



RED PIN

REVIEW

Vol. 2 Issue 2

Step Into the New
Red Pin Studio

Tech Talk
**Gear & Skills for
Studio Production**

Reviews
**Film & TV Scores
and Sound Design**

Listening Lists
Songs for Summer

Production Deconstruction
***What Is Life?*
A Dance Score**

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2026

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June 18, 2026

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Letter from the Editor

Aleyna Neivandt-Brown
Founder, Red Pin Productions

This quarter, Red Pin Productions has been **making deliveries** including: a new film & trailer score, two mastered tracks for mariachi artist Andrés Daniel, and a full production for vocalist Jasmine Xavier ("Mountain Echoes" released June 1). With new inquiries all the time, and new offerings releasing this summer, I continue to be grateful for all the support of this business venture. Keep reading for a look inside the **new private studio & listening room** of Red Pin Productions, and join me in celebrating **seven years** since my debut independent album, *EXHALE*.

Next, for some big news... **You heard it here first:** I have officially accepted a new role as full-time Professor of Commercial Music, Audio Engineering at Dallas College. Formal announcement to be made next week! **How does this affect Red Pin Productions?** The mission of Red Pin is to elevate the music industry's professionalism, craft, and inclusivity for women and diverse individuals. In my roles as a leader, educator, and entrepreneur, I am called upon to **model** and **mentor** the change I want to see in both academia and the industry.



Photo by Chase Daftary at the EXHALE release show
May 18, 2019 at The Wilbury, Tallahassee, FL.

Teaching is a frontline role in fostering talent and empowering the next generation of audio professionals. Therefore, the work of Red Pin Productions is embodied by my very role as a Professor, and will continue to thrive while I balance teaching and production services. There will be no interruptions to the quarterly **Red Pin Review**, and I'm even launching a NEW arm of the business that goes hand-in-hand with my custom audio engineering curriculum in the form of the **Red Pin Podcast!** New inquiries continue to be accepted year-round, but larger projects may be prioritized for summer months to best fit with the academic calendar. **Thank you again**, and I hope you enjoy this extensive new issue!

Sonically Yours,

Aleyna



News & Releases

Celebrating 7 Years of EXHALE

Released May 18, 2019



The album that started it all, “EXHALE” was released in 2019 and was **Red Pin Publishing's** first ASCAP-registered album. Aleyna played a release show alongside drummer Miles Bozeman at The Wilbury in Tallahassee, FL. While still onstage, the album hit 1k streams. Since then it has amassed over 8.5k Spotify streams from unique listeners across 22+ countries.

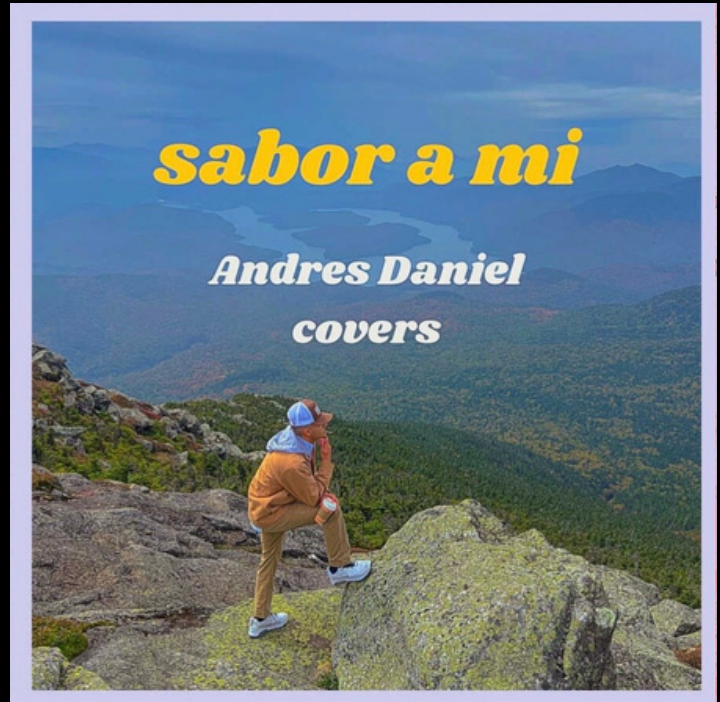
NEW Releases

Full Track Production +
Album Art Client [Returning]



"Mountain Echoes" by Jasmine Xavier
Produced by Aleya Neivandt-Brown, Red Pin Productions
Released June 1, 2026

Mastering Client



"Sabor A Mi" by Andres Daniel
Mastered by Aleya Neivandt-Brown, Red Pin Productions
Released May 6, 2026

UPCOMING Premiere

Original Score Client [Returning]



MAX NEIVANDT
BETHANY NEIDER
AJ PURNELL

Official Selection
Texas Short Film Festival
Summer 2026

Semi-Finalist
Melbourne Independent
Film Festival



[Watch the Trailer](#)

"The Magic Camera" Written and Directed by Max Neivandt
Starring AJ Purnell and Bethany Neider
Original Score by Aleya Neivandt-Brown, Red Pin Productions
Festival Screenings Coming Soon 2026

IN PRODUCTION



New Episodes August 2026



[Learn More](#)

The **Red Pin Podcast** is an educational, conversational, and thoughtful podcast on all things music, sound, technology, business, and more...

If you want to be a guest on the show or submit a topic for discussion, send an email to redpinproductions@gmail.com

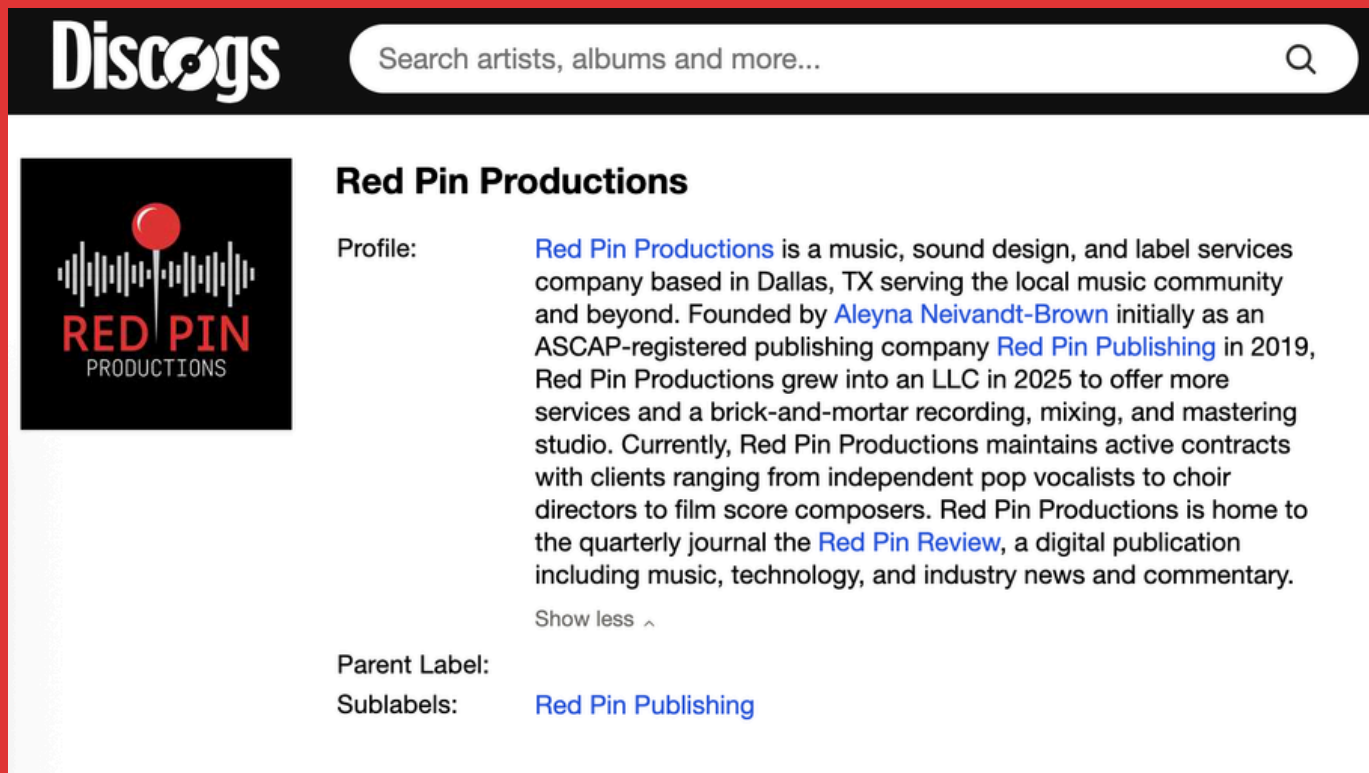
Like the *Red Pin Review* you're enjoying right now, the Red Pin Podcast is made possible by the generosity of the donors on Patreon.

Become a subscriber today! See page 45 for more info.

FULL

CATALOG

All releases published by Red Pin Publishing and produced in affiliation with Red Pin Productions plus all Artist + Credits by Aleya Neivandt-Brown are now available on Discogs.com



Discogs Search artists, albums and more...

Red Pin Productions

Profile: [Red Pin Productions](#) is a music, sound design, and label services company based in Dallas, TX serving the local music community and beyond. Founded by [Aleya Neivandt-Brown](#) initially as an ASCAP-registered publishing company [Red Pin Publishing](#) in 2019, Red Pin Productions grew into an LLC in 2025 to offer more services and a brick-and-mortar recording, mixing, and mastering studio. Currently, Red Pin Productions maintains active contracts with clients ranging from independent pop vocalists to choir directors to film score composers. Red Pin Productions is home to the quarterly journal the [Red Pin Review](#), a digital publication including music, technology, and industry news and commentary.

