The background is a dark, textured surface with numerous diagonal streaks of color. The colors include bright yellow, orange, red, and green, which appear to be glowing or painted onto the dark background. The streaks are of varying lengths and thicknesses, creating a dynamic, abstract pattern.

loopers delight
1 2 1 2 1 2



loopers delight 121212 project

This album was produced by a collective of artists, wanting to mark the last consecutive day in our lifetimes 12.12.12.

So on this day or around this day we came up with a piece, a lot of them 12 minutes long, with the theme 12.

They have some great stories around their production so do read the individual notes about each track.

Happy 12ing!

Cover photo by David Cooper Orton

Graphic layout by Gaetano Fontanazza

Project coordination by Georgina Brett and Kavstik Kurva

Special thanks to Michael Peters

Chris Dooks

1,2,3,4,5,6,7,8,9,10,11,12,WHITEOUT

This is a piece where I tried to induce that effect when you hear a word repeated so often it becomes nonsense. The piece takes a children's TV loop which counts from one to twelve, but at some point in the randomly generated loops the word 'whiteout' appears to float from nowhere. It's not my most musical of responses to the challenge, but it was done in one take in Bias Peak. I've spent the last year making really detailed works where editing was a large part of it, so it was nice to try a genuine experiment. And so here are the results just in...



Darkroom

Selsey Mirrors

Based on sequencer patterns formed from divisors of 12 (6, 4, 3, 2) in order, generating a 15/8 feel that drifts in and out of phase at 144 bpm. Other goals for the piece were that it should be 12 minutes long, and incorporate a 12 string electric guitar played through 12 pedals.

To bring all this cerebral odd-time thinking back down to earth, we then shredded the modular synth through a vintage germanium fuzz.

Selsey Mirrors: remembering the Astronomer.

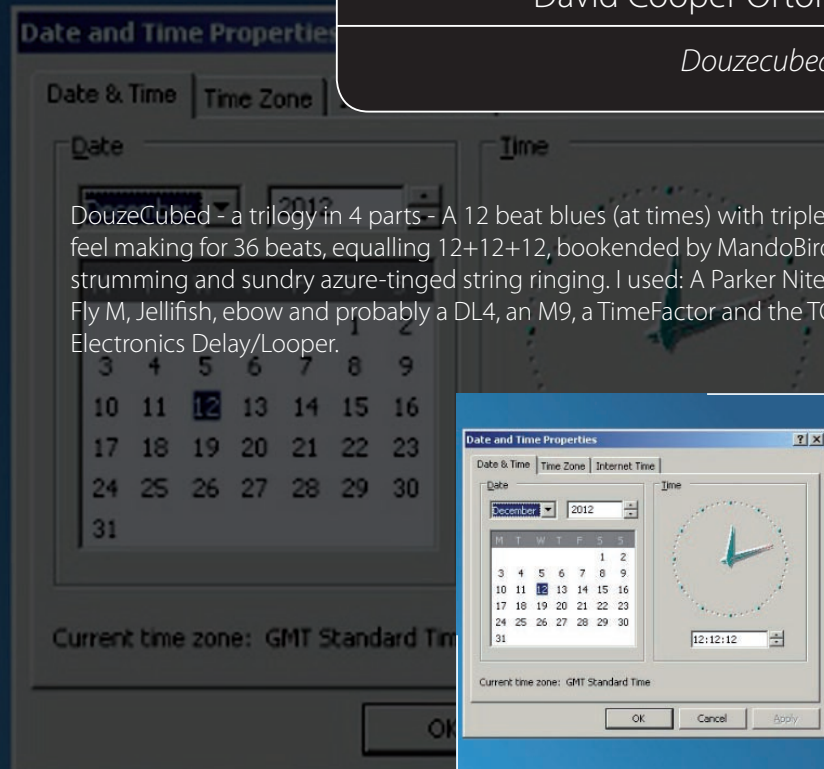
Recorded in Royston 10/12/12,
mixed in Letchworth 12/12/12.



