)

Spencer Douglas – DJ and Audio Technician, AMS Entertainment & Audio/Visual (Indianapolis)

Maeve Marie – Audio Technician & Rental Manager, Jewish Community Center of Omaha (Omaha)

Luis Rivera – Sweetwater Production Internship (Ft. Wayne, IN 2021)

Oliver Valle & John Phan – Summer Research Institute grant recipients for their project “Comparative Analysis of Audio Infrastructure: A case study from the Ruth Lilly Performance Hall” (Summer 2021)

Gintas Norvila – engineer on 2019 Grammy-nominated *Kastalsky: Memory Eternal* (Naxos), engineer for the Cleveland Symphony Orchestra (Cleveland)

Connor Kirts – Fund Undergraduate Scholarly Experiences (FUSE) Grant for research on analog synthesis, 2016

Hans Bernhard – Senior Audio System Specialist, Beats by Apple (California)

Molly Gaughan – audio engineer, the Chelsea Music Festival (New York, 2015-2022)

Elizabeth Marston – Assistant Rerecording Mixer, Skywalker Sound (California)

Geovana Gaitan – Archival Engineer, VEVA sound (New York/Nashville)

Matt Baltruki – Assistant Professor of Commercial Music, Florida Atlantic University (Florida)

Duncan Ferguson – Engineer, CTS Audio (Nashville)

Kristine Leibel (née Peters) – Engineer, Pandor Productions (Toronto)

Jeremy Vanslyke – owner/music producer, Leaf Music (Halifax)

Philip Gosselin – Silver Award (Cat. 3) of the Student Recording Competition at 135<sup>th</sup> Convention of the Audio Eng. Soc. (New York, 2013)

Pouya Hamidi – Silver Award (Cat. 2) of the Student Recording Competition at 133<sup>rd</sup> Convention of the Audio Eng. Soc. (San Francisco, 2012)

## AWARDS

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2024 NAMM Foundation/CMS GenNext Faculty Fellow – funding for travel to the 2024 NAMM Show in Anaheim, CA

2021/22 Faculty Scholarship Grant – seed funding for development of an autonomous live sound practice system for use in student training

2021-23 InQuery Grant – funding for joint development and implementation of an automated microphone positioning system for the Ruth Lilly Performance Hall, in collaboration with the R.B. Annis School of Engineering (Co-PI Joan Martinez)

2015/16 College of Communication, Fine Arts & Media Cultural Enhancement Award – funding for the “Music & Technology Lecture Series” to bring guest speakers in audio-related fields to campus

2014 University Committee for the Advancement of Teaching travel grant – University of Nebraska at Omaha.

2013 Teaching Award: Graduate Instructor of the Year – Schulich School of Music – McGill University.

2013 Centre for Interdisciplinary Research for Music, Media & Technology Student Travel Grant – McGill University

2012 Graduate Research Enhancement & Travel Award – McGill University

2011/12 Centre for Interdisciplinary Research for Music, Media & Technology Student Research Grant – McGill University

2011/12 Graduate Excellence Award – McGill University

2011 Centre for Interdisciplinary Research for Music, Media & Technology Student Travel Grant – McGill University

2011 Graduate Research Enhancement & Travel Award – McGill University

2011/12 Centre for Interdisciplinary Research for Music, Media & Technology Student Research Grant – McGill University

2010-2011 Schulich Scholarship – McGill University

2010 Centre for Interdisciplinary Research for Music, Media & Technology Student Travel Grant – McGill University

2010 Graduate Research Enhancement & Travel Award – McGill University

2009/10 Centre for Interdisciplinary Research for Music, Media & Technology Student Research Grant – McGill University

2008-2010 Schulich Scholarship – McGill University

2009/10 Audio Engineering Society Educational Foundation grant

2008/09 Audio Engineering Society Educational Foundation grant

2007/08 Music Technology Graduate Student of the Year – New York University

2006 Senior Award: Best Musician – California Lutheran University

## SKILLS

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Curriculum & course development

Program assessment

Matlab coding, particularly for statistical & audio analysis

Max MSP real-time digital audio processing

Expertise in standard digital audio workstations (Pro Tools, Pyramix, etc.)

