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Ethereal presets plus your own custom creations You'll benefit from the realistic sounds that come stock with the Mood Pan, including Handpan, Tongue Drum, Camelan, Singing Bowl, Crystal Bowl, Sitar, Strings, and Synth. And you'll also enjoy creating four of your own custom presets via the Mood Pan Plus app. Deepen your experiences with effects One of the Mood Pan's nine pads consists of a special Control pad, which allows you to add additional expression to certain sounds. Additionally, the Effects knob can take your sounds to new creative and meditative heights by adding your preferred amount of ambience and other effects. Roland DG Exhibits at the 16th EDIX Tokyo Showcasing Three Years of High School STEAM Education Roland DG Exhibits at the 16th EDIX Tokyo Showcasing Three Years of High School STEAM Education Read More Roland has been designing groundbreaking electronic percussion products for decades. With the introduction of V-Drums in 1997, a new era of electronic percussion was born. By combining innovative technologies with the dynamic playing experience that drummers expect, Roland V-Drums have become the standard by which all other electronic drum kits are measured. Here is an overview of the superior technologies and playability you'll experience with Roland V-Drums. Rolands mesh heads accurately reproduce your drumming techniques with outstanding responsiveness and sensitivity, and are easily adjustable to fit your individual playing style. Watch the Mesh Head Advantage video. You'll experience a great acoustic drum feel when playing Roland V-Drums. Rolands patented multi-layer mesh drumheads play and react similarly to the drumheads on acoustic drums. Designed to respond to the subtle nuances of your playing, they ensure that your drumming techniques are accurately reproduced. The multi-layer mesh head design allows a much wider tension range than single-layer mesh heads, so you can easily tension the heads for exactly the right feel to fit your playing style with a standard drum key. The unique design of the V-Drums mesh heads results in a drumhead that produces very little acoustic noise when struck. (The same is true when you play rim shots on the V-Drums rubber-coated rims.) This gives you a tremendous advantage in venues where the sound level of acoustic drums is an issue. With V-Drums, you can play with all the intensity you like, yet easily control the sound level with a twist of the volume knob. And for those late-night practice and recording sessions, just plug in a set of headphones. Roland products are known for quality and durability and Roland multi-layer mesh heads are no exception. Designed to respond to the subtleties of your playing, Rolands mesh heads are also extremely durable and can handle even the most aggressive drumming. Roland has been on the forefront of cutting edge drum and percussion sounds for decades. With V-Drums, all the nuances of drumming technique: buzz rolls and rim shots, cymbal crescendos and chokes, intricate hi-hat accents, brush play, and much more are realized. V-Drums: A complete drumming experience that is both rewarding and inspiring to play. Watch the Expressive Sound Advantage video. Of course, Roland drum and percussion sounds change in volume when struck with increased strength, but like an acoustic instrument, they also change tonal characteristics. Take an acoustic crash cymbal, for example: as the cymbal is struck harder, not only does the volume increase, but the tone of the sound changes as well. On most models, the cymbal pads can also be choked by squeezing the lower edge of the cymbal pad after it is struck, letting you instantly mute the cymbal sound just as you would by choking an acoustic cymbal. Advanced TD-series sound modules feature Positional Sensing for acoustic like response and dynamics: the tonality of the sound changes depending on where the drum pad is struck. Playing the snare from near the rim toward the center produces a smooth natural change in tone. Playing the ride cymbal across its surface, moving toward or away from the bell, also produces those subtle cymbal tonal changes. Advanced TD-series sound modules also incorporate Interval Control. From a sharp snare back beat to a rapid double-stroke, to a blazing buzz roll, Interval Control allows for a seamless sonic response as you play faster, without the staccato, machine-gunning style