David Cooper Orton

Douzecubed

DouzeCubed - a trilogy in 4 parts - A 12 beat blues (at times) with triplet feel making for 36 beats, equalling 12+12+12, bookended by MandoBird strumming and sundry azure-tinged string ringing. I used: A Parker Nite-Fly M, Jellyfish, ebow and probably a DL4, an M9, a TimeFactor and the TC Electronics Delay/Looper.

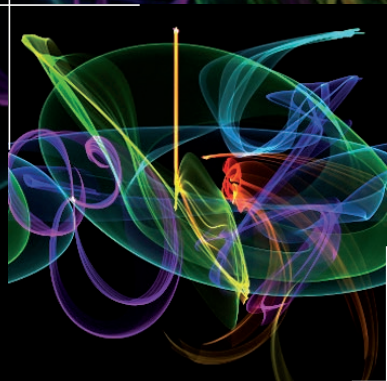


Dennis Moser

4x12x12x12

Warm air holds more moisture than cold, but at -40°F it's all a matter of time. Time of how long it takes things to freeze, how long before they slow down and coalesce into something other. Time stands still, motion ceases; our breath hangs suspended in a cloud before us, yet the sound remains.

Four notes in a twelve tone scale; repeated twelve times for twelve minutes of time, then gone ...
Plogue Bidule + softsynth plugins.



Fabio Anile

12-12-12_Fugue

12-12-12 Fugue was composed along a 12 beat (or pulse) melody that's repeated and shifted in various ways and at different speeds.

There are also 3 against 4 polyrhythms and the piece's evolution is built in blocks of 3, 6 and 12 bars. It's 3 minutes long.

Fabio Anile: electric piano, sampled percussions, mobius looping software.



Our track is 12 sources. It is an improvisation made on selfmade soundboards and other instruments. The total number of microphones and sound sources is the magic number 12. Stefano played his sound board, a korg monotron, a galaxy pad and an electric bass and processed everything through some old processors: Dynacord PDD14 and DDL12 and Roland SDE 3000. I have used my soundboard, an electric guitar and real time processing through Audiomulch, looping through Mo-bius.



Constellations was composed with multiple layers of sounds and effects played with Handpan, Handsonic, Keyboard + Alchemy VST, iPad + Animoog and Ableton Live. It's based on the flamenco's 12 beats rhythm bouleria.

The track was played and recorded by Riccardo Spaggiari [FRAGMENTS] on December 12th 2012 in Reggio Emilia (Italy).



Gaetano Fontanazza

Last Time in my Life

A drone composition made with electric guitar, ebow, Echoplex Digital Pro+ loopdevice, Line6 Guitar Port and Gear Box, Ableton Live, VST and FX.

The basic 6 seconds loop consists of a single A note played in HalfSpeed (first 12). I played over it improvising in whole tone scale limiting the range within two octaves (second 12). The "rhythmic" section in the second part (third 12) has been constructed with a VST which basically stepsequenced the clicks and fizz of the guitar in a measure of 12/8. Then a 12/8 quantized replace loop of three measure was overdubbed for the coda section.

Georgina Brett

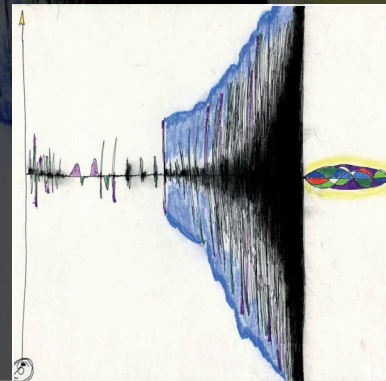
Us Two Too (vocal)

In a practice hut, in the rocky mountains with: a piano, a table, an angle-poise light and a little window, i wrote the chords that make this piece. Elk would wander by and scare me, especially in the middle of the night.

Just prior to arriving there i had worked intensively with a charity helping support the besieged in Sarejevo...