Advanced listening test design & implementation

Acoustic & electrical measurement systems & methodology

Equipment repair & troubleshooting

Studio construction, project management and system design

Video production for musical applications

Audio processing GUI design

Acoustic enhancement and public address system design

HTML/CSS proficient

Qualtrics testing design

FCC amateur radio technician license (KD9QCC)

## PROFESSIONAL MEMBERSHIPS

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Audio Engineering Society – full member

National Academy of Recording Arts & Sciences – voting member

College Music Society – member

Acoustical Society of America – associate member

## PROFESSIONAL SERVICE

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Audio Engineering Society - Event Coordination Committee (2022-present)

Chair, Audio Engineering Society – Convention Policy Committee (2022-present)

“AES Presents” Routledge/Taylor & Francis book series coordinator and editorial board chair (2023-present)

Audio Engineering Society – Publication Policy Committee member (2020-present)

Audio Engineering Society – Convention Policy Committee member (2021)

Indiana Section of the Audio Engineering Society – Chapter secretary (2019-present)

141<sup>st</sup> Convention of the Audio Engineering Society in Los Angeles (2016), convention committee – papers co-chair

139<sup>th</sup> Convention of the Audio Engineering Society in New York (2015), convention committee – papers co-chair

59<sup>th</sup> International Conference of the Audio Engineering Society on Sound Reinforcement in Montréal (2015), conference committee – papers co-chair

in Music conference 2015 (InMusic) in Cambridge, England (2015), international programme committee

137<sup>th</sup> Convention of the Audio Engineering Society in Los Angeles (2014), convention committee – papers co-chair

136<sup>th</sup> Convention of the Audio Engineering Society in Berlin, Germany (2014), convention committee – papers co-chair

135<sup>th</sup> Convention of the Audio Engineering Society in New York (2013), convention committee – papers co-chair

Education Committee member – Audio Engineering Society

Peer reviewer, *Archive of Acoustics*

Peer reviewer, *International Community for Auditory Display*

Peer reviewer, *Audio Engineering Society conferences/conventions*

Session chair – 134<sup>th</sup> Conventions of the Audio Engineering Society in Rome, Italy (2013)

Session chair – 131<sup>st</sup> Conventions of the Audio Engineering Society in New York (2011)

#### ACADEMIC SERVICE

2023/24 – Shaheen College of Arts & Sciences Steering Committee member (elected position)

2023/24 – Academic Retention Faculty Board

2023/24 – Scholar's Showcase Committee

2022/23 – Chair, Lecture Performance Committee

2021 – Shaheen College of Arts & Sciences ad hoc Committee on Mid-Tenure Review

2021/22 – Lecture Performance Committee

2020/21 – Scholar’s Showcase Committee; Logistics Subcommittee

2021 – Member, ad hoc committee on Ensemble Grants & Scholarships

2020 – Faculty technology extender for Shaheen College of Arts & Sciences during the early portion of the COVID-19 pandemic

2020 – Chair, Faculty search committee – Tenure-track professor in piano

2019/20 – Development of digital archiving system for concert recording archive for the Ruth Lilly Performance Hall

2015/16 – Chair, University Committee for the Award for Distinguished Research or Creative Activity

2015/16 – Assistant director, The Herd drum line – small marching percussion ensemble formed to play before hockey and basketball events, rallying fans to the event; the ensemble has since been featured on local TV broadcasts, in university-wide media, and in large-scale athletic events

2015/16 – Faculty search committee – Tenure-track professor in music theory & composition

2015/16 – College of Communications, Fine Arts, and Media Technology Fee committee

2014 - 2016 – sound reinforcement for high-profile guest artists including Grammy-award winning percussionist Glen Velez, Karrin Allyson, Terry Bozzio, Ralph Lalama, Harry Watters, and others, as well as large public performances by school of music ensembles

2014 - 2016 – Faculty advisor, student section of the Audio Engineering Society

2014/15 – University Committee for the Award for Distinguished Research or Creative Activity

2014/15 – College of Communications, Fine Arts, and Media Technology Fee committee

2014/15 – Facilitator, ad hoc Committee on Music Capstone Projects

## PUBLICATIONS

∴ = full peer-reviewed

\* = presenting author

† = invited paper

**Leonard, B.** “Applications of Extended Multi-Channel Techniques,” In A. Roginska & P. Geluso (Eds.), *Immersive Sound* (1st ed.). London: Routledge 2017 (ISBN: 978-1-138-90001-1 – hardcover, 978-1-138-90000-4 – paperback & 978-1-315-70752-5 – eBook).



