



RED PIN

REVIEW

Vol. 2 Issue 1

Listening Lists

**5 Songs That Will Change
How You Listen to Music**

Deep Dive

**Research & Commentary on the
Grammys, Resonator Awards, and
Dallas Entertainment Awards**

Concert & Music Reviews

Award-Winning Local Bands
Crash Through the Floor
The Plum Boys

Production Deconstruction

**An Inside Look at the
Complementary EQ Technique
Used in the EP *nearing***

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Letter from the Editor

Aleyna Neivandt-Brown
Founder, Red Pin Productions

What a difference a year can make. This time last year, Red Pin Productions was still a mere publishing label; my decade-defining studio album *reckoning* was still on the shelf; and my path forward was uncertain. What a whirlwind 2025 turned out to be when I reclaimed my **career**, my **music**, and my **mission**. Premieres across the country of dance & film score commissions, new client productions, 24 new original tracks released to my name, all gave me the momentum and courage to found **Red Pin Productions**. Of course, not without the growing pains and doubt that comes with forging a new path. Through it all, one thing kept me grounded, my new marriage. Yes, this January we celebrated our **one year wedding anniversary** in sunny summer bliss in Victoria, Australia where my husband is from. This issue is dedicated to him, my biggest supporter, fan, and teammate in this crazy and beautiful life.

With the New Year comes a new Volume of the Red Pin Review. This Q1 issue features even more news, reviews, and **listen-to's**, as well as a research-based report on music **awards season**.



Photo by Grace Saville Photography, 1-5-2025

This issue's **reviews** feature some local talent who are very special to me – each band includes former university students of mine who studied digital music technology and audio production with me. Both bands brought home trophies from the Dallas Entertainment Awards. As a nominee myself (for Best Music Producer) I had the privilege of attending **The Plum Boys'** live show at the nominee "Meet & Greet" showcase at the Kessler Theater. And I'm so proud to review **Crash Through the Floor's** award-winning rock song, "Avoidant Paradise."

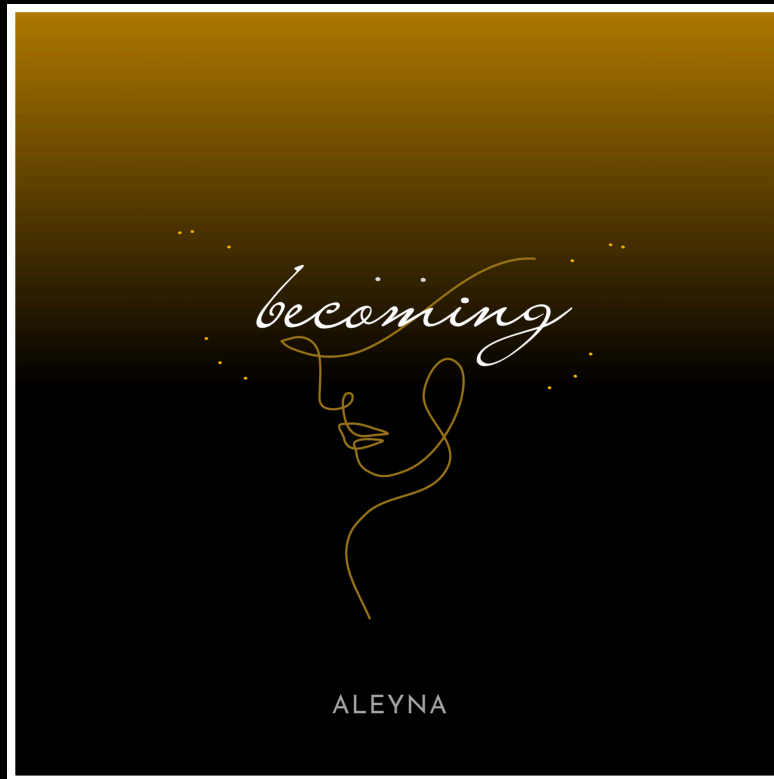
As always, thank you for supporting Red Pin Productions and my mission of reshaping the music industry, empowering women in audio, and fostering talent.

Sonically Yours,

Aleyna



News & Releases



"becoming" by Aleyna. Released January 1, 2026
© Aleyna Neivandt-Brown, Red Pin Publishing

The third and final installment of the "reckoning" trilogy, this single represents both reflection and growth, closing one chapter and becoming the next.

Songwriting, Arrangement, Vocal and Instrumental Performance (guitars, flutes), Producing, Engineering, Art by Aleyna Neivandt-Brown
Miles Bozeman, drums; Chan Leonard, drum session recording engineer at The Shire, Tallahassee.



Streaming **Everywhere**

Available for 48kHz/24-bit lossless download at aleyna.bandcamp.com

Big thanks to the Homegrown Music Show 91.7 KXT for *becoming's* **radio debut** on Feb. 6

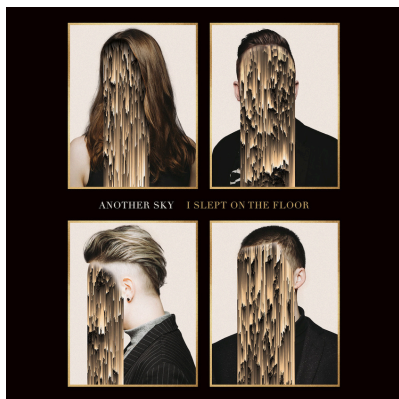
LISTENING LISTS

5 Songs That Will Change How You Listen to Music

Not suggesting these be on your daily shuffle unless you find yourself often in the mood for the profound, but at a point you can come to stillness and spend the time to listen to these five songs, I'd venture to say your life will be better for it. From slow-burners of **Another Sky** and **RY X**, to the intricacies of **alt-J** and **Klangphonics**, to the vulnerabilities of **Ben Howard**, these five songs have well-earned their permanent place on my playlist. In admiring them as much as I do, I have also gained a deeper appreciation for the songwriting and production techniques, forever influencing and elevating my standards.