Show less ^

Parent Label:

Sublabels: [Red Pin Publishing](#)

[View on Discogs](#)

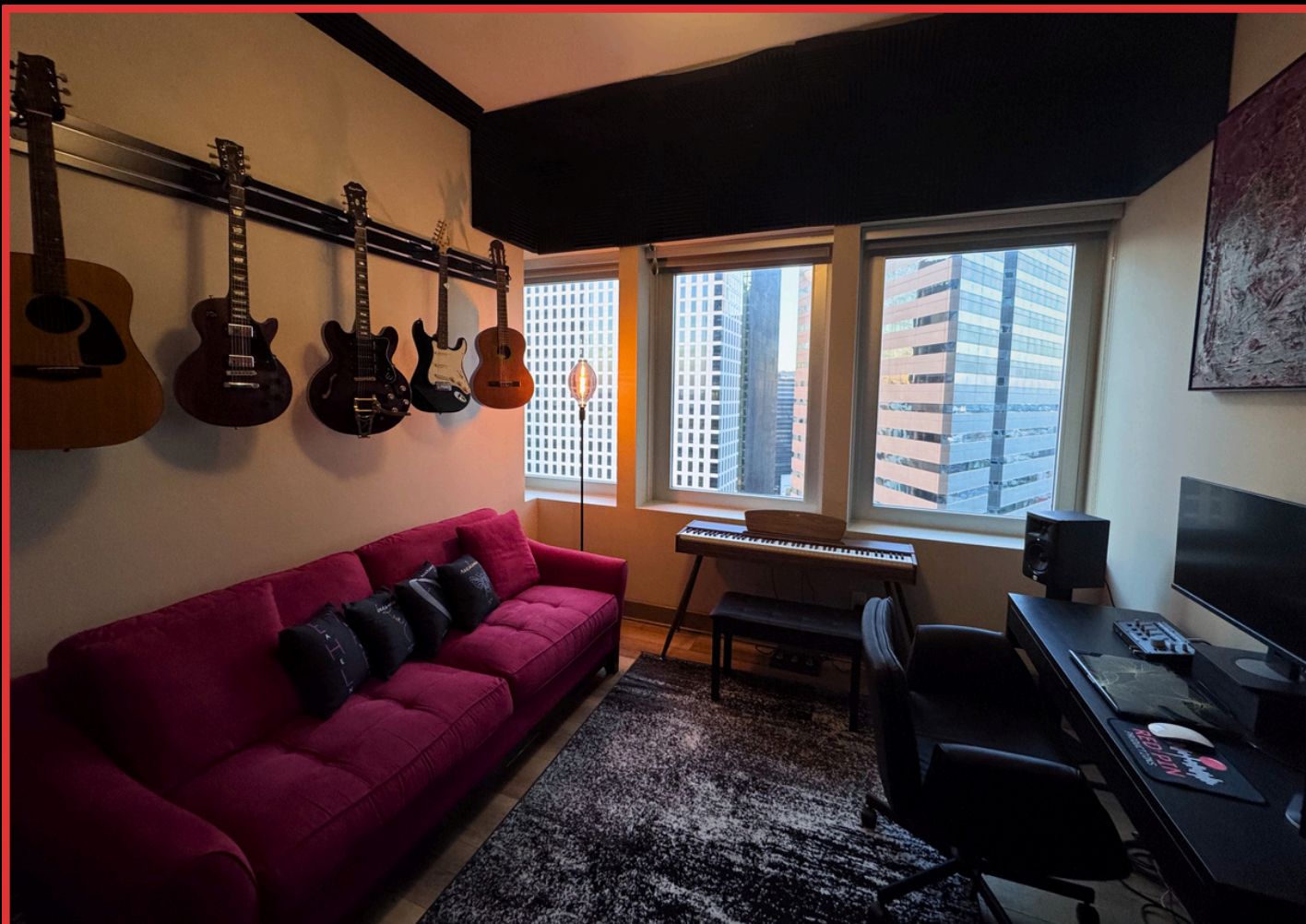
What is Discogs?

Open contributor database + marketplace for published music across a wide variety of release categories (physical, digital, special edition). Data includes album art, track listing, and credits for the labels, publishers, artists, writers, and full teams behind the scenes.

Why?

Visibility of liner notes to put credits to the contributors in a real way. Improves visibility and searchability, particularly important in our AI-Information-Age.

Inside the RED PIN STUDIO



24 floors in the sky, nestled in the heart of Downtown Dallas,
a space that inspires creativity...

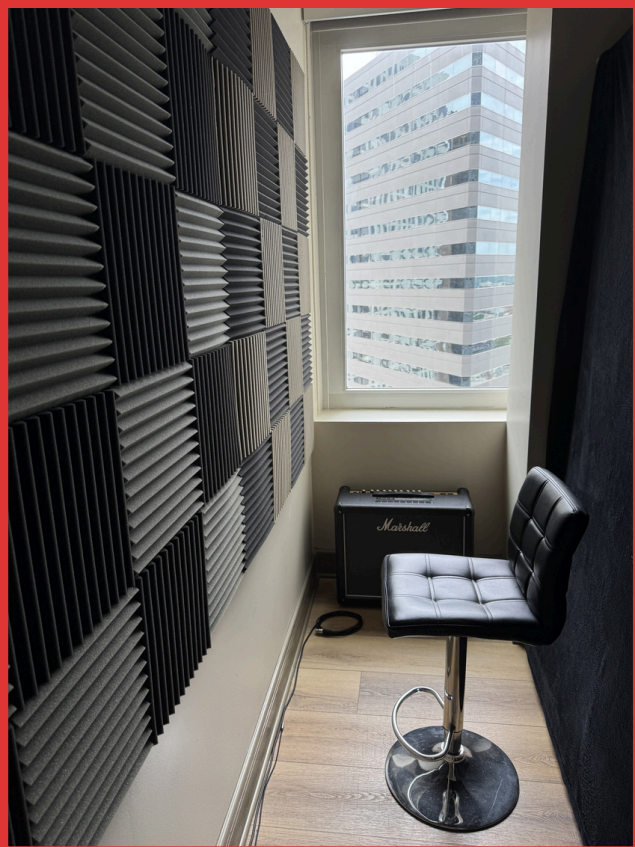
Over 150 sq ft of acoustic panels and wedges, 10.5' ceilings, a
full ensuite guest bathroom, custom artwork, thoughtful
details, and the Neivandt-Brown guitar collection.



[View the full gallery online](#)

Mics
Cables
Amps
Headphones
Monitors
Interfaces
Guitars

Space to Create,
Collaborate, & Listen



with some
personal touches

The Red Pin Studio is by appointment only, providing services exclusively to clients currently under contract. Get started with an [Inquiry!](#)

Industry News

LOCAL

New Chapter of **Women in Music** Launches in Dallas



[Women in Music - Dallas](#)

Oak Cliff's **Spinster Records**, in partnership with the **Jambaloo** music festival, hosted the new chapter event on February 12 with a panel discussion called "On The Record: Women Behind DFW's Most Influential Indie Record Stores," including: Julie A. Doyle of **Good Records**, Melissa Hurtado of **Spinster Records**, Victoria Jameson of **Get Records With Me**, and Katie Scott of **Red Zeppelin Records**. The event was well-attended, with an uplifting and empowering atmosphere. The discussion didn't shy away from the challenges and barriers these women face, but all agreed profoundly in the importance of community and conversation, two things that each of these record stores invite every day.

GLOBAL

More Organizations Championing Equality in the Music Industry



We Are Moving the Needle @wearemovingtheneedle

Women's International Music Network @the_wimn

Women's Audio Mission @womensaudiomission

Women Who Rock @officialwomenwhorock

Gender Amplified @genderamplified

FEMME HOUSE @thisisfemmehouse

Project Traction @projecttraction

Girls Who Listen @girlswholisten

Herizon Music @theherizonmusic

Donne Foundation @donne_uk

EqualizeHer @equalizeher

GRRLS CLUB @grrls.club

Saffron @saffronrecords

shesaid.so @shesaid.so

Follow, Like, Comment, Share

to support creators that are moving the music
industry forward to a more gender-inclusive future!

LISTENING LISTS

Songs For Summer



June 21st marks the first day of Summer! With all the fun that this summer will bring, here are five playlists to match the vibe!

For a relaxing day at the beach, you already have the perfect ambience of wind and ocean waves, so I recommend an instrumental playlist with subtle yet groovy **Tropical House**. When hosting your Fourth of July backyard cookout with friends and family, match the celebration with some feel-good **Americana**. While you're lounging by the pool and sipping a citrus cocktail out of a coconut, try a luxurious **Bossa Nova** playlist. And if you're taking in the great outdoors with a day hike, keep up the pace and positivity with some happy **Indie Folk**.

By Aleyna Neivandt-Brown

Beach Day

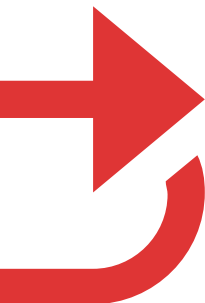


See the Beauty Sean Rivers
 santa domenica Noir Vista
 Sun Therapy Sum Wave
 Martinique sunbvrn
 Luh PIANIKA
 Island MBB
 Jungle Peace Lou Kim

4th of July Cookout

Good Times The Lone Bellow
 You Worry Me Nathaniel
 Rateliff & The Night Sweats
 Expectations Katie Pruitt
 Life on The Run
 Brandi Carlile
 and of course...
 Born in the USA
 Bruce
 Springsteen





On Repeat All Summer Long

People Watching Sam Fender

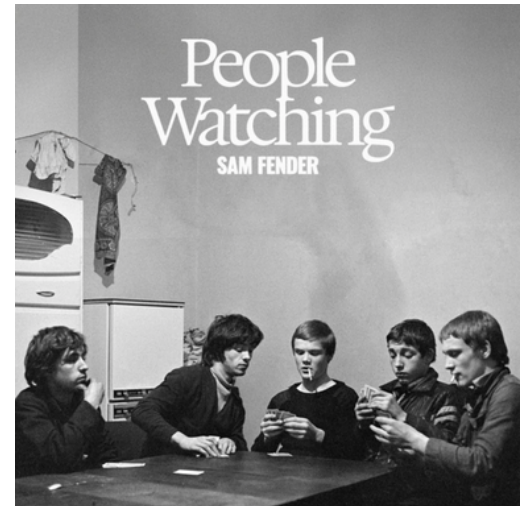
As it goes in Track No. 2 "Nostalgia's Lie,"

"Before I'm pushing up daisies

Give me a long heady summer

With arms open wide..." (Lyrics by Sam Fender)

This is the kind of album you can listen on repeat without even realizing it – because you discover something new with every listen. Just like with his 2019 album *Hypersonic Missiles*, the title track launches in with powerful vocals in Fender's impressive upper range, a full band, forward motion, and his anthemic, poetic, political lyricism. "Arm's Length" has a straightforward groove that I can't help but move to. "Rein Me In" has lyrics that still take me aback with their cleverness. I've never heard someone rhyme the word "tinnitus." This album may have come out in 2025, but it continues on repeat as the anthem of my summer 2026...