I felt a compelling need to write a tune in 12 tones that somehow worked like jazz, but had 3 defining chords representing the 3 Waring factions of the Yugoslav War... I was young.

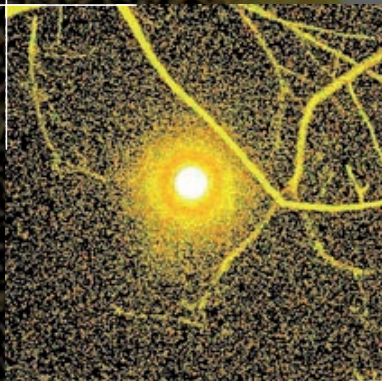
Using simple dd20 delays I revisited the basic chordal structures of this piece, this is the first time I attempted to sing this piece of music.



James Bailey

Twelve Elves

Casio DH-100 digital horn into Electro Harmonix Stereo Memory Man.
Recorded in one pass, no overdubs. Manipulations performed live.



Jeff Duke

121212

This tune was the first take of my 121212 improv session. I used a Fernandes sustainer equipped guitar> TC Electronics GT2 Sansamp> Eventide Space> Boss DD 20. I hit record and played, listened back and edited for length a bit, applied some faux mastering = done.



Juan Dahmen

Is It The End

The first part consists of a Chapman Stick through a MIDI converter to a pc for the initial drum sequences, then a kalimba, then some toms and cymbals, all looped with a Boss RC 300.

The second, the core, is just the stick through an EHX Bass Microsynth and Cathedral reverb. Again to the Boss RC 300, using the pitch bend and the fade out function of itself at the end, so only one track of 3 still remains when returning to the original pitch.

The two parts were recorded live but separately and then mixed together. It takes "only" 11:59 minutes. At 12:00 we expect the end to come.



Kavstik Kurva

Don't Tread On Me

DONT TRE E
DONT TREAD ON ME



Lindsey Walker

Twelve Words

This piece was composed using radio static and voice as sound sources. A Shure SM58 was the pick-up and some of the loops were run through a MXR micro flanger and a MXR carbon copy delay pedal. A sound foundation (from the found sound of the radio) was made on a BOSS RC-20XL Loop Station then looped multiple using manual slicing and various volume level adjustments onto a Digitech JamMan where vocal loops with varying effects from the aforementioned MXR pedals were then added to the vocals. This loop is meant to be played several times back-to-back and faded for the last repeat.



Marco Lucchi

121212 (for Ravi Shankar)

Ravi Shankar died on December, 12th, 2012. Jeff proposed to me a fire night of music for him. I first recorded some tampura sounds using an app on the iPad and then added some piano lines. I sent the work to Jeff. He added some slide guitar and ribeca lines .. but, well, this is another story .. The matter is that while doing this i learnt about the 12.12.12 project, so I stretched my work to 12 min and 12 sec via Paulstretch .. and this is pretty all .. just a way to pay a tribute to a great musician in the day of his death .. A day of radiant energy, they say ..



Massimo Liverani

Do.Di.Ci

The composition is based on the letters of the name 'DODICI' that's the translation in italian of the word twelve. It's based on the 4 notes representing the 4 letter DOIC in the italian alphabet: C, C#, D, G#. The 12' duration is 6.00', the half part of 12.

The composition has the structure of a song with repetitive parts and themes.



The timbre used are deliberately simple and naive and also a little bit ironic, the instruments used are mainly i-phone, i-pad and stylophone beatbox. The only voice present is mine filterd by the Voicelab, the i-phone app.

Michael Peters

Twelve:Eight Music

twelve:eight music 12:00.

The track consists of 8:12 polyrhythmic patterns, using mostly Farfisa organ sounds, as a nod towards Philip Glass's early minimalism.

I used VST plugins running in Plogue Bidule, mostly the Martinic Farfisa emulator and two synced instances of Matthias Grob's Echoloop livelooper. The notes were played on a midified guitar.