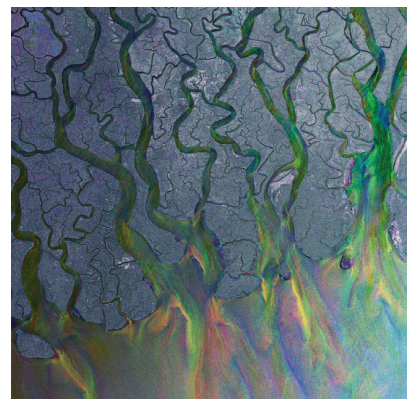
By Aleya Neivandt-Brown

5 Tree Another Sky



Album cover of Another Sky's *I Slept on the Floor* (artwork by Mikey Burey; press photo © Parri Thomas)

4 Taro alt-J



Album cover of alt-J's *An Awesome Wave* (radar imagery courtesy European Space Agency)

1 Free (My Mind) KLANGPHONICS

I first came across this track from an Instagram reel of the trio (Maxl, Ben and Markus) performing a compelling house groove but with real acoustic instruments and a saw. Yes, a saw, played with a bow. I was hooked. These musicians/producers/live performers tackle electronic productions with the sensibilities of instrumental musicians, layering intricate grooves and unique timbres for a mind-bending result. "Free (My Mind)" includes a sample of Bill Murray's famous quote from Sofia Coppola's 2003 film *Lost in Translation*, "The more you know who you are and what you want, the less you let things upset you." The timing of the delivery is expertly woven into key moments in the composition. The beat moves you. The melody (on the saw) is haunting. It's my #1 most-played.



Album cover of Klangphonics' *Perfect Opposure* (artwork copyright Klangphonics)

3 Time is Dancing Ben Howard

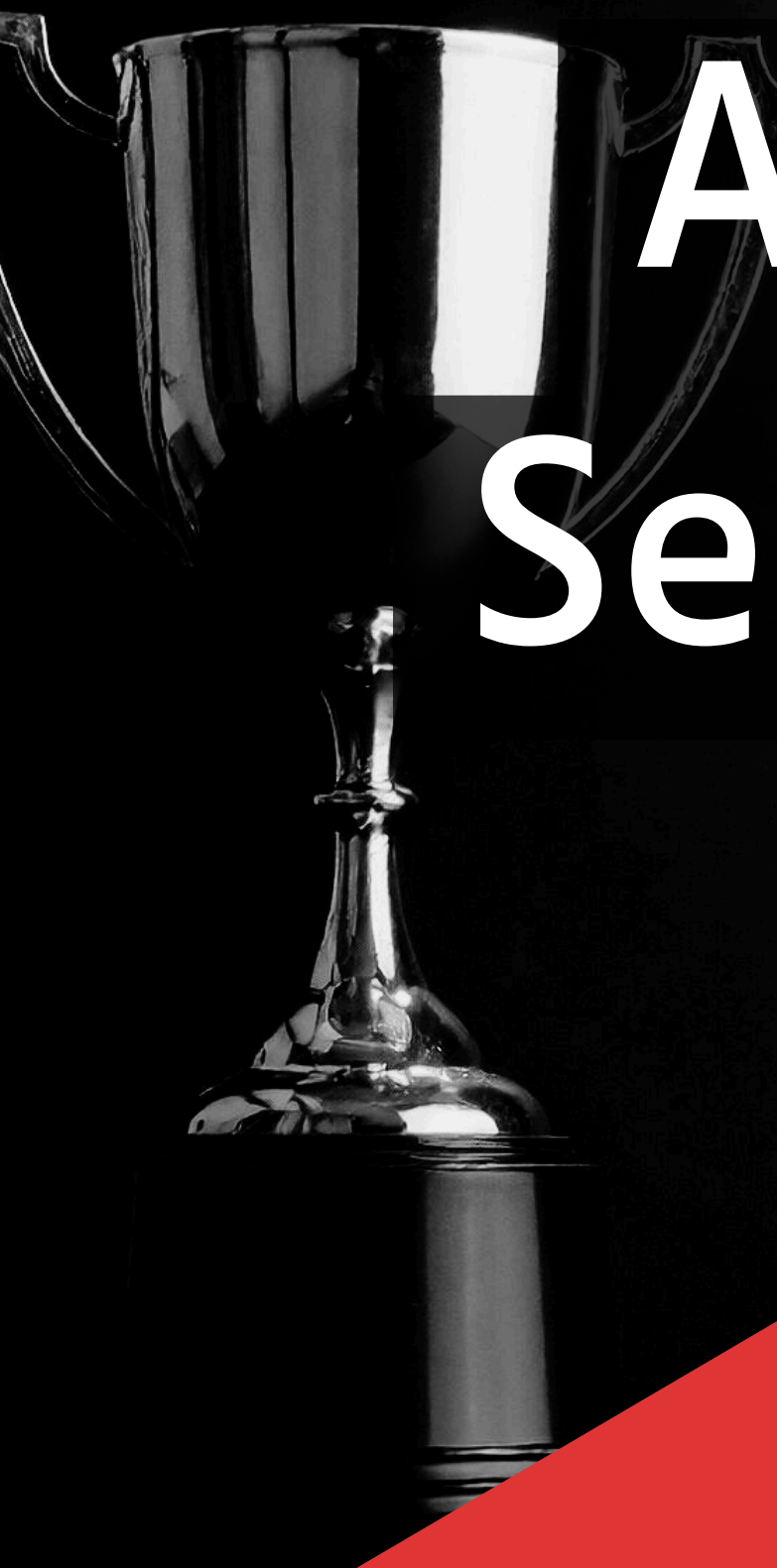


Album cover of Ben Howard's *I Forget Where We Were* (photograph by Roddy Bow; art direction/design by Owen Tozer)

2 Lean RY X



Album cover of RY X's *Dawn* (artwork rights held by Infectious Music/Loma Vista Recordings)



Awards Season

Deep Dive

GRAMMY Awards

Resonator Awards

Dallas Entertainment Awards

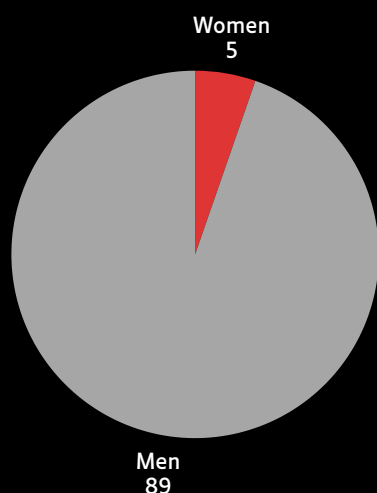
DEEP DIVE

68th GRAMMY® Awards

The biggest night in music was Sunday, February 1 in Los Angeles. Another year, another opportunity to highlight the artists, producers, musicians, and makers of the industry's only peer-voted awards. GRAMMY Awards are nominated and voted on by industry professionals elected into Grammy Voting Membership and span 95 categories. At first glance upon the nominees, you may see a majority female list of artists for the big awards, but let's take a closer look at the makers behind the hits and see how the stats really stack up...