People Watching by Sam Fender
via Polydor Records, Feb 21, 2025
Photograph by the late Tish Murtha

For Lounging by the Pool



Megeve Henry Mancini

Stranger On The Shore

Martin Denny

Poinciana Cal Tjader

Bossa Noches Bill Le Sage

Lightly Ennio Máno

Água de Beber Astrud Gilberto

For a Day Hike

Your Rocky Spine Great

Lake Swimmers

Now & Then Sjowgren

Utican Novo Amor

Call Me in the Afternoon

Half Moon Run

Ragged Wood Fleet Foxes

From Eden Hozier

Bloom The Paper Kites



TECH TALK

By Aleya Neivandt-Brown

Gear & Skills for **Studio** **Production**

With the decline of big commercial studios and the increase in **private home studios** for pro and amateur producers alike, what gear and skills do you need for **quality output and reliability**?

Considerations like **budget, space, design, and business priorities** [what kind of productions are you making?] all play a role.

It's a **moving target**, especially as the industry, client needs, and technology continue to change.

Versatility and adaptability are key. You've seen my studio, now let me show you the gear and skills I have prioritized to be able to provide all the services of **Red Pin Productions**...



AKG P420

Large diaphragm condenser microphone with switchable polar patterns and pads



SSL 12

12-input Solid State Logic USB interface, using the hardware + SSL 360 software



KEF vs. JBL

Neutral listening studio monitors, design specs and a driver comparison



AVID Pro Tools

Why it's the industry-standard DAW and how to become AVID-certified



Emerging Technology & AI

What I'm worried about and what I'm excited about, an open-ended discussion...

TECH TALK

AKG P420



The AKG P420 is a large diaphragm condenser microphone with switchable polar patterns, a -20dB pad, and a low frequency [200Hz] rolloff. With such versatility, this mic is always ready to go in the Red Pin Studio.

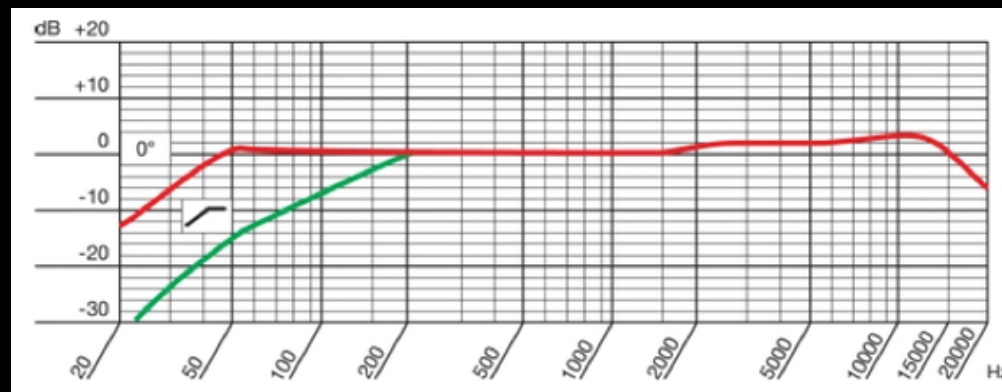
Polar pattern switches allow for control over the direction of the pickup area, meaning you decide how direct the incoming signal is vs. how much room or surrounding instruments enter the mic. The large diaphragm capacitor is known for a “warm” sound, derived from the size of the diaphragm subtly interfering with the very highest frequencies, as demonstrated in the frequency response chart below [chart by AKG, with mic set to cardioid pattern].



[Spec Sheet](#)



[Response Charts](#)



I keep the P420 set up on the mic stand pretty much all the time! It's my go-to for the flute and vocals stem packages I offer, and I use it often for my opera and pop vocal clients as well as my own acoustic guitar recordings. I've also used a set of 5 of these mics for a group voiceover session with my college students. It's an affordable mic and comes with a shock mount and foam-padded aluminum case for sessions on-the-go.

The switchable polar patterns on the front feature an actual physical switch above the polar pattern diagrams, unlike the big sister of this mic, the C414, which relies on a light-up box above each pattern that only works if phantom power is already on... which you can imagine is annoying if you have to get everything plugged in, patched, and +48V engaged, and then go BACK into the booth to check what pattern is illuminated.

Fun Fact—I actually got this mic by putting it on my wedding registry. Thanks, Daniel!

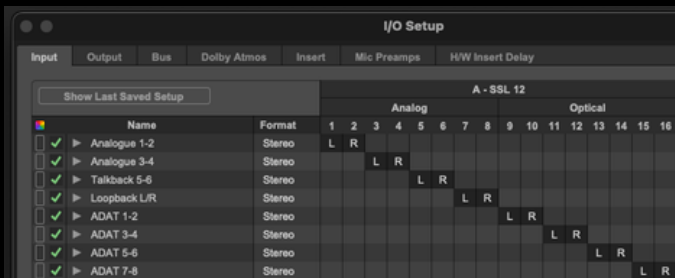
TECH TALK

The SSL 12 is a USB Audio Interface by Solid State Logic that boasts 12 inputs including 4 dedicated mic preamps with individual phantom power, gain control, and SSL 4000 series emulation. Plus it has two headphone outputs and a built-in talkback system. It comes with SSL 360, the software mixing platform for routing monitor mixes and applying inline FX plugins.

SSL 12



This interface connects directly to your computer via USB-C, requiring no separate external power. Once connected, set it as the Playback Engine in your DAW, which gives you the following inputs.



In the SSL 360 screenshot above, there is an incoming mic signal from SSL channel 1 routed to both Headphone A and Headphone B [HP A, HP B] and the monitor bus. Inside of Pro Tools, the full mix is coming to the Monitor Bus, and I added a SEND of the demo vocals track to Playback 3-4 so I could send different amounts of it to HP A and B. This is a simple example of a session where the client was HP A, and she needed to hear herself, the demo vocals, and the backing track. While I, the engineer, used HP B to listen to her isolated incoming vocals, and I could always hear the full mix through the main monitors.

Pro Tip: Press the talkback button gently or use the toggle in 360, because the physical switch is constructed so close to the built-in mic that it can be quite noisy in the headphones.

TECH TALK



These two speakers have a strikingly different driver design. The KEF Q150 features a concentric design, whereas the JBL LSR305 has a separate woofer and tweeter. The KEFs are passive and the JBLs are powered studio monitors, but both are two-way bass reflex designs. Both have a maximum output SPL of 108 dB. And both are praised for **neutral listening** across a variety of axes and room placements. Let's compare...

Patented by KEF as the "Uni-Q Driver Array," the high frequencies come through the center 1-inch vented aluminum dome, and the lows/mids come through a concentrically-placed 5.25-inch cone. The frequency range is 51 Hz - 28 kHz, and the crossover frequency [where the output switches from the low to the high driver] is 2.5kHz.

The JBL LSR [Linear Spatial Reference] 305 has similarly sized drivers [1" and 5"] positioned separately on the construction. The frequency range is 43 Hz - 24 kHz, and the crossover frequency is 1725 Hz.

I use both of these models [in stereo pairs] at Red Pin Productions: the JBLs for my main mixing monitors, and the KEFs along with a subwoofer for mastering reference speakers. Both have been updated with newer models of Q series and 3 series - check out these links...



[KEF Q Series](#)



[JBL Pro 3-Series](#)

TECH TALK

Pro Tools

Why is Pro Tools widely considered the “industry-standard” DAW?

Early on the scene...

Mac and Windows compatible...

Recording workflow that makes sense for studios...

Cross-product compatibility with AVID's other music/production softwares...

AVID-designed curriculum, support, and certifications for recognized credentials...



Aleyna Neivandt-Brown, AVID-Certified Pro Tools Specialist and Instructor. Photo by Max Neivandt.



[Learn More](#)

What is Pro Tools Certification?

The Pro Tools Specialist certification includes levels 101 and 110 curriculum/exams designed by AVID and taught/proctored by an AVID-certified Instructor, like me!

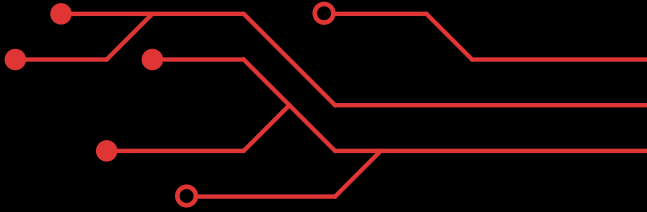
Each level has 10 lessons and accompanying exercises and knowledge checks to really help you put the material into practice. No one remembers keyboard shortcuts they never use! The content ranges from understanding the navigation and options for Pro Tools setup and workflow, to specific techniques used in various production situations like recording, editing, mixing, and post-production. It equips the engineer to enter any Pro Tools-based studio and get to work, because you not only know how it runs in default in your specific space, but how all the settings, options, preferences, hardware communications, shortcuts across operating systems, and time-saving methods work! I currently teach + proctor Pro Tools 101 and 110 through Dallas College, an AVID Learning Partner.

