

ARTIST EPK

2026

NATHAN ETES

ARTIST - PRODUCER - SONGWRITER - AUDIO ENGINEER

JUMP TO:

[ABOUT](#)

[BIOGRAPHY](#)
[\(SHORT/LONG\)](#)

[NEW PROJECTS](#)

[IMAGE GALLERY](#)

[EMAIL](#)

[CONTACT](#)

[LISTENING LINKS](#)

[SOCIAL LINKS](#)

[DISCOGRAPHY](#)

[WEBSITE](#)

ABOUT

Nathan Etes is an independent artist, producer, songwriter, and audio engineer based in Madison, Wisconsin. His music moves between electronic, alternative, experimental pop, rock, and R&B, and it's built on contrast: dreamy, atmospheric textures sitting beside distortion and raw emotional intensity. Nathan began making music as an outlet during a difficult stretch in public school. After learning piano, cello, and flute, he saved up for a MacBook, taught himself Logic Pro, and never stopped building. He founded Etes Entertainment LLC at 14 after attending a leadership conference for music production and the music industry at UCLA, and he graduated high school at 16.

Today, through A1 Records, he writes, produces, records, and releases his own music, along with the visuals that go with it, drawing on DIY design, vintage imagery, and film grain. His sophomore album, OSCILLATIONS, is built on analog synthesis and hardware synths like the ASM Hydrasynth, Sequential Take 5, and Oberheim OB-Xa, and it's coming in 2027. The single "THE GANZFELD EFFECT" arrives November 11.

[LISTEN ON SPOTIFY](#)

[INSTAGRAM](#)

TOP SONGS

[CALIFORNIA KILLER](#)

[CERULEAN](#)

[DREAMING IN MY PENTHOUSE](#)

[SUMMER'S OVER](#)

[MOVED ON FIRST](#)

[LIKE WE'RE SUPPOSED TO DO](#)

[CUZ U NEED ME](#)



**[LEARN MORE ABOUT
NATHAN](#)**



UPCOMING:

OSCILLATIONS

[LEARN MORE](#)

SOCIAL MEDIA

[FACEBOOK](#)

[TIKTOK](#)

[INSTAGRAM](#)

ALL LINKS

LINKTREE

MUSIC

APPLE MUSIC

SPOTIFY

AUDIOMACK

YOUTUBE

SOUNDCLOUD

BANDCAMP

SOCIALS

TIKTOK

INSTAGRAM

FACEBOOK

DISCOGRAPHY

DISCOGS

ALBUMS

SHAZAM

SINGLES

GENIUS

EPS

MUSICBRAINZ

WEBSITE AND INFO

MY WEBSITE

MY SHOP

MY PORTFOLIO

BANDSINTOWN

BIOGRAPHY

(SHORT)



Nathan Etes is an independent artist, producer, songwriter, and audio engineer from Madison, Wisconsin. Working across electronic, alternative, experimental pop, rock, and R&B, he makes music built around immersive sound design, layered textures, and the contrast between atmospheric softness and raw intensity. Self-taught in Logic Pro, he started making music as an outlet during a difficult stretch in public school, founded Etes Entertainment LLC at 14 after a UCLA leadership conference for music production and the music industry, and graduated high school at 16. Through A1 Records, he releases his own music, including his sophomore album *OSCILLATIONS*, an analog-driven project built on hardware synths like the ASM Hydrasynth, Sequential Take 5, and Oberheim OB-Xa.

BIOGRAPHY

(LONG)[1/2]

Nathan Etes is an independent artist, producer, songwriter, and audio engineer from Madison, Wisconsin, whose work moves between electronic, alternative, experimental pop, rock, and R&B. His approach to music is rooted in curiosity, self-directed learning, and a desire to explore what can happen when songwriting, sound design, and production become equally important parts of the creative process. Rather than confining himself to a single genre or production style, Nathan treats each project as an opportunity to build a distinct sonic and visual world.