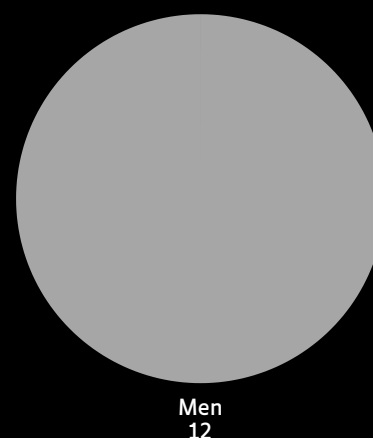
Record of the Year and Album of the Year

All Listed Engineers/Mixers for the Nominated Works



Best Score Soundtrack for Visual Media; Video Games

All Listed Composers for the Nominated Works



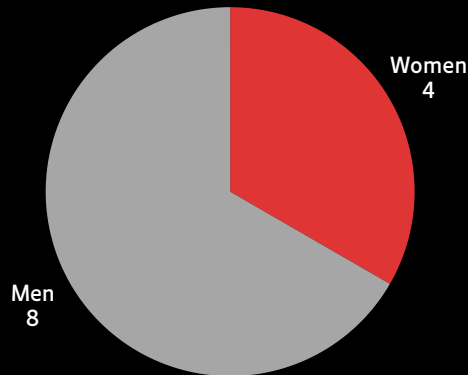
Starting off with a look at the two big categories **Record of the Year** and **Album of the Year**, the nominations included **majority female artists**, but a closer look at the producers, mixers, and engineers credited with these nominations revealed the gender divide between onstage performers and the people **behind the scenes**.

I counted all the engineering credits for all of the nominated Record of the Year and Album of the Year productions: **94**. Out of those 94, **89** of the mentions were men. The five nominations for a woman engineer in these categories were split between **Jayda Love** (1 nomination for "Anxiety" by Doechii) and **Laura Sisk** who impressed with 4 nominations this year, and took home a **win** with the team behind Kendrick Lamar/SZA's "luther."

A recently added category (introduced in 2025) Best Score Soundtrack for Video Games and Other Interactive Media shines a light on the compositional craft of scoring interactive worlds, from the underscoring to the action cues and everything in between, entirely flexible and dependent on the player's actions. A worthy category indeed! Combining this category with its original general category before the split, Best Score Soundtrack for Visual Media (Film and Television), there were 10 nominations including a total of 12 composers. All of them were men.

Best Instrumental Composition and Best Contemporary Classical Composition

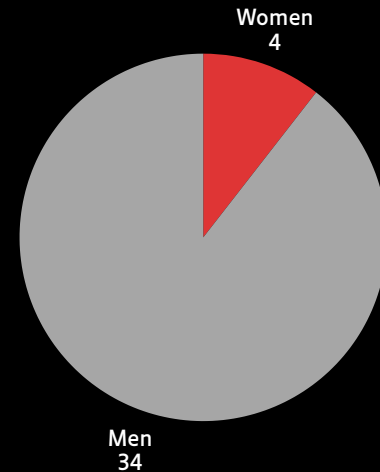
All Listed Composers for the Nominated Works



Looking closer at Composition specifically, Best Instrumental Composition features 7 nominated composers, 2 of which are certainly women to watch out for, with incredible command over the craft, originality, elegance, and design, **Miho Hazama** and **Sierra Hull**. But it was Remy Le Boeuf who took home the win for, "First Snow." In the Best Contemporary Classical Composition category, we had two prominent women composers who have graced the Grammys before, **Tania León** and **Gabriela Ortiz**. Ortiz **won** for her work, "Dzonot."

Best Engineered Album (Both Classical and Non-Classical)

All Listed Engineers/Mixers for the Nominated Works



Now for the categories of Best Engineered Album, Non-Classical and Classical. We get to highlight a few more champions of the craft – **Patricia Sullivan**, a mastering engineer with two nominations in the Non-Classical category, who shared in the **winning** album *That Wasn't A Dream*. **Jennifer Nulsen**, mastering engineer, and **Judith Sherman**, engineer were nominated in the Classical category, which was won by an all-male engineering team. Between both categories of nominees, a total of 38 engineering credits were listed, 34 of which were men.

The Recording Academy & Advocacy

The Recording Academy is much more than an awards organization. Dedicated advocacy teams rally for beneficial legislation for music creators like the **HITS Act** which would allow independent artists to expense the cost of new studio recordings on their taxes, and the **American Music Fairness Act** to establish public performance rights for artists on AM/FM radio. Musicians can also receive healthcare through the Recording Academy's **MusiCares** nonprofit. And many individual Recording Academy chapters take on advocacy at the state level, recently combatting the rise in AI-music and unfair digital streaming payouts.

In terms of gender advocacy, the Recording Academy's inclusion initiatives include a dedicated site for **Women's Safety in Music Resources** and a comprehensive research-based study "**Women in the Mix**" conducted and published in collaboration with ASU and Berklee. While overall DEI-dedicated teams seem to have been stripped back, you can still find these resources on the site with some digging. Will the Recording Academy reinvigorate this research and advocacy after another year of staggering statistics? I certainly hope so.

by Aleya Neivandt-Brown

WE ARE MOVING THE NEEDLE'S Resonator Awards

by Aleya Neivandt-Brown



EDUCATE • EQUIP ENERGIZE • EQUALIZE

We Are Moving The Needle is a nonprofit organization aimed to provide educational support, scholarship funding, mentorship, and advocacy for women in the recording industry founded by Grammy-winning mastering engineer Emily Lazar. Through donations and fundraising, this organization has been able to provide over \$875k in scholarships and reach hundreds of young women in audio through mentorship on their **soundBoard** platform and 22 college chapters. In their annual report, **Fix The Mix**, researchers analyze the credits of technical professionals in the music industry across major playlists, awards, distributors and more. This research highlights the areas in music production where the gender gap glaringly persists behind the closed doors of studios. View the report at wearemovingtheneedle.org/fixthemix

The **Resonator Awards** kicked off Grammys week with a platform to showcase the movers and shakers of the recording industry, exemplifying the mission of We Are Moving The Needle, well-deserving of a spotlight. This year's awards took place on January 27 at Chaplin Studios in Hollywood, CA. Artists and engineers, both emerging and legendary, came together to celebrate excellence with the following awards and recipients:

Breakthrough Roselilah

Equalizer Betty Bennett

Powerhouse Gena Johnson

In Stereo Luka Kloser & Elvira Anderfjärd

All-Star Alissia

Calliope Amy Allen

Transformer Roger Davies

(continued on next page)

Exceptional Ears Bella Blasko & Jayda Love
Disruptors HAIM
Golden Trifecta St. Vincent
Harmonizer Chappell Roan

and the evening's culminating award...