TECH TALK

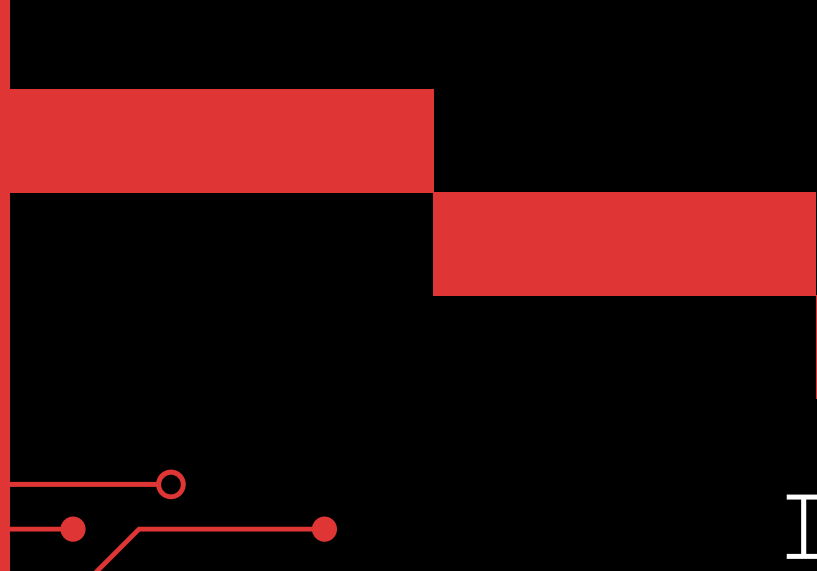
Evolving Technology & AI

I'm Excited About

Interactive and Immersive Listening



In 2021, Kanye West and Kano Computing released a portable stem player that allowed users to interact with the actual **mix** of a song—pulling back the curtain on how it's made and giving more agency to the listener. It never really took off, probably because of practicality, cost, and maybe also something to do with Kanye's public relations. Alas, I want to see more development in this direction—that of real interactivity rather than music being something of passive engagement. Another product example of this is Apple AirPods, now with **Spatial Audio** capability which uses **Dynamic Head Tracking**. If you're watching something on your phone and you look to the left, the sound **moves** to correspond to the AirPods in the ear closer to the screen. While this is a more passive example than the stem player, it is bringing realistic and immersive audio to the masses. AirPods are also capable of fully representing a **Dolby Atmos** mix, an increasingly popular mixing technique that places sounds across a full **three-dimensional space** rather than designated left, right, or even surround-sound speakers. This is a huge step forward in immersive audio becoming more popular and accessible with everyday devices. For the frontier of interactive and immersive audio, I look to the **gaming industry**. Player-oriented sound design and adaptive scores have become so seamless, realistic, and high fidelity thanks to the technical innovations in storage, RAM, and CPU performance of gaming systems. What was once 8-bit 2D platform games with a single-track looping score [beep boop], is now incredibly complex with thousands of individual sound and score layers that can be called upon entirely based on the player's progression through the game, and even procedural synthesized sounds being generated as it runs. Sometimes I sit down with my Nintendo Switch to play *Zelda: Breath of the Wild*, and I get lost in how detailed and intentional every single sound is. Try it.



I'm Worried About

We are witnessing a rapidly-growing AI era where real musicianship and genuine creativity are at a premium. SUNO can never really replace us, but how do we protect our craft from the grasp of emerging AI options putting fast and sometimes even FREE production at the fingertips of the masses?

We are entering a pivotal time to rebel [like any good alt-music movement] this time against AI-produced music. Back to the roots of the human experience by embracing imperfection. We've spent decades honing audio equipment, software, and plugins to make our production streamlined, seeking perfection. But instead of remaining as tools for us as the creators, the machines have become creative competitors. To that, I take permission for myself to create music that embraces my human imperfections, to write songs that don't abide by the rules, and to leave my imperfect takes the way they are instead of quantizing and pitch-correcting every little thing. Because my music is human-made. And at this point, that's already rebellious.

What Do You Think?

Contribute to the discussion

Submit the form on redpinproductions.com/internships to be considered for a guest contributor article in the next issue...

Up Next



PRODUCTION

DECONSTRUCTION

PRODUCTION

DECONSTRUCTION

Breaking down the production techniques of featured Red Pin Productions projects for an inside look at HOW IT'S MADE



What Is Life?

A Dance Score



© 2025 All Rights Reserved Aleyna Neivandt-Brown, Red Pin Publishing
What Is Life? by Aleyna Neivandt-Brown
Released March 22, 2025

The Commission

Alexandra F. Light's

Contemporary Ballet *Schrödinger's Cat*

Alexandra F. Light, choreographer and former principal dancer of the Texas Ballet Theater, commissioned Dallas-based composer, performer, producer **Aleyna Neivandt-Brown** for an original score in homage to the quantum physics question of **Schrödinger's Cat**. The resulting contemporary ballet, featuring dancers **AvaRose Dillon** and **Henry Winn**, and costumes by **Lauren Carmen**, premiered March 21, 2025 at the Rialto Center for the Arts in Atlanta, presented by Dance Canvas. Following the premiere, the full score was released on all digital music platforms as a three-track EP named in homage of Erwin Schrödinger's 1944 book, **What Is Life?**



Alexandra F. Light. Photo by Samantha Zauscher

THE COLLABORATORS

Choreographer @farbie
Composer @aleyna.brown
Dancer @avarose_dillon
Dancer @winn_henry
Costume Designer
@paillettebylc

WHAT IS LIFE?

I. Der Tod ist ein Schatten

II. Cat State

III. Observing



In Alexandra F. Light's program note of the piece, she details her choreographic process as:

"Built through AI-generated movement prompts and human adaption, Schrödinger's Cat explores the tension between imposed structure and free, randomness and choice—leaving the final outcome to chance.

The work unfolds in three movements, each embodying a possible outcome of Schrodinger's paradox. In the first, dancers interpret AI-generated choreography, moving within rigid, pre-programmed structures—the cat is dead. The second is a liminal space where AI and human movement intertwine, blurring control and unpredictability—the cat is both dead and alive. In the final movement, choreography is entirely human-created, free from AI input—the cat is alive.

In a final twist, before each performance, AI selects one of two possible endings, determining the ultimate resolution with a 50/50 probability—mirroring the paradox at the heart of Schrödinger's experiment."

The Collaboration

Finding a shared language, goals, and process to create a new work in parallel

What is it like to choreograph without music?

Alexandra: "It is a really unique challenge, and really thrilling to know that the score would end up so tailor made for the piece. I think having a good mixture of the freedom to create what you envision both with and without a complete score can make the process really authentic and collaborative."

How did you find a shared language across movement + music to align on the goals of certain moments in the piece?

Aleyna: "Music and movement already share a similar lexicon, and we obviously both rely heavily on counts! But to collaborate on a vision without relying on the maker of a different medium to know all the nuanced terminology of yours, can be



Dillon, Light, Henry rehearsing. By Joe Johnson

where a lot of collaborations hit a wall. I'm so grateful that Alexandra was able to communicate her goals for the music so effectively with references and feedback while still trusting me and my craft. We were creating this in parallel, having never actually met, by delivering clips back and forth, so that shared language during feedback was vital. I learned a lot about what terms translate between music and movement. I started considering orchestration as levels of density rather than specific textures, and framing tonalities as dark or ambiguous rather than specific keys. If we weren't matching up on the goal for a certain moment, we could refer back to terms from our shared language as a creative vibe check!

Alexandra: "This project had such clear visions for the research going into each movement, I think it was inevitable that a shared language would come to the surface. Besides that, Aleyna was fantastic in listening to the samples I was inspired by sonically and my concerns and desires. She created the perfect score, I think."

How did the score meet or change your expectations for the overall piece? And what was it like to finally sync up your existing choreography to the music?

Alexandra: "One of the best parts was playing the final music for the dancers and their excitement to hear it and dance to it. It is always a good sign when they light up over how what they are working with works for them. I was hesitant when we were first discussing the samples of Schrodinger's actual speaking, I wasn't necessarily sure it fit with the vision. I am so glad Aleyna helped me to see how it fit, now I couldn't imagine the work without it!"

What was it like to see the score brought to life on stage at the premiere?

Aleyna: "I was moved to tears. Sitting there at the Rialto, with Alexandra to my left and my husband to my right (who never misses a premiere, even across the country!), experiencing it in its fullest wonder, I was completely immersed in the surround sound and the compelling performances of AvaRose and Henry. As a composer who works in isolation a lot of the time, it's an incredibly gratifying moment to finally share a new piece with the world."

Crafting the Score

What Is Life?

By Aleyna Neivandt-Brown

For the work to be produced in parallel, we needed a structure to coordinate timing for music + dance cues and sync points. Using Alexandra's outlines and our planning discussions, I created a spreadsheet with the movements in timestamped sections to organize the counts/phrases, form, meter and tempo, along with the music/audio textures, and then some chordal ideas to help me contextualize my composing.

Mvt	1: Dead + AI				2: Simultaneous Ambiguity + Human/AI						3: Alive + Human						
Timestamp	00:00-01:22	01:20-03:00	03:00-04:30	04:25-05:00	05:00-05:43	05:43-05:47	05:47-06:11	06:11-06:35	06:35-07:45	07:45-07:47	07:47-08:17	08:17-09:05	09:05-9:34	09:34-10:00	10:00-10:30	10:30-11:30	11:30-12:15
Counts & Phrases	Full 8 Intro count, 8 phrases of 8 counts, 1 phrase 9 counts, 1 phrase 8 counts.	Fluctuating, Ebb and Flow							6-bar phrase, then 8-bar phrase			Ends with a 4/4 bar					
Form	Intro	Development		Transition							References Original Death Theme						
Meter and Tempo	8/4 at 65pm, plus a 9/4 bar	8/4 at 65			88	6/4 at 110		8/4 at 88bpm	8/4 at 96bpm	5/4 at 110bpm	8/4 at 65bpm	8/4 at 65bpm	Free Tempo	Building	Building, Cinematic	Repose	Accelerando from 65 to 82
Music/Audio Textures	Sparse	Layers			Strings	Sub Bass		Sparse	Pizz Strings	Sub Bass	Reverse Piano		Piano Solo with rubato, references main motifs		Soaring Vocals	Mandolin	Building, Synths, Strings, Piano, Sub Bass, and Fanned Vocals
	Repetition	AI-read German texts		Piano	Synths		Piano, rubato	Harp			Music Box	Piano References Harp Theme from 06:11	Schrodinger Quote	Marimba and piano trade arps		Music Box	Flute flourish and snare hit at the end
	Reverse Piano FX	Arpeggios	Broken Arpeggios Synth Bass		Piano			Pluck Synths with Delays				Strings, sustained		Brass		Flute	Schrodinger Quote
	Open Tonality/Darker Non-Acoustic Timbres	Ambiguous Tonality/Darker												Tremolo Strings			
		AI-Gen Poem "Death" (German Text-to-Speech Recording)					layers of whispers in German and English		Full recitation of poem								
Chords	Cm Cadd9 Gm/Bb	Abmaj7 Fm/Ab G7sus Cm/G G	Ambiguous, Descending	Cm	Cmsus4, Dbsus2, Dbmaj7, Ab-->G over cluster												

