

Faculty of Fine Arts
Department of Music
Digital Audio Arts

Aesthetic Noise

November 29 | 1:00 pm | Recital Hall

Where chaos becomes composition and absurdity becomes art,
where sonic landscapes envelop the listener.
Come with an open mind and open ears.

Students of Dr. Mary Mazurek

present

Aesthetic Noise

November 29, 2025 | 1:00PM

University of Lethbridge Recital Hall

Memory & Nostalgia

***Time Moves On* – by Samuel, Fin Sawatzky, Terrell Fernandes**

Our project aims to explore the relationship between adults in our modern society and human being's attraction towards nostalgia. Through various visual and audio experiences, we will push the audience towards experiencing the feeling of nostalgia. We will use soundfonts, soundbites, and other various nostalgic audio with an aim to trigger a deep emotional nostalgic response. We will also use physical childhood objects and video elements to craft a visual addition to this emotional initiator. Our piece will play in a dark room accompanied by a video, props on stage, and lighting effects. Through the use of sensory effects, each member of our audience should leave the space with a unique interpretation of the performance. Through different reactions to the work, we will craft a personal yet interconnected experience between listeners. The featured piece is an emotional audiovisual rollercoaster through nostalgic soundscapes and painful memories.

Samuel Kliever is a Bachelor of Music student who enjoys exploring new ways to express emotion through his performance and artistic works. Samuel enjoys working at high levels in a variety of music fields, including music production, theatre performance, composition, and a variety of sound technology studies. Just as he creates a bridge between athletics and the nuance of storytelling in professional theatre, Samuel uses his many life experiences to create performances that engage thought and provoke discussion. Samuel's piece highlights nostalgia, showcasing the importance of remembering our pasts; he hopes to nurture emotions within audience members to create a memorable experience.

Fin Sawatzky is a third year DAA major with an interest in emotional electronic music. His music focuses on nostalgic elements that play on people's emotions and make them get lost in their own minds. Fin uses soundfonts, soundbites, and other nostalgic audio from years past to craft fresh but familiar soundscapes. The featured piece is a collaboration between Fin and two likeminded individuals that will feature these auditory techniques as well as visual aspects.

Terrell Fernandes, Artist name: Terrell Jordan, is a third year DAA student interested in Electronic Music Production and songwriting. He focuses on creating full experiences that envelope the listener in not just music, but emotional and visual experiences. Terrell primarily uses synthesis and melodic songwriting techniques to create experiences. Having a remix on YouTube with over one million views, Terrell has been working on refining his craft and finding a unique style. The featured piece is an showcase of his increasing production skills and experience creation.

***Dissonant Echoes of Yesterday* – by Tobi Ojo**

The project is an audio-visual experience intended to take the listener through a journey of sadness and longing for past experiences as those were better times in their life. I wanted to add a visual aspect to this presentation because I believe when we pair audio with film it really attenuates the experience for the listener. I want the audience to really key into the visual aspect of the performance because more than anything to really bring out emotions that I'm wishing to convey.

Tobi Ojo is a fifth year DAA student interested in Artistry, Music Production, and Composition. His work usually focuses on themes of minimalism as well as experimentation. Tobi tends to produce a lot of his work through Fl Studio, but has always been very open to using field recordings which would be implemented with. He has worked as an audio technician for ContainR as well as worked as an audio tech for many different churches. The featured piece is an audiovisual journey of sadness and the feeling of longing for past experiences.

Sound maps & Soundscapes

***QEII* – by Mianna Van Essen**

QEII is a camcorder piece that explores liminality of time and space within the realistic confines of Canadian road trip experiences. Using the compositional practices from Boards of Canada with elements of chance presented through early electronic gear, the result is a visual and acousmatic experience that embraces low-fidelity audio for its aesthetic realization of driving. It is both compositional and journalistic for an immersion quality to the liminality presented through the noises along the highway.

Mianna Van Essen is a fourth year DAA student specializing in recording and production. She has an interest in electronics and audio artifacts that are outside of composition and control. Using cassette tapes and old recording gear through a childlike lense rediscovers some of the ingenuity and beauty behind chance in modern recording production. Her featured piece is a visual and acousmatic Exploration of the Queen Elizabeth II Trans Canada Highway.

***Still Echoes of a City* – Emanuel Akel**

Still Echoes is a short film that turns everyday sounds into music. Using field recordings from city, soft piano, gentle drums, ambient textures, the project explores how calm and peace can exist even in noisy places. It's a meditative journey that invites people to listen to the world differently.

Emanuel Akel is an audio engineering student and producer interested in immersive sound and acoustic ecology. His work often explores how everyday environments can become musical spaces through careful listening and creative transformation. He uses field recordings, minimalist instrumentation, and subtle rhythmic textures to craft reflective sonic environments rooted in emotional storytelling. With experience in beat-making, sound design, and multimedia production, Emanuel approaches each project with an interdisciplinary mindset. The featured piece is built from recordings collected throughout his daily surroundings, forming an acousmatic journey through movement, memory, and stillness.

INTERMISSION

Devolving

***Distorted Dissonance*— by Gavin Goldthorpe**

This work mines the territory of distortion, noise, and the outer limits of electric guitar sound as a musical material in its own right. I begin with clean DI recordings of guitar gestures - low drones, dive-bomb squeals, pick scrapes, harmonic swells - then re-amp them digitally in Pro Tools, layering, re-contouring and reshaping them in the box. These materials are compressed into a mass and then split apart using automation, motion in space, and contrasting dynamics. The overall structure follows a trajectory of emergence, chaos, collapse, and convergence. The final movement builds to a unison tempo across the stereo field before ending with a return to silence. I encourage the listener to attend to the materiality of the distortion, the movement of the sound mass and the blurred line between noise and intent.

