


# EP. 1: **Meet Red Pin Productions**

Hear the story behind the red pin and the mission behind the Red Pin Podcast. In this introductory episode, host Aleyna Neivandt-Brown shares the journey from student composer and independent artist to audio engineer, educator, and Founder of Red Pin Productions. Learn how the company was built, why this podcast was created, and what you can expect from future episodes covering recording, mixing, mastering, studio techniques, music technology, and the science of audio. Whether you're a hobbyist, aspiring engineer, or seasoned producer, this episode lays the foundation for the series ahead.

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**Listen to the Episode:** https://www.buzzsprout.com/2639789/episodes/19688825

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# In This Episode


[00:00] **Introduction**
- Welcome
- Goals and Background of the Red Pin Podcast

[02:48] **Origins of Red Pin Productions**
- Red Pin Publishing
- Undergrad Experiences at Florida State

[04:59] **Grad School and COVID Redirection**
- Engineering in the Studio
- Collaborating with Choreographers
- Master's Thesis "FEMININITY: Ownership & Empowerment"

[06:30] **Post-Grad Freelancing and Early Teaching Career**
- Finding My Passion
- Formalizing My Services
- Launching Red Pin Productions

[09:42] **New Music and Momentum in 2025**
- Early Success
- The Red Pin Podcast Original Theme Music
- Listen to my Discography

[13:09] **Growth and Thanks**
- Content, Branding, and Merch
- Special Thanks to our Patreon Members

[13:39] **Red Pin Productions Today**
- Mission
- Services

[15:02] **Conclusion**
- Thoughtfully-Curated Curriculum
- Stay Tuned…

Welcome to the Red Pin Podcast. I'm your host – Aleyna Neivandt-Brown, the Founder of Red Pin Productions – a music, sound, and label services company for clients here in Dallas and around the world. You may already be familiar with Red Pin Productions from our projects and publications. To expand our scope of outreach, I'm excited to be incorporating the podcast medium. The Red Pin Podcast is a new platform to share with you my studio stories and my complete toolbox of audio engineering skills. It's all based on my original curriculum designed for my college students and expanded to reach audiences from hobbyist to professional. Whether you're a bedroom producer or working in a pro studio, or just a student of the craft, there's something here for everyone. The experience I'm bringing to this new show includes five degrees in music, an extensive discography as a producer, composer, publisher, and recording artist. I'm also a full-time Professor of Commercial Music at Dallas College, a Grammy Voting member of the Recording Academy, and an Avid-Certified Pro Tools Instructor.

Coming up on this show are my commentaries on recording and mixing techniques, experiences in the studio, interviews with other music industry professionals, and some technical talks unpacking the gear and science of audio engineering. I primarily focus on music production but will occasionally mention applications for sound design and post. Each episode's transcript is available on redpinproductions.com which includes a research bibliography and affiliated links mentioned in the episode.

Today's episode is a bit of background and insight as to what motivated me to start Red Pin Productions, what we do, and how a podcast like this can help break down some barriers to enter this industry. Let's dive in.

*[Red Pin Podcast Intro Music]*

[02:48] Red Pin Productions originally began as Red Pin Publishing, back in 2019 when I was starting to publish my own scores as a student composer at Florida State—Go Noles! The name Red Pin was derived from the world map I had on my wall, full of pins… Blue pins for places I had lived. Yellow pins for places I'd been—like France and Spain after hiking the 500-mile Camino De Santiago; Italy after performing as a classical flutist in the InterHarmony music festival; and Great Britain after studying abroad in London. And Red pins were for where I wanted to go next… Thus Red Pin Publishing was created in homage to all the places my music would take me and all the listeners who would hear it around the world. Which is also how I landed on the slogan for Red Pin Productions, "Where will your music go next?" But I wasn't quite there yet. First, I registered as a composer and publisher with ASCAP

and learned the ropes of independently publishing my music and earning performance royalties. Around the same time, I wrote, produced, and released my debut album *EXHALE*, during which I learned all about fundraising, hiring session musicians, digital and physical distribution, merchandising, and maintaining a live performance career. I gigged as a solo act with original music and covers in my own singer-songwriter style with my guitar, and I used my classical training as a flutist to perform in pit orchestras on nights and weekends. During the day, I attended school and rehearsals in pursuit of my three bachelors degrees in music, interned at a local recording studio, and networked my way into the industry. The people I connected with during that time are still close friends and collaborators, even ten years later.

[04:59] It was hard to leave Florida, but I came to Texas for a unique opportunity to pursue a double-masters degree in contemporary flute performance and computer music composition, all the while working as an assistant in the Music Business & Entrepreneurship department. COVID definitely put a damper on what that experience could've been, but in some ways it pushed me to exactly where I wanted to be—which was engineering in the studio. Even in isolation, I could write, record, and engineer new music. I could collaborate with incredible musicians just on the other side of the glass. Also during my masters, I found an incredibly rewarding outlet by collaborating with choreographers. I had already been commissioned several dance scores in the past, but my time in grad school really solidified that area of interest and expertise for me. My thesis included a large-scale exhibition with dance and visual media components and a portfolio of music and creative coding that explored identity and activism. It was called "FEMININITY: Ownership & Empowerment" and a virtual experience of it can be found on my personal website. Check out the Aleyna Music linktree to watch it, and it will also be directly linked in the transcript.