The **Luminary Award**, presented by a fellow legend Joni Mitchell, went to 10-time Grammy winning icon whose work spans genres and decades like no other... **Chaka Khan**.

In her acceptance speech, she shared wisdom and inspiration backed by her incredible collection of music and collaborators, in saying, "Longevity isn't about staying the same. It's about staying open - to collaboration, to new voices, and to the people behind the scenes whose creativity helps everything you hear. When women and all creators are supported, we rise together."
 (@wearemovingtheneedle)

“
 empowered
 women
 empower
 women
 ”

Chaka Khan

Make a Donation to
 We Are Moving The Needle

wearemovingtheneedle.org/give



Meet the Author
Aleyna Neivandt-Brown

Founder, Red Pin Productions

Dedicated to breaking down barriers and setting new standards, my mission at Red Pin Productions is to empower and elevate. I aim to be an example for women in audio and inspire the next generation of music professionals. I stand firm on creative integrity and ethics. We are reshaping the music industry, empowering women in audio, and fostering community!



LOCAL

Dallas Entertainment Awards

Red Pin Productions Founder **Aleyna Neivandt-Brown** nominated for Best Music Producer. Local bands **The Plum Boys** and **Crash Through the Floor** take home trophies on the big night!



Founded by local Texas Soul artist and entrepreneur Dezi5 and operated by a team of committed volunteers, these awards allow artists to campaign for nominations and wins by public vote, compelling their fans and the broader community to check out their work and cast a ballot to celebrate their excellence. The awards are made possible by the generosity of local entertainment businesses and sponsors.

The Meet & Greet Showcase took place on Sunday, February 1 at the Kessler Theater. The performance lineup included short sets by nominated artists like The Blue Line, Alex Irish, Smokey Mirror, Coach Tev, J/Hoard, DJ Willie Dutch, and **The Plum Boys** (see page 18 for a full concert review).

The lobby bar was bustling with many exchanges of congratulations. Fellow nominees mingled while waiting in line (for a couple hours) to pick up their art-deco-inspired Official Nominee certificates from the VIP room.

The big night was hosted by The Bomb Factory on Wednesday, February 4. With press cameras flashing, guests dressed to the nines in this year's theme of *Dallas Dynasty*, and a boulder-sized disco ball glittering from the rafters, it was surely a spectacle. I have to hand it to them – while the Meet & Greet crowds and long lines seemed a bit poorly planned, the awards night was absolutely spot-on. Performances kept the crowd energized, and presenters kept the names flowing. Nominees and fans cheered for one another graciously, and the support from the community in that room was palpable. The win in my category went to a very deserving music producer, Valenti Funk! Check out his music at www.valentifunk.com



Up Next *REVIEWS*

Two local bands who took home trophies at
the Dallas Entertainment Awards

Music Review

Is Gen Z bringing back rock music? Local band impresses with multiple nominations at this year's Dallas Entertainment Awards, taking home the trophy for **BEST ROCK SONG**.

Meet **Crash Through the Floor**



Left to Right: Jacob Barton, Kiara Mullins, Bre Hardin, Jared Berg, James Dolloff. Photo by Dominic DeLeon.

Electric vocal dominance by lead singer Kiara Mullins evokes a Paramore-like attitude for a new generation. Lead guitarist Jacob Barton and rhythm guitarist Bre Hardin craft jazz and prog-inspired riffs that show off their multifaceted musicianship. The drum and bass duo of Jared Berg and James Dolloff lay down powerful yet intricate grooves upon which this band absolutely delivers.



linktr.ee/crashthroughthefloor

Official nominees in two categories, and taking home the win for Best Rock Song, the band made a compelling run in this year's Dallas Entertainment Awards. Hopefully the promoters and venues in the audience take heed of these talented individuals and help more people hear the electric sounds of Crash Through the Floor in 2026.

But you don't have to be local to check out their music. They have live performance videos on their website, and you can stream their debut EP *Miscellanea* on all platforms. Ahead of the EP release, award-winning single "Avoidant Paradise" was released February 7, 2025 © Delilah Records.

Crash Through the Floor's Avoidant Paradise

Review by Aleyna Neivandt-Brown

Electric guitars riff (Jacob/Bre) and drums pound (Jared) before giving way to Kiara's verse vocals (0:12), cutting through a stripped-back single guitar and hi-hat, inviting the listener to tune in for a song that's more than a hook. Lyrics of yearning to get out from under oppressive conditions evokes Rock music of old, a mechanism for social riot. The verse builds with kick drum and harmonies, and one of my favorite lines, "No rain in the corporate jungle," (0:24) before breaking into the anthemic chorus. "We'll run until we find the avoidant paradise" (0:42) is the song's eponymous line, also connecting to the fever-dreamlike cover art of the band running through a dark and never-ending parking lot.

More intricate lead guitar lines propel the song forward, with powerfully crafted variations in the drumming patterns that keep the listener hooked. After a second chorus, the song abruptly slows with audible breathlessness (2:03), Kiara's vocals smoothly calling others to the cause, before adding harmonies, a descending rhythm guitar line (2:22), building drums, and a compelling vocal riser (2:28) into the final shout chorus. The whole band joins in with the repeating "gotta get out" (3:30). After a double refrain of the song title, the band closes out with a tight unison riff (3:16). This is a song that lights a fire in the listener, well-deserving of the award of **Best Rock Song**.

