

## Curriculum Vitae

### Korey Albert Pereira

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## EDUCATION

### The University of Texas at Austin

*B. S. in Radio, Television, and Film*

*Business Foundations Certificate*

*Recipient, Undergraduate Research Fellowship Grant*

*May 2011*

2011 B.S., Radio, Television and Film – The University of Texas at Austin

2008 Business Foundations Recipient – The University of Texas at Austin

## PROFESSIONAL ASSOCIATION

*Academy of Television Arts & Sciences (ATAS)*

*Active Member, Motion Picture Sound Editors (MPSE)*

*Member, Board of Directors (2-year term), Motion Picture Sound Editors (MPSE)*

## AWARDS

**Golden Reel**, Outstanding Achievement in Sound Editing – Non-theatrical Feature - 2023,  
*PREY* (Hulu)

**Primetime Emmy**, Outstanding Sound Editing For A Comedy Or Drama Series (One Hour) - 2022,  
*Stranger Things: "Chapter Seven: The Massacre at Hawkins Lab"* (Netflix)

## NOMINATIONS

**Golden Reel**, Outstanding Achievement in Sound Editing – Broadcast Long Form Dialogue / ADR -  
2023, *Stranger Things: "Chapter Seven: The Massacre at Hawkins Lab"* (Netflix)

## TEACHING EXPERIENCE

Lecturer, University of Texas at Austin

### **RTF 341C: Sound Design and Mixing for Film and Television**

*Spring 2018-Present*

*A course to develop a vocabulary for talking about sound, as well as provide practical hands-on training on each step in the post-sound process.*

Guest Lecturer, Texas State University

### **MU 4180 – Audio Post Production**

*Fall 2021*

*Guest lecture on mixing in 5.1 and Dolby Atmos.*

**MU 4180 – Audio Post Production**

Fall 2019

*Co-taught with Shayna Brown of Chez Boom Audio. My half of the semester covered dialogue editing, sound design and mixing for film and television in stereo, 5.1 and Dolby Atmos.*

Guest Lectures, University of Texas at Austin

**RTF 318: Introduction to Image and Sound**

Spring 2023

*Offering an introduction to the narrative power of sound in narrative filmmaking*

**RTF 318: Introduction to Image and Sound**

Fall 2022

*Offering an introduction to the narrative power of sound in narrative filmmaking*

**RTF 318: Introduction to Image and Sound**

Spring 2021

*Offering an introduction to the narrative power of sound in narrative filmmaking*

**RTF 318: Introduction to Image and Sound**

Spring 2020

*Offering an introduction to the narrative power of sound in narrative filmmaking*

**RTF 366K: Creating a Web Series**

Fall 2019

*How to create sound design as a picture editor*

**RTF 366K: Narrative Production**

Spring 2017

*Getting the most out of your mix: Sound Design and Editing for Filmmakers*

**RTF 366K: Documentary Production**

Spring 2017

*Getting the most out of your mix: Sound Design and Editing for Filmmakers*

**RTF 390E: Audio for Picture: Prod & Post**

Spring 2017

*Getting the most out of your mix: Sound Design, Editing and Noise Reduction for Filmmakers*

**RTF 881KB: Advanced Digital Narrative**

Spring 2016

*Preparing for your sound mix*

**RTF 390E: Audio for Picture**

Spring 2016

*Preparing for your sound mix*

**RTF 343: Advanced Digital Narrative**

Spring 2008

*An Introduction to Production Sound Recording Equipment and Techniques*

**RTF 343: Directing Commercials**

Fall 2007

*Using the Sound Devices 744T Field Recorder*

Workshops

**East Tennessee State University**

Spring 2022

*Field Production and Post-Production Workshops*

**Creative Mornings, Austin** 2017  
*A look behind the sound of film and television*

**University of Texas, Department of Radio, Television and Film** Summer 2014  
*Introduction to Pro Tools and The Audio Post Production Process*

**ISAS Arts Festival** Spring 2012  
*Location Sound Recording*  
*Post-Production and Sound Design*

"Fresh-Up" Classes, University of Texas, College of Communication

**Intro to DVD Studio Pro** Spring 2008  
**Intro to Final Cut Pro** Spring 2008  
**Intro to Pro Tools** Fall 2007  
**Soundtrack and Sound Editing in Final Cut Pro** Fall 2007

Guest Lecture, High School Media Programs

**St. Andrews Episcopal School, Media Academy** Spring 2013  
*An Introduction to Sound Design*

**Hightower High School, Media Academy** Spring 2011  
*Creating Sound for Film*

**St. Andrews Episcopal School, Media Academy** Spring 2011  
*Creating Sound for Film*

**SELECTED FILMOGRAPHY**

Post Sound

**End of Semester Sound Mixer** 2008 – Present  
University of Texas, Department of RTF. Responsible for providing sound mixes for Graduate and Undergraduate Students 2-3 times a year (100+ films to date).

