

Paul Blakemore

audio engineer and production professional

216.374.9047

paul.blakemore@me.com

paulblakemore.com

Awards

2016 – Grammy Nomination, Best Engineered non-classical category.

2015 – Latin Grammy Nomination, Best Engineered category; **Grammy Nomination**, Best Engineered non-classical category; **NAMM TEC Award Nomination**, Album Production category.

2012 – Latin Grammy Winner, Best Engineered category for Arturo Sandoval's CD, Dear Diz: Every Day I Think of You (Concord Jazz). Latin Grammy Nomination, Album of the Year category.

2004 – Grammy Nomination, Best Surround Album category

2001 – Chamber Music America/WQXR Best Recordings of 2001 Ravel (CD, Borromeo String Quartet) (Image Recordings)

1998 - Summit Creative Award, audio sweetening/editing, One River Many Voices (Albuquerque Aquarium)

1998 – Listed in Marquis Who's Who in Entertainment

1998 - Native American Music Awards, co-producer and mastering engineer for Walela (Rita Coolidge et al, Triloka/Mercury)

1997 - Aurora Gold Award, sound design, One River Many Voices (Albuquerque Aquarium)

1989 - International Radio Festival Gold Medal, recording engineer, Music from Washington (WETA/NPR)

1980 – George Foster Peabody Award, technical director, Jazzmobile Sunday Festival (NPR)

Career Highlights

Audio Engineer, Mastering Engineer, Music Editor Concord Bicycle Music, Inc.

Cleveland, OH | 2009 – Current

Responsible for creative and technical aspects of editing, mixing, and mastering for a wide range of releases including jazz, classical, pop, rock, R&B, soul, bluegrass, country, folk, and world music.

Operation and maintenance of studio facilities and the latest professional equipment including DAWs, DSP software and hardware, AD and DA converters, analog processing hardware, loudspeaker monitor systems and controllers, audio and data patching/routing systems, computer servers, data backup systems, and legacy analog tape and digital recording and processing equipment.

Preservation, restoration, and remastering for catalog assets including analog and digital tape media, phonograph recordings.

Schedule management.

Preparing, storing, retrieving, and tracking master media stored either on site or at Iron Mountain storage facilities.

Internal and external communications related to production, development of new facilities, digital transmission of masters.

Audio Engineer, Mastering Engineer, Music Editor Telarc International

Cleveland, OH | 2000 – 2009

Spearheaded, co-designed, and managed the construction of new technical facilities for production of compact discs and surround-sound entertainment products; devised methods to ensure that both the engineering and production staff would have confidence in the new system; negotiated contracts; adapted design and implementation to changing needs and yet kept project on schedule and budget. The completed system increased productivity significantly.

Identified and corrected flaws in quality control procedures, which eliminated rejection of manufactured product, saving the company time and money.

Received a Grammy nomination and edited, mixed, or mastered Grammy winning CD's and SACD's.

Instructor Cleveland Institute of Music

Cleveland, OH | 2000 – 2002

Instructor for multitrack recording techniques, advanced recording techniques, and junior/senior project advising.

Initiated a study of musical instrument sound dispersion patterns at the NASA Glenn Acoustical Testing Laboratory.

Paul Blakemore

audio engineer and production professional

216.374.9047
paul.blakemore@me.com
paulblakemore.com

Strengths

Mix engineer, music editor, or mastering engineer credits on 43 Grammy nominated albums and 19 Grammy winners in a wide range of categories.

Forty years of full time professional audio experience.

Wide range of expertise including recording, music and sound editing, audio preservation and restoration, audio for radio and television, music production, sound design, dialog recording and editing, sound reinforcement, technical facility design, project management, college level teaching, curriculum development, organization and management of studio computer networks, forensic audio, technical writing, sales of professional equipment and services, small business ownership.

Knowledgeable about both the latest professional audio software and hardware, as well as legacy equipment, theory, and practices.

Excellent communication skills both oral and written.

Fast learner of new systems, software products, and techniques.

Patience and excellent people skills.

Ability to understand differing viewpoints, and translate between them in order to achieve results.

Consistent ability to perform at the highest standards even in high pressure situations.

Education

Recording Techniques
Eastman School of Music
Rochester, NY
1975 – 1976

Applied Music – Percussion
University of Texas
Austin, TX
1972 – 1975

Career Highlights [continued]

Owner, Chief Engineer | Paul Blakemore Audio

Santa Fe, NM | 1994 – 1999

Developed a regional and national client base including high profile clients such as major Hollywood movie studios, television and radio networks, and record companies.

Services included post-production audio for video, automatic dialog replacement (ADR), audio preservation and restoration, sound design, recording, mastering.

Trained and supervised full and part time employees.

Audio Engineer-Producer | WETA FM/TV

Washington, DC | 1988 – 1994

Creator, music producer, and engineer for the nationally distributed Baltimore Symphony Orchestra radio series.

Spearheaded & implemented the station's first digital audio production facility.

Assisted chief engineer in FM and microwave transmitter operation and facility maintenance.

Pro Audio and Broadcast Electronics Sales Bradley Broadcast Sales

Gaithersburg, MD | 1986 – 1988

Produced \$100K/month in sales of professional audio and broadcast electronic equipment.

Represented the company on the floor of the National Association of Broadcasters (NAB) convention in Las Vegas.

Freelance Engineer / Producer

Washington, DC | 1982 – 1986

Clients included Corporation for Public Broadcasting, NPR, WAMU-FM, Baltimore Symphony Orchestra, WNYC-TV, Carnegie Hall, WJHU-FM, United States Holocaust Memorial Council.

Audio Engineer | National Public Radio

Washington, DC | 1978 – 1982

Technical director and recording engineer for the Peabody award winning series, Jazz Alive! Engineering for other NPR programs including All Things Considered and Morning Edition.

Co-creator, curriculum planner, and core faculty for NPR's highly successful Music Recording Workshop, which was conducted for college credit at several universities. Over five hundred NPR and PBS station personnel completed the workshop from 1980 through 1990, which raised the quality and production capabilities of the entire public broadcasting system.