"Avoidant Paradise" by Crash Through the Floor

Released February 7, 2025

Written and Performed by
Kiara Mullins - Vocals
Jacob Barton - Lead Guitar
Bre Hardin - Rhythm Guitar
James Dolloff - Bass
Jared Berg - Drums

Recorded by Seth Blitstein
Mixed & Mastered by Kevin W. Gates

Cover art by Axel Alvarado & Zain Omar

© Delilah Records



Concert Review

The Plum Boys LIVE at The Kessler Theater for the Dallas Entertainment Awards Meet & Greet Showcase

by Aleyna Neivandt-Brown



The Plum Boys on stage: Connor Powell [keys/guitar], Caleb Jackson [vocals/keys/guitar]
Fabian Aguilar [lead vocals], Dre Miskel [drums], Bobby Elder [bass]

Vocal harmonies and multi-instrumental prowess across the whole ensemble, dream pop grooves with uniquely vintage vibes, plus stage lights and dance breaks? This band's live performance aura compels you to get on your feet.

The Plum Boys are an Alt/Retro-Pop band out of Fort Worth, Texas who have burst onto the scene with great success across streaming, awards, radio play, and touring. **Keys on keys on keys.** Eclectic gear including a Moog, Nord, Yamaha, and Korg give The Plum Boys lots of sonic options for synths. Sunglasses and 90s baggy clothes evoke nostalgia for an era they're probably too young to remember, yet somehow perfectly capture.

Nominated across several categories at the Dallas Entertainment Awards, The Plum Boys were invited to perform at the Nominee "Meet & Greet" Showcase at the historic Kessler Theater in Oak Cliff on Sunday, February 1.

Playing a set of entirely **original music**, they opened with, "**The Loop**," a solid choice to get the crowd hooked. Showing off the multi-instrumentalism early, the bass player takes a spin on the Moog during the bridge. Next up was "**Rockstar**." With a heavier beat, this gave me Golden Age of Hip Hop vibes. They followed that up with one of my favorites, "**Glacier**." With muted guitar, smooth low vocals and 80's

synth stabs, the lyrics "take a breath" repeat, while they expel the breath themselves. Fabian takes a spin on the Korg during an electronica-inspired breakdown.

Next up in the set was, "**What I really Found.**" Building from a guitar intro to soaring vocals, tackling drums give way to onstage dance moves, reminding the audience what it feels like to love live music. A ballad verse with expertly placed harmonies and echoing lines demonstrates the effectiveness of The Plum Boys' multiple vocalist lineup. A compelling chorus by both singers leads to a post-chorus of euphoric *oh oh oh's* the perfect sing along.

For their last song, "**Velvet,**" Caleb switches to guitar and lead vocals, with Fabian on keys. With a nice swing groove and harmonized thirds on the repeated lyric "velvet," the song is eponymously smooth. That is, until fast guitar downstrokes and cinematic synths build up to a completely new

energy. "I hear it calling me," repeats in soaring vocals, and Fabian dances across the stage, culminating in a huge *ritardando* finish with the crowd roaring for the final cymbal crash.

If you want to be a part of that electric room, The Plum Boys' next performance is Thursday Feb. 19 at The Post (2736 W. 6th St. Fort Worth, TX) to celebrate their EP "**ALIVE**" releasing at midnight! And while you're there, congratulate these guys on their well-deserved Dallas Entertainment Awards **win** for **BEST BREAKOUT ARTIST.**

One of The Plum Boys, drummer Kason Butler, was in a serious car accident in December 2025. Please consider donating to the fundraiser for his recovery at gofund.me/8e5f1b539



Upcoming EP "ALIVE"

Release Party Feb 19 at The Post

Lyrics by Caleb Jackson and Fabian Aguilar

Performances by

Fabian Aguilar - vocals, synth

Caleb Jackson - vocals, guitar, synth

Kason Butler - synth

Connor Powell - guitar

Brandon Saiz - guitar, bass

Ezrie Katzen - guitar

Logan Nichols - bass

Produced and Mixed by Brandon Saiz

Cover Art by Dominic Visentine, Caleb Jackson



PRODUCTION

DECONSTRUCTION

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



nearing

ALEYNA



Process-Based Acoustic Layers

nearing

7-track continuous EP that uses guitar loops to invite deep listening

nearing is the first of a multi-album volume of work featuring an acoustic guitar loop in **DADGAD** tuning and **12/8 feel** (3+3+2). Each track of *nearing* repeats this loop in different **combinations** and **variations**. See the score below for the first four measures of each variation, and the track listing of *nearing* to the right with the combinations.

1. one • **1**
2. day • **1 + 2**
3. soon • **1 + 2 + 4**
4. it will • **1 + 2 + 3 + 4**
5. all • **all 5**
6. make • **3 + 4 → 2**
7. sense • **3 + 1**

