STAFF CIRCUIT

MIDI MODULE

FANATIX

Roland

Roland XV-5080

- Released 2000
- First in the XV series
- The flagship successor to the JV series
- True stereo PCM waveforms
- Capable of reading Akai format samples
- Expandable with newly made SRX boards
- 128-voice polyphony

Sea otter club
Lures

Roland XV-5080を意識した作曲は初めての試みでした。
さらに英語が不得意なので、コンピレーションのルールも曖昧にしか理解していない状態でこのコンピレーションに挑んでしまいとてもエキサイティングな体験でした。しかしたくさんの人々の協力を得て完成させることができましたありがとうございます。

It was my first time composing music using Roland XV-5080.

And because I didn't speak enough English, it was difficult for me to understand the rules of compilation.
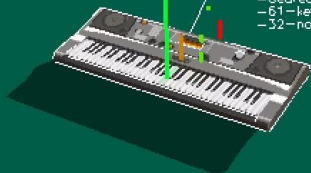
So those were very exciting days.

I was able to complete it with the help of many people. Thank you.

YAMAHA

Yamaha PSR-E303

—Released 2005
—Part of the Portasound series
—Geared towards beginner piano players
—61—key
—32—note polyphony

Toncla
Ruins of the Forest Temple

at the time of writing Ruins of the Forest Temple i was obsessed with Cryptovolans' album Passenger and the Panzer Dragoon soundtracks, i think you can really hear the influence hehe. it also was my first time doing a track with a physical module, and despite having a big pool to choose from (kind staffcirc colleagues let us render our tracks in their modules) i still wanted to go with my old Yamaha. it's the keyboard i grew up with and the one i learnt music with as a kid, so i feel this was the least i could do to repay my debt :')

Roland

Sound Canvas SC—55

—Released 1991
—First module to popularise General MIDI 1 standard
—First in the Sound Canvas series
—Geared towards DTM (Desktop Music) enthusiasts
—Defining sound for 90s PC music
—317 Tones
—24—voice polyphony

nordinyouryard
soydrop

This track was made to emulate the sounds of the SC-88Pro, and presents listeners with ethereal and otherworldly tones, motifs and sounds. The title soydrop doesn't mean anything to me, I just thought it sounded cool.

Microsoft

Microsoft GS Wavetable Synth

-introduced in 1998
-bundled with every Windows release until 11
-software-based wavetable synthesis
-the single most ubiquitous MIDI experience
-made MIDI playback accessible to the masses
-32 channel polyphony
-SC sounds licensed by Roland Corporation
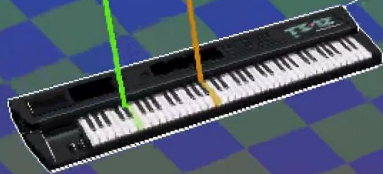
Hunter Van Brocklin

Thunder and Strawberry Wine

This is an MSGS MIDI song built around the idea of repitching samples, both in terms of wildly repitching channels to get new textures out of the patches and in terms of treating chunks/phrases of MIDI data like "samples" – proportionally adjusting their lengths as they are shifted around in pitch to match how they would behave if sampled.

今回は思ってもいなかった @MIDI からの繋がりでお声がけ頂き参加出来ることになりとても光栄です。

シンセ1台との条件でしたので、一番よく使用していたensoniq TS12のみで一曲仕上げてみました。

曲も @MIDI で最初に制作した曲のパート2的なイメージで、音も当時各曲で使用していたものをいくつか使用しています。

当時の雰囲気が出るように心掛けたものでクオリティは今一つですが個人的にはお気に入りですw

I am very honored to be invited to participate this time through @MIDI, a connection I never expected. Since I was asked to use only one synthesizer, I finished a song using only the ensoniq TS12, which I used most often. The song is part 2 of the first song I created with @MIDI, and I used some of the sounds I used in each song at the time.

I tried to recreate the atmosphere of the time, and although the quality is not the best, it is my personal favorite.