"Hypnotic" (Dialogue Editor), Robert Rodriguez, 2023

"Law & Order, Season 22" (Dialogue Editor), NBC, 2022-2023

"Prey" (Additional Dialogue Editor), Hulu, 2022

"Stranger Things" (Dialogue Editor), Netflix, 2022

"Apollo 10 ½" (ADR Mixer, ADR Editor), Dir. Richard Linklater, Netflix, 2022

"We Can Be Heroes" (ADR Editor), Dir. Robert Rodriguez, Netflix, 2020

"Blue Miracle" (Dialogue Editor) Netflix, 2020

"Outcry" TV Series for HBO (Dialogue Editor), Dir. Pat Kondelis, Showtime, 2020

"Buzz" (Dialogue Editor), Dir. Andrew Shea, HBO, 2019

"Where'd You Go Bernadette" (Dialogue Editor, ADR Recordist), Dir. Richard Linklater, 2019

"Pahokee" (Sound Effects Editor), Dir. Patrick Bresnan and Ivete Lucas, 2019

"Seadrift" (Dialogue Editor), Dir. Tim Tsai, 2019

“My 600-lb Life” (Sound Editor: 92 Ep, Re-Recording Mixer: 4 Ep), Megalomedia, 2014-2021  
“They Live Here, Now” (Re-Recording Mixer), Dir. Jason Outenreath, 2018  
“Friday’s Child” (Dialogue Editor), Dir A.J. Edwards, 2018  
“Into the Who Knows!” (Supervising Sound Editor), Dir. Micah Barber, 2017  
“Last Flag Flying” (Dialogue Editor, Foley Editor), Dir. Richard Linklater, 2017  
“Canine Soldiers” (Sound Design, Re-Recording Mixer), Dir. Nancy Schiesari, 2016  
“Day 5” (Dialogue Editor: 12 Ep), Rooster Teeth, 2016-2017  
“Starving the Beast” (Re-Recording Mixer), Dir. Steve Mims, 2016  
“Rush Brothers” (Re-Recording Mixer), Dir. Jordan Haro, 2016  
“Everybody Wants Some!!” (Foley Editing), Dir. Richard Linklater, 2016  
“Hard Reset 3D” (Sound Design, Re-Recording Mixer), Dir. Deepak Chetty, 2016  
“Shipping Wars” (Sound Editor: 29 Ep), Megalomedia, 2013-2015  
“Manglehorn” (Dialogue Editor), Dir. David Gordon Green, 2015  
“Red Oaks (Pilot)” (Dialogue Editor), Dir. David Gordon Green, 2015  
“Arlo and Julie” (Re-Recording Mixer), Dir. Steve Mims, 2014  
“Boyhood” (Dialogue Editor, Foley Editor), Dir. Richard Linklater, 2014  
“Marshal Law: Texas” (Dialogue/Effects Editor: 6 Ep), Megalomedia, 2013-2014  
“Country Kids” (Re-Recording Mixer), Dir. Jason Outenreath, 2013  
“Incendiary: The Willingham Case” (Re-Recording Mixer), Dir. Steve Mims, 2011  
“Saving Philanthropy (Re-Recording Mixer), Dir. Robby Robinson, 2011  
“The Cassidy Kids” (Sound Editor), Burnt Orange Productions, 2006

### Production Sound

“Ryan Reynolds & Jake Gyllenhaal Answer the Web's Most Searched Questions | WIRED”  
(Production Sound Mixer) Condé Naste 2017  
“Samsung: The Galaxy Experience” (Production Sound Mixer) Striped Blazer Productions  
*SXSW 2013, ACL 2013, SXSW 2014, ACL 2014, ACL 2015, SXSW 2015*  
“UT UTeach Urban Teachers” (Production Sound Mixer), Youngblood Productions, 2013  
“Scott & White: Round Rock” (Production Sound Mixer), Media Motion 2012-2013  
“The Men Who Built America” (Production Sound Mixer), History Channel, 2012  
“Periphery” (Sound Utility, 2<sup>nd</sup> Boom), Mixer: John Pritchett, 2007  
“In This Wood” (Boom Operator), Mixer: John Pritchett, 2007

### Sound for Virtual Reality

Medal of Honor: Above and Beyond (Sound Designer: The Gallery, 360 Immersive), 2020  
“UT VR Orientation Video” (Sound Designer, Immersive Sound Mixer), UT VR, 2017

### **SELECTED PRESS**

Tonebenders Podcast “194 – Dialogue from set to mix on Stranger Things Season 4”, 2022  
<https://tonebenderspodcast.com/194-dialog-from-set-to-mix-on-stranger-things-season-4/>