MAIN RIFF

Guitar 1

Pull-Off Variation

Guitar 2

Descending Variation

Guitar 3

Chord Voicing

Guitar 4

Strumming Variation

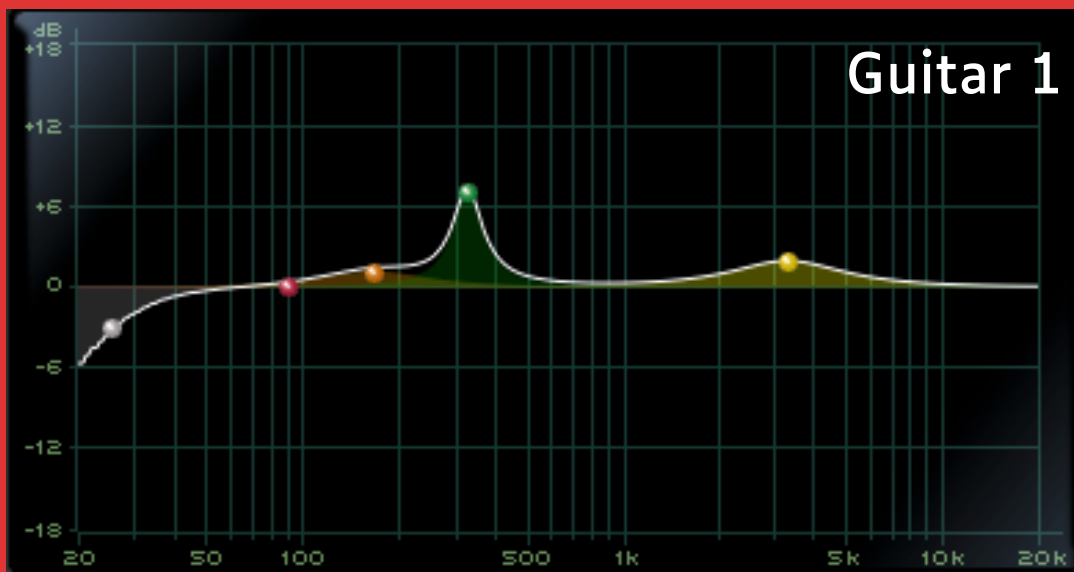
Guitar 5

The score is written for five guitars, each with a unique variation of the main riff. The main riff (Guitar 1) is in DADGAD tuning and 12/8 feel. The variations are: Guitar 2 (Pull-Off Variation), Guitar 3 (Descending Variation), Guitar 4 (Chord Voicing), and Guitar 5 (Strumming Variation). Each variation is shown in both TAB and standard musical notation.

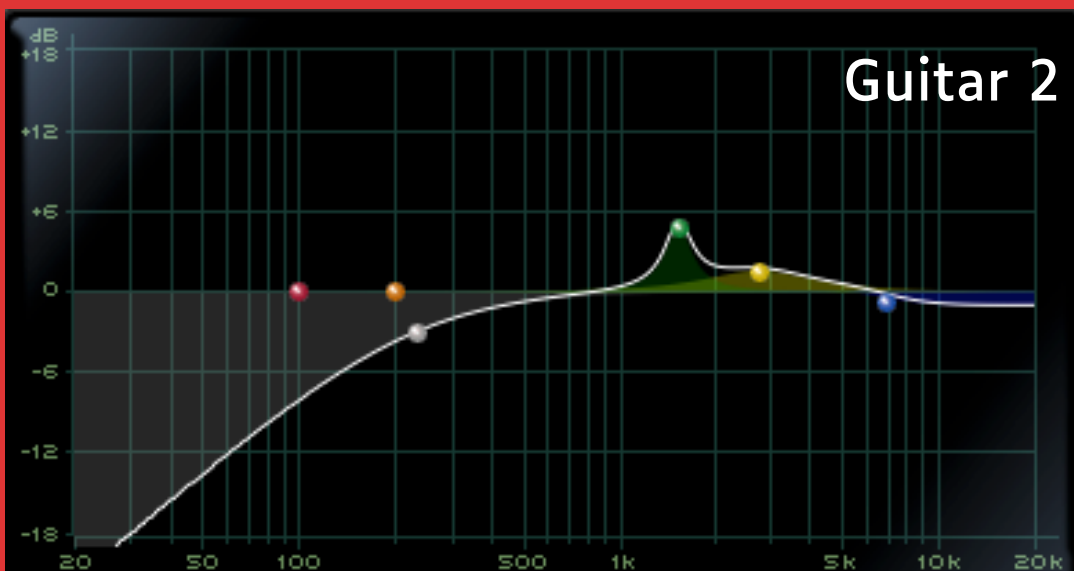
Inside the Mix

Using Complementary EQ Curves to Highlight the Nuances of These Acoustic Guitar Layers

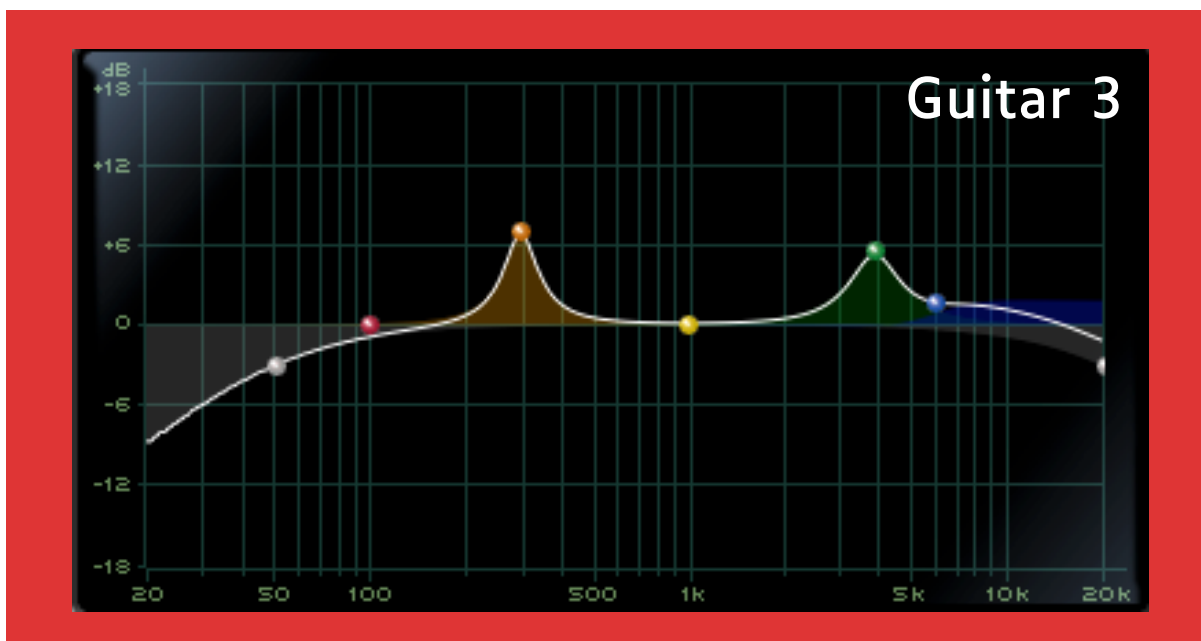
How to mix so many layers of the same instrument?
Highlight the **differences** between the parts, leaving frequency **windows** for each other, to avoid muddying the mix.