≡≡ E-MU SYSTEMS

EMu10k1

—Released 1998
—Audio processor chip with debut on
  Sound Blaster Live! soundcard
—Onboard 64-voice wavetable synth

dusthillresident
Chinese

Sequenced with Rosegarden (rosegardenmusic.com), rendered with Sound Blaster 'Live!'
emu10k1 synth

Roland

Roland PMA-5

-Released 1996
-Portable 8-track sequencer with touch stylus
-Built-in rhythm and loop library of style tracks
-16-part multitimbral with midi input
-28-voice polyphony

zabutom

deetwo redux

This tune was sequenced entirely using the Roland PMA5, a 1996 portable device with a built in sound set using a stylus and a touch sensitive LCD screen as the only input. You can record sequences by touching a little keyboard or step-sequence down to 48ppq (pulses per quarter note) including MIDI events like pitch-bend which is how the drum patterns were made.

Roland

Sound Canvas SC-8850

- released 1999
- introduced GM2
- 128-voice polyphony
- 64-part multitimbrality
- 1,640 high-quality sounds
- 63 drum sounds
- includes SC-55/88/88 Pro maps
- USB port for PC connectivity
- 24bit @ 32kHz audio output

cubenoy22

Don't get him mad!

2021年に作ったこの曲がリリースできてとても嬉しく思います。2023年の夏まで期日が伸びたのでSoundCanvas単体で安っぽくないサウンドを実現するためにかなりの時間をかけてミックスしました。挑戦してみたこととしてはアシッドベースを使ったヘンテコなゲーム音楽、SysExだけで十分な音圧の実現、手打ちのWAVESTATIONのようなモーションシーケンス、音圧上げた結果音割れしないよう音楽的サイドチェーン（キックとベースが重ならないようにする）などなど。題名はSHYという漫画を当時読んでいて思いつきました。

I'm so happy to see this song released, which I created in December 2021. I spent a significant amount of time refining the sound without any external equipment. What I tried: a weird VGM + acid bass, getting enough loudness level using only SysEx, motion sequencing like WAVESTATION (manually), manual side-chaining (my special SMF boosts most tracks), and so on. The title came to me while reading the manga "SHY".

Roland

Sound Canvas SC-88 Pro

-Released 1996
-Has emulation of previous Sound Canvas models
-Introduced Insertion Effects (EFX) to Sound Canvas
-Only one EFX can be used at a time
-1117 tones
-64-voice polyphony

Tenryuu Appreciation Team

Tenryuu's Dramatic Double D's

This is a Tenryuu appreciation checkpoint. Please make sure you appreciate Tenryuu and her huge 12.7cm Twin High-angle Gun Mounts (Model D). What did you think we were talking about in the title? Oh yeah, the song. Made using the 128 GM sounds from the Roland SC-88 Pro and is inspired by an end-stage battle theme!

Roland
Sound Canvas SC-88
-Released 1994
-Successor to SC-55/SC-55MKII
-Added EQ settings
-654 tones
-64-voice polyphany

crazygoji
shinji on the bells

writing this song was really hard in Ableton because sforzando kept glitching, but Viravax was super nice and made it possible. pretty much just a run of the mill uplifting speedy-pop thing I usually do, with all the Roland rompler patches instead of what I normally do. the eponymous shinji is a reference to shinji hosoe because I like him and his megaman and street fighter tracks had a big influence on me.

YAMAHA

Yamaha DOM-30

—Released 1990
—Reads Dish Orchestra Collection disks
—Internal 100-voice tone generator
—16-note polyphony
—Percussion 8-note polyphony

Robyn A1200
30 Domcaster St

30 Domcaster St was composed with an obscure midi module from around 89-90 called the Yamaha DOM-30, which was kindly gifted to myself by dusthillresident. I wanted to compose something atmospheric and summery, it was lots of fun!