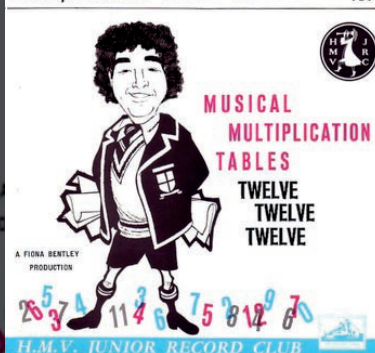


Nick Robinson

Half Time

The sampled record is from a blue 7" vinyl EP that was bought to help me learn my "times tables" back in the early 60's. The track is 6 minutes long (hence the title) and uses looped phrases of 3 and 4 panned left and right, plus samples taken from a live acoustic looping set.

Multiplication Tables 12:12:12 RECORD TEG
NUMBER 120



Petri Lahtinen

Two Others

Two others is a play with Finnish words kaksi and toista, which together are kaksitoista = number twelve. Sampled old drum machine and samples of prepared piano were used.



Rick Walker

A Single Toy Music Box

My 12.12.12. piece was created by taking a pre-recorded toy music box with the John Lennon song, 'Imagine' and physically manipulating it by manually revolving the cylindrical striker mechanism whilst simultaneously muting and unmuting the tines; then intermixing this with random motions of the crank mechanism that normally plays the music box, all the while mic'ing the desktop that the music box was attached to and routing the pickup through a single LP-2 Mini Looper by Looperlative

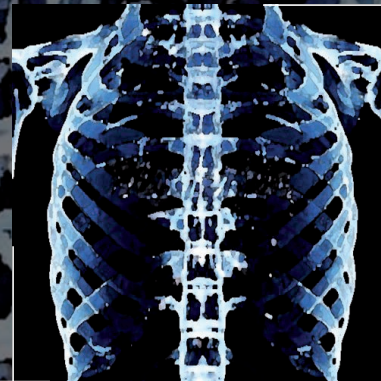
and controlling the speed and direction of the loops with my feet in real time. This signal was then routed through a small battery powered amplifier with different amp models in it whose output would cut out in a square wave tremelo fashion when I would rotate the dial that selects the amp models. This caused a distinct, manual glitching effect. I played and recorded for exactly 12 minutes and did not edit my piece.



Roger "ErocNet" Sundström

12 Magnesium Ribs

The track is a 12 minute live looping piece with an echo with 12 repeats. I'm improvising with my Fender Stratocaster freely and color here and there with some vst effects in realtime.



I played 12 notes. The main sound source was the Fractal Audio Axe FX. I had Augustus Looper and Crossfade Loop Synth running in parallel in Ableton live. The Augustus loop was treated with a Reaktor ensemble called Vierring, which is a sequenced filter and further treated with sweeping filter and delays courtesy of the Audio Damage Dr Device plugin.



12 attempts at recording a track 12 minutes long that sounded right and signified a new start to life, hence the title 'New Beginnings' and the freshly opened flower photo.

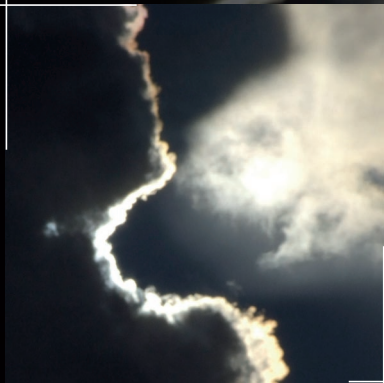
One stereo live looped track, no overdubs. Playing a Stratocaster through three effects pedals and looped on a Boomerang III.



Steve Moyes

There is No Alternative

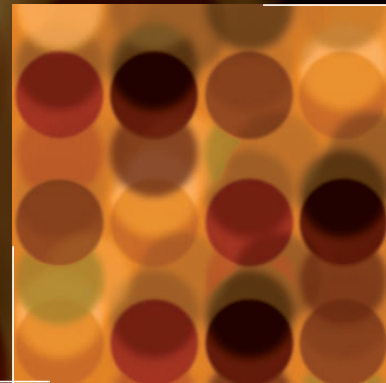
Unedited cello improvisation with live looping via Mobius. I started playing at 12:00 on 12/12/2012, with the intention of stopping after 12 minutes. I failed. It's too long, but I was happy with the ending, so I left it as it is.