Nathan's relationship with music began at the age of 8, when he started learning piano. In 5th grade he started cello in the school orchestra, and in 7th grade he joined school band on flute. Production began as an outlet. A high-energy, social kid who often felt out of place in a rigid school system, he moved through seven schools in his district, and the stress and depression of that environment made music the place where he felt most in control. Inspired by Billie Eilish's documentary *The World's a Little Blurry* and by a family full of musicians, he spent months saving for a MacBook by doing odd jobs for neighbors and setting aside gift money, and by the following winter he was teaching himself Logic Pro. The summer after 8th grade he wrote, produced, and recorded his debut EP, *CTY-S*, at his family's lake house in northern Wisconsin.

What started as an interest in producing gradually grew into a broader understanding of recording, arrangement, sound design, and audio engineering, and learning independently gave him the freedom to experiment without being limited to a particular method or genre. Over time, the studio became more than a place to capture musical ideas; it became an environment for constructing them from the ground up, from the earliest songwriting and sound experiments through the final recording. High school brought more friction, including a move to the district's alternative high school and back, and it deepened a lifelong independent streak. Nathan prefers to stay in control of what he cares about, and he doesn't let "you can't do that" stop him.

Nathan's musical identity is defined by contrast. Atmospheric textures and dreamy arrangements sit alongside distorted sounds, harder-edged production, and moments of raw emotional intensity. Electronic synthesis, layered instrumentation, and expressive vocal arrangements play important roles in his work, allowing songs to shift in mood and scale while maintaining a strong sense of atmosphere. His influences span a wide range of contemporary music, including Billie Eilish, Lana Del Rey, Lola Young, SZA, and Ariana Grande's R&B-oriented work, alongside the more experimental/underground electronic and genre-fluid approaches of 2hollis, underscores, rommulas, Ninajirachi, and Jane Remover. These influences form part of a broader interest in music that balances distinctive production with emotional expression and a willingness to move beyond conventional genre boundaries.

His debut album, *juniper*, released on May 19, 2025, marked an early statement of that approach. Across its eleven tracks, the project moves between alternative, R&B, alternative rock, and experimental influences, bringing together dreamy, atmospheric moments and more forceful, unpolished energy. Rather than maintaining one consistent sonic texture throughout, *juniper* embraces shifts in mood and intensity. The result is a project that reflects Nathan's interest in juxtaposition: softness against distortion, intimacy against scale, and carefully constructed atmosphere against moments that feel immediate and raw.

BIOGRAPHY (LONG) [2/2 CONT.]

Following the completion of juniper, Nathan began developing his sophomore album, OSCILLATIONS, in May 2025. Conceived around the idea of analog sound, the project grew out of a period of deeper exploration into synthesis and sound design.

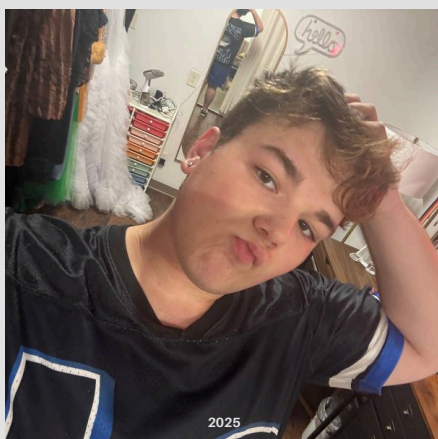
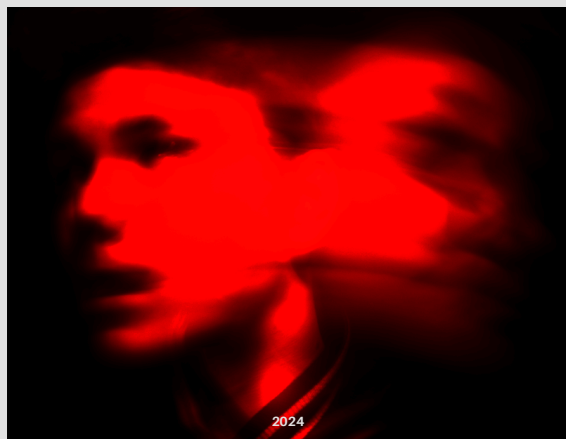
Working with hardware instruments including the ASM Hydrasynth, Sequential Take 5, and Oberheim OB-Xa, he began experimenting with how sounds could be created, reshaped, layered, and incorporated into a larger musical composition. This process placed greater emphasis on the character of individual sounds and the relationship between instrumentation, arrangement, and the overall listening experience.