Roland

Sound Canvas SC-8850
—released 1999
—introduced GM2
—128-voice polyphony
—64-part multitimbrality
—1,640 high-quality sounds
—63 drum sounds
—includes SC-55/88/88 Pro maps
—USB port for PC connectivity
—24bit @ 32kHz audio output

doctorn0gloff

Sponsored Sauces for a Daring Future

Inspired by the fusion style of Takayuki Negishi, as heard in Cardcaptor Sakura and Tokyo Mew Mew! A throwback for me in more ways than one, as this piece began taking shape way back in 2021.

Roland

Sound Canvas SC-88 Pro

- Released 1996
- Has emulation of previous Sound Canvas models
- Introduced Insertion Effects (EFX) to Sound Canvas
- Only one EFX can be used at a time
- 1117 tones
- 64-voice polyphony

Cryptovolans

DATA — DREAM — DESIRE

Written at the end of 2022. It was born from the desire to use an "in your face" Insertion Effect (EFX) that drastically changes the timbre instead of the more subtle EFX I usually go with. I went with a lo-fi insertion effect, and the song evolved as I randomly shopped for new patches underneath the effect. I stumbled into an inspirational timbral space previously explored by Yasuyuki Suzuki.

Roland
Sound Canvas SC-88 Pro

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—Only one EFX can be used at a time
—1117 tones
—64-voice polyphony

Kenichi Koyano
Cascade rev.2023

曲はDTMマガジン時代に制作した「Cascade」の
大幅改編版。Roland SC-88Pro１台で製作し、
実機ステレオアウトからの信号をマスタリング
しています。今回のリメイクにあたり、全ての
トラックに修正を加えています。リズムとベー
ス・トラックはすべて刷新。キーもCからDへと
上げています。

The song is "Cascade", which was composed
during my "DTM Magazine" era. It was made
with one Roland SC-88Pro, and the signal
was mastered from the stereo output of the
actual machine. For this remake, I made
modifications to all the tracks. The
rhythm and bass tracks have all been
reworked. The keys have also been raised
from C to D.

YAMAHA

Yamaha PSR-225

-Released 1998
-Part of the Portasound series
-Packaged MU series sounds into GM 1-128
-Geared towards beginner piano players
-61-key
-32-note polyphony

Chimeratio & jangler
tunnel7_r35b

Our track was written for the Yamaha PSR-225, this is one of the first musical instruments I owned as a kid in the 90s. While there was some appeal in pushing something usually seen as more of a cheap beginner's instrument to make strange sounds, it was actually chosen over other Yamaha MU series stuff with the same sounds for a practical reason. While it's incredibly cut down compared to the MU series it's based off of, it actually recognizes things like rapid changes in volume/panning/etc very tightly compared to these alternatives. This allowed for us to make a very textural MIDI doing types of sound design we wouldn't have been able to approach on something more "advanced" as cleanly.

It was made using jangler's wonderful tracker-style MIDI sequencer called "Faunatone", which is designed around accommodating microtonality in this format. There were actually a number of idiosyncrasies that popped up relating to both the PSR itself, and chaoticness of the stuff we wrote, which required jangler to update it with new features even! Quite a bit of time was spent troubleshooting until it played exactly how we had intended. I'd be a fool to not mention what a profound contribution they did by making the entire piece of software we used to write this in the first place---even updating it just for this track. Thank you jangler!!!!

While this track isn't actually dominantly microtonal, the fact that Faunatone is built around making that easy certainly made it natural for us to use odd tuning in many parts. The non-12edo stuff is mostly either 48edo or just arbitrary detuning.

    -- Chimeratio

Microsoft

Microsoft GS Wavetable Synth
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-made MIDI playback accessible to the masses
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-SC sounds licensed by Roland Corporation

HueArme
Yakumotatsu

多様な音作りを詰め込むことをコンセプトに、
絶え間なく移ろう雲の重なりをイメージして作
らせて頂きました。
音の変化をお楽しみください。

I composed this piece with the concept of
packing many kinds of sounds together,
evoking the image of constantly shifting
layers of clouds. I hope you enjoy the
evolving soundscape.