• **Leonard, B.**, Enderle, E, and P. Nichols. “A Pedagogical System for Live Sound Reinforcement Mixing,” *Proc. of the 153<sup>rd</sup> Audio Eng. Soc. Convention*, New York, Oct. 19-20, 2022.

\* **Leonard, B.** “A Survey of Current Music Technology & Recording Arts Curriculum Order,” *Proc. of the 149<sup>th</sup> Audio Eng. Soc. Convention*, New York/online, Oct. 21-24, 2020.

\*† **Leonard, B.**, King, R. and G. Sikora. “Interaction Between Critical Listening Environment Acoustics and Listener Reverberation Preference,” *Proc. of the 2013 Int. Congress on Acoustics*, Montréal, June 2-7, 2013.

\* **Leonard, B.**, King, R. and G. Sikora. “The Effect of Playback System on Reverberation Level Preference,” *Proc. of the 134<sup>th</sup> Audio Eng. Soc. Convention*, Rome, May 4-7, 2013.

\* **Leonard, B.**, Levine, S. and P. Buttner-Schnirer. “Objective and Subjective Evaluations of Digital Audio Workstation Summing,” *Proc. of the 133<sup>rd</sup> Audio Eng. Soc. Convention*, San Francisco, Oct. 26-29, 2012.

\* **Leonard, B.**, King, R. and G. Sikora. “The Effect of Acoustical Environment on Reverberation Level Preference,” *Proc. of the 133<sup>rd</sup> Audio Eng. Soc. Convention*, San Francisco, Oct. 26-29, 2012.

\* **Leonard, B.** and P. Buttner-Schnirer. “Subjective Differences in Digital Audio Workstation Math,” *Proc. of the 132<sup>nd</sup> Audio Eng. Soc. Convention: eBref*, Budapest, April 27-30, 2012.

\* **Leonard, B.**, Sikora, G. and M. de Francisco. “In Situ Measurements of the Concert Grand Piano,” *Proc. of the 131<sup>st</sup> Audio Eng. Soc. Convention*, New York, Oct. 20-23, 2011.

\* **Leonard, B.**, Sikora, G., and M. de Francisco. “The Instrument & the Room: A study of the grand piano focused on the needs of audio education”, *J. of the Acoustical Soc. of Am.*, vol. 130, 2399 (2011). (from the *Proc. of the 162<sup>nd</sup> meeting of the Acoustical Soc. of Am.*, San Diego, Oct. 2011)

\* **Leonard, B.** “The Downsampling Dilemma: psychoacoustic issues in sample rate reduction,” *Proc. of the 124<sup>th</sup> Audio Eng. Soc. Convention*, Amsterdam, May 17-21, 2008.

\* Ahmad, J. J., Alberti, C., Hong, J., **Leonard, B.**, Mattavelli, M., Par, C., Quackenbush, S. and W. Woszczyk. “ECMA-407: New Approaches to 3D Audio Content Data Rate Reduction with RVC-CAL,” *Proc. of the 137<sup>th</sup> Audio Eng. Soc. Convention*, Los Angeles, Oct. 9-12, 2014.

De Man, B., Boerum, M., **Leonard, B.**, King, R., Massenburg, G. and J. Reiss. “Perceptual Evaluation of Music Mixing Practices”, *Proc. of the 138<sup>th</sup> Audio Eng. Soc. Convention*, Warsaw, May 7-10, 2015.

De Man, B., **Leonard, B.**, King, R., and J. Reiss. “An Analysis And Evaluation Of Audio Features For Multitrack Music Mixtures”, *Proc. of the 15<sup>th</sup> Int. Soc. for Music Information Retrieval Conference*, Taipei, Oct. 27-31, 2014.

King, R., **Leonard, B.** and G. Sikora. "Consistency of Balance Preferences in Three Musical Genres," *Proc. of the 133<sup>rd</sup> Audio Eng. Soc. Convention*, San Francisco, Oct. 26-29, 2012.

