Baldwin Pianovelle®

RP1
RP2
GRP3

Introduction

Thanks for purchasing a Baldwin **Pianovelle**, a high quality product that employs the most advanced technology available to produce real piano sounds.

Although **Pianovelle** is very easy to use, you are recommended to consult this manual whenever you are not sure what to do. Of utmost importance is, of course, how you treat your **Pianovelle**. Do not forget, therefore, to read the General Safety Instructions below to guarantee a long and trouble free use of your instrument.

General safety instructions

Power source

- Be sure that your local AC mains voltage matches the voltage specified on the name plate before connecting to the mains.
- DC power cannot be used to power this instrument.

Handling the power cord

- Never touch the power cord or its plug with wet hands.
- Never pull on the cord to remove it from the wall socket, always pull the plug.
- Never forcibly bend the power cord.
- If the power cord is scarred, cut or broken, or has a bad contact, it will be a potential fire hazard or source of serious electric shock. NEVER use a damaged power cord; have it replaced by a qualified technician.

If water gets into the instrument

- Remove the power cord from the wall socket at once, and contact the store where the unit was purchased.
- The top surface of your instrument should never be used as a shelf for flower vases and other containers which hold liquids.

Metal items etc. inside the unit

- Do not permit metal items or other materials to fall inside the unit.
Metal items may result in electric shock or damage.
- Be especially careful with regards to this point when children are near the unit. They should be warned never to try to put anything inside, and never to slide a hand into the unit while you or other persons are playing.
- If articles do fall inside, remove the power cord from the wall socket at once and, if necessary, contact the store where the unit was purchased.
- As a general precaution, never open the unit and touch or tamper with the internal circuitry.

If the instrument plays in an abnormal way

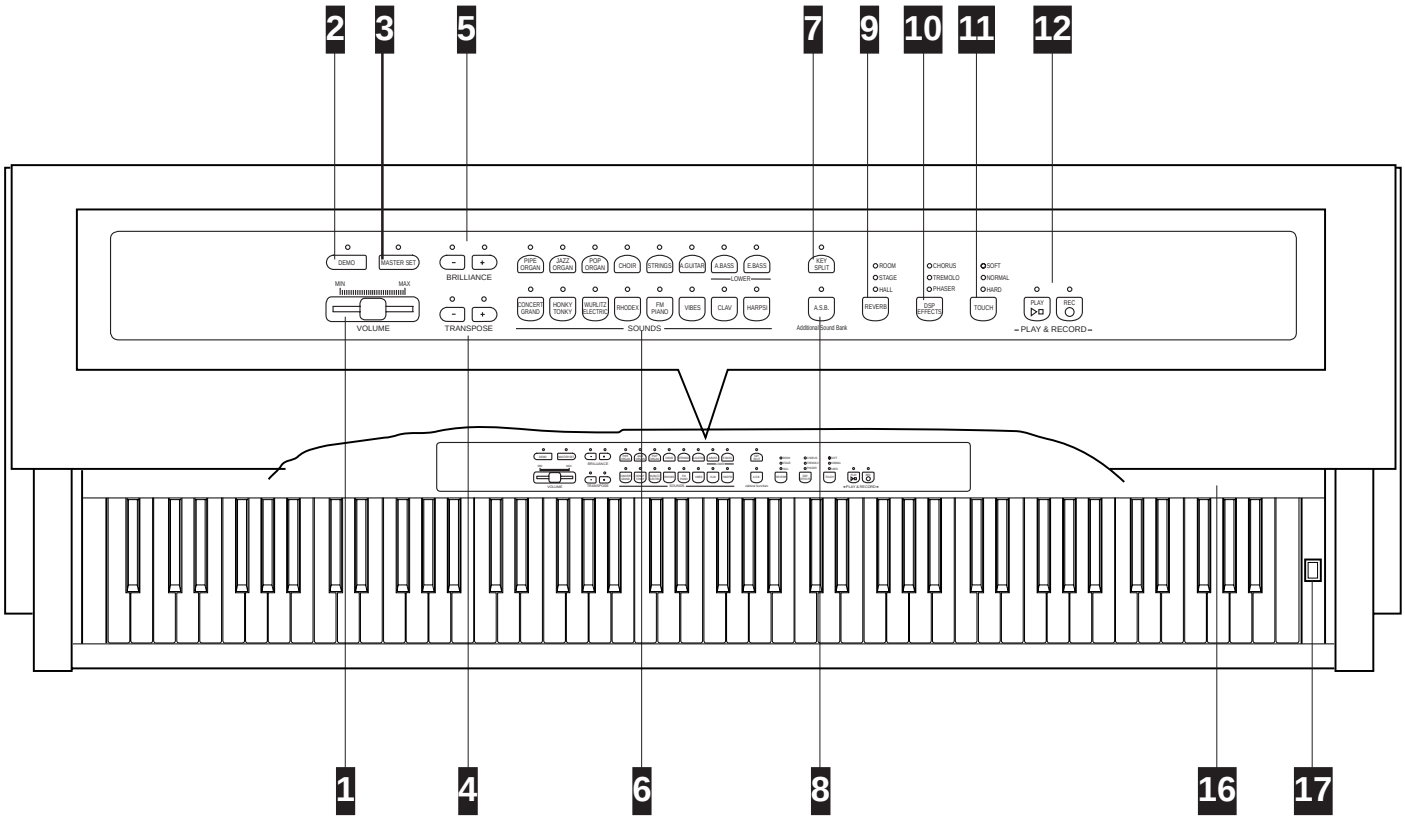
- Turn off the power immediately, remove the power cord from the mains outlet and contact the store where it was purchased.
- Discontinue using the unit at once. Failure to do so may result in additional damage or other unexpected damage or accident.

General user maintenance

- Clean the cabinet and keys of your RP1/RP2/GRP3 using a soft, clean, slightly damp cloth and polish with a soft, dry cloth.
- Never use industrial cleaners, detergents, abrasive cleansers, waxes, solvents or polishes as they may damage the instrument finish.
- Always turn off the power supply after use and never turn the unit on and off repeatedly in quick succession as this places an undue load on the electronic components.

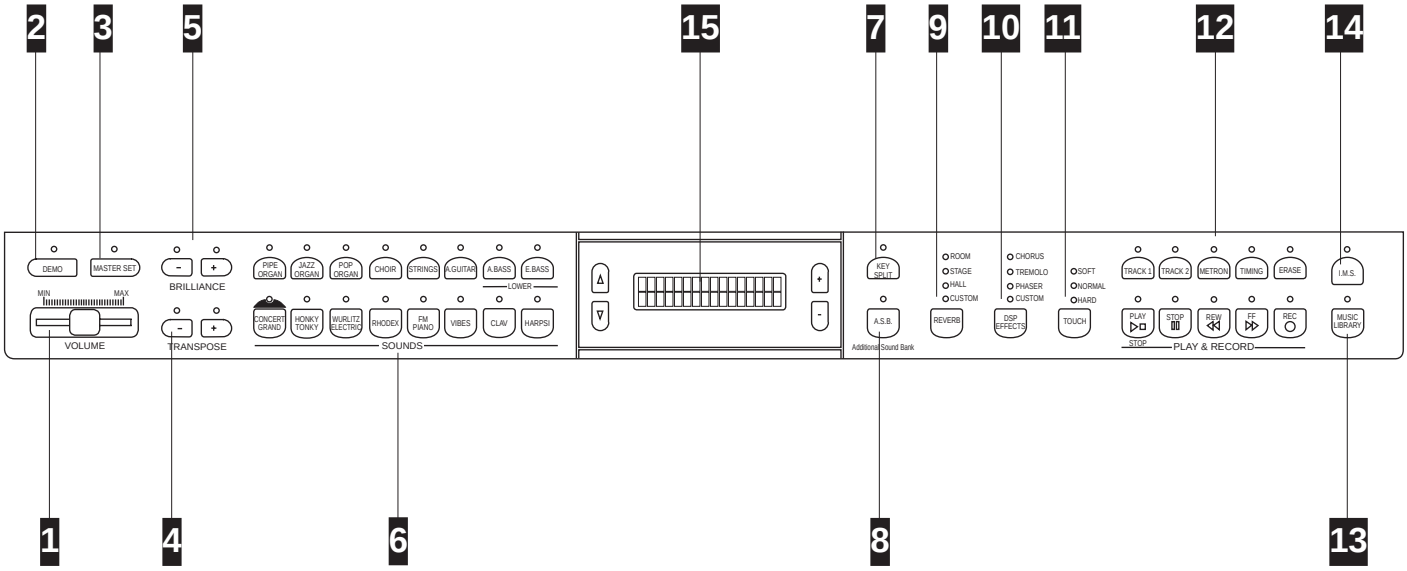
Instrument Overview

RP1 Control Panel



1 VOLUME	Controls the general volume of the instrument.
2 DEMO	Activates a demonstration song consisting of 16 songs chained together.
3 MASTER SET	Gains access to functions which control various aspects of the instrument: Tune, Temperaments, Layer Balance, Reverb Depth, Effects Depth, Effects Rate, Spatial Stereo (RP2/GRP3), MIDI Transmit, MIDI Receive, MIDI Local, MIDI Transpose, MIDI Filters, Contrast (RP2/GRP3).
4 TRANSPOSE	Increases (+ button) or decreases (- button) the general pitch of the instrument within a range of ± 12 semitones.
5 BRILLIANCE	Provides three settings which affect the tonal quality of a Sound : Mellow, Normal, Bright.
6 SOUNDS BUTTONS	Select the Sounds. Press one button to play a single Sound across the entire keyboard (Single mode). Select two buttons to layer two sounds across the entire keyboard (Layer mode). A Split keyboard can also be achieved (see Key Split).
7 KEY SPLIT	Divides the keyboard at note F#3 (by default) and assigns one of the two Bass Sounds to the left split. The right split takes any one of the remaining Sounds.
8 A.S.B.	Additional Sound Bank: gains access to variations of the panel Sounds (1 variation for each sound).
9 REVERB	Provides a selection of Reverb effects. A "bypass" is also available when all led indicators are off.
10 DSP EFFECTS	Provides a selection of modulation Effects. A "bypass" is also available when all led indicators are off.
11 TOUCH	Gains access to a selection of velocity curves which influence the keyboard sensitivity: Soft, Normal, Hard.
12 PLAY & RECORD	[**RP1**] A scratch pad sequencer, permitting the recording of one song (max. 15,000 events). [**RP2/GRP3**] A two track sequencer (max (45,000 events) with typical sequencer functions; Play/ Stop, Pause, Rewind, Fast Forward, Record, Metronome, Beat, Erase. In playback, you can play along with one or two Sounds in real time on all models.
13 MUSIC LIBRARY	[**RP2/GRP3** only] Gains access to a ROM Music Library consisting of several directories and sub-directories containing a selection of pieces of various classic composers.
14 IMS	Intelligent Music Search: an automatic means of recalling the Library Songs by playing the first few notes of the piece (in any key and tempo*). **Note: A table in the Appendix shows the names of the songs in the Music Library and the patterns corresponding to the first notes that recall the songs.*

RP2/GRP3 Control Panel

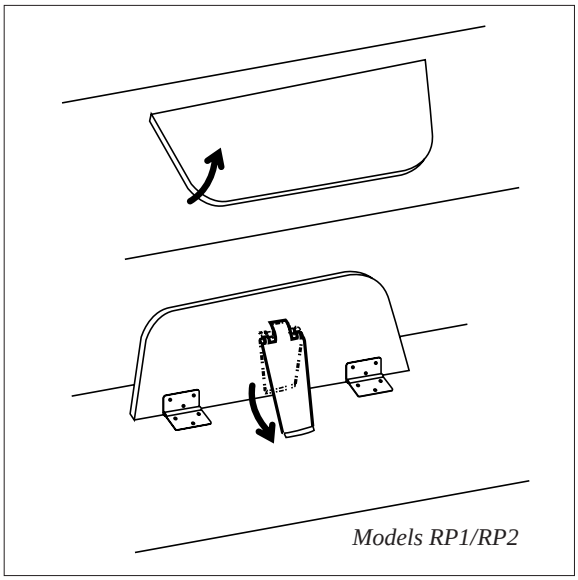


15 DISPLAY [**RP2/GRP3 only] User interface both for real time operation as well** as programming modes (Sequencer, Master Set, Library, IMS, Transpose). Includes the "Up/Down" and "+/-" navigating buttons for editing operations.

16 KEYBOARD COVER **RP2/GRP3 only**: When not in use, always pull down the keyboard cover.

17 POWER SWITCH Press to turn the instrument on and off.

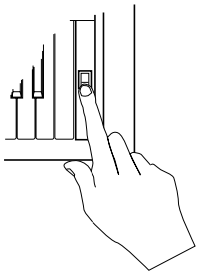
MUSIC STAND Where you can rest your sheet music. For models RP1/RP2, raise the music stand from its folded position until the spring loaded rear support flips outwards, then lower the stand gently until it rests in its upright position. The GRP3 stand is also raised upright from a resting position. To lower the stand (RP1/RP2/GRP3), pull it slightly towards you, fold flat the rear support and gently lower the stand until it rests flat.



Models RP1/RP2

NI/CD BATTERY **Pianovelle** instruments are fitted with a rechargeable Nickel/Cadmium battery which maintains edited data in memory after turning off the instrument (new Split Point, the last selected Play Mode, the recorded Song in the sequencer, Effects assignments, etc.). While the instrument is on, the battery is recharged.