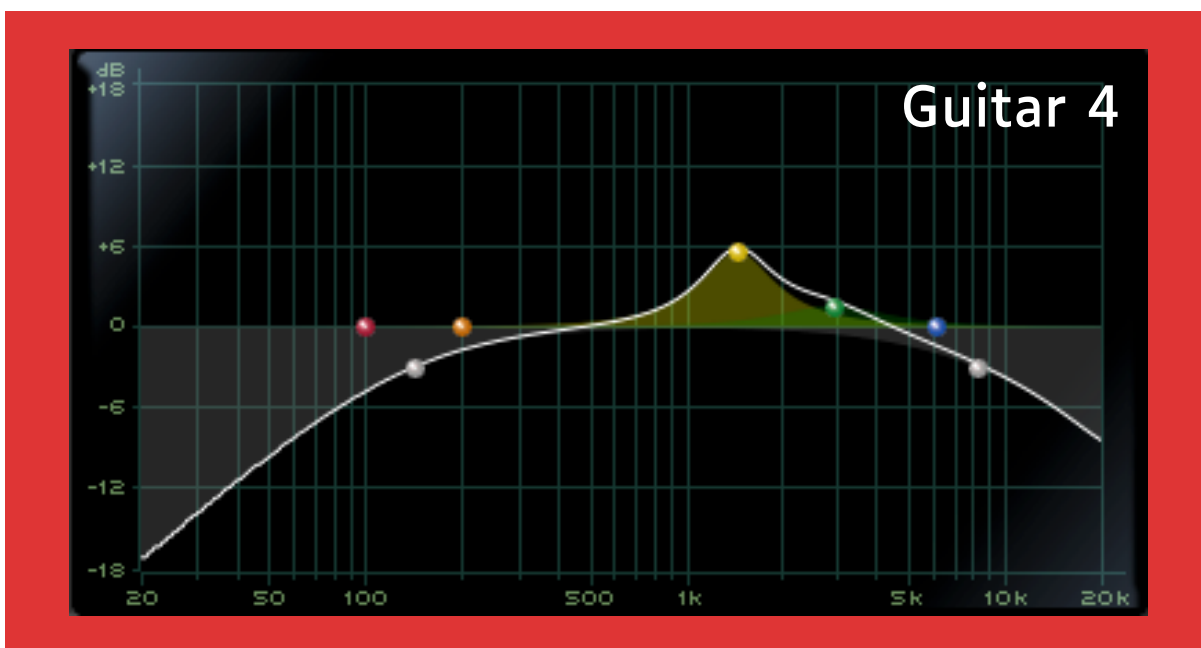
Guitar 1 is the main motif, providing the foundation of the groove by hitting the **A string**, therefore I gently accentuated the EQ at 220Hz and boosted its **first harmonic** [octave] 440Hz.



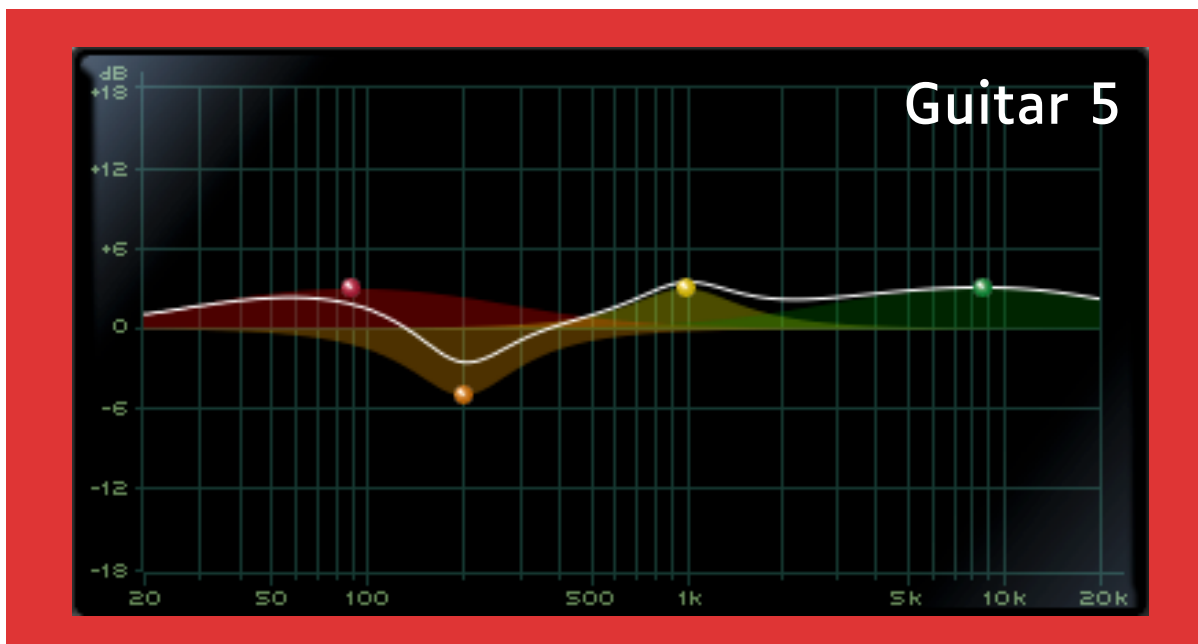
Guitar 2 is the variation, wherein the only differences in the pattern are the **7th string pull-offs** [high D, in DADGAD remember], so I attenuated everything below and accentuated the high-mids to highlight that string.