OSCILLATIONS represents a continuation of Nathan's interest in experimentation, but with a more focused conceptual direction. The project explores the possibilities of synthesis and the character of analog-inspired textures while bringing those elements into his broader songwriting and production practice. For Nathan, sound design is not simply an additional layer applied to a finished song; it is part of the songwriting process itself. Timbre, space, movement, and texture can influence the direction of a composition just as much as melody, rhythm, or lyrics. Nathan often starts a song by sitting down at a synthesizer and experimenting with oscillators, envelopes, and modulators until he can hear a vision in his head, and a sound can quickly turn into a rhythm or an idea. Scheduled for release in 2027, the album follows juniper while taking a fresh approach to genre and atmosphere and continuing to expand how he builds immersive musical environments. The single "THE GANZFELD EFFECT" is planned for release on November 11, 2026, ahead of the album.

Nathan's path into the business side of music began at UCLA, where he attended a leadership conference for music production and the music industry. He produced his single "MOVED ON FIRST" on the flight to Los Angeles, recorded vocals on an AT-2020 in the Sproul Hall dorms, and spent the week with a group writing, producing, recording, and mixing a song from scratch. After the trip he founded Etes Entertainment LLC at 14, and he graduated high school at 16.

Beyond his releases as a recording artist, Nathan is building an independent creative operation around his music. Through A1 Records, a division of Etes Entertainment LLC, he is developing his work as both an artist and label owner, with an interest in maintaining a hands-on role in the creative and practical sides of releasing music. Songwriting, production, recording, engineering, and visual presentation all contribute to how he develops and presents his projects. His visual direction draws on DIY design, vintage imagery, film grain, analog references, and experimental digital environments, extending the atmosphere of the music into the way each project is presented.

As an independent artist, Nathan continues to develop his practice through experimentation rather than treating genre as a fixed boundary. His work brings together the technical curiosity of a producer, the expressive instincts of a songwriter, and the perspective of an artist interested in how sound, imagery, and presentation can work together. Across projects such as juniper and OSCILLATIONS, his aim is to create music that offers more than a collection of individual songs: music with its own atmosphere, identity, and sense of place.



OSCILLATIONS

THE SOPHOMORE ALBUM, BY NATHAN ETES



OSCILLATIONS is the sophomore album from independent artist, producer, vocalist, and audio engineer Nathan Etes, from Madison, Wisconsin, arriving 2027.

The project began in May 2025 as an exploration of analog synthesis and sound design. Fascinated by synthesizers, Etes' used various analog synthesizers during the development of the project, including the ASM Hydrasynth, Sequential Take 5, and Oberheim OB-Xa, Etes approached the album as an opportunity to expand his production skills and discover new ways of shaping sound. As the project developed, so did his understanding of synthesis, mixing, and sound design.

But the album's creation coincided with a period of profound personal change. A turbulent first relationship, the loss of close connections, and the anxiety that followed gradually became inseparable from the creative process. Songs like "SUMMER'S OVER" and "THE GANZFELD EFFECT" emerged from these experiences, transforming difficult emotions into something tangible.

What began as a technical experiment became a record shaped by emotional upheaval, self-discovery, and rebuilding. The title OSCILLATIONS reflects both the movement at the heart of sound and the constant shifts in Etes's life while making the album.

Following the release of "DELOREAN," the next single, "THE GANZFELD EFFECT," arrives November 11, 2026, ahead of the full album.



READ THE FULL STORY OF "OSCILLATIONS"



ALBUM STATEMENT



I began OSCILLATIONS in May 2025, shortly after finishing my debut album, juniper. I already had a vision for the next chapter: analog. At the time, I was just beginning to explore sound design. I had a few synthesizers, including the ASM Hydrasynth and Sequential Take 5, and I was fascinated by everything I could create with them. I had always been a geek about music technology, so finally having my own synthesizers to experiment with felt surreal. I spent hours learning, experimenting, and discovering new ways to shape sound. As the album developed, each song began to reflect what I was learning, incorporating new production techniques, textures, and sound-design ideas.

In July 2025, I recorded "LIKE WE'RE SUPPOSED TO DO," which I made using an Oberheim OB-Xa and Logic Pro. That September, I began taking audio-engineering courses through Berklee Online. I was learning a lot about mixing and starting to hear my own music differently. But at the same time, my life was beginning to change in ways I wasn't prepared for.