Getting Started

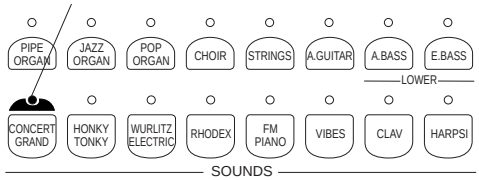


1. Insert the power cord into an appropriate wall outlet.

2. Press the POWER switch to turn on the instrument.

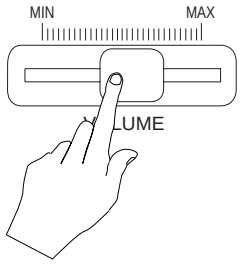
RP1: The instrument will be set to play the Concert Grand Sound across the entire keyboard. The relative led indicator of the Sound in the Sounds section will be on.
RP2/GRP3: As well as the led indicator, the display will show the following information:

Led indicator on



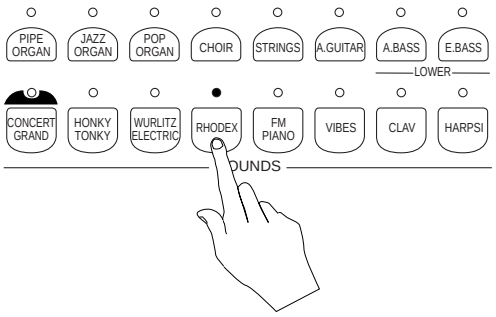
3. Play on the keyboard and regulate the Volume.

• Set the general volume of the instrument to an appropriate level by regulating the VOLUME slider to about the half way mark.
• **Note**: No sound will be heard when the VOLUME slider is set to the MIN position.



4. Select and play single RP Sounds

The RP Sounds are presets permanently resident in the instrument's ROM and recalled by pressing the relative Sound buttons.
• Press the Sound buttons one after the other to listen to the individual Sounds.
• **RP1**: Each newly selected Sound cancels the previous one.
• **RP2/GRP3**: As well as the led indicator, the display shows the name of the selected Sound and relative Program Change number:



Playing one Sound only corresponds to **SINGLE MODE** playing. See also **LAYER MODE** and **SPLIT MODE** afterwards.
Pianovelle presets include the following type of Sounds:

- 8 piano type timbres (piano, harpsichord, vibes, etc.);
- 8 complementary timbres (strings, bass, organ, etc.).

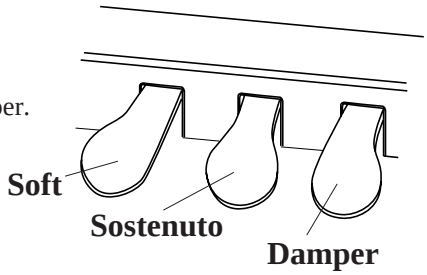
Note on the Polyphony: If you are playing RP1, the Sound you are playing in Single mode has a minimum of 32 note polyphony [meaning that you can play at least 32 notes at the same time]. Some RP1 Sounds are 64 note polyphonic. If you are playing RP2/GPR3, Single mode playing permits a minimum of 64 notes; some Sounds provide 128 note polyphony.
See "Layer Mode" afterwards to find out what happens to the polyphony.

5. Play using the pedals

All **Pianovelle** models are equipped with three pedals: Soft, Sostenuto and Damper.

SOFT the Soft pedal (left) is a *switch control* pedal (On/Off) and affects the timbre of the sound such that it plays softer, allowing you to continue using the same playing style at a lower volume.

SOSTENUTO the Sostenuto pedal (centre) is a *switch control* pedal (On/Off). When depressed, it sustains the notes of the keys currently pressed. All new notes played after having depressed the pedal will not be affected.
• You can hold Organ, Choir and Strings sounds for as long as the Sostenuto pedal is depressed.



***Important**: Before using the pedals, make sure that the pedal cable is correctly inserted in the appropriate socket at the back of the instrument. Refer to the assembly instructions in the Appendix.*

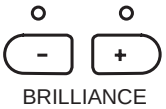
DAMPER the Damper pedal (right) applies the Sustain effect to all notes released. If you release a note after depressing the Damper, the note will proceed towards its natural decay according to the type of sound played.
The Damper is particularly effective with Piano type sounds. In the case of Organ, Choir and Strings sounds, the notes will be held for as long as the Damper is depressed.
• **Note**: for all piano type sounds, the notes of the uppermost keys (from E6 to C8) are automatically sustained, such as in an acoustic piano.

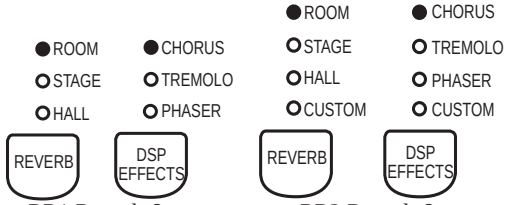
Damper Reproduction
Research carried out by Generalmusic in physical modelling and its applications to the Damper Pedal has achieved a Damper Pedal reproduction based on 8 levels of action. This permits a gradual application of the Damper effect to reproduce particular sonorities such as the "mezzopedale" effect. Furthermore, it is possible to obtain a full-bodied sound, typical of acoustic pianos which produce a sympathetic strings resonance when all the dampers are raised from the strings.
• **Note**: Research in Damper Physical Modelling and its applications is the result of collaboration between Generalmusic and the CSC department of the University of Padova.

6. Set the Brilliance and add Reverb and/or DSP Effects as required

You can change the tone (BRILLIANCE) of your Sounds and render them more realistic by adding various effects (REVERB, DSP EFFECTS). These functions are discussed separately further ahead.

• **Note**: Brilliance does not affect all RP Sounds: e.g. Organ Sounds.

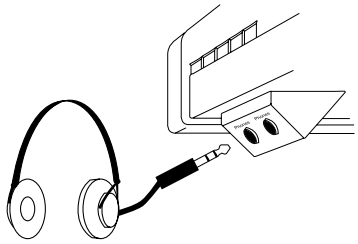




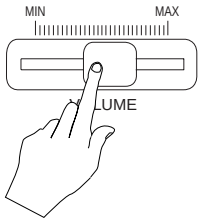
RP1 Reverb & DSP Effects *RP2 Reverb & DSP Effects*

7. Playing with Headphones

You can play in total silence without disturbing others in the same room by plugging a set of headphones into one of the appropriate sockets, located directly under the keyboard on the left side of the instrument. Two sets of headphones can be used.



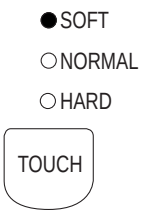
Regulating the Volume when playing with Headphones
• Use the VOLUME slider.



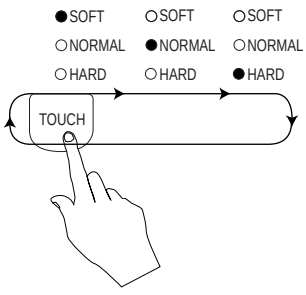
• **Note**: Inserting a headphone jack into the **left** Phones socket disconnects the internal speaker system. Inserting a headphone jack into the **right** Phone socket does not affect the internal amplification.
External amplification, if connected, is not affected by inserting headphones into the phones sockets.
• **Important**: If you do not hear any sound, check that the Speakers plug is correctly inserted in the appropriate socket at the back of the instrument. Refer to the Assembly Instructions at the back of the manual.

8. Adjust the Keyboard Sensitivity with the Touch function

You can choose from three different keyboard sensitivity settings, commonly known as velocity or dynamic curves, to suit your style of playing.
The choices are: **SOFT**, **NORMAL** and **HARD**.



The Touch button has three settings which are selected in a cycle by pressing the button repeatedly.



SOFT The most sensitive keyboard response which permits maximum sound levels with a light touch.

NORMAL An intermediate response suitable for most styles of music.

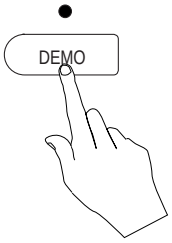
HARD A not so sensitive keyboard response which requires a heavier touch to obtain maximum sound levels.

Listen to the demonstration songs

Pianovelle has 16 demonstration songs permanently resident in memory which demonstrate the instrument's capabilities. The songs are composed of 16 well known pieces (classic and modern).
In Demo Song mode, the Sound section activates as a source of demo songs where each piece resides in a Sound button. The songs are chained automatically or they can be played individually by selecting the relative sound button.

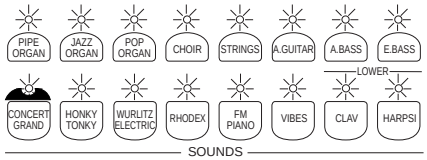
How to listen to the demo chain song

1. Press the DEMO button to start the Demo Songs.



• The led above the Demo button turns on and all the leds of the Sounds section start to flash for a few seconds.
• **RP2/GRP3**: the display shows the following:

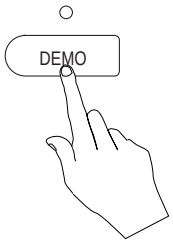
```
    -DEMO-
Press Sounds Key
```



• If no Sound button is pressed while the leds are flashing, the demo Song starts automatically and plays all 16 songs in order, starting from the Song stored in the Concert Grand slot.
•**RP2/GRP3**: The display shows the number of the current Demo song in play and updates for each song change.

```
    -DEMO-
*DEMO-SONG01
```

• While the song plays, the Volume can be regulated.
Note: No other button (other than the Sound buttons) is active during demo song playback mode.
• When the chained song reaches the end, it starts from the beginning automatically and continues to repeat until stopped.



2. To stop the Demo song at any point, press the DEMO button.

• The led above the button turns off and the instrument returns to the last selected status.

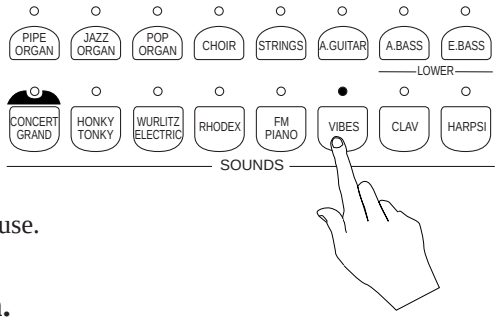
How to select a single Demo song

1. Press the DEMO button.

2. Press one of the Sound buttons (e.g. Vibes).

• A Demo song is triggered while the leds are still flashing.
RP2/GRP3: The display shows the number of the Demo song selected:

```
    -DEMO-
*DEMO-SONG06
```



While the song plays, the Volume can be regulated.
• When the song reaches the end, the next song in order starts after a short pause.
• You can change song by pressing another Sound button.

3. To stop the Demo song at any point, press the DEMO button.

• The led above the button turns off and the instrument returns to the last selected status.

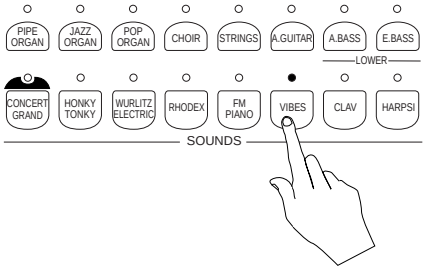
Play Modes

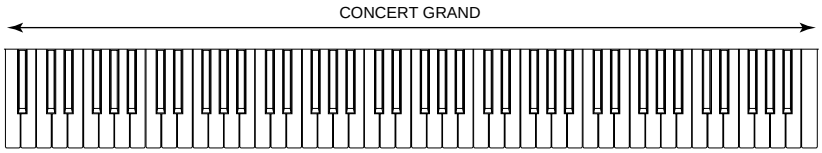
The **Pianovelle** Sounds can be selected to play in three different ways, called Play Modes: SINGLE, LAYER, SPLIT.

Single Mode

Press a Sound button to select Single mode

This playing mode corresponds to the situation when a single Sound plays across the entire keyboard range (described on page 4). Each time you select a different Sound, the previous one is cancelled.

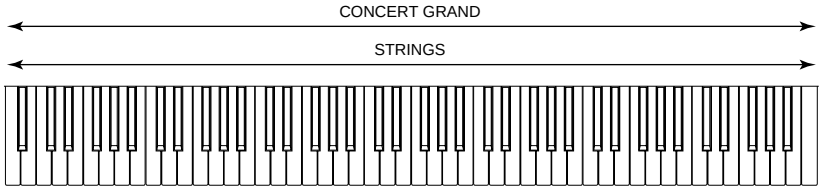




RP2/GRP3: the display shows the currently selected Sound.
- Press any other Sound button to change Sound.
- Use the VOLUME slider to regulate the overall volume.

Layer Mode

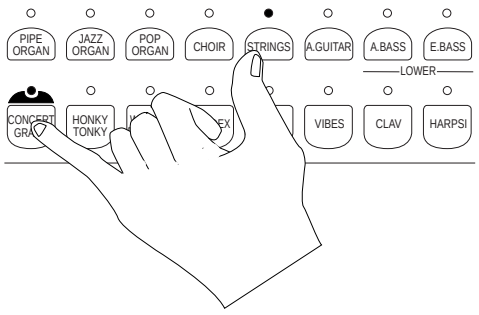
This playing mode allows you to combine two Sounds to play at the same time (superimposed) across the entire keyboard range.



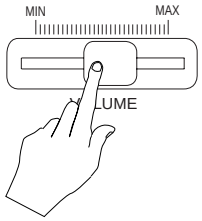
***Note on the Polyphony**: The overall polyphony in Layer mode is halved, the minimum number depending on the instrument. If you play along with a demo song or a recorded song, the overall polyphony is reduced even further, depending on whether you play along with one or two Sounds in real time.*

To select LAYER mode, press two Sound buttons at the same time

Example:
- Press Concert Grand and Strings at the same time (or one then the other while holding the first).
- **RP1**: The leds of the Preset selectors light up to show which sounds have been selected.
- **RP2/GRP3**: the display shows a layered situation as follows:



- Use the VOLUME slider to regulate the overall volume.