Roland

Roland XV-5080

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- 128-voice polyphony

tenby
Badlands

5080AD — Somewhere out in the badlands a group of nomad travelers traverse the wastes. Scaling daunting cliffs and rocky crevasses. Harvesting succulents for sustenance. The deep purple sky hanging over them like a hood, they move unseen from boulder to boulder searching for pieces of history. There, under a dry rock, a usb stick with a .midi file and a .txt document reading, "I made this on an XV5080. The idea came from playing around with pitch bending the drums, I noticed it sounded a little like a processed breakbeat sample in a drum and bass track and the rest of the song just sort of evolved from that idea :)".

YAMAHA

Yamaha MU100DX

—Released 1997
—Supports Yamaha's XG expansion of MIDI standard
—Geared towards DTM (Desktop Music) enthusiasts
—1267 tones
—64-note polyphony
—Expanded with PLG100-DX 6-operator FM card

Match Grip
Pleochroism

This song's life began as a solo work, however since I ran out of steam with working on it, Cryptovolans volunteered to pick it up, and had free reign to take it in a different direction and put their own spin on it. Cryptovolans didn't have access to the Yamaha MU100 & PLG100DX I was using, instead using the S-YXG50 soft synthesizer as a close approximation, so I remained involved in the sound production & recording for the song. There was back-and-forth with us bouncing ideas off each other, me making mix/instrument/DSP adjustments on our behalf, recording takes and sending them back, and adding a few extra musical parts of my own.

 -- Dave / Blitz Lunar

Roland

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- 128-voice polyphony

pngsequence

Phase Shift Grenade

This song was written using the faithful XV-5080 cloud virtual instrument, and played back on real hardware for an authentic sound. This module has one of, if not my favorite library of synthesizer patches. Long live the 5080!

YAMAHA
Yamaha TG-100

-Released 1991
-Geared towards DTM
 (Desktop Music) enthusiasts
-Advanced Wave Memory sampling technology
-28-note polyphony
-General MIDI standard compatible

dusthillresident
Jason Cockcroft

Sequenced with Rosegarden (rosegardenmusic.com), rendered with Yamaha TG100

ALESIS

Quadrasynth

- Released 1993
- Digital digital additive/subtractive synthesiser
- First major synth from Alesis
- 76-key
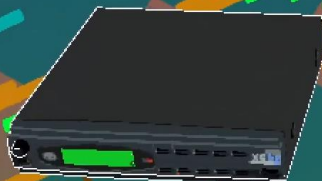- 64-voice polyphony

Jacob Greenmount

Coming Back From There

I had a great time writing this track as I've never used an Alesis Quadrasynth before. This track was inspired by the countless amazing demo tracks written for arranger workstations and home keyboards.

KORG

X5DR

—Released 1995
—Geared towards DTM
(Desktop Music) enthusiasts
—430 tones
—215 drum sounds
—64—voice polyphony

Virovax
Self—Reflection

Made during a time where I was really thinking about where I was in life and learning to love myself and what I've done. I hope some of that translates through. Also was a lot of fun getting to play around with my first hardware module again in a full capacity.

=EDIROL=
by Roland

Hyper Canvas

—Released 2001
—GM 2 software synth
—High-quality reverb and chorus
—256 sounds
—128-note polyphony

petet

we were here once before

I wanted to write a piece for the EDIROL PC-80, the clunky MIDI keyboard with speakers that occupied the better part of my childhood. But it's locked away in storage at my parents' house, or maybe we donated it to charity, and the bundled software doesn't even run on anything newer than Windows XP. I'm pretty sure that Hyper Canvas uses the same soundset, but if you're able to play back the MIDI file on a PC-80 and pour out a drink at the same time, do that and be sure to let me know about it--it would make my day!

credits:

organizer, mastering, track order: Viravax
album art, 3D models, liner notes design: Cryptovolans
synclisten visuals, midi implementation for visuals: ompuco
recruitment, translation: cubenoy22
concept: dusthillresident
special thanks: agargara, Blitz Lunar, Bubblegum Octopus, Chimeratio, HueArme, Jamphibious,
Kaz_x, Kenichi Koyano, Robyn A1200, sergiocornaga, tenby, Themnotyou, Tony Thai