"Schrodinger's Form" Spreadsheet during planning stages. By Aleyna Neivandt-Brown



[View Full Size](#)

This outline served as both practical and conceptual for me to organize how Alexandra's vision could be brought to life through sound. To represent the **first movement's** version of Schrödinger's thought experiment where the cat is considered **dead**, and the most **AI-generated** choreography was used, I crafted a score of mostly **synthetic elements**. I did not use any actual AI-generated music—I represented its influence through repetition, and kept it sparse with a motif of a reversed piano note and some jumbled AI-voiced spoken word. The tonality was both dark yet noncommittal. For the **second movement's** liminal space of being both **dead and alive** and **human and AI**, I gradually introduced **some acoustic elements** including strings and harp, yet always maintained an undercurrent of **textural ambiguity** with synths and effects. The **third movement, alive and human**, brings back themes from across the whole piece, growing from a delicate music box to a full **orchestral** score with piano, harp, strings, brass, music box, mandolin, **flute** and **vocals** (which I performed and recorded myself). Between cinematic arpeggios, I included a very special spoken word sample right before the climax—a recording of Schrödinger himself. Then, the culminating refrain layers all the textures of the whole piece, representing, to me, the paradox of life, the cat in the box both dead and alive, and myself, a composer of things both human and machine, coming together in something beautiful.

LIFE AND DEATH

by Aleyna Neivandt-Brown
and ChatGPT

After each exhale, a rest, fleeting,
though someday inevitably prolonged.
Will I see that day coming? And who
will see me?

Will I taste the silence before it arrives,
Or feel its weight in the stillness of
others' eyes?

The irony of the waiting, the unknown,
Only in my final moment will I have
known what it is to be alive.

And in that breathless knowing, I'll
become the echo,
A whisper fading where all beginnings
go.

Spoken Word Elements

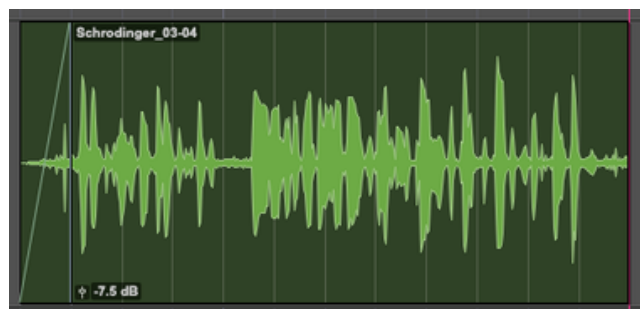
In many of my commissioned dance scores, I've been inspired to include thematic spoken word fragments to weave into the music. In my album *MOVEMENT: A Dance Score Collection* (released March 7, 2025) you can especially hear these techniques in "Salem" and "At My Intersection."

For Schrödinger's Cat I asked ChatGPT to write a poem about death, then translate it to German. Then I recorded the text-to-speech reading. I edited, chopped, and scattered it throughout the first movement, which is where the title comes from, "I. Der Tod ist ein Schatten" (English: "Death is a shadow.") For the second movement, I utilized the same collaborative co-creating/prompting with AI that Alexandra was using for her choreography. I wrote the first and third stanza and prompted ChatGPT to write the second and fourth. See poem (left).



In the third movement, I included the voice of our very muse himself, Erwin Schrödinger. I found an archived 1949 BBC radio recording of him delivering a lecture called, "Do Electrons Think?" Throughout the lecture, I found two quotes particularly compelling, not only for the authenticity it brings to the piece, but in his actual delivery. The rhythm and accent of his voice is almost musical on its own. The first, "...we meet with a firm conviction that everything that happens is governed by inviolable laws so that the course of events forms an inevitable and unalterable infinite sequence of causes

and effects..." which you'll hear 1:15 into Mvt. 3. Next, see the waveform below for when Schrödinger says, "Let this for the moment be figurative speech meaning only that nothing in the observed situation determines the course the particle actually takes..." (Mvt. 3 at 3:35)

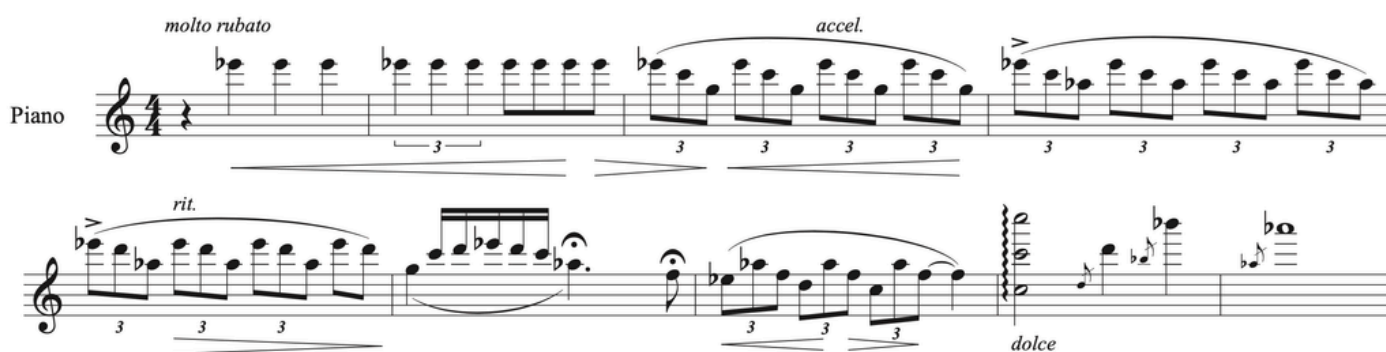


Piano, A Storyteller

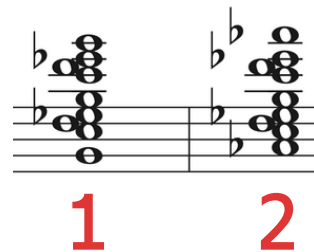
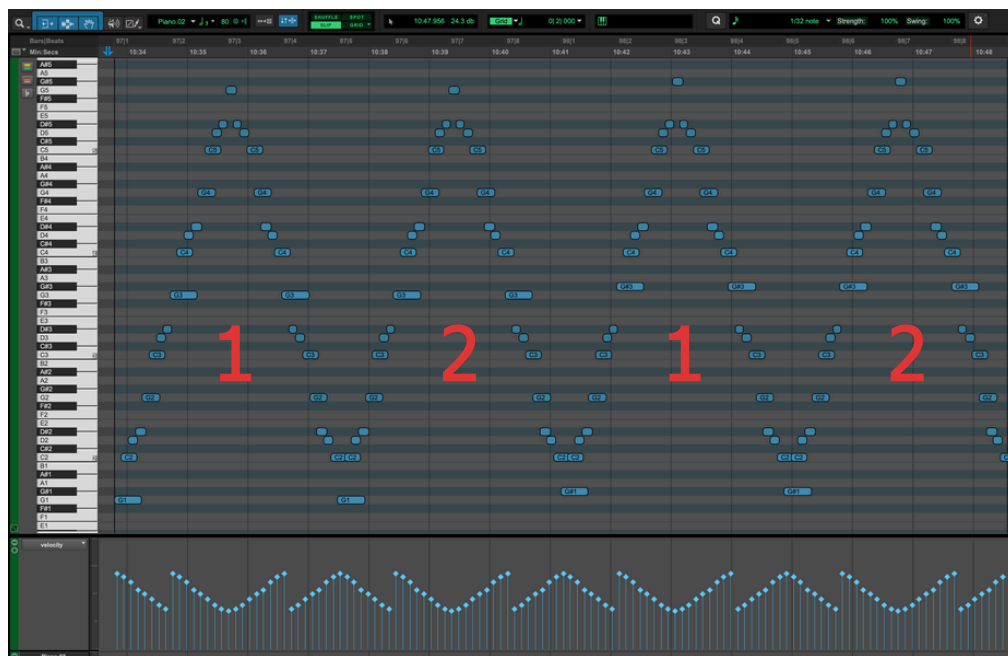
The first movement features a repeating **C** that I recorded on piano and then reversed in Pro Tools using AudioSuite. Because the piano is a percussive instrument, reversing the envelope results in something that sounds particularly unnatural, which helped me represent the synthetic element of Mvt 1.



The piano contributes such thematic development through the piece that it, in itself, is a representation of the change from synthetic to human. What was once used as a technique to represent AI or "death," **repetition** is reinterpreted in Mvt 3 with a sustained violin dovetailing into the following piano solo (at 1:05), beginning with free-flowing repeating Eb's—this time not synthetic at all but with cascading organic motion.

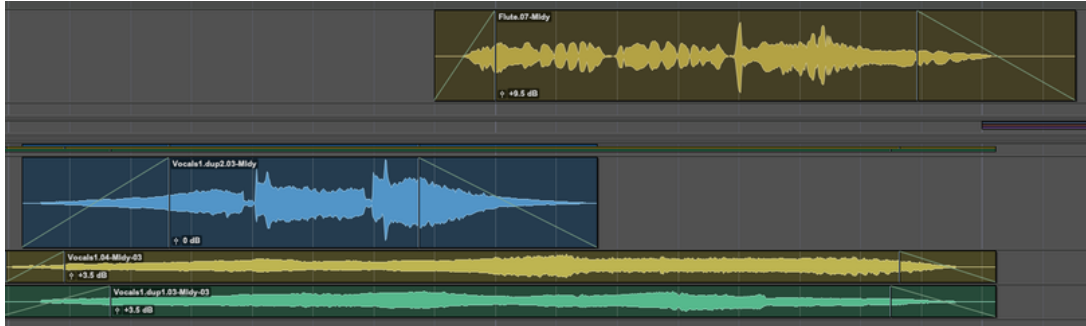


From leading the second movement with modal arpeggiations to trading melodies with the harp and music box, the piano eventually becomes a primary driver in the flourishing arpeggios that create the cinematic finish. See below for a closer look. Arpeggio 1 features a pedal tone of G, while arpeggio 2 has a dramatic forward-propelling lift by moving up to an Ab (though not in every octave). I performed all the instrumental parts myself via my MIDI piano, quantizing my imperfections and adding in velocity, volume, and sustain automation either via the pencil tool or the pedal itself.