repetition of early drum machines. Play a dramatic cymbal crash and smoothly transition into a sustained cymbal swell with acoustic-like response and dynamics. Every V-Drums drum set includes the most expressive hi-hat control available, and gives you all the subtle tone colors an acoustic hi-hat. Not just open and closed - but all sound variations in between as you move the hi-hat pedal while playing the pad. Even hi-hat heel splashes are accurately reproduced. Customizing sounds is simple and easy with the V-Drums intuitive icon-based editing. Instead of complicated parameters, you can intuitively modify sounds by changing shell materials, drum shell depths, drumhead types, and more with ease. With pictures to guide you, adjust a drums tuning, add or subtract muffling, modify room ambience, and more. This uncomplicated interface makes customizing your drum kits quick, rewarding, and fun, and only V-Drum have it. Practice Companion All Roland V-Drum modules include headphone jacks for quiet practice, a metronome with adjustable tempo, and a mix-input jack for connecting an external audio source (like an MP3 or CD player) so you can jam with your favorite songs. Some also include Rolands Rhythm Coach features that helps improve your drumming skills with intuitive and challenging exercises, and provides feedback on your performance to help you improve. With other modules, you can explore different drumming styles by playing along with onboard songs and musical patterns, and check your progress with built-in recording features. You can also expand your recording capabilities and sound palette by connecting V-Drums to home computers, external sound modules, samplers and other electronic musical instruments. Rugged and Reliable Roland is known for designing products that are not only innovative, but also rugged and reliable. Whether on the stage, in the studio, in the rehearsal room, classroom, or church, Roland V-Drums are built for long life and dependability. Award-Winning Support Rolands free technical support the best in the music industry is just a phone call away. Whether you want to discuss with an expert before you buy, or need assistance with a brand new instrument or your favorite classic, Rolands team of friendly specialists is ready to help. Another great resource is our website, www.RolandUS.com. Available 24/7, you can view product demos, instructional videos, and specs, and download owners manuals, software updates, and more. German Cyminal Collection Vol. 01 Premium multi-sampled drum sounds for the V71 module. This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "Roland" news newspapers books scholar JSTOR (August 2023) (Learn how and when to remove this message) Frankish military leader under Charlemagne This article is about the legendary figure. For other uses, see Roland (disambiguation). "Orlando (character)" redirects here. For Shakespeare's, Woolf's and other characters, see Orlando (disambiguation) Fictional characters. Roland A statue of Roland at Metz railway station, France Native name Hriland Died 15 August 778 Buried Blaye Allegiance Frankish Roland (French pronunciation: [ʁ]; Old Frankish: *Hriland; Medieval Latin: Hruodlandus or Rotholandus; Italian: Orlando or Orlando; died 15 August 778) was a Frankish military leader under Charlemagne who became one of the principal figures in the literary cycle known as the Matter of France. The historical Roland was military governor of the Breton March, responsible for defending Francia's frontier against the Bretons. His only historical attestation is in Einhard's Vita Karoli Magni, which notes he was part of the Frankish rearguard killed in retribution by the Basques in Iberia at the Battle of Roncevaux Pass. The story of Roland's death at Roncevaux Pass was embellished in later medieval and Renaissance literature. The first and most famous of these epic treatments was the Old French Chanson de Roland of the 11th century. Two masterpieces of Italian Renaissance poetry, the Orlando Innamorato and Orlando Furioso (by Matteo Maria Boiardo and Ludovico Ariosto, respectively), are even further detached from history than the earlier Chansons, similarly to the later Morgante by Luigi Pulci. Roland is poetically associated with his sword Durendal, his horse Veillantif, and his oliphant horn. In the late 17th century, French Baroque composer Jean-Baptiste Lully wrote an opera titled Roland, based on the story of the title character. The only historical mention of the actual Roland is in the Vita Karoli Magni by Charlemagne's courtier and biographer Einhard. Einhard refers to him as Hruodlandus Brittannici limitis praefectus ("Roland, prefect of the borders of Brittany"), indicating that he presided over the Breton March, Francia's border territory against the Bretons.