Gavin Goldthorpe is a 4th-year Digital Audio Arts student currently interested in experimental music and aesthetic noise. He works with a vocabulary of distortion as expression and the cusp of sound becoming noise and noise becoming sound. He performs on electric guitar and extreme processing methods along with intricate digital sculpting to create dense intentional textures. He has a foundation of playing heavy music and recording engineering, and is working to hone his current practice rooted in energy, texture, and sound as physicality. The track is an expression of his continued interest in distortion as both artistic and philosophical medium.

***Fractured Resonance* – by Rachana Kulkarni (Zon)**

The project generates significance and emotional impact through non-traditional visual standards. The research examines multiple historical, philosophical and modern examples which demonstrate that emotional power and social insights and unorthodox artistic structures create more significant and musical compositions to demonstrate its evolution throughout history. The selected sources demonstrate how creative works create emotional and social effects which exceed conventional aesthetic standards. The work combines historical arts with other arts and genuine human experiences through channels that move past conventional beauty standards. The audience should experience aesthetic standards.

Rachana Kulkarni (or Zon) is a fourth year DAA student and composer who creates experimental sound designs and acousmatic music. Through her artistic work she investigates how noise creates emotional responses and how glitch aesthetics and sound fragmentation affect listeners. Through Ableton Live and Max for Live she processes piano recordings to create abstract textures by using granular synthesis and random sequencing techniques. The acousmatic composition *Fractured Resonance* by the artist presents a sonic exploration of beauty through disruptive sound transformations.

***Ghost* -by Gibson O’Beirne-Bishop**

This project represents the way in which old ideas can “haunt” the present. These ideas can be rearranged in many different styles and patterns, but we are still unable to move past them. Ultimately, I attempt to break away from the constraints of the past into something truly novel. The project takes the Amen break—one of the most widely used

samples that has persisted for decades—and chops it into many alternating patterns through a generative digital modular synth patch. Over the course of the piece, I will add an increasing amount of digital effects to the mix, eventually transforming the original loop into an unrecognizable wall of sound. As you listen, pay attention to how the texture of the Amen break changes throughout.

Gibson O’Beirne-Bishop is a third-year Digital Audio Arts major, with an interest in synthesis, sound design and sampling. His primary focus on his music is centred around creating sonic textures and styles unique to digital and electronic works. With special experience with various digital audio workstations, especially FL Studio, Gibson’s work merges the sounds of digital synthesizers, manipulated samples, and unorthodox experimental techniques to create sounds such as feedback noise. This experience in digital music is paired with years of learning about music theory and performance techniques as well, as he is also a multi-instrumentalist on the piano, bass guitar and alto saxophone. Today, Gibson puts his sampling and digital audio skills on display in an experimental breakbeat piece.

Rewilding

***Bio-Industrialism* – by Douglas Monaghan & Jude Rose**

This project explores the dichotomy between nature and technology. The piece is composed of various recordings of electronic devices like a Vacuum cleaner, which are heavily processed, tape loops of nature recordings, and a droning hum. The piece takes the form of a finite song that fluctuates between the natural and the technological. The audience should focus on the various sounds, distorted beyond all reason, to see if they can pick out what the sound originally was.

Douglas Monaghan is a fourth year DAA student interested in all aspects of music production. His music focuses on exploring emotion and memory through the combination of sonic landscapes and traditional song structure. Douglas utilizes a combination of real-world recordings and electronic instruments/synthesizers to create a sonic soundscape like no other. He has previously worked at Made Human Studios in Toronto, ON, as an audio engineer and recently released his debut single ROOF, under the moniker Stormy Lake. The featured piece is an electro-acousmatic piece written in collaboration with Jude Rose.

Jude Rose is a fourth year DAA student interested in both the composition and production of music. Jude focuses on adding energy and identity to pieces, with the goal being making the piece unique and interesting. His work experiments with creating and sampling sounds and processing them in a way that becomes something new. This piece is an electro-acousmatic piece written in collaboration with Douglas Monaghan, showcasing the dichotomy of nature and the space in which we live.

***909 Jammed* – by Izzy Paige**

909 Jammed explores the malleability of digital audio by corrupting a set of drum samples in real time using code. While the drum machine plays, the samples begin to fall apart, quickly giving way to rhythmic noise. I chose to use TR-909 drum machine samples for this project because of their ubiquity in techno music. I’m using the open-source audio

programming language PureData to modify these samples, because effect pedals cost too much money (and it's more fun to make them yourself!) This musical performance unfolds over 5 minutes and includes a behind-the-scenes visual element. Watch as the waveforms dance and shuffle, slowly coming undone as the piece plays on. As the samples disintegrate, notice how the groove remains intact, allowing noise and techno music to integrate into one another.

Izzy Paige is a third year BA Music student and multimedia artist whose works focus on ethnomusicology and experimental performance. Their performance work incorporates early techno music with homebrewed digital signal processing technology. Paige takes advantage of the digital age by mutilating recorded sound in her sample-based works. *909 Jammed* is one such mutilation, pushing the defining TR-909 drum samples of techno well past their digital breaking point and into the realm of noise.