Flute and Vocal Elements

First heard in the second movement, the **flute** serves as an extension of the **human voice**. I performed melodies that interplay with my recorded vocals by using similar range, vibrato, and harmonies. For example, in the Pro Tools screenshot below of Mvt 3 at 2:40, the vocals (blue waveform) dovetail into the flute (top yellow waveform) in which I mimic the same melody before expanding the range upwards in continuation.

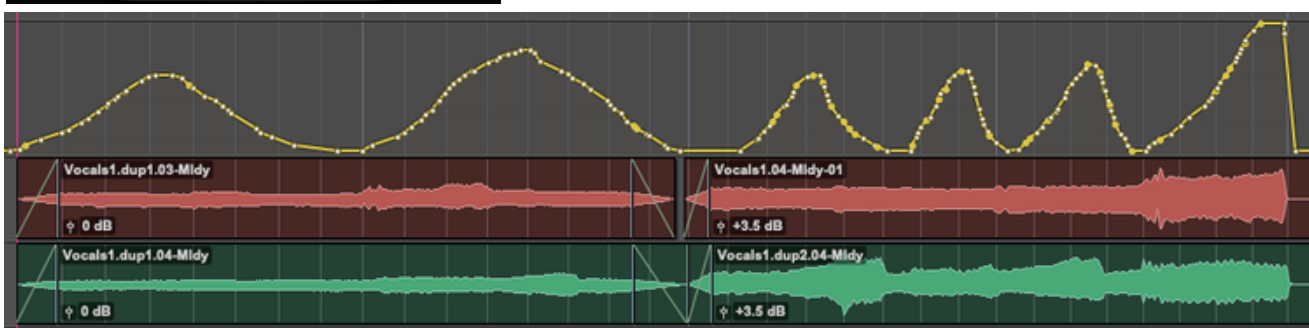


At other times, the flute takes after the piano, with dramatic arpeggios. At the end of Mvt. 2 (at 3:00), as the tonality is descending back into the darkness of the life vs. death paradox, the flute drives the progression with descending *diminished 7th* arpeggios landing on Bb, then G, then C#.



Tremolo Vocal Effect

The epic finale of the piece, Mvt 3 at 3:45, includes dramatic **tremolo vocals** that I created using the FAN Multi Modulator plugin by Audio Hertz. All of my vocal tracks are in a Routing Folder with various corrective and creative plugins (compression, EQ, multi-delay, reverb) and FAN (shown to the left), which is bypassed most of the time. For this moment, I set the effect to be **TREMOLO**, the rate to **16th notes** following the HOST (main session tempo) which was accelerating from 65bpm to 82bpm. I added **DEPTH** as a parameter I could automate (measured in % wet), and then used my **pencil tool** to draw the automation shown below.



Motif

A motif is a recurring theme throughout a piece. Composers often employ a motif to represent a specific character or scene, or as a way to give the listener something to attach to and witness evolve over the course of the piece. Common techniques of motivic development include truncation, augmentation, transposition, and transformation.

As I composed *What Is Life?* I did not set out with a specific motif in mind but allowed it to unfold organically as I crafted the score. Many of the flute and vocal lines I recorded were improvisatory and experimental, and what they revealed was an attachment to these six notes that I began to treat as a motif along the way...

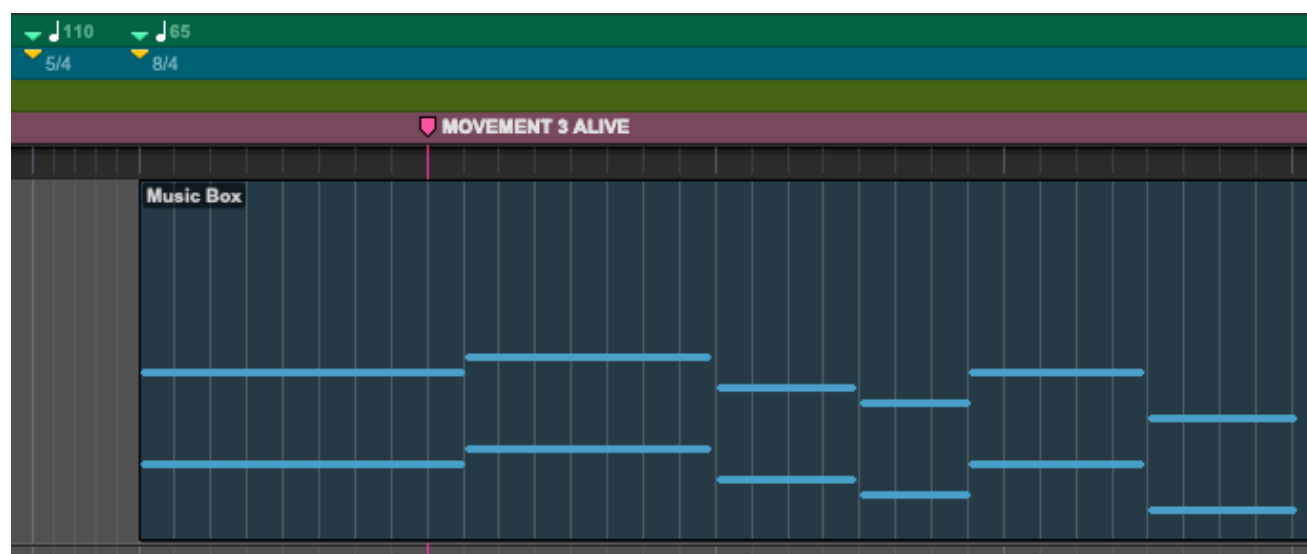
Synth Bass



The motif is jarringly introduced by the synth bass in Mvt. 2 at 1:14. The tempo suddenly shifts to 110bpm and the time signature shifts to 6/4. The phrase is **six notes** in succession, in a low bass range: C, D, Bb, Ab, C, Gb.

The second time, it appears at the very end of Mvt 2 at 3:15 with another sudden tempo and meter change, but this time to 5/4 and only the first **five notes** are played: C, D, Bb, Ab, C. This technique in music theory is known as **truncation**.

Music Box



Immediately following the bass truncation of the motif is the third appearance. This time, it is by the music box, doubled in octaves (though lower than one would expect from this typically high-toned happy instrument). It spans across the end of Mvt. 2 and into the start of Mvt. 3, so it may be hard to catch. It is the full six notes of the original motif, in succession, but as you can see from the MIDI above, it extends much longer—a full 32 counts at 65bpm. This technique is known as **augmentation**.

The next time I play the motif is in Mvt. 3 at 0:45 on the flute. I performed it with rubato and an improvisatory feel to represent the third movement's theme of **alive and human**. This melody actually contains **two new iterations** of the motif. The first, is a **truncated, augmented, and transposed** 3-note version: Eb, F, Db. This follows the same intervals of the first three notes of the original motif, but transposed up a minor third (Eb compared to C). Next, after a pentatonic flourish, the full 6-note motif is played, **transposed** down a whole step from the original as: Bb, C, Ab, Gb, Bb, F.



And next up is the very piano solo we've already analyzed—Mvt 3 at 1:05. This time, take a closer look at the final two measures. While decorated with octave jumping, this is indeed a 4-note version (**truncation**) of the original motif—C, D, Bb, Ab.



Next (Mvt. 3 at 1:38), the flute hands off to the harp, which plucks a melody that **evokes yet evolves the motif**, as brass and strings begin to build, and the flute trills in the low register. The flute and vocals pass melodies. Then this **transformed** motif is repeated by the music box at 3:08, over a wash of mandolin tremolos and whispers of "What is life anyway?"



Finally, at 3:30, the flute repeats the original motif one last time before Schrödinger's voice leads into the cinematic conclusion.

Did you hear them all?

The screenshot displays the Pro Tools 12.9.2 Edit window for the project 'What Is Life?'. The top transport bar shows a time display of 0:00.000, a cursor at 2:17.832, and various playback controls. The left sidebar shows a track list with categories like Percussive, Acoustic, and Synthetic. The main workspace displays multiple tracks with MIDI and audio data, including a piano roll for 'Piano.02-04' and a MIDI editor for 'Sung Vox'. The bottom of the window shows tabs for MIDI EDITOR, CLIP EFFECTS, MELODYNE, RX SPECTRAL EDITOR, and REPIATCH ELEMENTS.