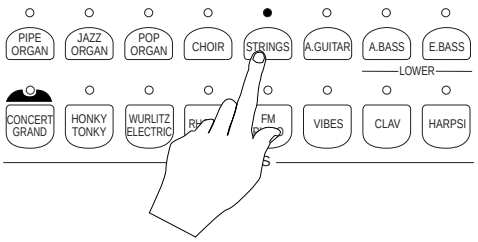


Balancing layered Sounds

LAYERED Sounds are factory set to provide a correct balance but the setting can adjusted to suit your needs by using the **LAYER BALANCE** function of the MASTER SET section explained in detail on page 21.

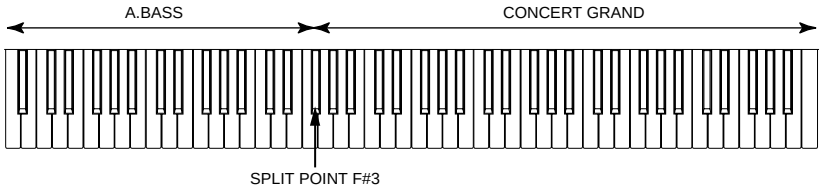
Returning to Single mode from Layer mode

To return to Single mode, press the button corresponding to the Sound you wish to play. This cancels the other Sound and its corresponding led indicator of turns off, leaving the single Sound.



Split Mode

This playing mode permits two Sounds to be played separately on a divided keyboard. A divided keyboard is said to be "Split". The right Split plays one Sound while the left Split plays one of the two Bass Sounds only. In Split mode, the keyboard is divided at note F#3 by default, as shown below.



The Bass Sound assigned to the left split plays within the keyboard range A0…F#3 (default).
The Sound assigned to the right split plays within the keyboard range G3…C8 (default).

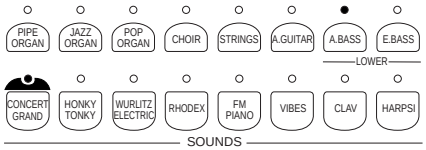
• **Note**: The split point can be altered to suit personal requirements (see "How to program a new Split Point" afterwards).

How to activate SPLIT mode

1. Press the KEY SPLIT button.

• The relative led indicator lights up.
RP2/GRP3: the display will show the current split position for a few seconds:

• If Single Mode is currently active, pressing the Key Split button activates the A. Bass sound for the left split and assigns the selected Sound to the right split.
• If Layer Mode is currently active, pressing the Key Split button deactivates the second Sound and assigns the first one to the right split and the A. Bass sound to the left split.
RP2/GRP3: the display will show the current situation after assigning the sounds.



• ***Note**: If a Bass sound is currently selected in Single mode, pressing the Key Split button assigns the Bass sound to the left split and, if no other selections are effected within the first 4/5 seconds, the same Bass sound is also assigned to the right.*

2. Select the other Bass sound to change the Bass Sound assigned to the left split.

3. Select any other Sound, (other than a Bass sound) to change the Sound assigned to the right split.

4. To deactivate Split mode, press the KEY SPLIT button.

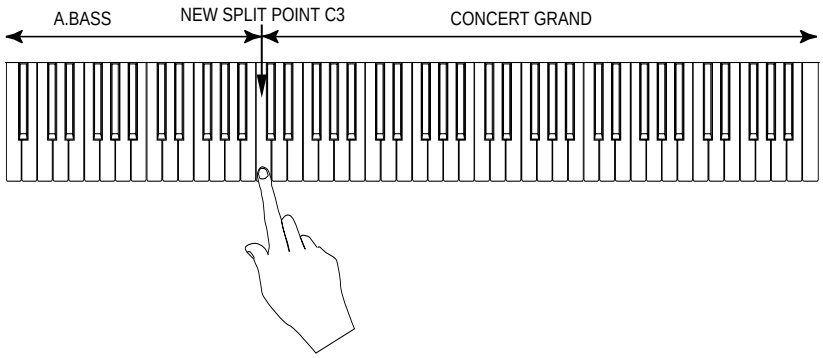
• The relative led indicator turns off, the Bass sound assigned to the left split is deactivated and the sound assigned to the right split is automatically set for Single mode playing.

How to program a new Split point

1. Press and hold the Key Split button.

• The relative led indicator turns on.
RP1: The Key Split led starts to flash to indicate the pending split change.
RP2/GRP3: The display shows the current split point for a few seconds.

2. Press a key on the keyboard corresponding to the desired split point.



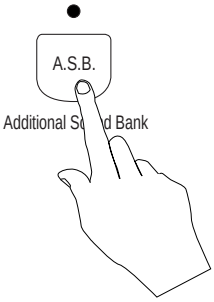
RP1: The key pressed emits an acoustic sound (bell) as confirmation of the operation effected.
RP2/GRP3: The display shows the key pressed, indicating the new split point.

- The new split point remains in memory after turning off the instrument.
- **Note**: you can restore the default Split Point by using the Master Reset operation.
  See page 25 from more details.

Sound variations - the A.S.B. button

Your **Pianovelle** has one variation of each Sound located in a special bank called the **Additional Sound Bank** (ASB button).

Selecting ASB Sounds



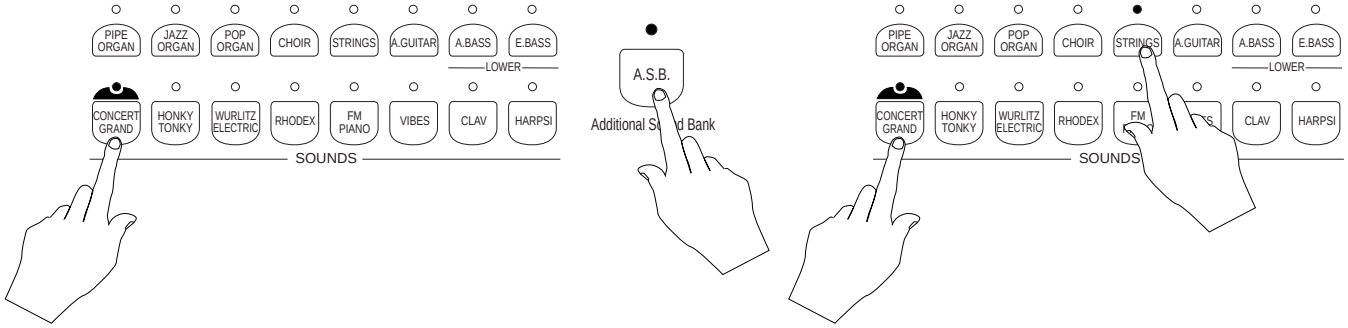
1. Press the ASB button.

2. Use the Sound selectors in the normal way to select the variations.

For example, if you select Honky Tonk in ASB mode, you will recall Rock Piano 17.
RP2/GRP3: The display shows the name of the Sound variation and relative Program Change number.

To play a normal Sound together with an ASB sound in Layer mode:

1. Press and hold a Sound button, activate the ASB button and select the second Sound.



• The second Sound selected will be the ASB Sound (String Slow in the above example).
RP2/GRP3: The display will show the new status as follows:

Starting from Layer Mode

If you are currently in Layer Mode and you want to select an ASB Sound, it is necessary to navigate via the Single mode status.

- Press one of the two Sound buttons to return to Single Mode.
- Press and hold a Sound button, activate the ASB button and select the second Sound.

Note: Refer to the Appendix for a complete list of Sounds, their variations and respective Program Change numbers.

Starting from Split Mode

If you are currently in Split Mode and you want to select an ASB Sound:

- Press the ASB button.
- Reselect the current Sound or select a different one to recall the ASB version.
- Reselect the current Bass Sound or select the other one to recall the relative variation.

To return to normal Sound selection

- Press the **ASB** button to deactivate it and to return to normal panel Sound selection.
- **Note**: After deactivating the ASB button, the current variation will remain active until a Sound button is reconfirmed or a new one is selected.

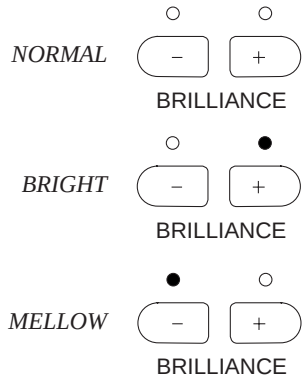
Brilliance

This function affects the timbric quality of the Sound by regulating the Cutoff frequency of a Lowpass filter incorporated in the preset's "sample header" (refer to the Glossary at the back of this manual for an explanation).
You can select from three different "Brilliance" settings:

MELLOW, **NORMAL** and **BRIGHT**.

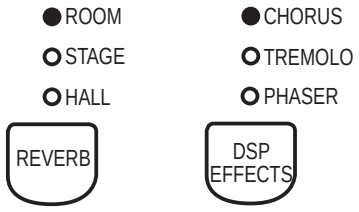
• When both leds are off, the Brilliance setting corresponds to **NORMAL**.
• Press the **+** button to select **BRIGHT** (led turns on).
• Press the **–** button to return to Normal (both leds off) and again to select **MELLOW**.
• Return to the Normal Brilliance by pressing the **+** button.

Note: the Brilliance function does not show any messages on RP instruments fitted with a display.

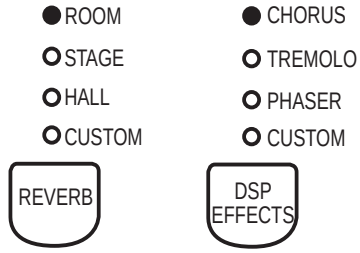


Reverb & DSP Effects

The Reverb and DSP Effects functions respectively apply a Reverberation effect and a DSP Effect to the Sounds, permitting a choice of three (RP1) or eight (RP2/GRP3) effect types from each function. The effect types available are selected in a cyclic procedure and include a Bypass stage when all led indicators are off (see below).



RP1 Reverb & DSP Effects

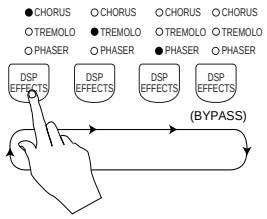


RP2/GRP3 Reverb & DSP Effects

How to select a Reverb or DSP Effect type

1. Press the relative button repeatedly until you obtain the effect required.

• The Reverb or DSP Effect type selected is shown by the relative led indicator which turns on.
• **RP1**: you can choose from three Reverb types (Room, Stage, Hall) and three DSP Effect types (Chorus, Tremolo, Phaser).
• **RP2/GRP3**: you can choose from eight Reverb types: Room, Stage, Hall, Custom (Concert, Church, Small Room 1, Small Room 2, Slap);
and eight DSP Effect types: Chorus, Tremolo, Phaser, Custom (Flanger, Chorus 2, Tremolo 2, Delay, Delay 2).

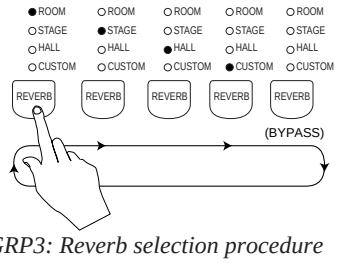


RP1: DSP Effect selection procedure

2. Assign a preferred effect to each Sound

You can assign a different Reverb and/or DSP Effect type to each Sound. This permits you to recall your Sounds with the preferred effects every time.*
• Simply select the effect(s) required after selecting the Sound. The assigned effect(s) will remain memorised after turning off the instrument.
• In Layer mode, the effect(s) recalled will correspond to the first Sound button pressed. The second Sound does not recall its memorised DSP Effect.
• In Split mode, the effect(s) recalled will correspond to the Sound playing on the right split while the Bass sound is not processed by the effects.

** **Note**: The Concert Grand ØØ Sound does not memorise assigned Reverb or DSP Effect types but resets to the default status every time the instrument is turned on. The Concert Grand 16 (ASB version), however, memorises assigned effect types.*



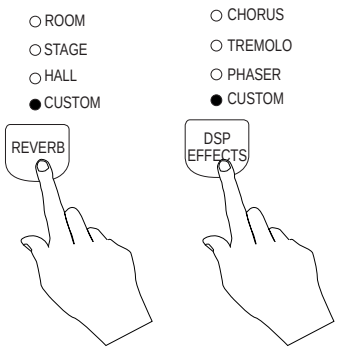
RP2/GRP3: Reverb selection procedure

3. Select Custom Reverb or DSP Effect types - RP2/GRP3 only

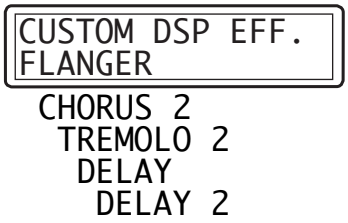
RP2/GRP3 models include a Custom Reverb and Custom DSP Effect, each of which provide an additional 5 effect types to choose from in the display:

Custom Reverb Concert, Church, Small Room 1, Small Room 2, Slap.
Custom DSP Flanger, Chorus 2, Tremolo 2, Delay, Delay 2.

• Select the Custom location by pressing the Reverb or DSP Effect button repeatedly. The display activates temporarily for selection.

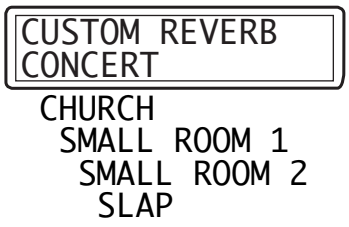


• Scroll through the additional effects with the +/– buttons.
• Shortly after, the display returns to the previous status.