I entered my first relationship, and what began as something exciting gradually became the center of my world. I became deeply attached, constantly afraid of losing someone I loved, and increasingly consumed by the uncertainty of the relationship. I let it take priority over nearly everything else. I fell behind in my coursework, failed my classes, and struggled with an overwhelming amount of anxiety and shame. I felt like I had sabotaged opportunities that meant so much to me, and I didn't know how to get myself back on track.

Music became one of the few places where I could make sense of what was happening. When the relationship began to hurt more than it brought me happiness, I wrote "SUMMER'S OVER." That song gave me somewhere to put feelings I didn't know how to express otherwise. In a period when so much of my life felt outside my control, being able to turn those feelings into something tangible helped me keep going.

By the spring of 2026, things had become difficult outside the relationship, too. My closest friendship fell apart amid a series of painful events, and I found myself trying to help someone I cared about through circumstances I ultimately couldn't control. I was struggling to hold on to the people closest to me while slowly realizing that loving someone doesn't mean you can save them, and that you can't make every decision for someone else.

Not long afterward, my relationship began to unravel. The distance grew, the time we spent together diminished, and eventually we broke up. What had once been described as a break became something much more final. Then, just before my birthday, I experienced another painful moment that made it clear how much had changed. Within a short period, I had lost two people who had been central to my life. I felt devastated, angry, and completely overwhelmed.

I wrote "THE GANZFELD EFFECT" during that period. I needed somewhere for all that anger and hurt to go, and music gave me that outlet. Instead of allowing those feelings to dictate my actions, I could put them into a song. The months that followed brought even more conflict before I was finally able to recover my belongings, close that chapter of my life, and begin moving forward. It took stepping away from the chaos around me to realize how much of myself I had neglected. For the first time in a long time, I could start focusing on my own future again.

Looking back, OSCILLATIONS became something much different from the project I imagined when I first picked up a synthesizer. What began as an exploration of analog sound and production became intertwined with a year of personal upheaval, attachment, grief, anger, and eventually, recovery. The album developed alongside me. As my understanding of sound grew, so did my understanding of myself, even when that growth came through experiences I never would have chosen.

The title OSCILLATIONS now feels especially fitting. Sound is movement: frequencies shifting, waveforms interacting, energy changing over time. My life during this period felt much the same, swinging between excitement and fear, closeness and distance, loss and relief. Nothing stayed still for long.

After everything that happened, I was finally able to return my attention to the music, finish the album, and prepare for the next chapter of my life. OSCILLATIONS is a record of that process: the person I was when I started it, everything that changed along the way, and the person I'm becoming as I move forward.