What Is Life? Full Score in Pro Tools
Edit Window, Aleya Neivandt-Brown

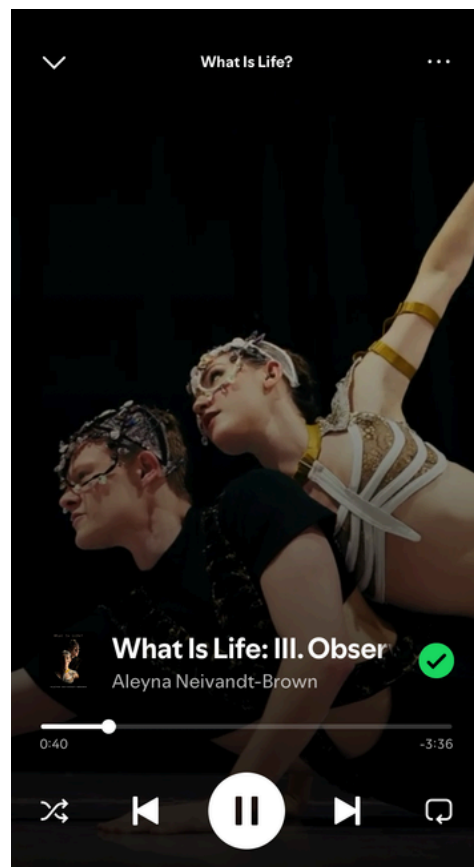
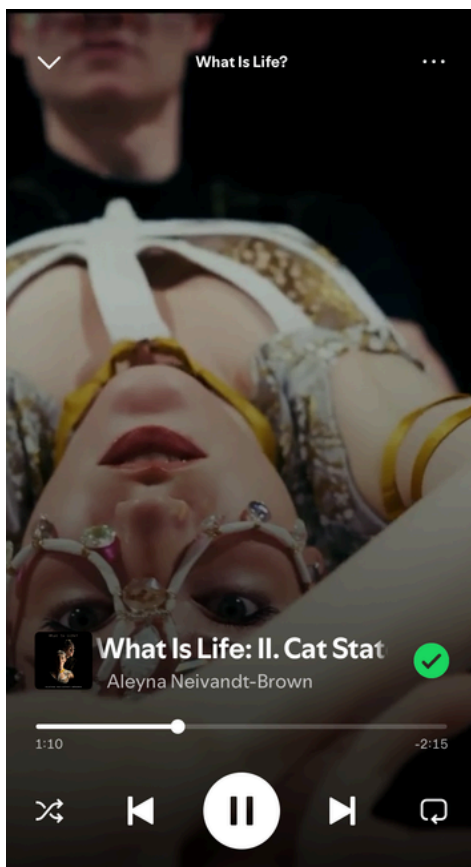
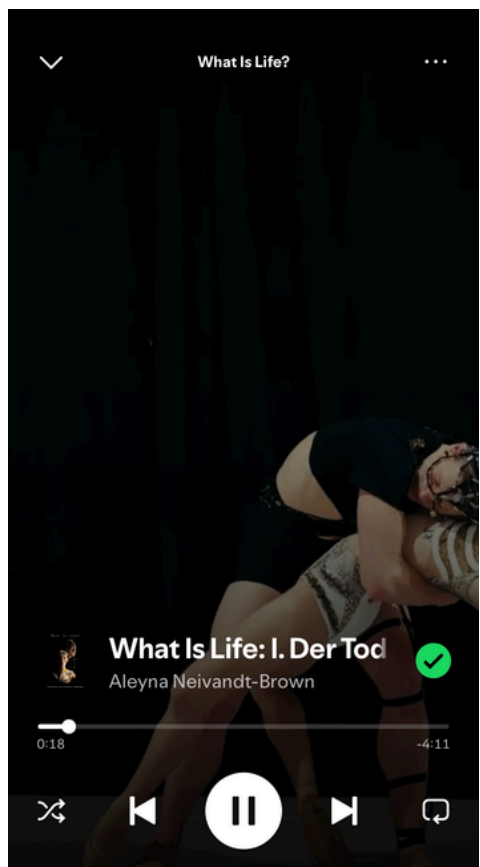
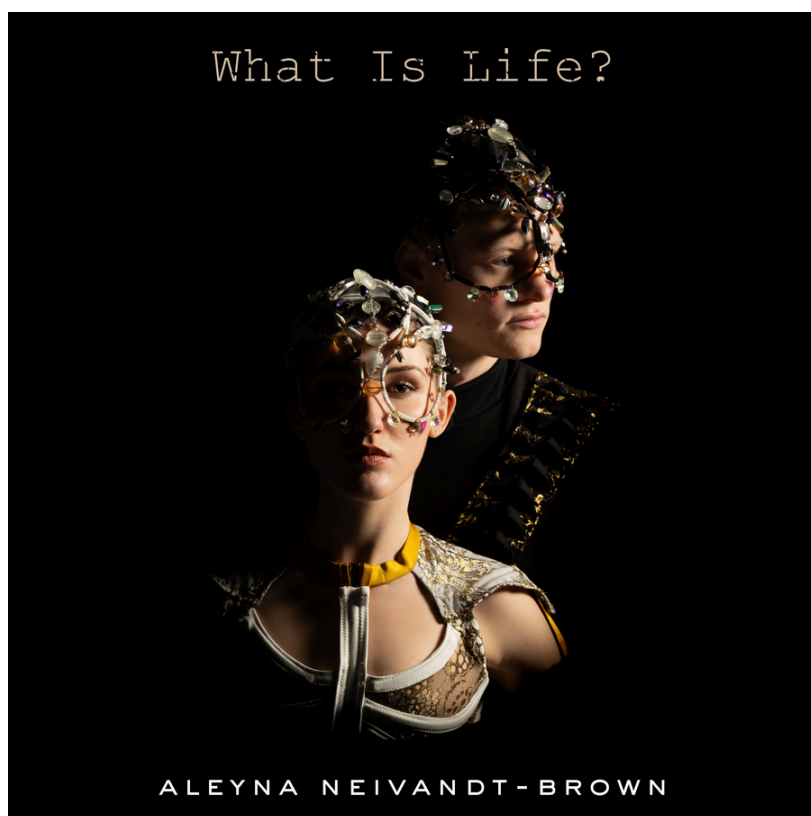


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The screenshot displays a digital audio workstation (DAW) interface, likely Ableton Live, showing a complex music production project. The top section features a piano roll with a green piano part and a timeline from 5:00 to 12:00. Below this is a track list with various instruments and effects, including drums, strings, piano, and vocals. The bottom section shows a detailed view of the piano part, with a green piano part and a timeline from 5:00 to 12:00.

The Release

What Is Life? is streaming globally on all platforms



Special Thanks to Max Neivandt who visited a dress rehearsal to capture the photo that became the album cover, featuring dancers AvaRose Dillon and Henry Winn in costumes by Lauren Carmen. He also captured the video shorts that loop on [Spotify](https://www.spotify.com) while streaming the EP.

What are they up to now?

Alexandra F. Light is now living and working as a choreographer in New York City. At the end of Summer, she heads to France for the Moulin/Belle Artist Residency. Before then, here are a few opportunities to see her work in action this June:

Weight of Flowers for Woman in Motion Dance Company
Sat June 13 7pm, Sun June 14 7pm, and Mon June 15 7pm

Nightmare Screen for Bridge for Dance 'Uptown Rising' program
Sat June 20th 7:30pm

As Above for Dumbo Dance Fest
Sun June 28 6pm



Website



@farbie



Alexandra F. Light. Photo by Kashif Salahudin

UP NEXT REVIEWS

Film & TV Edition



Behind the Score of *Bridgerton*

Netflix's Hit Modern Reimagining of Regency Romance

Guest contributor **MADELYNN BIGHAM** explores what makes the music of *Bridgerton* such a hit with audiences **beyond** typical Classical Music-lovers

Written by Madelynn Bigham

Edited by Aleya Neivandt-Brown

Visual media and music have been going hand in hand together since motion picture was invented. Silent films were often accompanied by live music, such as a solo pianist or live band. The teams of people that support the music and sounds behind visual media are large and necessary. In my interview with Assistant Professor of Commercial Music at Tiffin University, instructor of Arranging and Film Scoring, Dan Myers states "When we're scoring for film, we're generally a part of the storytelling team." Myers emphasizes that the film score is part of the story team, working together with sound effects, foley, visual effects, writing, actors, directors, and so many other important, creative people to make the story come to life.

Period dramas, especially after the beginning of the 2000's, have been an interesting example of how creative a score can be while also being a key role in the storytelling. The 2005 adaptation of *Pride and Prejudice* sticks out as a prime example, with Dario

Marianelli's score reflecting the Austenian era with music inspired by Beethoven, as said in an NPR interview.

While reflecting on the Oscar nominees for the 2006 Best Original Score, NPR's Andy Trudeau claims there are three parts of this Austenian music: English folk, dramatic underscoring, and classical elegance. All three appear throughout the movie in the main theme introduced during "Dawn" as a youthful, spunky introduction to the country lifestyle of the Bennet family. The main theme appears again in "The Living Sculptures of Pemberly" and "Georgiana" in a softer, elegant piano melody, with slight variation, creating a calming effect with what used to be an energetic theme. In "Liz on Top of the World" and "Your Hands are Cold" the theme becomes a sweeping, dramatic orchestral variation. By the end of the movie, the original theme with all its instrumentation and energy returns with "Mrs. Darcy".

In the midst of the COVID-19 pandemic,



Pride and Prejudice [2005] Working Title Films
Keira Knightley and Matthew Macfayden

while many artists and creatives were struggling to find outlets, an incredible period drama arose, with a musical score to match the creativity of the show itself. Produced by Shondaland and critically acclaimed worldwide with a Grammy winning score, Netflix series (2020-2026) *Bridgerton* is a period drama with a modern twist both in the story and music. Composer Kris Bowers did a fantastic job following the director's note of creating a score that reflected the show's modern take on the Regency era. Bowers notes in an interview with Classic FM that the score originally was going to be a hip hop style, with samples taken from music he wrote that sounded from the era. After this didn't seem to fit what the director Tom Verica wanted with the score, the director gave Bowers the idea of taking a more "classical" approach. This musical direction that Verica gave Bowers was Maurice Ravel, a French composer from the Romantic era, a period of music that began around 1800. Ravel utilized French Impressionism with interesting harmonic ideas and silky smooth orchestration, using low instruments for deep pedal harmonies and high instruments for sweeping melodies and quick, flowing arpeggiation.

So Bowers integrated these Ravelian stylings with his own background in Jazz in crafting the score for *Bridgerton*. Bowers first classically trained on piano as a young child, then pursuing Jazz studies in later education at the Los Angeles County High School for Arts, Colburn School, and Juilliard, earning masters in Jazz Performance. The combination of Bowers' influences of French Impressionism and Jazz create a fusion that utilizes orchestral instrumentation, modern harmonic structure, and the addition of digital instruments. This use of digital sounds is especially notable in the first season, where the score itself uses synthesizers. This appears in Season 1, Episode 6 at the 31-minute mark, when the camera enters on Penelope waking up in the morning. The scene begins with a bouncy synthesized harpsichord sound, coming in with a slightly distorted piano and synthesized bell sound. This differs largely from the wider score instrumentation, but continues to maintain the show's aesthetic of a modern take on "Regency" style with the use of strings, bells, and piano in a slightly synthesized fashion.