4. To select a different Custom Effect

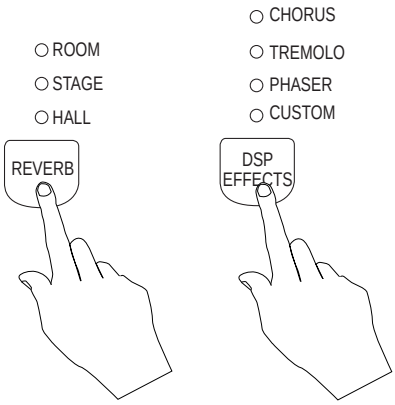
After the temporary Custom display disappears, it is possible to continue selecting Custom effects, provided that no other effect selections or Sound selections are carried out. If you do press the Reverb or DSP Effect button, you will have to repeat the selection cycle until you reach the Custom position.
• Press the + or – button (without touching the Reverb or DSP Effect button). The temporary Custom display activates again.



• Select a different Custom effect as already explained above.

5. Select the Bypass status (all models)

Press the Reverb button or DSP Effect button repeatedly until all leds are off. In this status, the Sound to which the Bypass status has been assigned plays without effects.



• **Note on Reverb Depth**: The Reverb Depth (volume) can be adjusted for each preset and each effect to suit your requirements. How to carry out this adjustment is explained in the MASTER SET section, under Reverb Depth.
• **Note on Effect Depth and Effect Rate:** these two parameters can be adjusted for each preset and each effect to suit your requirements. How to carry out this adjustment is explained in the MASTER SET chapter, under Effect Depth and Effect Rate.

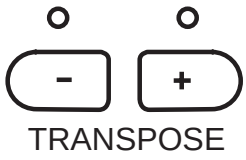
Natural String Resonance

The Concert Grand Sound is influenced by the **Natural String Resonance** effect which simulates the string resonance heard in acoustic pianos when struck strings produce a sympathetic resonance of unstruck strings. This effect is obtained playing new notes when one or more notes of the keyboard are already pressed.

• **Note**: Research in physical modelling technology and its applications to produce Natural String Resonance is a result of the collaboration between Generalmusic and the CSC department of the University of Padova.

Transpose

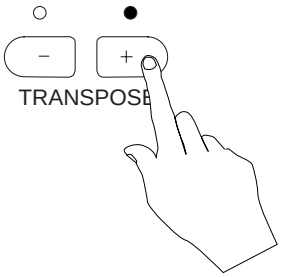
All **Pianovelle** models incorporate a real time **Transpose** function which allows you to change the playing key of the instrument as a whole by acting on the **TRANSPOSE** panel buttons (+ / –).



• The + (sharp) button raises the pitch in semitone steps (+ 12 semitones = positive transposition).
• The – (flat) button lowers the pitch in semitone steps (– 12 semitones = negative transposition).
RP2/GRP3: pressing one of the Transpose buttons (e.g. +) recalls a temporary display which shows the following:

```
TRANSPOSE
      +1  C=C#
```

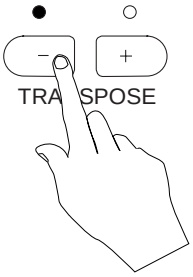
1. To raise the pitch, press the + Transpose button repeatedly until the required transposition is obtained.



• The led indicator above the + button turns on to confirm that the instrument is in a positive transposed status.
RP1: Play, for example, a note C each time you press the + button to listen to the change of key. If you press the + button while holding a key, the transposition takes effect only after releasing the key.
RP2/GRP3: a pitch increases is displayed as follows:

```
TRANSPOSE
      +2  C=D
```

2. To lower the pitch, press the – button repeatedly until the required transposition is obtained.

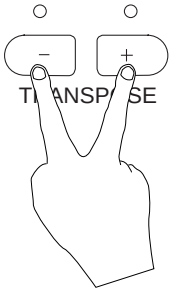


• If the instrument is currently in a positive transpose status, press the – button repeatedly until the led indicator above the + button goes off and the one above the – button turns on.
RP1: Play a note C, for example, each time you press the – button to listen to the change of key.
RP2/GRP3: a pitch decrease is shown as follows:

```
TRANSPOSE
      -2  C=D
```

• The selected Transposition remains in memory after turning off the instrument. You can also restore the default Transpose status by using the Master Restore function which restores the default values to all edited functions (see page 25).

Transpose Cancel



• Press both + and – Transpose buttons at the same time to cancel the current transpose setting.
RP1: The led above the + or – Transpose button goes off to indicate the return to standard pitch.
RP2/GRP3: the default Transpose status is displayed for about three seconds:

```
TRANSPOSE
      Ø  C=C
```

Sequencer

All **Pianovelle** models are equipped with a Sequencer which allows you to store a recorded Song and play it back. You can also play along in real time with the playback.
Model RP1 contains a "scratch pad" sequencer with the "Play/Stop" and "Record" functions which permit the recording and playback of a single track song.
Models RP2 and GRP3 are equipped with a two track sequencer which includes the following functions: Play/Stop, Pause, Rewind, Fast Forward, Record, Metronome, Beat, Erase.
• The song remains in memory until it is replaced with a new one or cancelled.

Sequencer RP1

This "scratch pad" sequencer can record a song consisting of approximately 15.000 events. The recorded song remains in memory after turning off the instrument.

• Two functions govern the operation of this sequencer:

PLAY Marked with the arrow head (▶) and square (■) symbols that denote the "Play" and "Stop" functions respectively. Starts and stops the recording in Record mode or starts and stops the playback of the recorded song contained in memory.

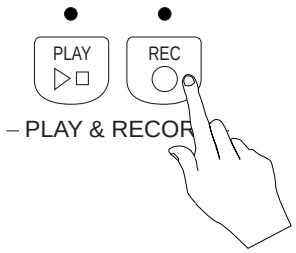
RECORD Marked with a circular symbol (●). Activates Record mode.

How to record a Song

Before recording your song, you can set the control panel with the desired Sound(s) and play mode (Single, Layer, Split). Regulate the Volume, add the desired effects, set the Touch function and select the required Brilliance setting.

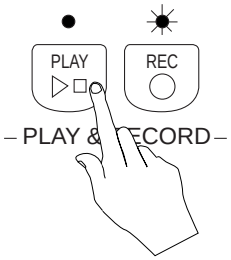
1. Press the Record button.

• Both leds on the Record and Play buttons turn on to indicate entry to Record mode. Whatever song currently residing in memory is erased.



2. Press the Play button to start the recording.

• The led above the Record button starts to flash, indicating the Record mode status.
NB. recording starts immediately by pressing a key on the keyboard or by pressing one of the pedals.

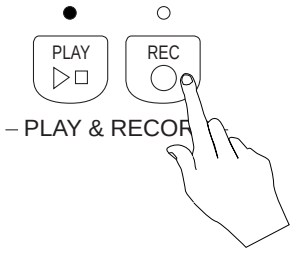


3. Start to play on the keyboard.

During the recording, you can change Sounds.
• If you exceed the sequencer's limit of recorded events, the sequencer stops recording automatically.

4. When you have finished your song, stop the recording with the Play button.

• The Record button led stops flashing.
At this point, you can choose to escape Record mode or to record new events.
If you record new events, they will replace the old (*Replace recording*).
For example, you can repeat the recording if you are not satisfied with it.
To escape record mode: go directly to point 5.
To record new events: press the **Play** button to start the playback of the sequence. The old events will be automatically cancelled.
• Start to play the new sequence.
• When you have finished, stop the recording with the **Play** button.

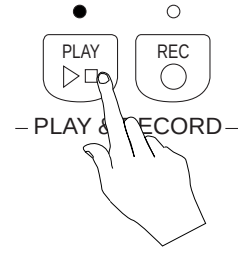


5. Press the Record button to escape record mode.

• The relative led indicator turns off. The led above the Play button remains on indicating the presence of a song in memory.

6. Press the Play button to playback the recorded song.

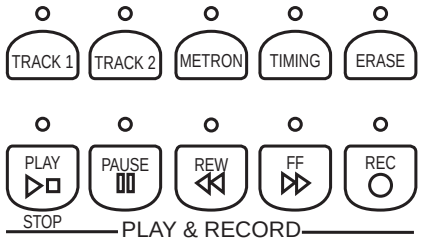
• You can play along with the song in playback.
• **Note**: you cannot change the recorded Sounds while the Song is in playback.
You can, however, play along with the playback using one or two Sounds as desired.
Simply select the Sounds in the normal way.



Sequencer RP2/GRP3

The two-track sequencer allows you to record a two-track Song of about 45,000 events. You can record one track at a time (multi-track recording). In playback, you can play along with up to two Sounds in real time, you can deactivate a recorded track and play along with just one recorded track.
You can choose from two recording methods:

- **Record your song just as you play it.**
  For example, you may want to record in Layer mode using Concert Grand and Strings.
- **Record one track at a time** (multi-track recording).
  While the first recorded track is in playback, you can record the second track. For example, you can record a Bass sound in Track 1 and a Piano sound in Track 2. Refer to the recording procedure detailed afterwards.



The RP2/GRP3 Sequencer functions

PLAY/STOP — This button is marked with the arrow head (▶) and square (■) symbols that denote the "Play" and "Stop" functions respectively.
Play starts and stops the playback or recording modes.

PAUSE — Marked with the symbol (❚❚).
Stops a playback or recording sequence. Pressing a second time starts again from the stop point.

REWIND — Marked with the double arrowhead symbol pointing left (◀◀).
"Rewinds" the sequence one bar at a time. A fast rewind action is obtained by holding the button pressed.

FAST FORWARD — Marked with a double arrowhead symbol pointing right (▶▶).
Advances the sequence one bar at a time. A fast forward action is obtained by holding the button pressed.

RECORD — Marked with the symbol (●).
Activates the Record mode, placing the sequencer in "record pending mode". Recording starts by pressing the Play or Pause button. The RP2/GRP3 sequencer captures recorded events in Overdub mode: new events are added to the old.

TRACK 1/TRACK 2 — Buttons that activate the sequencer tracks for recording or playback. The status of each track is defined by the relative led.
- **Led off** - track "empty" or off.
- **Led on** - recorded track.
- **Led flashing** - track in record.

METRONOME — Activates/deactivates the Metronome and gains access to the Tempo parameter. The Metronome "tick" helps to keep in time, useful in record mode.

TIMING — Gains access to a selection of Time Signatures and activates an accentuated metronome. This button is tied to the Metronome function and activates only if the Metronome function is selected. The Timing button activates a temporary display (lasting about 5/6 seconds).

ERASE — Cancels the events recorded in the sequencer tracks. While pressing this button, press the button for the track or tracks you wish to erase. The led of the erased track goes off to indicate that the Erase operation is complete.

Setting up for the recording

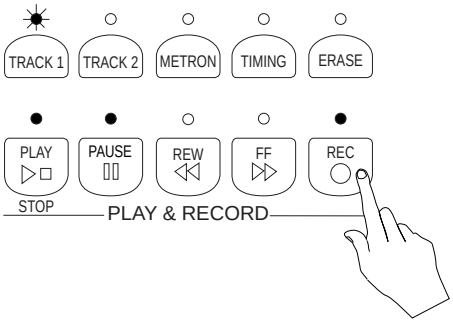
You can enter record mode with the Sound or Sounds that you want to record, or you can select the required Sound configuration after entering record mode.

- When you first enter record mode, the RP2/GRP3 will be configured to record a song with a Time Signature in 4/4 time with a Tempo of 120 beats per minute.
- You can modify the Time Signature parameter only after activating record mode and before starting the actual recording. Once you have started to record, the Time Signature parameter cannot be modified.
- Points 3 and 4 below detail the procedures necessary to modify the Tempo and Time signature.

How to record a Song

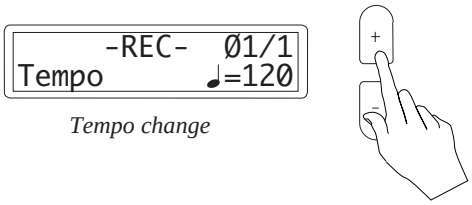
1. Press the REC button to activate the sequencer for recording.

• The led above the Track 1 button starts to flash.
• The Tempo display activates showing the current setting. The Tempo can be modified with the + and - buttons.




```
      -REC-  Ø1/1
Tempo       ♩=120
```

• Also shown is the Song Pointer (Ø1/1) which runs when the sequencer is in motion. The first figure on the left represents the current Bar while the second figure on the right represents the beats of the bar.



Tempo change

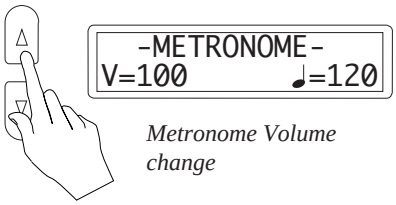
2. Select the Sound to record.

For example, you can record the left part of a classical piano piece on Track 1 and the right part on Track 2 in the second recording.