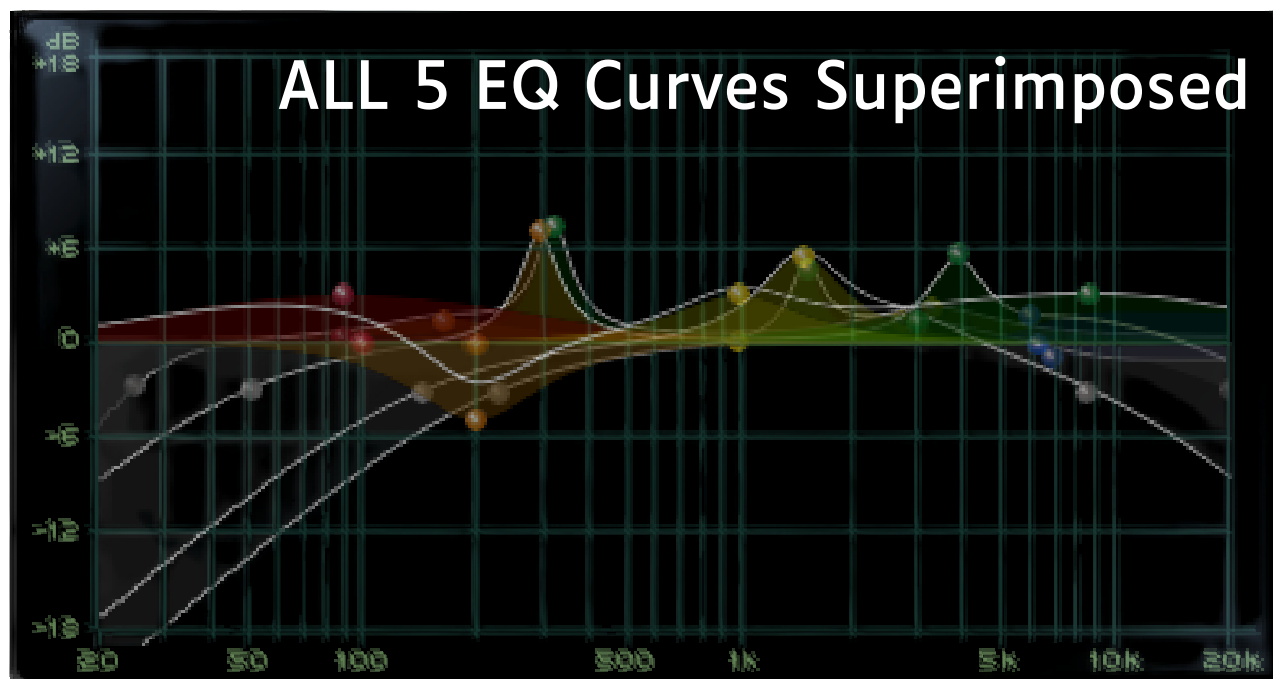
Guitar 3 is a higher pitched variation too, but importantly, it has a **descending line**, in contrast to all the others, so the two areas I accentuated directly correspond to where those contours are most prominent.



Guitar 4 utilizes a dramatic HPF and LPF to highlight exclusively the upper mids where this **chord voicing** lives. While this would not sound great on its own, this **subtractive** approach allows this track to only contribute volume with its **unique** material.



Guitar 5 is the **strumming** variation, so I'm capturing more of the full sweep of the strings at all times rather than emphasizing one particular area. But to create a **window** for Guitar 1's repeated A string pluck, I made room for it by **attenuating** that range [220Hz]. This part is also doubled [another take layered on top] for some performance variation.



Other Mixing Notes

The mix also featured panning (left to right placement) to provide further separation of the parts for easier recognition of each new layer. The whole EP was mixed and mastered as one continuous track, and only separated at the final step before distribution, allowing for a seamless play from start to finish. Other plugins: Ozone 11 Stabilizer and Clarity for taming harshness, ProMD (multi-band compressor) with a high ratio and fast attack/release to catch noisy finger slides (which was bound to be an issue with stacks upon stacks of my performance flaws...)

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Awards Season Research

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Listening List Image Credits

alt-J. *An Awesome Wave*. Cover adapted from radar imagery sourced from the European Space Agency (ESA) Envisat mission. Infectious Music; PIAS Recordings, 2012.

Another Sky. *I Slept on the Floor*. Album cover artwork by Mikey Burey. Fiction Records, August 7, 2020.

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Klangphonics. *Perfect Opposure*. Album cover credit not publicly listed. Klangphonics, October 4, 2024.

RY X. *Dawn*. Album cover credit not publicly listed. Infectious Music Ltd.; Loma Vista Recordings, May 6, 2016.

Featured Artist Links

linktr.ee/crashthroughthefloor
www.theplumboys.com



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Jennifer B.



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\$5/mo

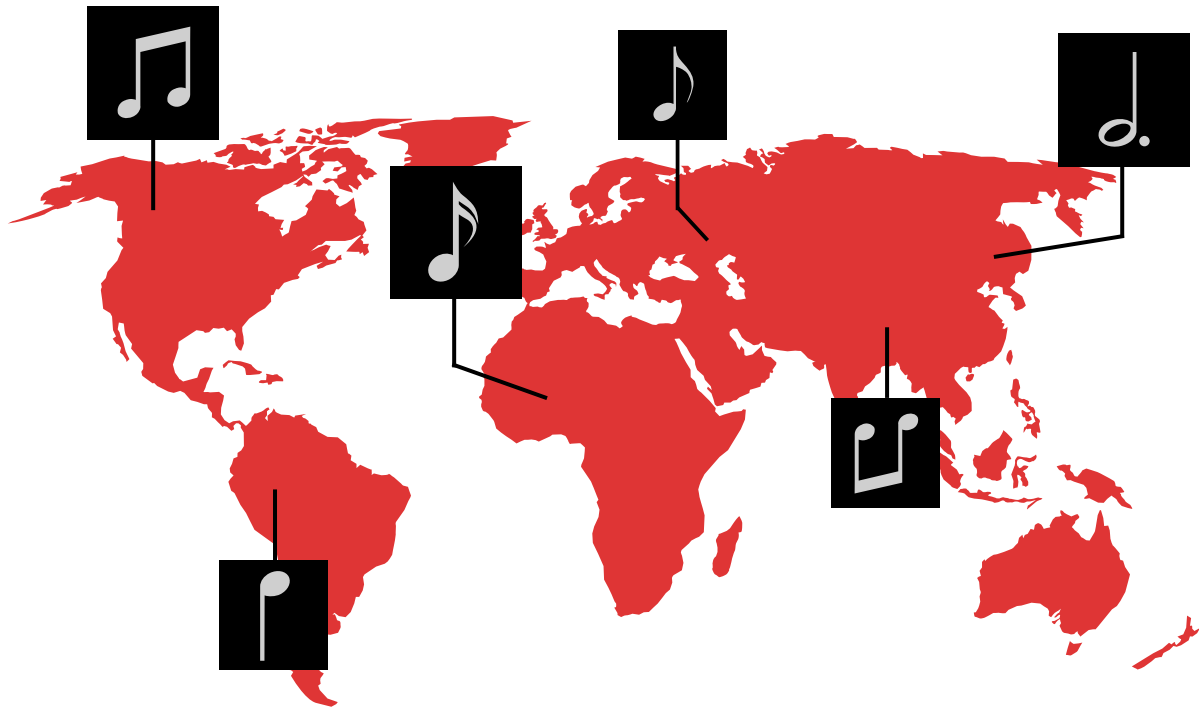
Advocates

\$12/mo

**Inner
Circle**

\$20/mo

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will YOUR
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