Bridgerton Season 1 [2020] Netflix
Rege-Jean Page and Phoebe Dynevor

The *Bridgerton* score also makes use of classical covers of modern popular music. What makes *Bridgerton* covers seem so "classical" is the arrangement. In an article for Classical Radio Boston, Edyn-Mae Stevenson notes that what makes non-musicians perceive music as classical is the use of "classical" instrumentation, the use of strings, wind instruments, and orchestral percussion. This takes something familiar (like a song the audience has likely heard on the radio) and contextualizes it into the *Bridgerton* world, thus appealing to a wide general audience. Plus, the arrangements themselves are artfully woven into the score AND the storytelling. For example, in Season Two Episode Six, during the wedding, Sign of the Times (2017) by Harry Styles is played by a string quartet. Instruments slowly come in as a lone viola plays the melody. The cellos play marcato eight-notes, creating a stable, slow walking tempo for the wedding party. Later, violins come in with sweeping arpeggio, pedal tones, and harmonies, building tension through the second chorus. While Bower's intended connection is with the lyrics of the original song, the arrangement uses layered instrumentation, mid-range melodies, and dramatic dynamic moments to fully connect audiences to the drama of the moment.



Bridgerton Season 2 [2022] Netflix
Charithra Chandran and Jonathan Bailey

While *Bridgerton* is an incredible and unique example of a period drama score, the world of Regency style scores have been ever evolving and encouraging new musicians to pursue ingenuity in the industry. As technological advancements and new trends appear, new visual media will appear with creative ideas, stories, and scores. But, like Kris Bowers and Dario Marianelli, musicians will always have inspiration, guidance, and teaching moments from the musicians that came before them.



Meet the Author **Madelynn Bigham**

Freelance Writer

Madelynn Bigham is a Commercial Music Major at Tiffin University from North East Ohio. She is focusing her studies in film studies, producing, and composing. Currently, she is spending her summer interning in Nashville writing and producing original music.





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The Sounds of *ARRAKIS*

***DUNE: Part Three* Releases December 18, 2026**

From a 1960's SciFi book series by Frank Herbert, the *Dune* series has become a global film phenomenon. How do you design the soundscape of a fictional planet [Arrakis] and its native monsters? Let's unpack the innovative sound design created by Mark Mangini, Theo Green, and Ron Bartlett.

by Aleya Neivandt-Brown

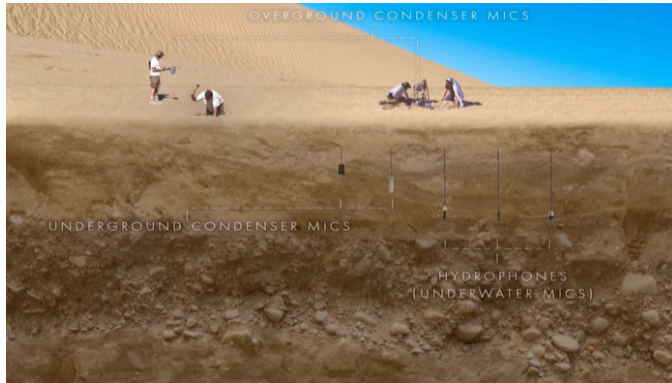
The Science Fiction film & TV genre already demands creative sound design due to its imaginative settings far from Earth. Everything from the space crafts to the weapons that defy current Earthly physics needs sound that represents such otherworldly or futuristic design. And when it comes to alien monsters—they would lose all galactic credibility if they sounded just like something we've seen at our local zoo.

The first of the Denis Villeneuve-directed *Dune* trilogy was released in 2021, introducing us to the harsh dessert planet of Arrakis through the eyes of main character, Paul Atrides. Accompanied by an exotic and innovative score by Hans Zimmer, we experience the vastness of Arrakis, desolate yet rich, both beautiful and dangerous, through cinematography that somehow redefines the art of scale.

It's an immersive visual and musical experience to say the least—sweeping the awards season with six Oscars and five BAFTAs. And something Villeneuve himself prioritized *from the beginning* in creating the immersive world of *Dune* was **sound**.

For this review, I focused my research on the team's goals and process of the sound design of *Dune's* **environment, sandworms, and ornithopters**. Key references include documentaries with Villeneuve and the sound design team by SoundWorks Collection and the Dolby Institute Sound + Image Lab, both linked in the bibliography (pg. 44).

The sound design team was among the first at work on creating the world of *Dune*, giving it an intentional and influential role. When sound designer, Theo Green, first got the script, he visited Death Valley to listen



SoundWorks Collection documentary at 7:38

and record the dunes by burying microphones in the sand, discovering the **resonance of the dunes** themselves. The team used a combination of overground condenser mics, underground condenser mics, and underground hydrophones (which are typically used for underwater recording). This allowed the team to develop the soundscape for the desert, through which the Arrakis natives, sandworms, travel...

While the sand dunes themselves could be directly recorded in a similar environment here on Earth, we have no such 400-meter long **sandworms** in our deserts. So the sound design team had to create a sonic representation of a fictional creature, one that serves a complex role in the story. The sandworms are not just monsters. They are powerful and dangerous, but also revered by the Fremen (native people of Arrakis). This nuance provides a challenge in designing a sound that is not just a one-dimensional fear-inducing roar. Villeneuve described wanting something unassuming, delicate like the flutter of an insect to be the first sound of an approaching sandworm. Something the Fremen would recognize but an outsider may not think twice about, let alone fathom that it's the flutter of a monster vibrating the very ground itself from miles away. But once the worm emerges, the sound is not monster-like, but a "God-like entity" that you feel as "spiritual experience" (Villeneuve for SoundWorks Collection).

The sound of the sandworm's mouth was so influential, Villeneuve had the VFX team create the visuals of the opening and swallowing to match the sound, instead of the other way around. "Sound drove what we did visually, and that was very gratifying" (Mark Mangini for SoundWorks Collection).

Mangini also testifies that, "We can be more successful in our sound design when we start with acoustic recordings." He considers it a matter of subconscious acceptance that it's already real, and upon that is the stage to create something unreal. So for the dragonfly-like military crafts in *Dune*, known as **ornithopters**, the team used real sound sources, including beetle and bee wings, cat purrs, and flapping canvas straps. But that wasn't enough. They even invented their own spinning object, made from wood and rubber bands in a unique wing-like design. When spun at various speeds, this device made the vibrating and fluttering sound that serves as yet another complex layer of the sound of ornithopter flight.



Mark Mangini, ornithopter sound device
in an [interview with AVID](#)

Check out the bibliography to watch the full interviews with this incredible team. I can't wait to hear (literally) what comes next in *Dune: Part Three* this December! Until then, I'll be streaming Hans Zimmer's score...

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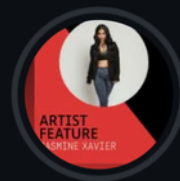
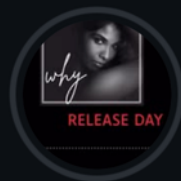
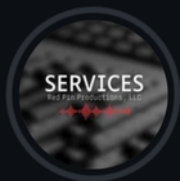
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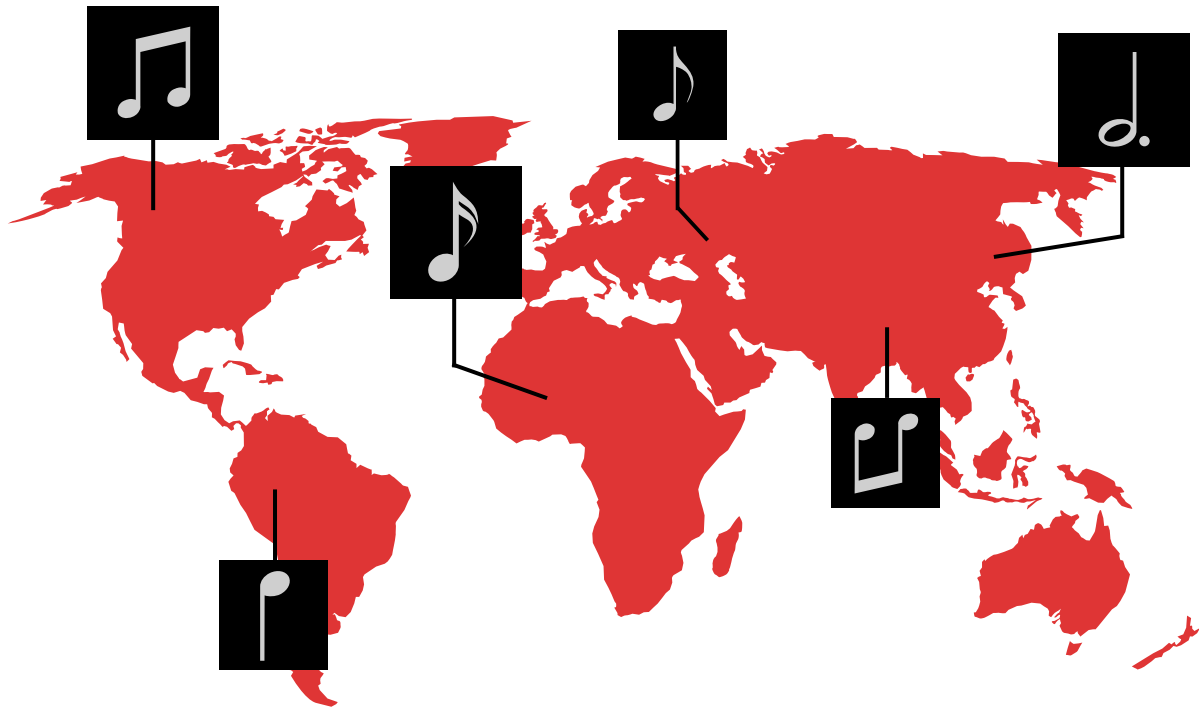




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