3. Activate the Metronome (if required).

This button activates a temporary display (lasting about 5/6 seconds) showing the Metronome level (volume) and Tempo (recording/playback speed).

```
  -METRONOME-
V=100       ♩=120
```



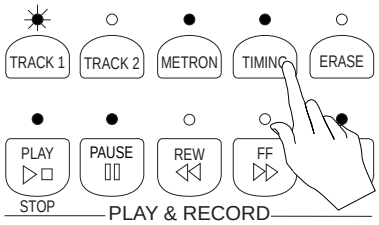
Metronome Volume change

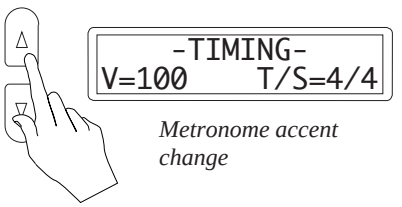
The Metronome Vol parameter can be regulated with the Up/Down buttons while the Tempo is changed with the +/– buttons.
• ***Note****: the Metronome display remains active for approx. 6 seconds during which you must effect the change required. If you fail to effect the required change, the display will return to the record display. Reactivate the Metronome function again to effect the required change.*

4. Activate the Timing function for the Metronome accent (if required) or to change Time Signature

• ***Note****: the Timing button activates only when the Metronome function is currently selected.*
The Timing function adds an accent to the Metronome and gains access to the Time signature parameter. The display shows two parameters:

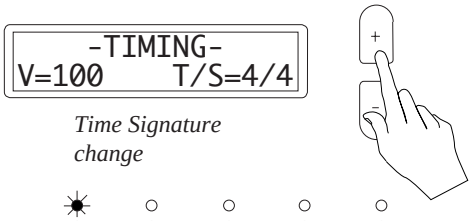
```
    -TIMING-
V=100   T/S=120
```





Metronome accent change

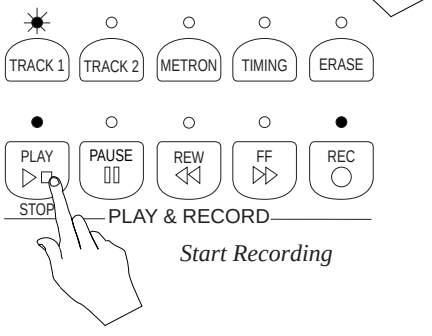
• The Metronome accent (Vol)
The Metronome accent plays a bell sound on the first beat of every bar. The accent's Volume can be regulated with the Up/Down buttons.
• The Time Signature (T/S)
You can choose a Time signature with the + or - buttons.
The Time Signatures available are: 2/4; 3/4; 4/4; 5/4; 6/8; 9/8; 12/8.
• **Note**: the Time signature can only be regulated BEFORE starting the first recording. If you record a second track separately, it will not be possible to change the established time signature of the recording.



Time Signature change

5. Press the Play button to start the recording.

• You will have a one bar lead into the recording before played events will start to be captured.



Start Recording

6. Play on the keyboard

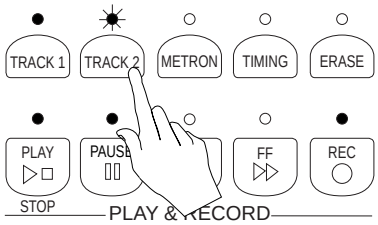
• Record the first track.

7. When you have finished, press Play/Stop to stop the recording.

• The instrument will remain in Record mode.
• The recorded track is confirmed (the relative led stops flashing and remains permanently on).

8. Activate Track 2 by pressing the respective button.

• The led above the button starts to flash.



To record Track 2

9. Press the Play button to start the recording.

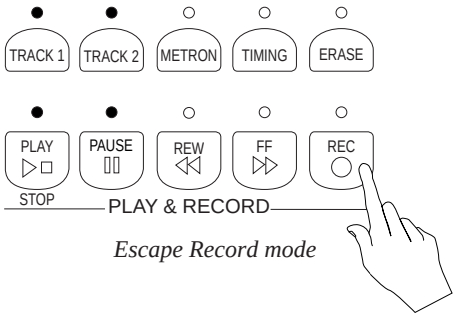
• Track 1 will playback allowing you to record Track 2 in time with Track 1.

10. When you have finished recording Track 2, press the Play/Stop button to stop the recording.

• The second track will be confirmed automatically.
• To add new events, see **Overdubbing** below.

11. Press the Rec button to escape Recording mode.

• The led indicators of the recorded tracks will remain permanently on.

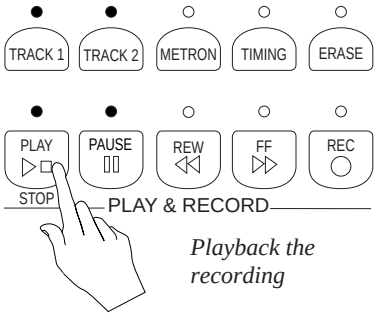


Escape Record mode

Playback

Press Play to start the playback.

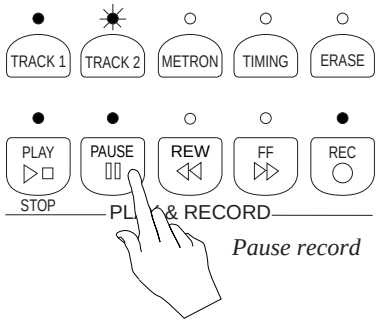
• During playback, you can deactivate/activate the track of your choice and play along with one or two Sounds in real time. Select the Sounds using the normal selection procedure.
• You can deactivate the track of your choice before starting the playback.
• **Note**: the sequencer records the starting Sound(s) and all Sound selections, DSP Effect and Reverb assignments, and Pedal operations carried out during the recording.



Playback the recording

Overdubbing

RP2/GRP3 models record in **Overdub** mode, allowing you to add additional events to those already recorded.
• After recording a track, press **Pause** to stop the recording.
• Press the Rewind button to take the track to the beginning (or to any point before the stop point).
• Press **Pause** again to start the recording. A one bar lead will be provided automatically, after which you can start to play. The new events will be "merged" with the previously recorded events.
Then proceed as already described to complete the song.



Pause record

Erase

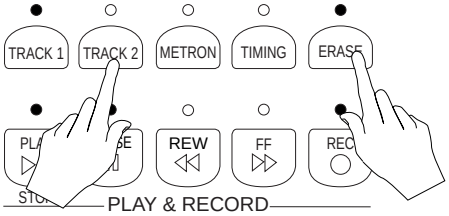
You can cancel the Song entirely or partially by using the Erase function.

Partial Erase

Hold the **Erase** button and press the track button that you wish to erase for about 2/3 seconds. The relative led indicator of the erased track goes off as confirmation of the cancellation.

Erase all

Hold the Erase button and press the both Track buttons simultaneously. The led indicators above both buttons are cancelled as confirmation of the cancellation.
• **Note**: You cannot erase recorded events while the instrument is in Record mode.
The recorded Song remains in memory after turning off the instrument.
You can also cancel the song in memory by means of the Master Reset function (see page 25).



Partial Erase

Music Library (RP2/GRP3)

RP2/GRP3 models incorporate the **Music Library** function which permits the selection of a piano piece from a directory of pieces contained in the instrument's ROM. Each directory is further subdivided into sub-directories, each of which contains a selection of well known compositions.

• **Note**: The songs contained in the Music Library are recorded with the scope of being used as study pieces; they contain little or no expression. These pieces are ideal for the student who can listen to and follow each composition, slowing down the Tempo and activating the metronome.
• See the Appendix for a list of all pieces contained in the Music Library.

How to select a piece from the Music Library

1. Press the Music Library button.

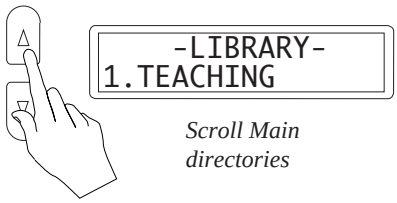
• The display shows the first of a selection of main directories which correspond mostly to the names of composers.

```
  -LIBRARY-
1.TEACHING
```

2. Use the Up/Down buttons to scroll through the main directories

• The main directories are numbered from 1 - 8. For example, directory 3 is shown as follows:

```
  -LIBRARY-
3.J.S.BACH
```

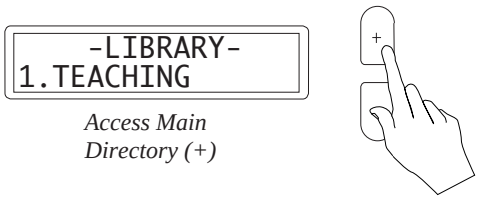


Scroll Main directories

3. Gain access to a main directory by pressing the + button.

• The main directories contain several sub-directories corresponding to the names of composers or names of musical pieces consisting of more than one movement.

```
  -LIBRARY-
3.1INVENZ_Z_VOCI
```

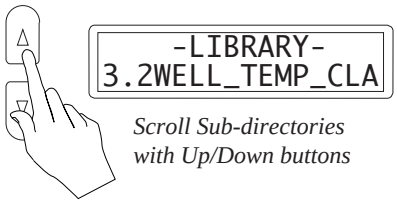


Access Main Directory (+)

• Press the - button if you want to return to the corresponding main directory.

4. Scroll the sub-directories with the Up/Down buttons.

```
  -LIBRARY-
3.2WELL_TEMP_CLA
```

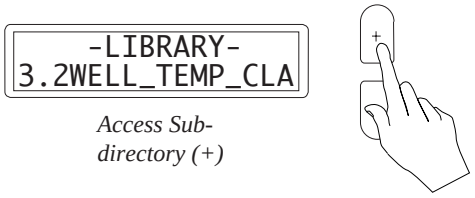


Scroll Sub-directories with Up/Down buttons

5. Gain access to the selected sub-directory with the + button.

• The sub-directories contain the musical pieces.
• Each piano piece is identified by an asterisk (*) before the name.

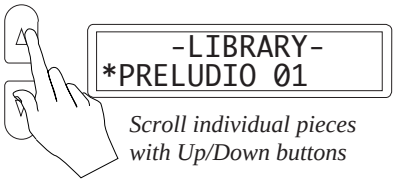
```
  -LIBRARY-
*PRELUDIO 01
```



Access Sub-directory (+)

6. Select the desired piece with the Up/Down buttons.

```
  -LIBRARY-
*PRELUDIO 01
```

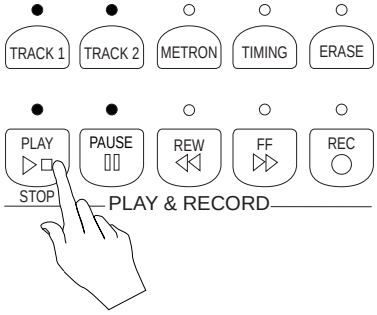


Scroll individual pieces with Up/Down buttons

• Press the - button to return to the corresponding sub- directory.

7. Press the Play button of the Sequencer to start the selected piece.

• While the music plays, all the sequencer buttons are active except the Record and Erase buttons.
Therefore, you can Pause, Rewind and Advance the music as required.
You can activate/deactivate the Track buttons of your choice.
You can activate the Metronome and change Tempo, allowing you to follow the pieces at a slower speed, a must for the student.
• All the musical pieces are two track piano recordings: Track 1 corresponds to the left hand, Track 2 to the right hand.
• You can also effect a Transposition and select one or two Sounds to play along with the play back.



8. When the music reaches the end, it stops automatically.

• You can stop a playback at any time with the **Play** button.

Intelligent Music Search (RP2/GRP3)

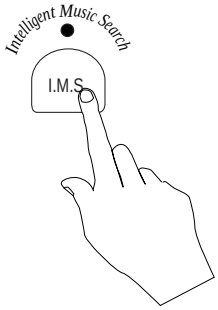
This function permits the automatic selection of a musical pieces stored in the Music Library by playing a short sequence of introductory notes at any playing speed and in any key.

How to select a musical piece using IMS™

1. Press the IMS button.

• The display activates as shown below.

```
    -I.M.S.-
****⌗      ****
```



Activate the auto-select function (Intelligent Music Search)

2. Play the first few notes of the piece you wish to hear.

• You can play from a minimum of two to a maximum of eight notes.
• For each note played, a note symbol appears in place of the flashing cursor. The cursor shifts to the next empty slot.:

```
    -I.M.S.-
****♩♩♩♩    ****
```

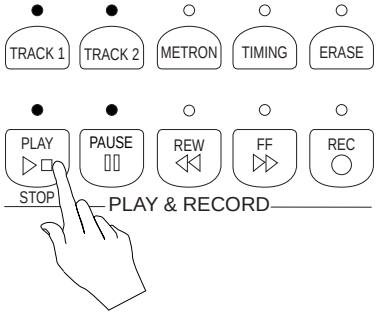
• As soon as the piece of music has been recognised (even before playing all eight notes), the display shows the name of the selected piece:

```
    -LIBRARY-
*HungariaDance68
```

The recalled piece will be recognised only if the sequence of notes played is correct. If you make a mistake, the computer will search until it finds a piece corresponding to the notes played, or it will notify a failure if it is not able to recognise the played sequence:

```
    -I.M.S.-
**** failed ****
```

After a few seconds, the message will disappear and you can repeat the search operation.



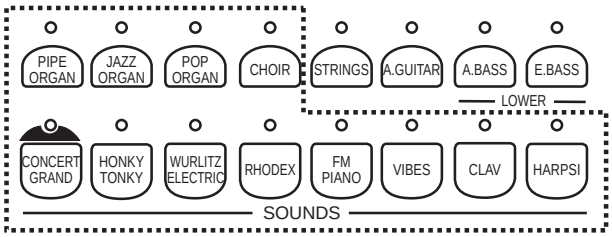
3. Press the Play button to start the selected piece.