[1] The passage, which appears in Chapter 9, mentions that Hruodlandus (a Latinization of the Frankish *Hriland, from *hri, "praise"/"fame" and *land, "country") was among those killed in the Battle of Roncevaux Pass. While he was vigorously pursuing the Saxon war, almost without a break, and after he had placed garrisons at selected points along the border, [Charles] marched into Spain [in 778] with as large a force as he could mount. His army passed through the Pyrenees and [Charles] received the surrender of all the towns and fortified places he encountered. [He was returning [to Francia] with his army safe and intact, but high in the Pyrenees on that return trip he briefly experienced the Basques. That place is so thoroughly covered with thick forest that it is the perfect spot for an ambush. [Charles's] army was forced by the narrow terrain to proceed in a long line and [it was at that spot], high on the mountain, that the Basques set their ambush. [...] The Basques had the advantage in this skirmish because of the lightness of their weapons and the nature of the terrain, whereas the Franks were disadvantaged by the heaviness of their arms and the unevenness of the land. Eggihard, the overseer of the king's table, Anselm, the count of the palace, and Roland, the lord of the Breton March, along with many others died in that skirmish. But this deed could not be avenged at that time, because the enemy had so dispersed after the attack that there was no indication as to where they could be found.[2] Roland was evidently the first official appointed to direct Frankish policy in Breton affairs, as local Franks under the Merovingian dynasty had not previously pursued any specific relationship with the Bretons. Their frontier castle districts such as Vitr, Ille-et-Vilaine, south of Mont Saint-Michel, are now divided between Normandy and Brittany. The distinctive culture of this region preserves the present-day Gallo language and legends of local heroes such as Roland. Roland's successor in Britannia Nova was Guy of Nantes, who like Roland, was unable to exert Frankish expansion over Brittany and merely sustained a Breton presence in the Carolingian Empire. According to legend, Roland was laid to rest in the basilica at Blaye, near Bordeaux, on the site of the citadel. Roland was turned into a popular and iconic figure of medieval Europe and its minstrel culture. Many tales made him a nephew of Charlemagne and turned his life into an epic tale of the noble Christian killed by hostile forces, which forms part of the medieval Matter of France. The tale of Roland's death is retold in the 11th-century poem The Song of Roland, where he is equipped with the olifant (a signaling horn) and an unbreakable sword, enchanted by various Christian relics, named Durendal. The Song contains a highly romanticized account of the Battle of Roncevaux Pass and Roland's death, setting the tone for later fantastical depictions of Charlemagne's court. It was adapted and modified throughout the Middle Ages, including an influential Latin prose version Historia Caroli Magni (latterly known as the Pseudo-Turpin Chronicle), which also includes Roland's battle with a Saracen giant named Ferracutus who is only vulnerable at his navel. The story was later adapted in the anonymous Franco-Venetian epic L'Entre d'Espagne (c.1320) and in the 14th-century Italian epic La Spagna, attributed to the Florentine Sostegno di Zanobi and likely composed between 1350 and 1360. Other texts give further legendary accounts of Roland's life. His friendship with Olivier and his engagement with Olivier's sister Aude are told in Girart de Vienne by Bertrand de Bar-sur-Aube. Roland's youth and the acquisition of his horse Veillantif and sword are described in Aspremont. Roland also appears in Quatre Fils Aymon, where he is contrasted with Renaud de Montauban against whom he occasionally fights. In Norway, the tales of Roland are part of the 13th-century Karlamagns saga. In the Divine Comedy Dante sees Roland, named Orlando as is usual in Italian literature, in the Heaven of Mars together