King, R., **Leonard, B.** and J. Kelly. "Height Channel Signal Level in Immersive Audio – how much is enough?," *Proc. of the 146<sup>th</sup> Audio Eng. Soc. Convention*, Dublin, Mar. 20-23, 2019.

King, R., **Leonard, B.**, Bremner, S., and G. Sikora. "Consistency of High Frequency Preferences Among Expert Listeners," *Proc. of the 136<sup>th</sup> Audio Eng. Soc. Convention*, Berlin, Apr. 26-29, 2014.

King, R., **Leonard, B.**, Bremner, S., and G. Sikora. "Adaptation and Varying Acoustical Condition and the Resulting Effect on Consistency of High Frequency Preference," *Proc. of the 138<sup>th</sup> Audio Eng. Soc. Convention*, Warsaw, May 7-10, 2015.

\* King, R., **Leonard, B.** and G. Sikora. "The Effects of Monitoring Systems on Balance Preference: A comparative study of mixing on headphones versus loudspeakers," *Proc. of the 131<sup>st</sup> Audio Eng. Soc. Convention*, New York, Oct. 20-23, 2011.

King, R., **Leonard, B.** and G. Sikora. "Loudspeakers and Headphones: The effects of playback systems on listening test subject," *Proc. of the 2013 Int. Congress on Acoustics*, Montréal, June 2-7, 2013.

∴ King, R., **Leonard, B.** and G. Sikora. "The Practical Effects of Lateral Energy in Critical Listening Environments," *J. of the Audio Eng. Soc.*, vol. 60 no. 12, pp 997-1003, (2012 December).

King, R., **Leonard, B.** and G. Sikora. "The Practical Effects of Lateral Energy in Critical Listening Environments," *Proc. of the 131<sup>st</sup> Audio Eng. Soc. Convention*, New York, Oct. 20-23, 2011.

King, R., **Leonard, B.**, Bremner, S., and G. Sikora. "The Role of Acoustic Condition on High Frequency Preferences," *Proc. of the 137<sup>th</sup> Audio Eng. Soc. Convention*, Los Angeles, Oct. 9-12, 2014.

\* King, R., **Leonard, B.** and G. Sikora. "Variance in Level Preference of Balance Engineers: a study of mixing preference and variance over time," *Proc. of the 129<sup>th</sup> Audio Eng. Soc. Convention*, San Francisco, Nov. 4-7, 2010.

King, R., Levitin, D. and **B. Leonard.** "How Can Sample Rates be Properly Compared in Terms of Audio Quality?" *Proc. of the 133<sup>rd</sup> Audio Eng. Soc. Convention: eBrief*, San Francisco, Oct. 26-29, 2012.

King, R., **Leonard, B.**, Levine, S. and G. Sikora. "Balance Preference Testing Utilizing a System of Variable Acoustic Condition," *Proc. of the 134<sup>th</sup> Audio Eng. Soc. Convention*, Rome, May 4-7, 2013.

King, R., **Leonard, B.**, Levine, S. and G. Sikora. "Listener Adaptation in the Control Room: The effects of varying acoustics on listener familiarization," *Proc. of the 135<sup>th</sup> Audio Eng. Soc. Convention*, New York, Oct. 17-20, 2013.

\* Levine, S., **Leonard, B.** and R. King. "Binaural Room Simulation for Acoustic Testing," *Proc. of the 134<sup>th</sup> Audio Eng. Soc. Convention: eBrief*, Rome, May 4-7, 2013.

Levine, S., **Leonard, B.** and R. King. "Design and Construction of the Tri-Baffle: A Modular Acoustic Modification System for Task-Based Mixing Experiments," *Proc. of the 133<sup>rd</sup> Audio Eng. Soc. Convention: eBrief*, San Francisco, Oct. 26-29, 2012.

\* Martin, B., Kelly, J., and **Leonard, B.** "Subjective Assessment of the Versatility of Three-Dimensional Near-Field Microphone Arrays for Vertical and Three-Dimensional Imaging," *Proc. of the 147<sup>th</sup> Audio Eng. Soc. Convention*, New York, Oct. 16-19, 2019.

Martin, B., King, R., **Leonard, B.**, Benson, D., and W. Howie. "Immersive Content in Three Dimensional Recording Techniques for Single Instruments in Popular Music," *Proc. of the 138<sup>th</sup> Audio Eng. Soc. Convention*, Warsaw, May 7-10, 2015.