2026 - MADISON



2025 - MADISON



2025 - MADISON



2026 - NASHVILLE



2026 - TEMPE



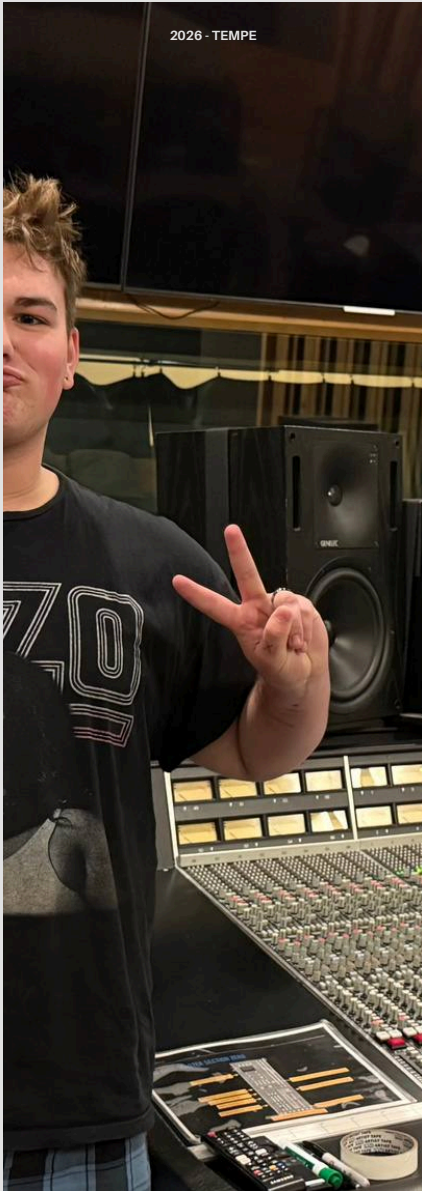
2026 - PHOENIX



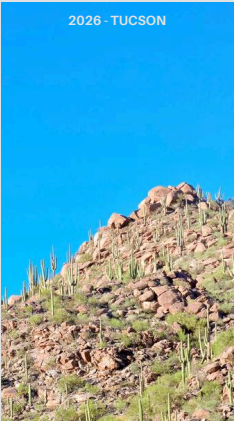
2026 - PHOENIX



2026 - TUCSON



2026 - TEMPE



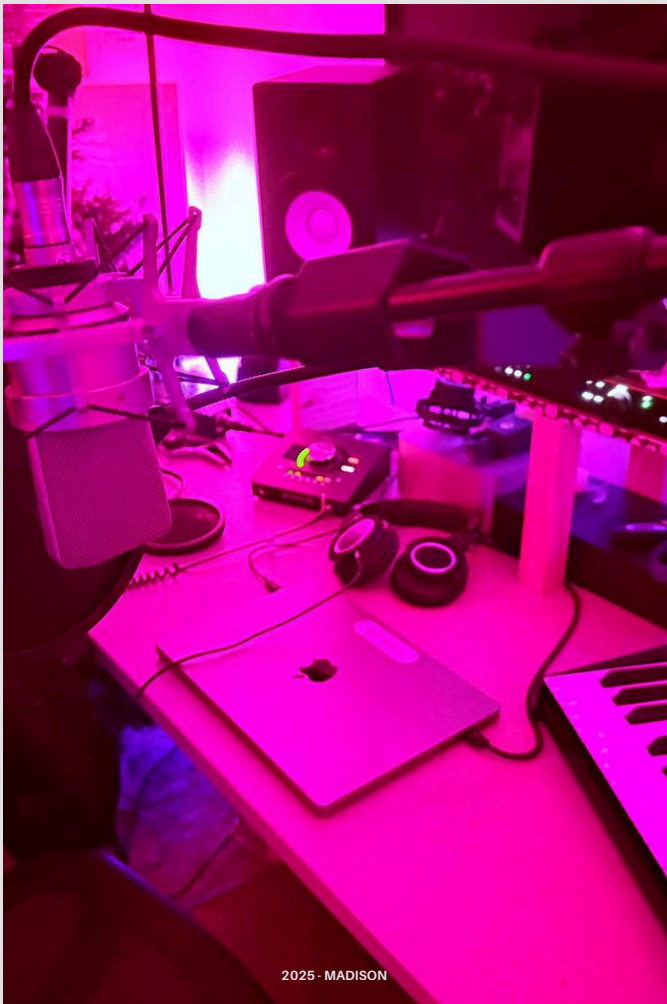
2026 - TUCSON



2026 - TUCSON



2025 - MADISON



2025 - MADISON



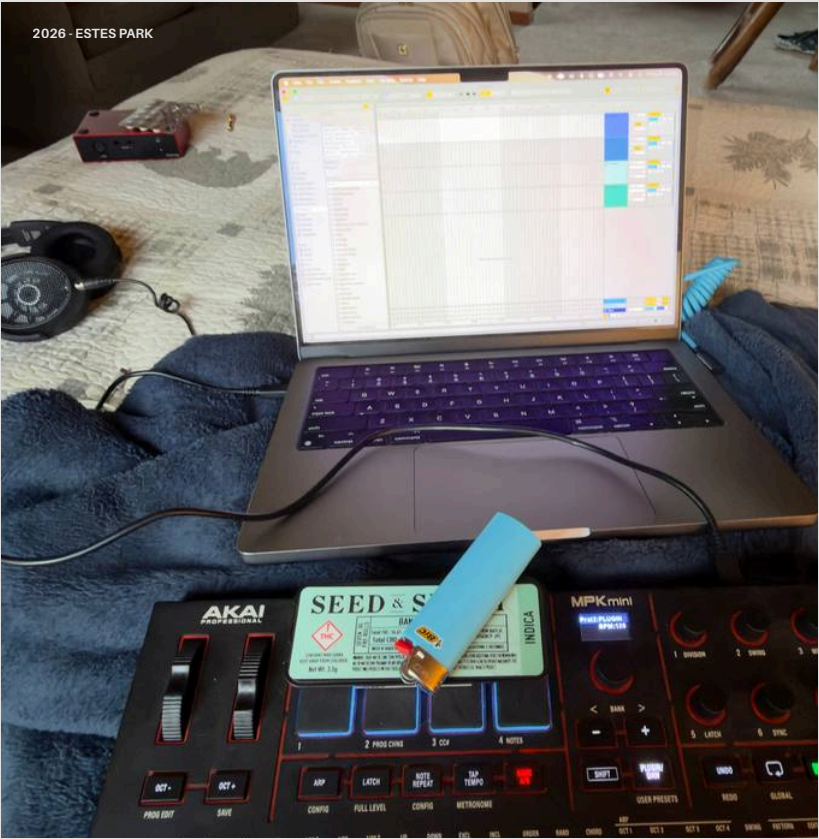
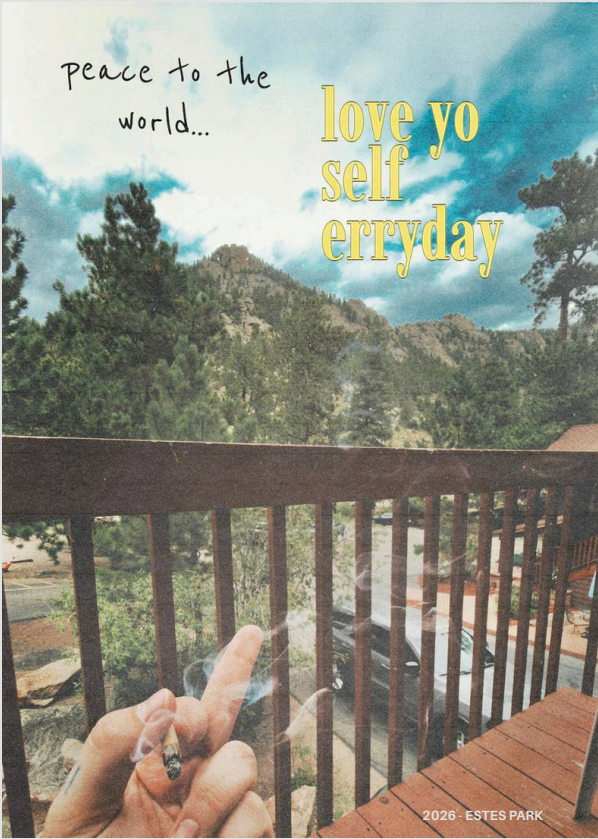
2026 - MADISON



2025 - MADISON

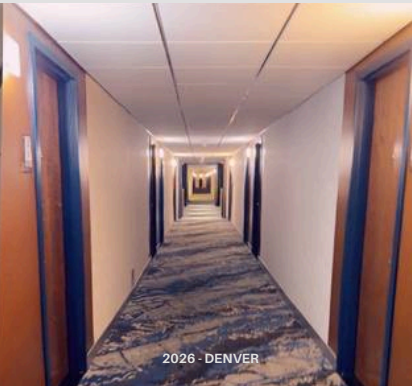


2026 - MADISON





2026 - ESTES PARK



2026 - DENVER

OSCILLATIONS



THE GANZFELD EFFECT

WHAT IS IT?

an out-of-body phenomenon that triggers complex and vivid auditory/visual hallucinations caused by sensory deprivation and uniform stimuli.

[HOW TO COMPLETE THE EXPERIMENT:]

1: CREATE UNIFORM SENSORY SHIELD

take one ping-pong ball and cut it in half with a hot box cutter blade. grab a roll of medical tape and a pair of headphones. then, put on your headphones and play white noise at a comfortable volume.

after, position a steady, non-flickering red light so that it evenly illuminates the ping-pong halves when you light when you face the light.

then, attach the halves over your eyes and tape the outer edges to your surrounding skin leaving room for light to pass through to your eyes on the front of the halves.

make sure there is no extra light peeking through the edges of the halves.