Master Set

The Master Set function gains access to a menu consisting of a series of functions which intervene on several aspects of your instrument.
The functions are: Tune, Temperament, Layer Balance, Reverb Depth, Effect Depth, Effect Rate, Spatial Stereo (RP2/GRP3 only), MIDI Transmit, MIDI Receive, MIDI Local, MIDI Transpose, MIDI In Filter, Contrast (RP2/GRP3 only).
The edited settings for all the above functions remain in memory after turning off the instrument. The settings can be restored to their default values using the Master Reset function. See page 25 for more details.
Master Set operates differently according to which instrument you have.

Master Set menu for RP1

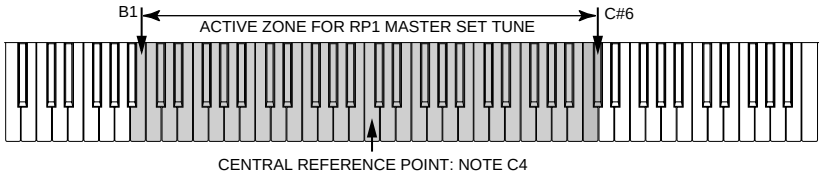
Owing to the fact that RP1 does not have a display, the Master Set functions are accessed by means of 12 Sound selection buttons after activating Master Set.



Each Sound button activates a Master Set function.
Each function has a value which can be regulated by using a particular range of keys on the keyboard. The range differs according to the function selected. In most cases, the note C4 is equivalent to the value 0 and a set of notes above the zero point provide positive values while those below provide negative ones. In other cases, C4 corresponds to the lowest point of a set of values or settings that differ according to the function selected.
The diagram below shows the extreme case for the Tune function. The keys exploited to regulate the values of the RP1 Master Set functions emit an acoustic sound (a bell) together with the currently selected preset Sound.
Those not involved in the Master Set operation do not emit acoustic sounds other than the Sound of the currently selected preset.

RP1 Master Set table

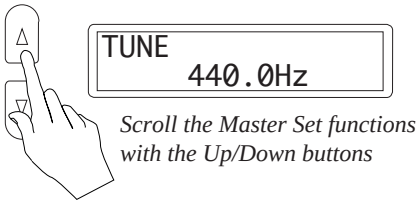
SOUND	MASTER SET FUNCTION	NOTE RANGE ACTIVATED
Concert Grand	Tune	B1…C4…C#6
	Standard Pitch	C4
	Positive tuning	C#4…C#6
	Negative tuning	B3…B1
Honky Tonk	Temperaments	C4…D#4
	Equal	C4
	Meantone	C#4
	Kirnberger	D4
	Tartini-Vallotti	D#4
Wurlitzer Electric	Layer Balance	F#3…C4…F#4
	Centre	C4
	First Sound	C#4…F#4
	Second Sound	B3…F#3
Rhodex	Reverb Depth	C4…C5
FM Piano	Effect Depth	C4…C5
Vibes	Effect Rate	C4…C5
Clavinet	Midi Transmit	C4…E5
	Channels 1-16	C4…D#5
	Off	E5
Harpsichord	Midi Receive	C4…F#5
	Channels 1-16	C4…D#5
	Off	E5
	Omni mode	F5
	Multi mode	F#5
Pipe Organ	Midi Local	C4…D#4
	Local On	C4
	Local Off	C#4
	Split/Left	D4
	Split/Right	D#4
Jazz Organ	Midi Transpose	C3…C4…C5
	Standard Pitch	C4
	Positive	C#4…C5
	Negative	B3…C3
Pop Organ	Midi In Filter	C4…D#4
	Off	C4
	Program	C#4
	Control	D4
	Panel	D#4
Choir	Midi Out Filter	C4…D#4
	Off	C4
	Program	C#4
	Control	D4
	Panel	D#4



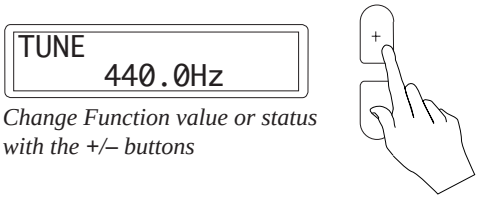
The table on this page shows the functions assigned to the Sound buttons and the relative notes ranges used to regulate the function values.

Master Set menu for RP2/GRP3

The Master Set functions for models RP2/GRP3 are identical to those available for RP1, but with two additional functions: Spatial Stereo and Contrast.
Access to the RP2/GRP3 Master Set functions is via the display using the navigation buttons on either side.



Scroll the Master Set functions with the Up/Down buttons



Change Function value or status with the +/– buttons

Once the Master Set button has been activated (led indicator flashing), the functions are selected with the Up/Down buttons (on

the left) and the relative values are set with the + and – buttons (on the right). Holding the + or – buttons pressed increases/ decreases the function values continuously.

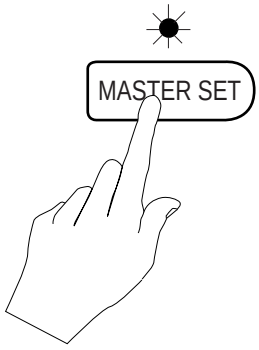
• While the Master Set button is active (led flashing), the display shows the currently selected function continuously.

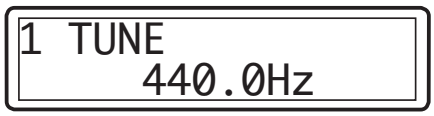
Tune

The Tune function is used to tune the instrument as a whole. The tuning resolution is 0.5 Hz and RP1 can be tuned within a range of 452.5 … 440 … 428.5 Hz.

Press the MASTER SET button.

RP1: Referring to the table, press the Concert Grand selector to activate the Tune function.
Using note C4 as the central reference point, equivalent to "440 Hz" (standard pitch), the notes from C#4 - C#6 provide Pitch increments in steps of 0.5 Hz, up to 452.5 Hz. The notes from B3-B1 provide Pitch decrements in steps of 0.5 Hz, down to 428.5 Hz.
RP2/GRP3: The display activates with the last function selected. Select the Tune function with the Up/Down buttons and the required Tuning with the +/– buttons:





The + button provides Pitch increments in steps of 0.5 Hz, up to 452.5 Hz. The – button provides Pitch decrements in steps of 0.5 Hz, down to 428.5 Hz.

Temperaments

The Temperaments function provides a selection of preset historic scales, as well as the standard Equal scale in use today.
The scales available are:

- Equal
- Meantone
- Kirnberger
- Tartini/Vallotti

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the Temperaments function by pressing the Honky Tonk Sound selector. The scales are selected using the notes from C4 - D#4.
Select the required Scale (Temperament) by playing the relative key.
RP2/GRP3: The display activates with the last function selected. Select the Temperaments function with the Up/Down buttons and the required Scale (Temperament) by means of the +/– buttons:

Layer Balance

This function permits the balancing of the levels of two Sounds in Layer Mode.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the Layer Balance function by pressing the Wurlitzer Elec. Sound selector.
• Use the note range C#4-F4 to increase the volume of one Sound with respect to the other.
• Use the note range B3-F#3 to increase the volume of the other Sound with respect to the first.
• Generally, the level of the first Sound selected in the Layer Mode selection procedure is affected by the notes above C4.
RP2/GRP3: The display activates with the last function selected. Select the Layer Balance function with the Up/Down buttons.

By means of the + button, shift the cursor to the right of the central position, up to a maximum value of + 6 to increase the level of the first Sound.

By means of the – button, shift the cursor to the left of the central position, up to a maximum value of - 6 to increase the level of the second Sound.

Reverb Depth

This function permits the regulation of the Reverberation Depth (Volume) of the currently selected Reverb effect.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the Reverb Depth function by pressing the Rhodex Sound selector.
• Using the note range C4-C5, you can increase the Reverb Depth setting to a maximum value of 12. The lowest value 0 corresponds to note C4.
RP2/GRP3: The display activates with the last function selected. Select the Reverb Depth function with the Up/Down buttons. Use the + button to increase the value and the – button to decrease it:

• **Note**: You can program a different Reverb Depth setting for the Reverb effect assigned to each Sound.

Effects Depth

This function permits the regulation of the DSP Effect Depth (Volume) of the currently selected DSP Effect.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the Effects Depth function by pressing the FM Piano Sound selector. Using the note range C4-C5, you can increase the Effects Depth setting to a maximum value of 12. The lowest value 0 corresponds to note C4.
RP2/GRP3: The display activates with the last function selected. Select the Effects Depth function with the Up/Down buttons. Use the + button to increase the value and the – button to decrease it.

• **Note**: You can program a different Effects Depth setting for the DSP Effect assigned to each Sound.

Effects Rate

This function permits the regulation of the velocity of the Chorus, Tremolo and Phaser DSP Effects.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the Effects Rate function by pressing the Vibes Sound selector. Using the note range C4-C5, you can increase the Effects Rate setting to a maximum value of 12. The lowest value 0 corresponds to note C4.
RP2/GRP3: The display activates with the last function selected. Select the Effects Rate function with the Up/Down buttons. Use the + button to increase the value and the – button to decrease it.

• **Note**: You can program a different Effects Rate setting for the DSP Effect assigned to each Sound.

Spatial Stereo (RP2/GRP3 only)

This function affects the instrument as a whole and can be activated or deactivated at will. Activating the Spatial Stereo effect adds more body to the Sound, giving the impression that it is emitted from a wider front.

Press the MASTER SET button.

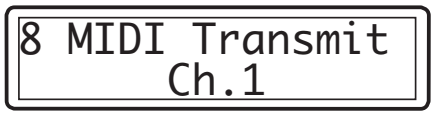
The display activates with the last function selected. Select the Spatial Sound function with the Up/Down buttons. Use the + button to activate it (On) and the – button to deactivate it (Off).

MIDI Transmit

This function permits the selection of the MIDI Channel used by RP to transmit MIDI data to an external MIDI device.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI Transmit function by pressing the Clavi Sound selector. Using the note range C4-D#5, you can select MIDI channels from 1-16 respectively. MIDI Off corresponds to note E5.
RP2/GRP3: The display activates with the last function selected. Select the MIDI Transmit function with the Up/Down buttons and use the + or – button to select the MIDI Transmit Channel from 1-16 or Off.



MIDI Receive

This function permits the selection of the MIDI Channel (from 1-16 and off) used by RP to receive MIDI data from an external controlling device. Also available are two options that enable RP for the reception of MIDI data on 16 channels (Omni or Multi).

OMNI	enables RP to receive on all MIDI channels.
MULTI	enables the multi-timbral mode which permits the simultaneous use of the 10 RP Presets across 10 MIDI channels.

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI Receive function by pressing the Harpsi 1 Sound selector.
• Using the note range C4-D#5, select the MIDI receive channel from 1-16 respectively. MIDI Off corresponds to note E5.
• Use note F5 to select Omni mode.
• Use note F#5 to select Multi mode.
RP2/GRP3: The display activates with the last function selected. Select the MIDI Receive function with the Up/Down buttons. Use the + or – button to select the MIDI Receive Channel from 1-16, the Off status or one of the two options:

See the section on MIDI Applications for detailed information about the practical uses of these two options.

MIDI Local

This function permits you to determine whether the keyboard data will control RP's internal sound generator, or whether the data will control an external slave device. The options available are:

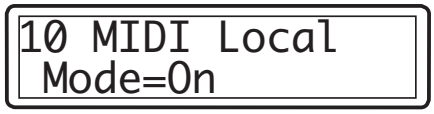
LOCAL ON	The RP keyboard controls the internal generator;
LOCAL OFF	The RP keyboard does not control the internal generator;
SPLIT/L	MIDI Split & Left Local Off mode; Control of the internal sound generator is localised to one of the two keyboard splits. In this case, the Left Split is deactivated for Local control (Local Off) and can be used to control an external sound source while the right Split is plays the internal sound generator;
SPLIT/R	MIDI Split & Right Local Off. Same as above but the inverse situation.

• **Note**: The last two options cited above exploit the current Split point (F#3 or other).
When one of these two options is selected, the Key Split button remains operative to change split point, providing, therefore, a means of increasing or decreasing the portion of keyboard active for Local Off transmission.
The part of keyboard set for Split Local Off operation transmits on MIDI Channel 2 while the remaining part operating in Local On mode transmits on the MIDI Transmit channel (the MIDI channel selected in the MIDI Transmit Channel selection procedure from the Master Set menu - see this page).

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI Local function by pressing the Pipe Organ Sound selector.
• Select the required Local setting using the notes listed as follows:
C4 Local On;
C#4 Local Off;
D4 Split/L;
D#4 Split/R.

RP2/GRP3: The display activates with the last function selected. Select the MIDI Local function with the Up/Down buttons. Use the + or – button to select the required MIDI Local status:



MIDI Transpose

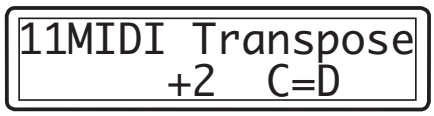
This function permits MIDI note data transmitted by the RP to be transposed in semitone steps up to one octave up or down without affecting the pitch of the RP. You can transpose the data transmitted at MIDI Out up to 12 semitones above or below standard pitch (± 1 octave).

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI Transpose function by pressing the Jazz Organ Sound selector.
• Select the required Transpose value by referring to the following list:

C4	0 = standard pitch;
C#4-C5	from +1…+12 semitones;
B3-C3	from -1…-12 semitones.