\* Sikora, G., **Leonard, B.**, de Francisco, M. and D. Eck. "Space Sampling: a novel method for acoustic mapping of the concert grand piano," *Proc. of the 128<sup>th</sup> Audio Eng. Soc. Convention*, London, May 22-25, 2010.

† Woszczyk, W., Ko, D., and **B. Leonard.** "Convolution-based virtual concert hall acoustics using aural segmentation and selection of multichannel impulse responses," *Proc. of INTER-noise 2009*, Ottawa, Aug. 23-26, 2009.

Woszczyk, W., Ko, D., and **B. Leonard.** "A Convolution-Based System for Virtual Acoustic Support of Performing Musicians," *Proc. of the 129<sup>th</sup> Audio Eng. Soc. Convention*, San Francisco, Nov. 4-7, 2010.

∴ Woszczyk, W., Ko, D., Benson, D. and **B. Leonard.** "The Effect Of Processing Two Overhead Channels On The Spatial Impression Of Virtual Rooms Rendered In Eight-channel Surround Sound," *Proc. of the 40<sup>th</sup> Audio Eng. Soc. Conference on Spatial Audio*, Tokyo, Oct. 8-10, 2010.

\* Woszczyk, W., **Leonard, B.** and D. Ko. "Evaluation of Late Reverberant Fields in Loudspeaker Rendered Virtual Rooms," *Proc. of the 128<sup>th</sup> Audio Eng. Soc. Convention*, London, May 22-25, 2010.

Woszczyk, W., Ko, D., **Leonard, B.**, and D. Benson. "Selection And Preparation Of Multichannel Room Impulse Responses For Interactive Low-Latency Rendering Of Virtual Rooms," *Proc. of The Sixteenth International Congress on Sound and Vibration*, Kraków, July 5-9, 2009.

\*∴ Woszczyk, W., **Leonard, B.** and D. Ko. “Space Builder: an impulse response-based tool for immersive 22.2 channel ambiance design,” *Proc. of the 40<sup>th</sup> Audio Eng. Soc. Conference on Spatial Audio*, Tokyo, Oct. 8-10, 2010.

∴ Woszczyk, W., **Leonard, B.** and D. Ko. “Virtual Acoustics at the Service of Music Performance and Recording,” *Archives of Acoustics* 37.1 (2012): 109-113.

Woszczyk, W., **Leonard, B.** and D. Ko. “Virtual Stage Acoustics,” *Proc. of the International Symposium on Room Acoustics*, Melbourne, Aug. 29-31, 2010.

#### PUBLISHED RECORDINGS

\* = currently in production

∴ = award nominee

\* Ryan Behan. *Liszt - Années de pèlerinage: Première année: Suisse*. 2024. Recording, editing & mixing.

\* Mark Dancigers. *Untitled*. 2024. Editing

\* Olga Dobrovolskaya. *Russian Songs (working title)*. 2024, Dmitri Grijalva. Recording, editing & mixing.

\* ETHEL. *Circus: Wandering City*. Innova Recordings, 20224. Editing.

Melanie Henley Heyn. *33 Divas: vol. I*. 2023. Editing.

Richard Ratliff. *Bridgham: Seventeen Years and Other Works for Solo Piano*. 2023. Recording, Editing, Mixing.

Adam Birnbaum Trio. *Preludes*. Chelsea Music Festival Records. Oct. 2023. Mastering.

The Castleton String Quartet. *A. Paul Johnson - String Quartets No. 4 & 5*. Performer's Records, 2023. Recording, editing, mixing.

Mark Ortwein. *Stretching Boundaries*. Polyphony Artists, 2023. Recording (partial), editing, mixing, mastering.

Richard Ratliff. *Bridgham: Seventeen Years and Other Works for Solo Piano*. Bridgham, 2023. Recording, editing, mixing, mastering.

Ken-David Masur, Chelsea Music Festival Strings, Ghostlight Chorus, Marisa Karchin, et. al. *200° due Clara*. Chelsea Music Festival Records, 2022. Recording, editing, mixing, mastering.

Gerburg Garmann. *Miriam Soundcape*. April 2022. Mixing.