2: APPLY SENSORY DEPRIVATION AND START EXPERIMENT

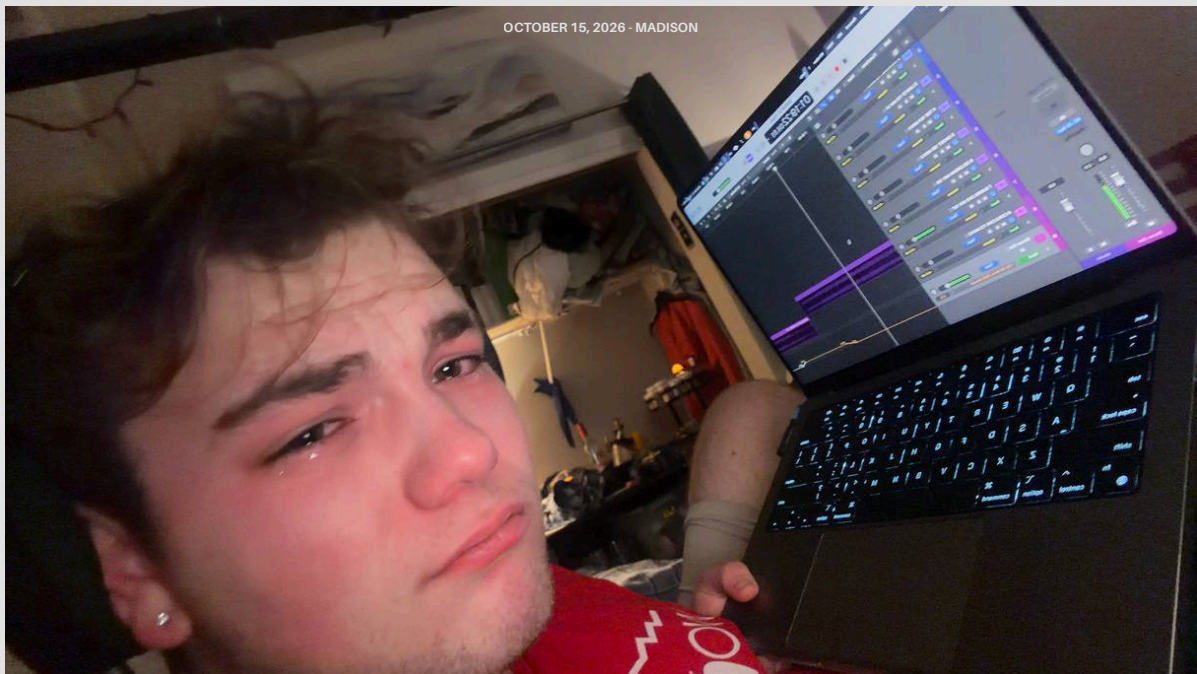
finally, relax and lie down in a comfortable position.

then, wait for the transition which is usually within 15-30 minutes.

as your brain adapts to the lack of stimuli, your vision may become full of floating shapes, colors, and abstract patterns.