with others who fought for the faith. Roland appears in Entre d'Espagne, a 14th-century Franco-Venetian chanson de geste (in which he is transformed into a knight errant, similar to heroes from the Arthurian romances) and La Spagna, a 14th-century Italian epic. From the 15th century onwards, Roland appears as a central character in a sequence of Italian verse romances as "Orlando", including Morgante by Luigi Pulci, Orlando Innamorato by Matteo Maria Boiardo, and Orlando Furioso by Ludovico Ariosto. (See below for his later history in Italian verse.) The Orlandino of Pietro Aretino then waxed satirical about the "cult of personality" of Orlando the hero. The Orlando narrative inspired several composers, amongst whom were Claudio Monteverdi, Jean-Baptiste Lully, Antonio Vivaldi and George Frideric Handel, who composed an Italian-language opera with Orlando. In Germany, Roland gradually became a symbol of the independence of the growing cities from the local nobility. In the late Middle Ages, many cities featured defiant statues of Roland in their marketplaces. The Roland in Wedel was erected in 1450 as symbol of market and Hanseatic justice, and the Roland statue in front of Bremen City Hall (1404) has been listed together with the city hall itself on the UNESCO list of World Heritage Sites since 2004. In the Faroe Islands, Roland appears in the ballad of "Runtisvalstri" (Battle of Roncevaux). The eight phases of The Song of Roland in one picture Composed in 1098, the first page of the Chanson de Roland (Song of Roland) Attributed arms according to Michel Pastoureaux: [3] D'or au lion de gueules, la bordure engresle de sable In Aragn there are several place names related to Roldn or Rolando, including the mountain pass Roland's Breach on the border to France and the rock formation Salto de Roldn. In Catalonia Roland (or Rotll, as it is rendered in Catalan) became a legendary giant. Numerous places in Catalonia (both North and South) have a name related to Rotll. In step with the trace left by the character in the whole Pyrenean area, Basque Errolan turns up in numerous legends and place-names associated with a mighty giant, usually a heathen, capable of launching huge stones. The Basque word erraldoi (giant) stems from Errol(d)an, as pointed out by the linguist Koldo Mitxelena.[4] Jean Lannes, a Marshal of the First French Empire, was given the nickname Roland de l'Arme d'Italie, which later became Roland de la Grande Arme, for his bravery and charisma. A statue of Roland stands in the city of Rolndia in Brazil. The city was established by German immigrants, many of them refugees from Nazi Germany, who named their new home after Roland to represent freedom.[5] Roland is a servant in the game Fate/Grand Order, portrayed as a faithful servant to God and a righteous paladin.[6] Roland also serves as one of the protagonists of the South Korean video game Library of Ruina, with many elements taken from his appearances in Orlando Innamorato and Orlando Furioso. The character "A Knight" in the video game Reverse: 1999 references, and is heavily implied to be Roland, including reciting the Rolandskvadet in his voice lines. The English expression "to give a Roland for an Oliver", meaning either to offer a quid pro quo or to give as good as one gets, recalls the Chanson de Roland and Roland's companion Oliver.[7] ^ Hruodlandus is the earliest Latinised form of his Frankish name Hruodland. It was later Latinised as Rolandus and has been translated into many languages for literary purposes: Italian: Orlando or Rolando, Dutch: Roeland, Spanish: Roldn or Rolando, Basque: Errolan, Portuguese: Roldo or Rolando, Occitan: Rotlant or Rotll, ^ Dutton, Paul Edward, ed. and trans. Charlemagne's Courtier. The Complete Einhard, pp. 2122. Peterborough, Ontario, Canada: Broadview Press, 1998. Einhard at the Latin Library. ^ Pastoureaux, Michel (2009). L'Art de l'héraldique au Moyen ge (in French). Paris:ditions du Seuil. p.197. ISBN978-2-02-098984-8. ^ "Mintzøaren memoria". El Pas. 13 September 2004. Retrieved 31 July 2014. ^ Mainka, Peter Johann (2008). Roland und Rolndia im Nordosten von Paran: Grndungs- und Frhgeschichte einer deutschen Kolonie in Brasilien (1932 1944/45). Cultura Acadmica. ISBN978-8598605272. ^ "Roland". 1 June 2022. ^ Brown, Lesley, ed. (1993). The New Shorter Oxford English Dictionary. Vol.2. Clarendon Press. p.2618. Lobjek, A. 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