∴ Beth McKenna Quintet. *Beyond Here*. Beth McKenna, 2021. Editing, mixing & mastering. **2022 East Coast Music Award Nominee – Jazz Recording of the Year**

Chelsea Music Festival's 2021 *Online Originals* summer series “Love Walked In”, including virtual concerts with Augustin Hadelich & Orion Weiss. Editing, mixing, mastering.

- Indy Baroque Orchestra & Augusta McKay Lodge. *Four Seasons*. May 2021 Recording, editing, mixing. (Monetized online release)
- Brass Band of Battle Creek. *A Salute to Our Frontline Heroes*. <https://youtu.be/AChKWamEILw> May 2021. Recording, editing, mixing, mastering.
- Indy Baroque Orchestra. *Watchful Hearts*. May 2021 Recording, editing, mixing. (Monetized online release)
- Chelsea Music Festival's 2021 *Online Originals* series "Love Walked In", including virtual concerts with the Adam Birnbaum Trio, Opus Illuminate, and Adam Golka. <https://youtube.com/playlist?list=PLSrGJatcsh0botvLTYc4mqn3sszBmvOYg> Editing, mixing, mastering.
- The Hennessy 6 with the Colorado Springs Youth Orchestra. *The Road Less Traveled*. Summit Records, 2021. Editing.
- Indy Baroque Orchestra. *On the Periphery: Women composers in the Baroque*. Oct. 2020. Editing, mixing. (Monetized online release)
- Missy Mazzoli & Royce Vavrek/International Contemporary Ensemble. *Proving Up*. Pentatone, 2020. Editing.
- Chelsea Music Festival's 2020 *Online Originals* series "The Beethoven Express", including four virtual concerts with the Lee Trio, pianist Nicolas Namoradze, Arabella String Quartet, and pianist Andrea Lam. <https://youtube.com/playlist?list=PLSrGJatcsh0Y-GkxxY0kkaTMRMNPu59G0> Editing, mixing, mastering.
- Brass Band of Battle Creek. *Joyous Noise: A Concert for These Times*. <https://youtu.be/sPHFRRV71a8> 2020. Editing, mixing, mastering.
- Chelsea Music Festival's *Online Encores* series, including over 90 videos (and counting) from past performances at the festival, featuring artists such as John Patitucci, Ghostlight Chorus, Avanti! Chamber orchestra, Verona Quartet, and more. [youtube.com/c/ChelseaMusicFestivalNYC](https://youtube.com/c/ChelseaMusicFestivalNYC) Recording, mixing, mastering, editing, remixing.
- ∴ Third Coast Percussion & Devonté Hynes. *Fields*. Cedille, 2019. Editing. **2021 Grammy Nominee – Best Engineered Album, Classical; Best Chamber Music/Small Ensemble Performance**
- Blaise Déjardin & Kee-Hyun Kim. *Mozart: New Cello Duos*. Opus Cello, 2019. Editing, mixing.
- Haerim Elizabeth Lee & Alex Brown. *My Time is Now*. Innova Recordings, 2019. Editing.
- Ken-David Masur, Amanda Hardy & Chelsea Music Festival Strings. *Eric Nathan: Dancing with J.S. Bach*. Chelsea Music Festival Records, 2019. Editing, mixing, mastering.

The Boston University Wind Ensemble. *Expanding Spaces: Music by Boston University Composers*. Summit Records, 2019. Editing.

∴ Third Coast Percussion. *Perpetuum*. Orange Mountain Records, 2019. Editing. **2020 Grammy Nominee – Best Chamber Music/Small Ensemble Performance**

Third Coast Percussion. *Paddle to the Sea*. Cedille, 2018. Editing.

∴ A Far Cry. *Visions & Variations*. Crier Records, 2018. Editing. **2019 Grammy Nominee – Best Engineered Album, Classical; Best Chamber Music/Small Ensemble Performance**

The Telegraph Quartet. *Into the Light*. Centaur Records, 2018. Editing.

Roomful of Teeth. *How a Rose* (single). New Amsterdam Records, 2017. Editing, mixing.

The United States Air Force Heritage of America Band. *75 Years of Inspiring Excellence*. 2016, USAF. Mastering.