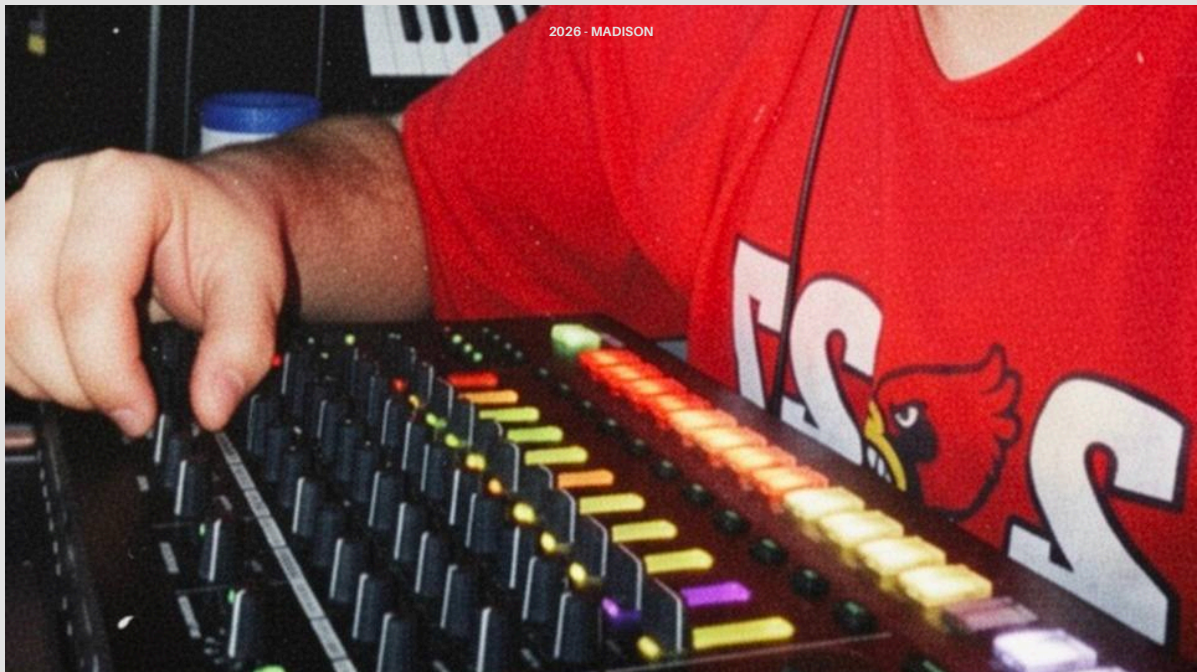
you may also experience auditory hallucinations like distant voices or sounds of nature. you have then completed the process.

2026 - ESTES PARK



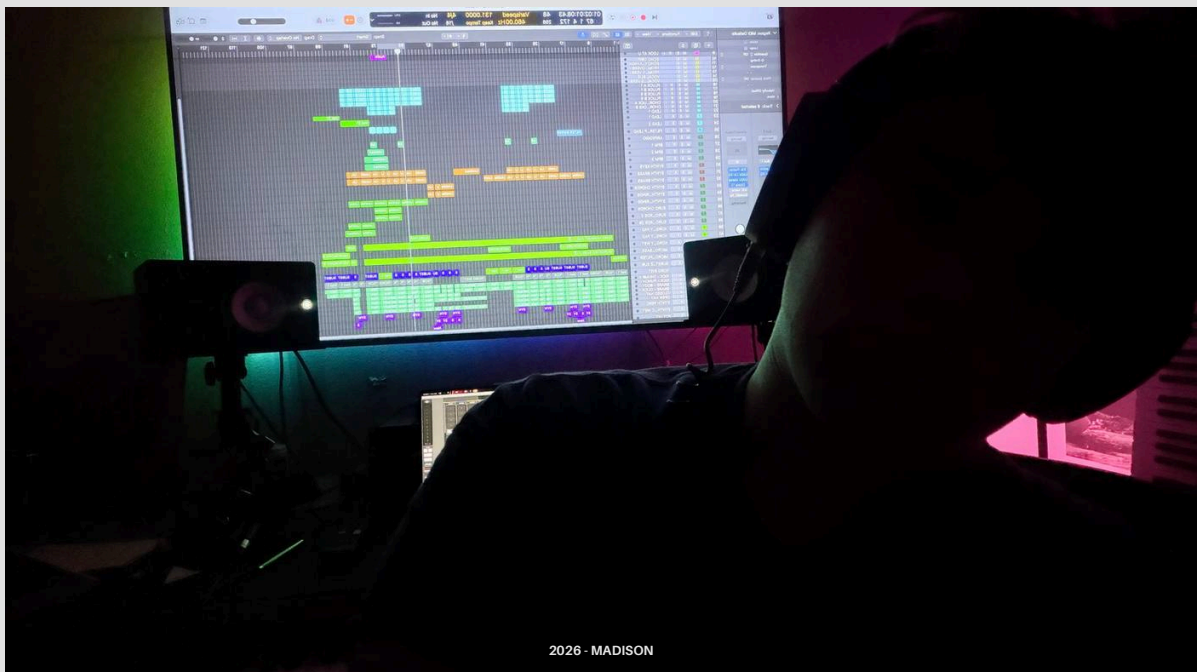
OCTOBER 15, 2026 - MADISON

FINAL MASTER ROUND



2026 - MADISON

PRODUCING "THE GANZFELD EFFECT"



2026 - MADISON

MAKING "CRIMINAL"