

1518. Human Race 4 Backgrounds Of S. Radic

Rob Hubbard (born 1955 in Kingston upon Hull, England) is a British composer best known for his music and programming work for 1980s microcomputers such as the Commodore 64.

Hubbard began making music at the age of seven. During his school days he played in bands. After school he attended music college. He was a professional studio musician in the late 1970's before he found C64 games. He decided to teach himself BASIC and machine code for the Commodore 64. He approached Gremlin Graphics in 1985 to promote some demos and a music education program he had written, but Gremlin was more interested in his music than in his software. He was asked to create the soundtrack for Thing on a Spring, a platform game. Hubbard then wrote or converted music for over 75 games for a variety of publishers between 1985 and 1989, including Monty on the Run, Crazy Comets, Master of Magic and Commando. Hubbard composed primarily for the Commodore 64's SID sound chip.

After working for various companies, he left Newcastle in 1988 and had the choice of working for Electronic Arts or Microsoft. Hubbard chose EA because of their prominence in the gaming industry, as Microsoft didn't have a gaming platform (yet). His work with EA Electronic Arts in America was as a composer. He was the first person dedicated to sound and music at EA, doing everything from low-level programming to composing. One of his most famous compositions during his time at EA is the music in the loading sequence of the Commodore 64 version of Skate or Die, which features several sampled electric guitar and organ chords. After the Commodore 64 period he wrote some soundtracks for games released on Amiga, Atari ST, IBM PC and Sega Mega Drive.



The Human Race (1986) is a single player game with different playstyles on each level. The aim of the game is to get a high score. This is done by jumping around the screen and collecting objects. Each level of the screen is set at a different point in the development of the human, seeing the character begin as a monkey and progress to caveman and beyond as the game progresses. Each level is a different type of minigame. For example, the first level is a platform game where the player jumps through the jungle, eating bananas and dodging evil creatures like dinosaurs, while in level two the player navigates a path through a lava lake while avoiding falling fireballs. This game is played with a joystick.

Rob Returns (digital album MP3/FLAC)

They actually got good Rob Hubbard to program SID again! This was a huge success, made possible only by the enthusiastic response on Kickstarter. 15 years old, you're squeaking right now! This is also available on CD and in digital format (with additional SIDs!) as part of the Project Hubbard box set.

Here is the YouTube post about it:



Disco-Beat, T=115

Main 1

Main 2

Programming instruction

Sure: A standard disco could do its job here too! Nevertheless, an "individual style" was advised. Main 1 is the main rhythm that has that "monotonous" property of a C64-era computer game sound chip! Nothing happens there apart from the process specified in the scheme above. Most standards offer significantly "more" - which then disturbs this desired monotony! Main 2 then breaks the monotony with the three extra accented passages at the end of the first bar up to the first beat in the second bar. On "4-and" and "1-" several additional sounds like clap+snare+bass drum can be heard and interrupt the said monotony. However, the accompaniment is not deterred by this, it continues as usual. The bass (GM34) and the guitar with the mute sound GM29 in an octave ensure that certain "drive" that runs through the entire track. The strings are a plus from my side - on my Wersi Pegasus-recordings, however, only the root of each harmony indication can be heard there.