

**01. Jeffrey Letterly - At The End Of The Ocean 4.54** Field recordings of: Lake Ontario at Chimney Bluffs, NY; drips after a thunderstorm in Chicago, IL; crickets at Chimney Bluffs, NY; crows at Graceland Cemetery in Chicago, IL. [jaletterly@yahoo.com](mailto:jaletterly@yahoo.com)

**02. Raul Bonell - At Nights 5.00** Walks into wilderness around town by late night. This is kind of a generative piece. Collected samples into a pool, random triggered plus wurlitzer+strings driven by fractal formulae (thus the connection with the main theme) all these treated using exclusively delay & pitch based fx. [raul.bonell@gmail.com](mailto:raul.bonell@gmail.com) | The Playing Orchestra: [www.telefonica.net/web2/tpo](http://www.telefonica.net/web2/tpo) TPO at myspace: [www.myspace.com/theplayingorchestra](http://www.myspace.com/theplayingorchestra) | TPO at Jamendo: [www.jamendo.com](http://www.jamendo.com)

**03. Mank - Pwll Ceris 4.52** The Menai Strait ([en.wikipedia.org/wiki/Menai\\_Strait](http://en.wikipedia.org/wiki/Menai_Strait)) is a narrow stretch of shallow tidal water about 14 miles (23 km) long, which separates the island of Anglesey from the mainland of Wales. One of the most dangerous areas of the strait is known as the Swellies (or Swillies – in Welsh Pwll Ceris) between the two bridges. This track is composed using ADCP current data from the Menai Straits collected over a period of 3 days. The current data was transferred to MIDI pitch data in Sonification Sandbox according to the following map: Current Speed - Piano 1 (Left); Tide Hight - Piano 2 (Right); Current Direction - Piano 3 (Center); Mean Average Tidal Hight - Ambient Pad. [info@mankymusic.co.uk](mailto:info@mankymusic.co.uk) [www.mankymusic.co.uk](http://www.mankymusic.co.uk)

**04. Tim Nelson - Cloud Cover 4.59** I abruptly changed direction with my track when it looked like a series of circumstances beyond my control (mostly impositions on my schedule, the weather and computer problems) was conspiring to prevent me from making deadline with the location-recorded ocarina/native american flute/peeper frogs piece I had planned. So I jettisoned the peepers I'd already recorded and revived the field recordings I'd made of water splashing in a run-off onto Crescent Beach, about a half mile from where I live in Cape Elizabeth, Maine. Onto a bed of these waves, splashes and birdcalls I layered a few excerpts from a live concert I played on a very rainy night three weeks ago in an old church in Somerville, Massachusetts. (Guitar, mellotron, looping devices.) [psychle62@yahoo.com](mailto:psychle62@yahoo.com)

[www.myspace.com/nimbletunes](http://www.myspace.com/nimbletunes) | [cdbaby.com/all/timnelson](http://cdbaby.com/all/timnelson) | [www.youtube.com/speleman62](http://www.youtube.com/speleman62)

**05. Rinus van Alebeek - Historische Aufnahme von Januar 1942: Bedachtsam (Während Die Wannsee Konferenz) 6.16** Found by Rinus van Alebeek in an old koffer in Berlin. [rinusfiles@gmail.com](mailto:rinusfiles@gmail.com) central station: [zeromoon.com/rinus](http://zeromoon.com/rinus) | the latest news: [rinusvanalebeek.livejournal.com](http://rinusvanalebeek.livejournal.com) [myspace.com/daskleinfeldrecordingsfestival](http://myspace.com/daskleinfeldrecordingsfestival)

**06. Sonoprint - Abyssal Plain 5.02** The project CT-Nature was to find an area in nature which is untouched or otherwise not affected by mankind. After much deliberation and several other attempts at things like wind, aurora borealis and volcanoes, I arrived at the idea of the deepest oceanic depths. And, thusly the idea of the abyssal plain was born. The song is a combination of synthesized sounds and real recording, joined with a muted drone underneath. Used were recordings available from archive.org, freesound.org and noaa.gov. Written, recorded, produced: July, August 2008. [mikol@sonoprint.com](mailto:mikol@sonoprint.com) | [www.myspace.com/sonoprint](http://www.myspace.com/sonoprint)

**07. Anders Östberg - Nature Story 4.29** Recordings with microphones covered with needles, leaves, cones, grass.....deep, deep in the forest. [ostberg@mac.se](mailto:ostberg@mac.se) | [www.andersostberg.net](http://www.andersostberg.net)

**08. Nick Robinson - Bleaklow 4.16** I had no preconceived idea of the music, except to create a mood. To befit my current status, this turned out fairly dark. The idea is you're stood as an observer on Bleaklow moor (in Yorkshire), in light rain. The sun emerges, but in the end a storm looms. The guitar element is taken from a gig I played in the open air, combined with an obscure sample from the 60s, slowed way down. Arranged using Ableton live. [nick@1957.me.uk](mailto:nick@1957.me.uk)