∴ Beth McKenna Jazz Orchestra. *Home: Montréal*. 2016, Beth McKenna. Editing, mixing & mastering. **20<sup>th</sup> Prix Opus Finalist – Creation of the Year**

Beth McKenna Jazz Orchestra. *Start*. 2015, Beth McKenna. Editing, mixing & mastering.

Jari Piper. *New Works for Solo Cello*. 2014, Jari Piper. Recording, editing & mixing.

∴ Jonathan Crow, Matt Haimovitz, David Krakauer, SoCalled & Geoffrey Burleson. *Akoka: Reframing Olivier Messiaen's Quartet for the End of Time*. 2014, Pentatone/Oxingale Records. Editing. **2014 JUNO Nominee – Classical Album of the Year, Solo or Chamber Ensemble**

Frédéric Bednarz & Natsuki Hiratsuka. *Sonatas for violin and piano: Szymanowski & Shostakovich*. 2014, Metis Islands Music. Recording, editing & mixing.

Alexander Solopov. *Piano Fantasies*. 2013, Cantablis Records. Recording, editing, mixing & mastering.

Seraphina. *Road to the Isles*. 2013. Recording, editing & mixing.

Frédéric Bednarz & Natsuki Hiratsuka. *Karol Szymanowski: Sonata OP.9 for violin and piano. (single)* 2013, Metis Islands Music. Recording, editing & mixing.

Dave & Emma Hart. *Hold On*. 2012. Additional recording.

Duo Giocoso. *Beethoven, Janáček, Franck*. 2011, Axel Records. Recording, editing & mixing.

- Matt Haimovitz & Christopher O’Riley. *Shuffle.Play.Listen.* 2011, Oxingale Records. Editing, additional recording.
- Ian Kelly. *Diamonds & Plastic.* 2011, Audiogram Records. Additional recording.
- Elias-Axel Pettersson. *Momentum.* 2010, Axel Records. Recording, editing & mixing.
- Ben Wilkins. *Ben Wilkins.* 2010. Additional recording.
- Christopher D. Lewis. *The New-fangled Clavier.* 2010, NewMixMusic. Mastering.
- Shae Fiol. *Catch a Ride.* 2010, Purpose Records. Recording (rhythm section).
- Spaces for Morning. EP 2010. Recording (rhythm section).
- The Bronze Fondue. *Bronze Fondue.* 2009. Recording.
- M Shanghai String Band. *Mapmaker’s Daughter.* 2009, Red Parlor Records. Recording, editing.
- Nick Joseph. *New Shades of Blue.* 2008. Recording & mixing.
- California Lutheran University Choir. *Spirit Movin’.* 2006. Recording.
- California Lutheran University Choir. *Blue Suns, Green Whirlwinds.* 2006. Recording & mixing.
- Additional audio projects:* (assistant engineer, technical coordinator, sound reinforcement, unreleased material, etc.) Michelle Ndegeocello, Bob Belden, James Taylor, Cecile McLorin Salvant, Russ Titleman, Karrin Allyson, Lenny Pickett & Combo Nuvo, Robert Gasper, Jim Anderson, Devo Springsteen, Martha de Francisco, the National Youth Orchestra of Canada and others.

#### INVITED PRESENTATIONS & SPEAKING ENGAGEMENTS

- Leonard, Brett A. Perry Kiwanis. “Behind the Scenes in the Local Music Industry.” 21 December 21, 2023.
- Leonard, Brett A. *And If Love Remains Podcast* with Mike Levitt & Elisa-Axel Pettersson. “Episode 191 – Brett & Elias: On Recording” 7 November 2023.
- Leonard, Brett A. *And If Love Remains Podcast* with Mike Levitt & Elisa-Axel Pettersson. “Episode 103 – Talking Audio with Brett Leonard” 16 October 2022.
- Leonard, Brett A. *Websites.ca Podcast* with Sean Corbett. “Audio Tips for Small Biz Sound Recording” 25 August, 2022.

Leonard, Brett A. "Cross Training in Music Technology" *GenNext/The NAMM Show*. The College Music Society and the National Association of Music Merchandisers. Anaheim, CA. 3 June 2022.

Leonard, Brett A. "Cross Training in Music Technology" *Believe in Music 2022 (online)*. National Association of Music Merchandisers. 21 January 2022.