[06:30] After graduating with my fourth and fifth degrees, I set out as a freelancing audio engineer in the DFW area. Also, I maintained a remote position as a music analyst for a metadata and cataloging company. But in all honesty, I missed the academic environment. I felt a calling to be the role model I never really had as a woman in audio. To put it in perspective, only about three percent of professional audio engineers are women. [Editor's Note: This statistic is an estimate based on studies tracking major commercial music charts including the USC Annenberg Inclusion Initiative and industry reports like *Fix the Mix* by We Are Moving the Needle.] I have some more research and statistics on this gender gap in Volume 1 Issue 1 of the *Red Pin Review* along with sources and further reading, if you want to check those out. Hopefully that gives you a bit of insight as to why I feel so compelled to serve my

community. One way to be on the frontline of shaping the next generation of music professionals is to work in academia. So, I became an adjunct professor and then an Avid-certified Pro Tools Instructor. As a teacher, I loved the mentorship and atmosphere of passion and potential that my students brought me every day. At the same time, I was also creating my own music and being commissioned for new original scores for dance and film, and offering audio engineering services through multiple local recording studios. Wearing this many hats, I needed a way to formalize my services. Not just for my own organization or tax purposes, but for the professionalism that comes with it. Fellow freelancers may know all too well the experience of people feeling entitled to your work as a favor or at a discount, and it can be hard to constantly negotiate your worth. So I needed to start protecting myself from clients or collaborators who were taking advantage of me. Having a company with clear service rates and contracts, a mission and professionalism built in, was my solution to that. The extra push I needed to make it happen was that I had experienced a few studios that either said they needed an engineer but really just wanted my clients, or ended up not paying me for my work, or even closing their doors because of some shady practices. So I was ready to create my own opportunity and invest in my own space. Not to mention, this kind of aligns with the industry as a whole as we transition more towards private home studios and producers for hire rather than storefront studios anyway. So I officially formed my company, Red Pin Productions, in August of 2025, and I opened the Red Pin private studio for its first client sessions that December.

[*brief musical transition*]

[09:42] Starting a business was intimidating from a financial and professional perspective, but it was also thrilling and rewarding. I found myself turning a profit within the first year and received a nomination for Best Music Producer at the Dallas Entertainment Awards. And as of this summer, I was inducted into the Recording Academy as a GRAMMY Voting Member. I credit all of this momentum to the surge of new music I released in 2025. In addition to music produced for my clients, I personally released 26 new titles last year. If you want to take a listen to my music, well, you already have! The Red Pin Podcast theme music is an original score that I composed, produced, and engineered myself, here in the Red Pin Studio. It features my performance on multiple guitars, flute, vocals, and synths played on my digital piano into Pro Tools where I also mixed and mastered. When I first showed the music to my husband, who is my biggest fan, probably knows my music as well I do, he said he definitely heard some easter eggs and that it sounded very much like “me.” Now, I consider myself apt to produce all types of music, but when it comes to my own, I do take some pride in knowing I’ve created a style, a sonic

identity as a composer, that you can hear my music and say, “Yeah, that sounds like an Aleyna original.” And if you want to hear more Aleyna originals, I’d love for you to take a listen to my *reckoning* album trilogy. It started with the EP *nearing* in 2024 featuring layers of looping acoustic guitars, then the full *reckoning* album came out in 2025, and to close out the chapter, the single “becoming” came out on New Year’s Day this year. To get a sense of my composer identity, in addition to my songwriter persona, I have a separate artist profile that is my full name, “Aleyna Neivandt-Brown” which features my more avant-garde stylings, like commissioned scores and electroacoustic pieces. One, in particular I would highlight is the “What Is Life?” EP. It’s a dance score commissioned by choreographer Alexandra F. Light which premiered at the Dance Canvas festival in Atlanta last year and was released globally following the premiere. I unpacked all my stylistic choices—easter eggs if you will—of that composition in the “Production Deconstruction” segment in Volume 2 Issue 2 of the *Red Pin Review* which just invites you into my composer brain for a little while, hopefully giving you a new level of understanding behind the production. And if you’re not familiar with the *Red Pin Review*, it’s a quarterly publication featuring news, technology and industry research, music and concert reviews, and much more. So if you’re not only a listening type, you can subscribe to get the *Red Pin Review* directly to your inbox, for free, by signing up on redpinproductions.com.

[13:09] Fast forward to 2026, and I’m amazed at how far this business has come. I’ve developed a brand identity across our website and socials. There are people out there wearing Red Pin Productions merch! And I’m very grateful to the Patreon members, whose monthly support funds the research and writing of both the *Review* and this very podcast.

[*brief musical transition*]

[13:39] The mission of Red Pin Productions is to reshape the music industry, empower women in audio, and foster talent. As it says on redpinproductions.com, “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. I'm not only your biggest fan, but also your biggest advocate in what can be a confusing and intimidating industry." Red Pin Productions is committed to fostering a creative environment where artists can thrive, experiment, and evolve. This is made possible by providing transparent and fair contracts to honor the work of the creators involved, and communicating with professionalism and respect. The services of Red Pin Productions include original scores, orchestration,

stem packages, recording, mixing, and mastering, full track production, industry consulting on publishing, distribution, project management, and so much more.

[15:02] Now that you know what drives me and this business to create the content and services I provide, I invite you to enjoy this podcast to learn and hone your audio engineering skills, satisfy your creative curiosities, and join me on my journey through this industry. Each episode of this podcast has collegiate-quality technical content that you can access at your own pace, scientifically-backed research, thoughtfully curated into digestible episodes that hopefully also entertain you.

*[Red Pin Podcast Outro Music begins in the background]*

That brings us to the end of the first-ever episode of the new Red Pin Podcast. Stay tuned. Next time, we're diving head first into audio in the digital domain. I'm Aleyna Neivandt-Brown. Thanks for listening.

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Stream Music by “Aleyna,” the Singer-Songwriter and “Aleyna Neivandt-Brown,” the Composer
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