**09. Peter Gambles - Call Of The Sea 5.10** I wanted to explore how nature untamed affects people. Why must we go down to the seas again? Sirens, mermaids, selkies, all calling to us from the waters. Field recording of the waves at a beach in Devon, underlain by the same sample stretched 22.2 times using the wonderful 'Pauls'

Extreme Sound Stretch' ([hypermammut.sourceforge.net/paulstretch/](http://hypermammut.sourceforge.net/paulstretch/)). Tibetan singing bowls and native american drum complete the soundscape. [peter@pinbles.plus.com](mailto:peter@pinbles.plus.com)

**10. Ronald S. Shaylor - Summer Storm 4.59** It's a combination of a natural summer thunderstorm , some artificial storm sound loops and guitar loops and a little bit of synth loop. [rsdigirecord@hotmail.com](mailto:rsdigirecord@hotmail.com) [www.myspace.com/thedeceptivevthrush](http://www.myspace.com/thedeceptivevthrush)

**11. Adam J. Wimbush - Tjaumn Bgolle 5.56**

This piece attempts to recreate my emotional experience of a forest in Thailand; this is the furthest from civilisation that I have been with recording equipment outside the UK. The raw recording could easily have been presented alone, so an untreated version runs through the track acting as I kind of 'floor' for other elements to grow and intertwine. So sonically translated are the awesome heat and humidity, the enveloping claustrophobia and isolation and the green foliage in it's millions of shapes. As we trekked further into the undergrowth the unidentifiable animal noises ringing out all around us got more and more intense as they signalled intruder alert to the whole forest. Here you could really believe the was a magical force at work both beautiful and intimidating, I hope if you shut your eyes and listen to this track it could transport you to this place, enjoy. [ascsums@yahoo.co.uk](mailto:ascsums@yahoo.co.uk) [www.myspace.com/ascsums](http://www.myspace.com/ascsums) | [www.wanderingear.com/we008.html](http://www.wanderingear.com/we008.html)

**12. Mikhail Iliatov - Okinawa Frogs 4.14** The hum of air conditioning, distant shamisen melody, police sirens, racing scooters, desperate attempts to get sleep after a 22-hour flight were annihilated by frogs. [miliatov@hotmail.com](mailto:miliatov@hotmail.com) | [homepage.mac.com/muwa](http://homepage.mac.com/muwa)

**13. David Cooper Orton - Still Raining Still Waving 5.05** In the UK this year it rained. Not perhaps all year, but seemingly most of it was moist. So this became the theme of what is a cyclical sound collage thing - starting with a light shower in Penarth (overlaid with various birdsongs etc), moving on to a downpour, shifting across to sounds from North Carolina and the stream running behind my cousin's log cabin, on past a waterfall also in NC, to the Atlantic Ocean hitting the beach at Manomet, just south of Boston MA, disappearing beneath the waves and remerging to more rain in Penarth. All this interspersed with the dog that barked in the woods and more gulls than you can shake a stick at (believe me, I tried, they're not remotely concerned) - and a brief observation from Sharon Orton. Recorded variously on mini-disc, and video DVD, then processed and collaged via Acid Pro 6 [david.c.orton@googlegmail.com](mailto:david.c.orton@googlegmail.com) | [www.davidcooperorton.co.uk](http://www.davidcooperorton.co.uk)

**14. Michael Sandler - Water Chatter 4.38** An arrangement made from recordings of many different species of life on Earth. [sandlermail@yahoo.com](mailto:sandlermail@yahoo.com)

**15. The Common Viper - Neptune's Invite To Davey 5.03** It is called 'Neptune's Invite To Davey' and is constructed with a Binaural recording of Brighton Beach I made and some Subtractive Synthesis using a Synthesizer I created in Reaktor. The concept of the track based around the folklore of 'Davey Jones' Locker' ([en.wikipedia.org/wiki/Davy\\_Jones'\\_Locker](http://en.wikipedia.org/wiki/Davy_Jones'_Locker)). How this track relates to the CT-Nature concept... the sea washing up on the shore is a sound that has probably not changed for millions of years, and although we have altered the Nature of the sea via pollution and attempts to harness its powers... the sound of the sea washing and lapping up upon the shore still remains the same...it is a natural sonic environment that has not been substantially altered by human intervention, and if we close our eyes this sound could transport us back millions of years. The Subtractive Synthesis section and the concept of 'Neptune's Invite to Davey Jones' can be thought of as a representation of our effect upon the sea, our imprinting of our ideas and processes upon the sea's natural being. [commonviper@yahoo.co.uk](mailto:commonviper@yahoo.co.uk) | [www.myspace.com/commonviper](http://www.myspace.com/commonviper)

**16. Subscape Annex - Keep It Under Your Hat 2.35** Post-rainstorm field recording processed with Moog phaser, delay, and Heil HT-1 talkbox, layered with unmodified audio in Audacity. [burnett@pobox.com](mailto:burnett@pobox.com) | [www.subscapeannex.com](http://www.subscapeannex.com) [www.subscapeannex.com/pics/keepitunderyourhat\\_small.jpg](http://www.subscapeannex.com/pics/keepitunderyourhat_small.jpg)