RP2/GRP3: The display activates with the last function selected. Select the MIDI Transpose function with the Up/Down buttons and use the + or - button to select the required MIDI Transpose value:



MIDI Filter In

This function contains several parameters which permit the filtration of data received at the RP MIDI In port. The four parameters available are:

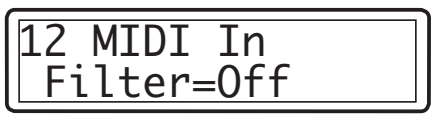
Off	Filter disabled;
Program	Filter enabled for Program Change filtering;
Control	Filter enabled for Control Change filtering;
Panel	Filter enabled for the filtering of all data relating to the control of the entire RP panel (see Midi Implementation chart and Generalmusic Special Control Changes in the Appendix).

Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI In Filter function by pressing the Pop Organ Sound selector.
Activate the required MIDI In Filter by referring to the following list:

C4	Off;
C#4	Program;
D4	Control;
D#4	Panel.

RP2/GRP3: The display activates with the last function selected. Select the MIDI In Filter In function with the Up/Down buttons. Use the + or – button to select the required MIDI In Filter:



MIDI Filter Out

This function contains several parameters which permit the filtration of data transmitted from the RP MIDI Out port. The four parameters available are:

Off	Filter disabled;
Program	Filter enabled for Program Change filtering;
Control	Filter enabled for Control Change filtering;
Panel	Filter enabled for the filtering of all data relating to the control of the entire RP panel (see Midi Implementation chart and Generalmusic Special Control Changes in the Appendix).

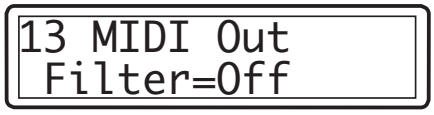
Press the MASTER SET button.

RP1: Referring to the RP1 Master Set table, select the MIDI Out Filter function by pressing the Choir Sound selector.

• Activate the required MIDI Out Filter by referring to the following list:

C4 Off;
C#4 Program;
D4 Control;
D#4 Panel.

RP2/GRP3: The display activates with the last function selected. Select the MIDI Out Filter function with the Up/Down buttons. Use the + or – button to select the required MIDI Out Filter:



Contrast (RP2/GRP3 only)

This function brightens or darkens the display. Different viewing angles may require an adjustment of the display contrast:

Press the MASTER SET button.

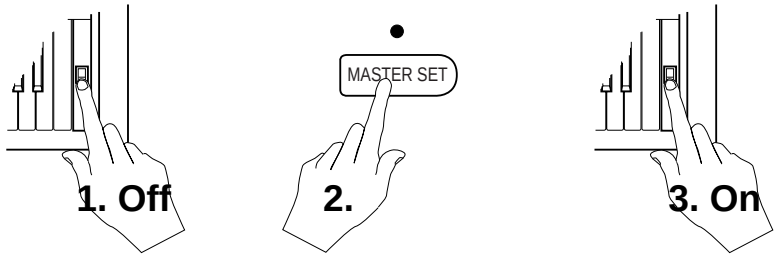
• The display activates with the last function selected. Select the Contrast function with the Up/Down buttons and use the + or – button to adjust the contrast level:

Master Reset function

The default status of all RP models can be restored by means of a simple, single-action resetting operation. This reset restores all original factory settings to all the programmable functions of the instrument (Master Set functions, Sequencer, Transpose, Reverb and DSP Effect assignments, Split Point, current Panel status).

How to reset the instrument

1. Turn off the instrument,
2. Wait a few seconds, hold the MASTER SET button and turn on again.

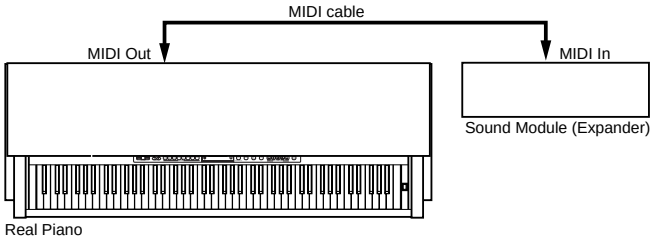


MIDI Applications

Your **Pianovelle** can be connected in MIDI setups and used as a MIDI controlling device (Master), or as a tone generator (a unit with an internal sound engine) connected to an external MIDI controlling device (in other words, used as a Slave).
The following section details how your **Pianovelle** can be used in various MIDI setups and explains the MIDI options that are available, selected from the Master Set menu.

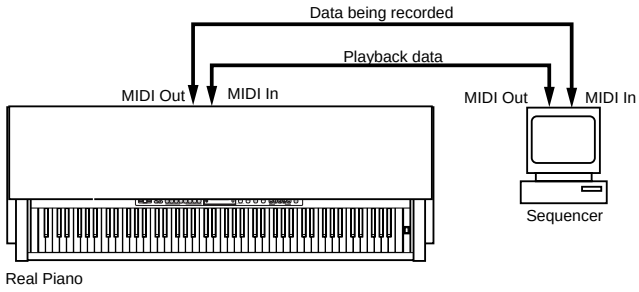
About MIDI

MIDI is an abbreviation for "Musical Instrument Digital Interface". This is a world standard interface that allows MIDI compatible instruments and other equipment to communicate with each other in order to exchange data and control one another. MIDI is now a very common feature and a great deal of literature is available which explains all the standards implemented by MIDI. You are recommended to consult other specialised literature if you wish to know more about the standards implemented and how to apply them.



The transfer of data from one instrument to another is via "MIDI Channels" (see *MIDI Channels afterwards*), using the MIDI interface as the common element between two instruments. For example, the diagram shows how to connect two instruments in a typical MIDI setup. The instrument transferring data (**Pianovelle**) transmits from the MIDI Out port while the receiving unit receives the data at the MIDI In port. For example, **Pianovelle**, like most instruments, transmits note data and velocity information (touch response) whenever notes are played on the keyboard. If the receiving unit incorporates a sound generator, it will respond precisely to the notes played on the transmitting keyboard (**Pianovelle**). The result is quite obvious: such a setup allows the player to play two instruments at the same time, using one as the controlling device (Master) and the other as the device being controlled (Slave).

Midi Sequencer recording



The type of data transfer described above can be exploited very efficiently for MIDI sequence recording. The connection, shown in the diagram, where the **Pianovelle** MIDI Out is connected to the Sequencer MIDI In and the Sequencer MIDI Out is connected to the **Pianovelle** MIDI In. Any instrument with a sequencer, or a Computer running sequencer software, can be used to capture (record) the MIDI data transmitted by the **Pianovelle**.
When the recorded data is played back, the **Pianovelle** reproduces the recorded sequence in exactly the same manner as it was recorded.

• ***Important user info on MIDI cables****: always use high quality MIDI cables for your MIDI connections and avoid using cables longer than approx. 15 feet: cables which exceed this length tend to pick up unwanted noises and can cause data errors.*

MIDI messages transmitted by Pianovelle

Pianovelle transmits and receives the following type of MIDI information.

NOTE AND VELOCITY DATA

This is information pertaining to the note played and relative dynamic value. The receiving device recognises the note because it is defined by the "MIDI note number", and the dynamic value is defined by the "MIDI velocity value". Whenever a key on the **Pianovelle** is pressed, the note and velocity information is transmitted from the instrument's MIDI Out port to the receiving device. Conversely, **Pianovelle** will play the corresponding notes whenever note and velocity data is received at the instrument's MIDI In port.

PROGRAM CHANGE NUMBERS

This type of information relates to data which identifies the sounds contained in the **Pianovelle** memory. **Pianovelle** transmits MIDI Program Change numbers from 0 - 31, corresponding to the 16 Sounds shown on the command panel and 16 Sounds available from the Additional Sound Bank (ASB button). Whenever a Sound button is pressed, the corresponding MIDI Program Change number is transmitted to the receiving device, causing the correspondingly numbered voice to be selected in the external MIDI unit. Conversely, whenever **Pianovelle** receives a Program Change number from an external MIDI device, the correspondingly numbered **Pianovelle** Sound will be automatically selected.
• **Note**: Program Change messages can be filtered from the MIDI data received at the **Pianovelle** MIDI In port and/or from the MIDI data transmitted from the **Pianovelle** MIDI Out port. (*See MIDI Filter In/Out in Master Set*).

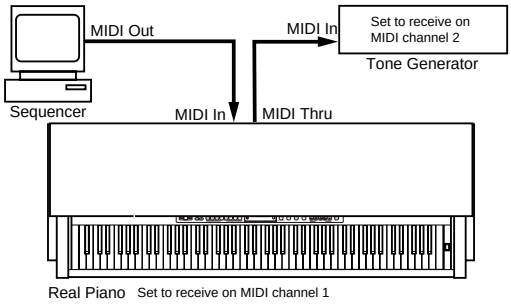
CONTROL CHANGE NUMBERS The Soft, Sostenuto and Damper pedals of **Pianovelle** generate Control Change data which is transmitted from the instrument's MIDI Out port whenever the pedals are operated. The internal tone generator of the receiving device will respond to the pedal solicitations in the same way as the **Pianovelle** Sound engine. Whenever the same type of Control Change data is received by **Pianovelle**, it will respond appropriately.
• **Note**: Control Change messages can be filtered from the MIDI data received at the **Pianovelle** MIDI In port and/or from the MIDI data transmitted from the **Pianovelle** MIDI Out port. (*See MIDI Filter In/Out in Master Set*).

Midi Channels

The "MIDI channels" used in the MIDI communication system is similar to television broadcasting. Each channel can receive a different stream of data with respect to all the others. Exactly as in the case of television broadcasting, in order to exchange data, the receiving and transmitting devices must be tuned correctly. In other words, the MIDI controlling device and the MIDI receiving device must both be set to the same channel (or channels). MIDI, as a standard, foresees 16 MIDI channels for the transmission and reception of MIDI messages. Multiple channel instruments, otherwise called Multi-timbral units, allow selective control in setups consisting of several different instruments connected in series. An example of how this is done is explained below.

The MIDI Thru port

By default, **Pianovelle** responds to MIDI data received on a single channel and can transmit MIDI messages on a single channel (*see How to assign the Transmit channel and Receive channel in Master Set*). If **Pianovelle** receives MIDI data from a Multi-timbral controlling device, it will only respond to the data which travels on the same channel as the Receive channel, say channel 1; all other data travelling on the remaining 15 channels will be ignored. If another receiving device, set to receive on a different receive channel, say channel 2, is connected to the **Pianovelle** MIDI Thru port, it will receive exactly the same data that is transmitted to the **Pianovelle** MIDI In port. In this case, it will respond to data travelling on MIDI channel 2 and ignore the rest.



Midi Transpose

If your **Pianovelle** is being used as a controlling device connected to an expander (or other tone generator), it may be necessary for the external voice to be transposed without affecting the internal sound generator of the **Pianovelle**. This condition can be achieved using the MIDI Transpose function (*see Midi Transpose in Master Set*).

MIDI functions

The MIDI functions available in **Pianovelle** allow for a broader use in MIDI applications. How to select the functions is detailed in the Master Set section of the manual. Below follows full details about each function with some examples of their uses.

MIDI Local

This function provides four different operating modes: Local On, Local Off, Split/Left Local Off (Split/L), Split/Right Local Off (Split/R).

LOCAL CONTROL ON/OFF When you play your **Pianovelle** normally without being connected via MIDI, technically the keyboard is controlling the internal Sound generator. This type of control is otherwise known as "*Local keyboard control*".
In MIDI setups, if you want to exploit the full size 88-note **Pianovelle** keyboard as a controller, you may not want to hear the **Pianovelle** Sounds together with the sound being controlled in the connected external device. It is possible to "switch off" the keyboard messages directed to the internal sound engine and direct the generated messages to the external device only. This condition is known as **Local Off**. The internal **Pianovelle** Sounds can still be controlled by an external MIDI device transmitting to **Pianovelle**.

MIDI SPLIT LEFT LOCAL OFF This special operating mode allows one section of the **Pianovelle** keyboard to play the internal Sounds in the normal way, while the other section can control an external tone generator, such as another keyboard, expander or other MIDI device with a sound engine.
Your **Pianovelle** can, therefore, play the preset **Pianovelle** Sounds on the right split while the left split plays a sound from an external expander without playing those of the **Pianovelle**.
The current Split point is exploited when this mode is selected. You can modify the split point to whatever setting is desired for the operation being carried out.

Transmitting across two different channels
When the Split/Left Local Off mode is activated, the left part of the keyboard set for Local Off operation is automatically activated to transmit its relative keyboard data on MIDI channel 2, regardless of the current MIDI Transmit channel setting. This allows you to control three different voices at the same time: one from the external sound source being controlled by the left split in Local Off mode on MIDI channel 2, one from the external sound source being controlled by the right split transmitting on the current Transmit channel and one from the **Pianovelle** internal sound engine controlled by the right split in Local On. This particular setting is useful if, for example, you wish to use the left split in Local Off mode to control an external synth bass line.

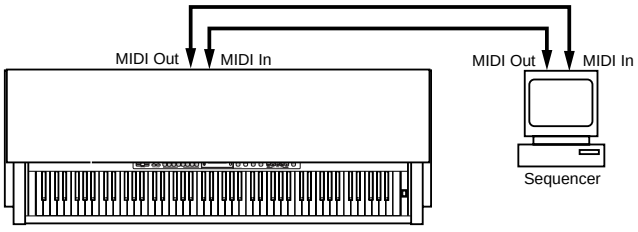
MIDI SPLIT RIGHT LOCAL OFF This operating mode provides the inverse situation described above. In this case the Right Split set for Local Off operation, can control the external sound source by transmitting on MIDI channel 2, while the Left split in Local On can control two Sounds, one internal and one external. This setting is particularly useful to play melody lines on the Right Local Off split by exploiting an external sound source.