Sylvain Poitras

La-Sib-Mi-Re-Do-Sol-Fad-Lab-Reb-Mib-Si-Fa

I made a phasing song (reminiscent of Reich's Piano Phase) for virtual marimbas using the title twelve-note sequence. This recording served as source material for further live manipulations using mobius (quantized to 1/12th notes) and crossfade loop synth. A repetitive song for a repetitive date...

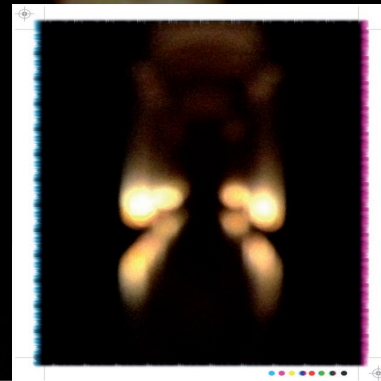


My 12.12.12 piece was produced on a Fender Stratocaster guitar using a Roland VG-99 V-Guitar processor into the Expert Sleepers Augustus Loop audio looper on a Corei7 iMac with 16 gigs of ram memory using the GarageBand application as a Audio Units host. Live improvisation recorded at Madsound, Minneapolis, MN.



Illi Adato and Tuna Pase met in Istanbul on December 2012, they recorded an hour of music in an old power plant which was converted into a university. They created a playground full of electro-acoustic toys and sonic possibilities and while having fun around the idea of '12', Oscillation was born. The piece is a 12 minute free-improvisation, free spirited, spontaneous 'conversation' between two like-minded Electro-Acoustic artists.

- Recorded live at Santral Istanbul/ Turkey on 18 December 2012 for 12.12.12 Compilation CD
- Tuna Pase- Electronics
- Illi Adato - Handsonic, Kaosilator, music box.



loopers delight
121212
project

01. Chris Dooks *1,2,3,4,5,6,7,8,9,10,11,12,WHITEOUT*
02. Darkroom *Selsey Mirrors*
03. David Cooper Orton *Douzecubed*
04. Dennis Moser *4x12x12x12*
05. Fabio Anile *12-12-12_Fugue*
06. Flos - Luca Formentini
and Stefano Castagna *121212*
07. Fragments *Constellations*
08. Gaetano Fontanazza *Last Time in my Life*
09. Georgina Brett *Us Two Too (vocal)*
10. James Bailey *Twelve Elves*
11. Jeff Duke *121212*
12. Juan Dahmen *Is It The End*
13. Kavstik Kurva *Don't Tread On Me*
14. Lindsey Walker *Twelve Words*

15. Marco Lucchi *121212 (for Ravi Shankar)*
16. Massimo Liverani *Do.Di.Ci*
17. Michael Peters *Twelve:Eight Music*
18. Nick Robinson *Half Time*
19. Petri Lahtinen *Two Others*
20. Rick Walker *A Single Toy Music Box*
21. Roger "ErocNet" Sundström *12 Magnesium Ribs*
22. Simeon Harris *121212*
23. Stephen Briggs *New Beginnings*
24. Steve Moyes *There is No Alternative*
25. Sylvain Poitras *La-Sib-Mi-Re-Do-Sol-Fad-Lab-Reb-Mib-Si-Fa*
26. Todd Madson *12.12.12*
27. Tuna Pase and Illi Adato *Oscillation*

An abstract artwork featuring a dark, textured background with numerous diagonal streaks of color. The streaks are primarily in shades of red, orange, yellow, and green, creating a sense of movement and depth. The overall effect is reminiscent of a microscopic view or a stylized representation of light rays.

loopers delight
121212
project