Leonard, Brett A. *And If Love Remains Podcast* with Mike Levitt & Elisa-Axel Pettersson. "Episode 83 - Brett Leonard: A Passion For Sound" 12 October 2021.

Leonard, Brett A. "The Faculty Artist Series and Music Technology at UIndy" On-air discussion of the music department broadcasts with host Henri Pensis. WICR FM 88.7. 30 September 2021.

Leonard, Brett A. *And If Love Remains Podcast* with Mike Levitt & Elisa-Axel Pettersson. "Episode 53 - The Art of Recording with Dr. Brett Leonard" 15 April 2021.

Leonard, Brett A. "The Faculty Artist Series" On-air discussion of the concert series with host Henri Pensis. WICR FM 88.7. 25 March 2021.

Leonard, Brett A. "Live Sound for Music Educators", U. of Indianapolis chapter of the National Ass. for Music Ed. 18 Feb. 2021.

Coordinator & moderator. "An Introduction to Immersive Mixing, Atmos and Beyond". Central Indiana Section of the Audio Eng. Soc. Online. 20 Sept. 2020.

Leonard, Brett A. "The Practical PA: 60 minutes to better sound", U. of Indianapolis chapter of the National Ass. for Music Ed. Online. 6 April 2020.

Leonard, Brett A. "Music and technology", Indianapolis Youth Orchestra. Online. 7 June 2020.

Panelist. "Location Recording", "Psychoacoustics", "Technical Ear Training", and "Critical Listening". 10<sup>th</sup> annual Central Region Audio Student Summit (C.R.A.S.S.). Webster University, St. Louis. 8-10 Apr. 2016.

Coordinator & panelist. "Audio Mixing 101". Hear Nebraska's HNWorkshops series. DoSpace. 19 Mar. 2016.

Leonard, B. and S. Shinbara. "A study of variance of spectral content and sound radiation in timpani player" *The 170<sup>th</sup> Meeting of the Acoustical Soc. of Am.*, Jacksonville, Nov. 2-5, 2015.

Leonard, B. (with King, R. and G. Sikora). "The Influence of Acoustic Environment on Music Perception in the Recording Studio," *The 2015 meeting of the Society for Music Perception and Cognition*, Nashville, Aug. 1-5, 2015.



Panelist. "3D audio", "A Hero's Journey", "Audio Production for Jazz" & "Location Recording", "Live Sound for Jazz". 9<sup>th</sup> annual Central Region Audio Student Summit (C.R.A.S.S.). Webster University, St. Louis. 27-29 Mar. 2015.

Panelist. "Enveloping the Listener: A workshop on immersive audio". Centre for Interdisciplinary Research in Music Media and Technology, Montreal. 28 Mar. 2014. Workshop.

Panelist. "3D audio", "Tech Talk", "The Psychological Aspects of Recording" & "Audio Small Business". 8<sup>th</sup> annual Central Region Audio Student Summit (C.R.A.S.S.). Webster University, St. Louis. 21-23 Mar. 2014.

Leonard, Brett A. "In Situ Measurements of the Grand Piano." Music and Research Laboratory (MARL) Friday lecture series. New York University, New York. 25 Feb. 2011. Lecture.

Panelist. "Capturing Height in Surround." 131<sup>st</sup> Convention of the Audio Engineering Society. New York. 20 Oct. 2011. Workshop.

Leonard, Brett A. "The Practical Effect of Lateral Reflections in the Control Room." TechnoBlitz. Montreal. 9 Nov. 2011. Lecture.

Panelist. "How to Get the Recording You Want: Creativity and Sound Recording." 2012 POP Montreal symposium. 20-23 Sept. 2012.

Panelist. "Sound Design Tools for Multichannel Audio with Height." 133<sup>th</sup> Convention of the Audio Engineering Society. San Francisco. 28 Oct. 2012. Workshop.

Panelist. "Workshop on applications of robotics in music performance and analysis." Centre for Interdisciplinary Research in Music Media and Technology, Montreal. 13 Sept. 2013. Workshop.

Leonard, Brett A. "Massive Multichannel 3D Sound: Working with tomorrow's immersive cinema formats." TechnoBlitz. Montreal. 3 Oct. 2013. Lecture.