Receive channel

As already explained, **Pianovelle**, in normal default conditions, receives MIDI Messages on a single channel which can be set to any number from 1 to 16. Two other receive modes are available which allow **Pianovelle** to be recognised by external devices that transmit data on multiple MIDI channels.

OMNI RECEIVE MODE This mode allows MIDI reception on all 16 MIDI channels (*see OMNI in the Receive channel selection procedure - Master Set*). When set for OMNI reception, is it not necessary to match the receive channel of the receiving device with the transmit channel of the transmitting device. You can, therefore, connect the MIDI Out port of an external multi-timbral device to the MIDI In port of the **Pianovelle** and transmit to the RP unit without the need of matching its receive channel to one of the transmitting devices channels. In other words, regardless of which channel is set on the **Pianovelle** to receive MIDI data, in OMNI receive mode, the **Pianovelle** adapts itself and operates as if the data were being transmitted by the external device on a single channel only.

MULTI-TIMBRAL RECEIVE MODE This special mode allows **Pianovelle** to receive MIDI data on 10 MIDI channels for the exclusive purpose of independently controlling 10 preset Sounds on different MIDI channels (from 1 - 10). This mode can be exploited for sequencer recording as shown in the following example:



Real Piano set to receive in Multi-Timbre mode

Here you can use the Multi-timbral mode to record two or more parts on a sequencer that will play different RP sounds when played back.
• Connect the **Pianovelle** to the sequencer as shown.
• Activate Multi-timbral mode.
• Set the sequencer track 1 for recording.
• Select a Sound and record the first part on the sequencer.
• Set the sequencer to record track 2.
• Select a Sound and record the second part on the sequencer.
• While still in Multi-timbral mode, play back the recorded song. The parts recorded will play back using the individual Sounds selected during the recording, providing a full ensemble sound.

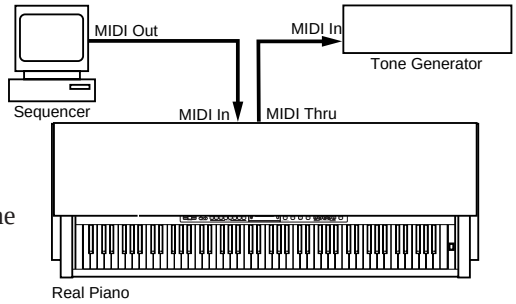
MIDI Filter In/Out

This function allows you to exclude "unwanted" messages from the MIDI In data stream received by the **Pianovelle**, or from the MIDI Out data stream transmitted by **Pianovelle**.

PROGRAM CHANGE ON/OFF Normally, if **Pianovelle** is being used as a slave device, it will respond to Program Change messages transmitted by the external controlling device, causing the correspondingly numbered **RP** Sound to be selected. As a controlling device, **Pianovelle** normally sends a Program Change message to an external slave device, causing the correspondingly numbered voice (or program) to be selected. The Program Change On/Off function allows you to exclude this type of message from a stream of MIDI data, by filtering off the unwanted message.
In the example shown below, a sequencer is connected to the MIDI In port of the **Pianovelle** which is itself connected in series via the Thru port to an external MIDI tone generator. Setting this filter to Off allows the Program Change messages to pass.

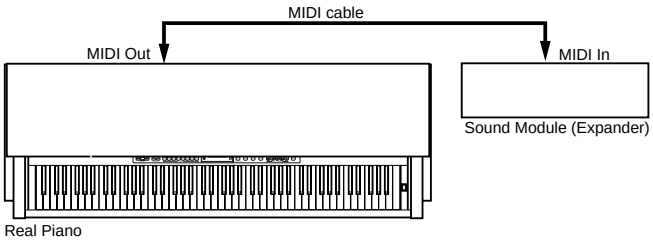
Example 1

Your particular requirements could be that you wish to record using the same **Pianovelle** Sound but using different voices from the external device. Normally, when you send Program Change messages from the sequencer, both the connected devices will respond accordingly. If you want the **Pianovelle** not to respond to Program Change data, set the Filter In Program Change to ON (filter active).
This will filter all Program Change messages from the MIDI In stream directed to the **Pianovelle** internal sound engine while the data directed via the Thru port to the external device will rest intact, causing the external device to respond to the transmitted Program Change messages.



Example 2

In a simple MIDI situation with a **Pianovelle** connected to a slaved expander, you may want to change Sounds on the **Pianovelle** without changing the voice in the connected external device. In this case, activate the **Pianovelle** Filter Out Program Change to ON. This will filter off the Program Change data from the MIDI Out stream, leaving you free to change **Pianovelle** Sounds without influencing the external sound engine.



CONTROL CHANGE ON/OFF Control Change messages are generated by "physical controllers" that are generally found on MIDI keyboards. Physical controllers include Wheels, Pedals, Sliders, etc..
Normally, **Pianovelle** will respond to Control Change data received from an external device, causing it to respond accordingly to the data received. **Pianovelle** also transmits Control Change data when one of its pedals (Soft, Sostenuto, Damper) are operated.
This function allows you to filter off Control Change data from the incoming MIDI data stream so that **Pianovelle** is not affected by the data. You can also exclude Control Change data (generated by the **Pianovelle** pedals) from the MIDI Out data stream so that the connected external device is not affected. . Setting this filter to Off allows the Control Change messages to pass.

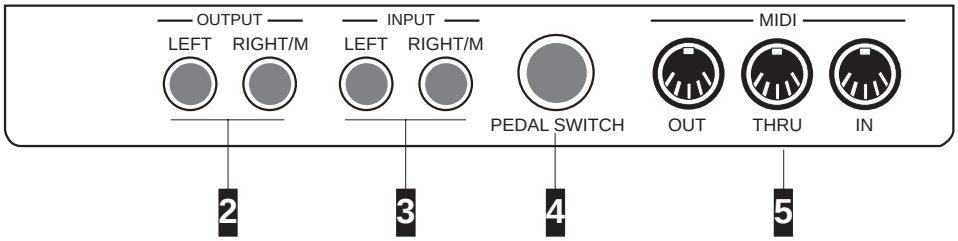
PANEL MESSAGES ON/OFF Normally, selecting the **Pianovelle** panel buttons generated a MIDI message which correspond to the button selected. These messages can be transmitted to a receiving device. This can be useful when using a sequencer to record a song using the **Pianovelle** Sounds to control the **Pianovelle** on playback. During the recording, all panel interventions are recorded to the sequencer. When the song is played back, the **Pianovelle** is automatically set to the same settings. In this case, the Panel Filter should be set to OFF.
If Panel messages are not required, they can be filtered off from the MIDI data stream, both from outgoing data as well as incoming. In this case, the Panel Filter should be set to ON.

MIDI Technical Information

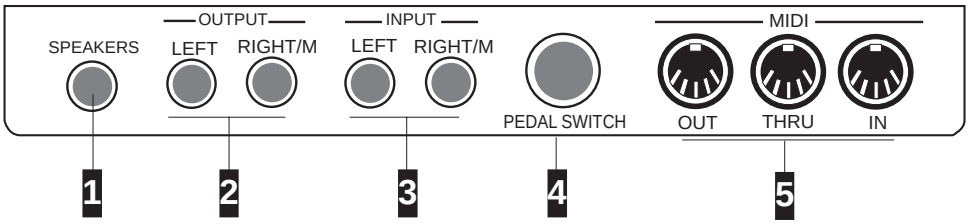
All information relating to MIDI technical data, including the MIDI Implementation Chart can be found in the Appendix.

Connections

RP1 panel for external connections



RP2/GRP3 panel for external connections



1. Speakers socket (RP2/GRP3 only)

Connection for the RP2/GRP3 internal speakers - refer to the assembly instructions in the Appendix.

2. Output Left - Right/M

Left-Right stereo outputs for amplified speakers, amplifiers or domestic Hi-Fi units. For a Mono signal, connect the Right/M output.

3. Input Left - Right/M

Auxiliary inputs L/R for sound sources (tape recorders, other musical instruments). For a Mono signal, connect the Right/M input.

4. Pedal Switch socket

Connect the cable from the triple pedal assembly (Soft, Sostenuto, Damper) to this socket. Refer to the assembly instructions in the Appendix.

5. Midi In-Out-Thru

Midi ports for MIDI connections.

Pianovelle Glossary

BYPASS: To ignore, "go around". When the Bypass Reverb or DSP Effect stage is selected, the RP Sounds are not affected by the effects processors. The Effect Bypass stage corresponds to the situation when all leds of the Reverb and/or DSP Effects sections are off.

CUTOFF FREQUENCY: Central frequency of the intervention band of a Filter. Around the vicinity of the Cutoff Frequency, the action of a filter gradually becomes less marked, creating a "bell" in the audio band.

DAMPER: Also known as "Sustain"; the equivalent of the "Loud" pedal found on acoustic pianos. The Pianovelle Damper pedal is a continuous controller - its effect is gradual, covering a range of 8 steps. The Damper generates data which can also be transmitted via MIDI.

DYNAMIC: The keystrike velocity, generated as a MIDI message and expressed as a number ranging from 0-127. The keyboard of an acoustic Piano has a natural dynamic sensitivity: the harder you play, the louder the sound. Pianovelle has a velocity-sensitive keyboard with a choice of 3 different Dynamic curves: Soft, Normal, Hard.

DIRECTORY: A list of items inside a "folder". The RP Music Sound Library (RP2/GRP3) consists of several Directories and sub-directories. The sub-directories contain the pieces to play.

DISPLAY: A small Liquid Crystal screen (LCD) on the control panel of display models (RP2/GRP3) which displays information relating to the current status of the instrument.

EDIT: Modify. Pianovelle permits minor editing tasks in the Master Set functions.

EFFECTS: Devices which enhance a sound's characteristics, rendering it more realistic or more complex. Pianovelle has two types of effects: Reverb and DSP Effects.
The Reverb effects are all simulations of natural environments having the same name: Room, Stage, Hall, Concert, Church, Small Room. Slap is a reverb in which the first reflections are instantly created.
The DSP Effects are all artificial effects created to render a sound more complex: Chorus, Tremolo, Phaser, Flanger, Delay.

ERASE: Cancel, Eliminate. The command found in the Sequencer of the larger Pianovelle models (RP2/GRP3). Cancels irremediably the recorded data.

EXPANDER: A modular sound generating unit which operates as a MIDI slave device which requires to be controlled by a controlling device such as a Master keyboard, Midi Accordion, Wind Controller, etc..

FILTER: A device which modifies a sound by altering its harmonic content. Pianovelle sounds incorporate a "sample header" with a filter which is regulated by the Brilliance control. The Brilliance control settings (Mellow, Normal, Bright) are none other than three different filter regulations. (*See also "sample header"*)

FOOTSWITCH: A physical switch action controlling device operated with a foot. Pianovelle has two footswitch pedals: Soft and Sostenuto.

HEAPHONES: A set of "head-speakers" which can be used for private listening. Pianovelle provides for the connection of two headphones.

MASTER: A device (keyboard, sequencer, etc.) which can control another instrument or Slave. (*See also "Slave"*).

MENU: A list of items or functions. The functions of the Master Set menu.

MIDI: Abbreviation for "Musical Instrument Digital Interface". A system of communication between different digital musical instruments. The MIDI In port receives data from the MIDI Out port of an external MIDI device. The MIDI Out port transmits data to the MIDI In port of an external MIDI device. The MIDI Thru port outputs all the data received at the MIDI In port.

MIDI CONTROLLERS: MIDI messages which transmit information relating to performance parameters (Damper, Main Volume, etc.).

MIDI FILTER: A device which prevents unwanted MIDI messages (Program Change, MIDI Controllers, etc.) from being transmitted via MIDI Out to an external MIDI device or from being received by an external transmitting device. When a MIDI Filter is ON, it intervenes on the MIDI data stream, filtering off the data not required.

PITCH: Intonation, Frequency.

PLAYBACK: The term that describes the sequencer's capability of reproducing a recorded sequence.

POLYPHONY The simultaneous combination of two or more notes. RP1 is 32-note polyphonic (minimum). Some RP1 sounds provide 64 note polyphony. RP2/GRP3 is 64-note polyphonic (minimum) and some sounds are 128 note polyphonic.

PROGRAM CHANGE: A MIDI message which changes a Sound. Selecting a Pianovelle Sound generates a Program Change message which recalls the corresponding Sound from the RP internal sound generator, and which can be transmitted via MIDI OUT to an external device connected to the RP. It can also be recorded in a Song.

RAM: Random Access Memory. A part of the instrument's memory which retains modified (edited) data (control panel selections, master set values, song, etc.). The RAM memory is backed by a rechargeable Nickel/Cadmium battery which is recharged while the instrument is powered.

ROM: Read Only Memory. A part of the Pianovelle memory which cannot be modified and in which factory programmed data is conserved.

SAMPLE HEADER: The initial portion of a sound which defines it's principal characteristics. All RP Sounds are "sample-based" sounds.

SEQUENCER: A MIDI data recorder which permits the recording of a song at a high qualitative level.

SLAVE: An instrument which can be controlled via MIDI by a Master controlling device.

SONG: A tune recorded and reproduced by a sequencer. Pianovelle can store one Song which is retained in memory after switching off the instrument.

TEMPERAMENT: Intonation scale. Pianovelle offers three historic scales as well as the standard in use today based on the diapason A=440Hz (Equal).

TRACK: One of the parts of a Song which contains recorded notes that make the instrument play automatically.

TRANSPOSE: Control panel command that allows the raising or lowering of the pitch (key) of the instrument in real time, up to a maximum of ± 1 octave.

TUNE: The fine regulation of the pitch in fractions of a semitone.

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