

BRETT LEONARD, PH.D.

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EDUCATION

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
- Further development of advanced classical and acoustic music production techniques

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

2019 - present University of Indianapolis Indianapolis, IN

Assistant Professor, Director of Music Technology Programs

- 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

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 professional relationships with audio sponsors such as Sennheiser, Harman (e.g. JBL, AKG, Soundcraft), and others
- Provide sound reinforcement for the festival’s increasingly frequent outdoor, jazz, and electroacoustic music concerts

- Institute an archiving system to facilitate future album releases, as well as historical documentation of all concerts
- Supervise audio for 2020's Online Encores series

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 of MUS 1010 (Music Technology Seminar, including technical ear training), MUS 3170-001 (Intro. to Music Technology for music technology majors), MUS 4220 (mixing & mastering)
- 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

2013 - 2014 McGill University, Sound Recording Area Montréal, QC

Lecturer – MUSR 200 “Audio Recording Essentials”

- Design & implement curriculum for a one semester course covering basic topics on the physics of sound, transducers, room acoustics, sound reinforcement and recording history
- Deliver engaging lectures to a large, diverse undergraduate class of varying backgrounds and experience levels

2011 - 2014 McGill University, Sound Recording Area Montréal, QC

Lecturer – MUSR 300D1/2 “Introduction to Music Recording”

- Teach an intense 1-year overview course on basic through advanced stereo recording, editing and mixing techniques, primarily in the area of acoustic music
- Help students hone critical listening skills, develop a recording aesthetic and teach the fundamentals of serving as producer on classical music productions

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

Lecturer – MUSR 339 “Introduction to Electroacoustics”

- Deliver lectures on acoustic and electrical principles as applied to recording technology and audio equipment
- Teach and supervise methods of measuring salient features of rooms and recording equipment

2009 - 2013 Recording Arts Canada Montréal, QC

Lecturer – ElectroTech, Audio Consoles & Acoustics

- Develop curriculum to further the education of tomorrow’s audio professionals.
- Deliver lectures on electrical theory and magnetism, electrical measurements and recording equipment maintenance and calibration
- Deliver lectures on console basics, signal flow and normal studio configuration, including tutorials to first-semester students on basic operation of the studios at RAC
- Lecture on the physics of sound, musical acoustics and studio design

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 students with technical problems during sessions
- 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

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

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

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

Molly Gaughan – audio engineer, the Chelsea Music Festival (New York, 2015-2019)

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

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

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

Connor Kirts – monitor mixer/A2, The Slowdown (Omaha, NE)

Duncan Ferguson – Engineer, CTS Audio (Nashville)

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

Jeremy Vanslyke – Production Manager, Symphony Nova Scotia (Halifax)

Geovana Gaitan – production intern, the New Ohio Theatre’s Ice Factory theatre festival (New York, 2016)

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

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

AWARDS

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

2002-2006 Presidential Scholarship – California Lutheran University

2002-2006 American Lutheran Church of Sun City Scholarship

SKILLS

Curriculum & course development

Program assessment

Matlab coding, particularly for statistical & audio analysis

Max MSP real-time digital audio environment

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

Advanced listening test design & implementation

Equipment repair & troubleshooting

Acoustic & electrical measurement systems & methodology

Studio construction, project management and system design

Audio processing GUI design

Acoustic enhancement and public address system design

HTML/CSS proficient

Qualtrics testing design

PROFESSIONAL MEMBERSHIPS

Acoustical Society of America – associate member

Audio Engineering Society – full member and secretary of Central Indiana section

National Academy of Recording Arts & Sciences – voting member

College Music Society – member

PROFESSIONAL SERVICE

Central Indiana Section of the Audio Engineering Society – Chapter secretary (2019-2020)

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

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

59th International Conference of the Audio Engineering Society in Montréal (2015), conference committee – papers co-chair

International Programme Committee – The Innovation in Music conference 2015

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

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

135th 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 – 134th Conventions of the Audio Engineering Society in
Rome, Italy (2013)

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

ACADEMIC SERVICE

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

2020 – Faculty trainer for technology needs (COVID-19 response)

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

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

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

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

*† **Leonard, B.**, and S. Shinbara. “A study of variance of spectral content and sound radiation in timpani player” *Proc. of the 170th Meeting of the Acoustical Soc. of Am.*, Jacksonville, Nov. 2-5, 2015.

* **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 162nd meeting of the Acoustical Soc. of Am., San Diego, Oct. 2011)

*† **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.**, Levine, S. and P. Buttner-Schnirer. “Objective and Subjective Evaluations of Digital Audio Workstation Summing,” *Proc. of the 133rd 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 132nd Audio Eng. Soc. Convention: eBrief*, Budapest, April 27-30, 2012.

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

* 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 137th 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 138th 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 15th Int. Soc. for Music Information Retrieval Conference*, Taipei, Oct. 27-31, 2014.

Karampourniotis, A., Kim, S., Ko, D., King, R., and **B. Leonard**. “Significance of height loudspeaker positioning for perceived immersive sound field reproduction,” *J. Acoustical Soc. Am.* vol. 135, 2282. (from the proc. of the 167th meeting of the Acoustical Soc. of Am., Providence, May 2014).

King, R., **Leonard, B.** and G. Sikora. “Consistency of Balance Preferences in Three Musical Genres,” *Proc. of the 133rd 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 146th 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 136th 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 138th 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 131st 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 131st Audio Eng. Soc. Convention*, New York, Oct. 20-23, 2011.

King, R., **Leonard, B.** and W. Howie. "Real rooms vs. artificial reverberation: An evaluation of actual source audio vs. artificial ambience in the rear height channels of immersive audio systems." *Proc. of the 5th Joint Meeting of the Acoustical Soc. of Am. And the Acoustical Soc. of Japan*, Honolulu, Nov. 28-Dec. 2, 2016.

King, R., **Leonard, B.**, Bremner, S., and G. Sikora. "The Role of Acoustic Condition on High Frequency Preferences," *Proc. of the 137th 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 129th 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 133rd 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 134th 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 135th 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 134th 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 133rd 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 147th 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 138th 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 128th 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 129th 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 40th 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 128th 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 40th 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

* Mark Dancigers. *Untitled*. 2020. Editing

* The Hennessy 6 with the Colorado Springs Youth Orchestra. *The Road Less Traveled*. 2019. Editing.

* Melanie Henley Heyn. *33 Divas: vol. I*. 2019. Editing.

* ETHEL. *Circus: Wandering City*. Innova Recordings, 2018. Editing.

* Olga Dobrovolskaya. *Russian Songs (working title)*. 2019, Dmitri Grijalva. Recording, editing & mixing.

Missy Mazzoli & Royce Vavrek/International Contemporary Ensemble. *Proving Up*. Pentatone, 2020. Editing.

Third Coast Percussion & Devonté Hynes. *Fields*. Cedille, 2020. Editing.

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. **2016 Finalist – Prix Opus for “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, 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*. 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 Glasper, Jim Anderson, Devo Springsteen, Aaron Diehl, Martha de Francisco, the

National Youth Orchestra of Canada and others.

INVITED PRESENTATIONS

Panelist. “Location Recording”, “Psychoacoustics”, “Technical Ear Training”, and “Critical Listening”. 10th 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.

Panelist. “3D audio”, “A Hero’s Journey”, “Audio Production for Jazz” & “Location Recording”, “Live Sound for Jazz”. 9th 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”. 8th 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.” 131st 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.” 133th 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.