“Making it as a Sound Editor Outside Hollywood”, Spring 2021 Edition  
<http://digital.copcomm.com/i/1353865-spring-2021/33?>

“Kraken Dialogue Editors Toolkit”, Spring 2021 Edition  
<http://digital.copcomm.com/i/1353865-spring-2021/15?>

“Virtual Reality 360 Sound Developing A Workflow - 3 Years On”, 2021

<https://www.pro-tools-expert.com/home-page/developing-a-workflow-for-virtual-reality-360-sound-3-years-on>

“Remote Working Workflows For Post Production - Production Expert Podcast Episode 451”, 2021

<https://www.pro-tools-expert.com/production-expert-1/production-expert-podcast-episode-451>

“Top 5 Mistakes all Beginner Sound Editors Make”, 2020

<https://blog.prosoundeffects.com/top-5-mistakes-all-beginner-sound-editors-make>

“Cinematic Rooms Professional Review: A Reverb Purpose Built For The Post Professional”, 2020

<https://www.pro-tools-expert.com/production-expert-1/2020/7/7/cinematic-rooms-professional-a-reverb-purpose-built-for-the-post-professional>

“Switching From Apple Mac Pro 2009 To Mac Mini 2020 For Dolby Atmos Post Production”, 2020

<https://www.pro-tools-expert.com/home-page/2020/9/17/going-mini-making-the-switch-from-a-2009-mac-pro-to-a-2020-mac-mini-for-dolby-atmos-post-production>

“Building A DIY Home Studio For Dolby Atmos Mixing”, 2020

<https://www.pro-tools-expert.com/production-expert-1/2020/5/26/bringing-dolby-atmos-home-building-a-diy-home-studio-with-dolby-atmos>

“Nugen Audio: Artist Spotlight”, 2020

<https://nugenaudio.com/korey-pereira/>

“Harman Pro: Artist Spotlight”, 2020

<https://pro.harman.com/news/korey-pereira-equips-soularity-sound-for-immersive-audio-with-jbl-professional-dolby-atmos-system>

Tonebenders Podcast “127 – ATMOS For The Rest Of Us Roundtable”, 2020

<https://tonebenderspodcast.com/127-atmos-for-the-rest-of-us-roundtable/>

“How to Build Your Sound Library (and Make the Most of It)”, 2019

<https://blog.prosoundeffects.com/how-to-build-your-sound-library-and-make-the-most-of-it>

“Top 5 Habits to Increase Your Productivity as a Sound Artist”, 2019

<https://blog.prosoundeffects.com/top-5-habits-to-increase-your-productivity-as-a-sound-artist>

“Top 5 Tips for Networking as a Sound Artist”, 2019

<https://blog.prosoundeffects.com/top-5-tips-for-networking-as-a-sound-artist>

“Creating the sound for the animated film, Tightly Wound”, 2018

<http://designingsound.org/2018/11/23/creating-the-sound-for-the-animated-film-tightly-wound/>

“Know Thy Mixer: A guide to adapting your sound editing workflow”, 2018

<http://designingsound.org/2018/08/03/know-thy-mixer-a-guide-to-adapting-your-sound-editing-workflow/>

How to deliver compliant mixes for broadcast, film, and games with the NUGEN Post Bundle  
<https://blog.prosoundeffects.com/how-to-deliver-compliant-mixes-for-broadcast-film-and-games-with-the-nugen-post-bundle>

Capturing the Sonic Character of Costa Rica  
<http://designingsound.org/2018/09/12/capturing-the-sonic-character-of-costa-rica/>

“How to record Ambisonics with the Sennheiser AMBEO VR Mic”, 2018  
<https://www.prosoundeffects.com/blog/how-to-record-ambisonics-with-the-sennheiser-ambeco-vr-mic/>

“Adapt Your Project Across Multi-Channel Formats with NUGEN Audio Halo Upmix”, 2017  
<http://www.prosoundeffects.com/blog/adapt-your-project-across-multi-channel-formats-with-nugen-audio-halo-upmix/>

“Developing a 3D Audio Workflow For Virtual Reality In Pro Tools”, 2017  
<http://www.pro-tools-expert.com/home-page/2017/3/16/developing-a-3d-audio-workflow-for-virtual-reality-in-pro-tools>

“Sound editor/mixer Korey Pereira on 3D audio workflows for VR”, 2017  
<http://postperspective.com/sound-editormixer-korey-pereira-3d-audio-workflows-vr/>

Keynote Speaker for Creative Mornings Austin, December, 2016  
<https://creativemornings.com/talks/korey-pereira/1>

Testimonial and profile video for JBL Professional, 2012  
[http://www.jblpro.com/products/recording&broadcast/r&b\\_support/Pereira.html](http://www.jblpro.com/products/recording&broadcast/r&b_support/Pereira.html)