

**pRRP6**

*RealPiano*  
DIGITAL

**OWNER'S MANUAL**  
*English*

 **GEM**  
by GENERALMUSIC

# General safety instructions

## Power supply

- This keyboard is powered by current from a standard household wall outlet (using the supplied AC adaptor).

## About the AC adaptor

- Use only the supplied AC adaptor. Use of another type of adaptor creates the danger of fire and electric shock. For safety sake, be sure to unplug the AC adaptor from the wall outlet whenever leaving the keyboard unattended for a long time.
- Always ensure that the instrument is turned OFF when connecting or disconnecting the power adaptor. Applying power while the power switch is depressed may damage the components inside the unit.
- Do not use adaptors other than the one specified for this keyboard. The technical specifications of the adapter must be: 9~12V DC output, 1800MA, centre positive type.

## 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.

## If the instrument plays in an abnormal way

- Turn off the power immediately, remove the power cord from the main 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 instrument 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.

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# Introduction

Thank you for purchasing the new **GEM pRP6**, the new portable Digital Piano belonging to the prestigious Real Piano Series by Generalmusic.

**pRP6** features the same sound characteristics as the higher end sister models, but with a control panel situated on the left key block consisting of just 4 elements to reduce user interventions to the bare minimum.

**pRP6** combines advanced technology, reliable high quality componentry and an easy-to-use interface to produce the unique Real Piano sound.

With its 32 note polyphony and 76 note, half-weighted keyboard, **pRP6** is the modern, economical answer to portable piano playing.

**pRP6** offers 32 new Presets including 10 exclusive piano sounds. Also featured is an internal Sound Library consisting 444 GM/GMX compatible sounds, addressable via MIDI from any external MIDI controlling device.

The Presets are further enhanced by the 22 Reverb and 22 Delay/Modulation digital effects which are automatically recalled for every Preset selection.

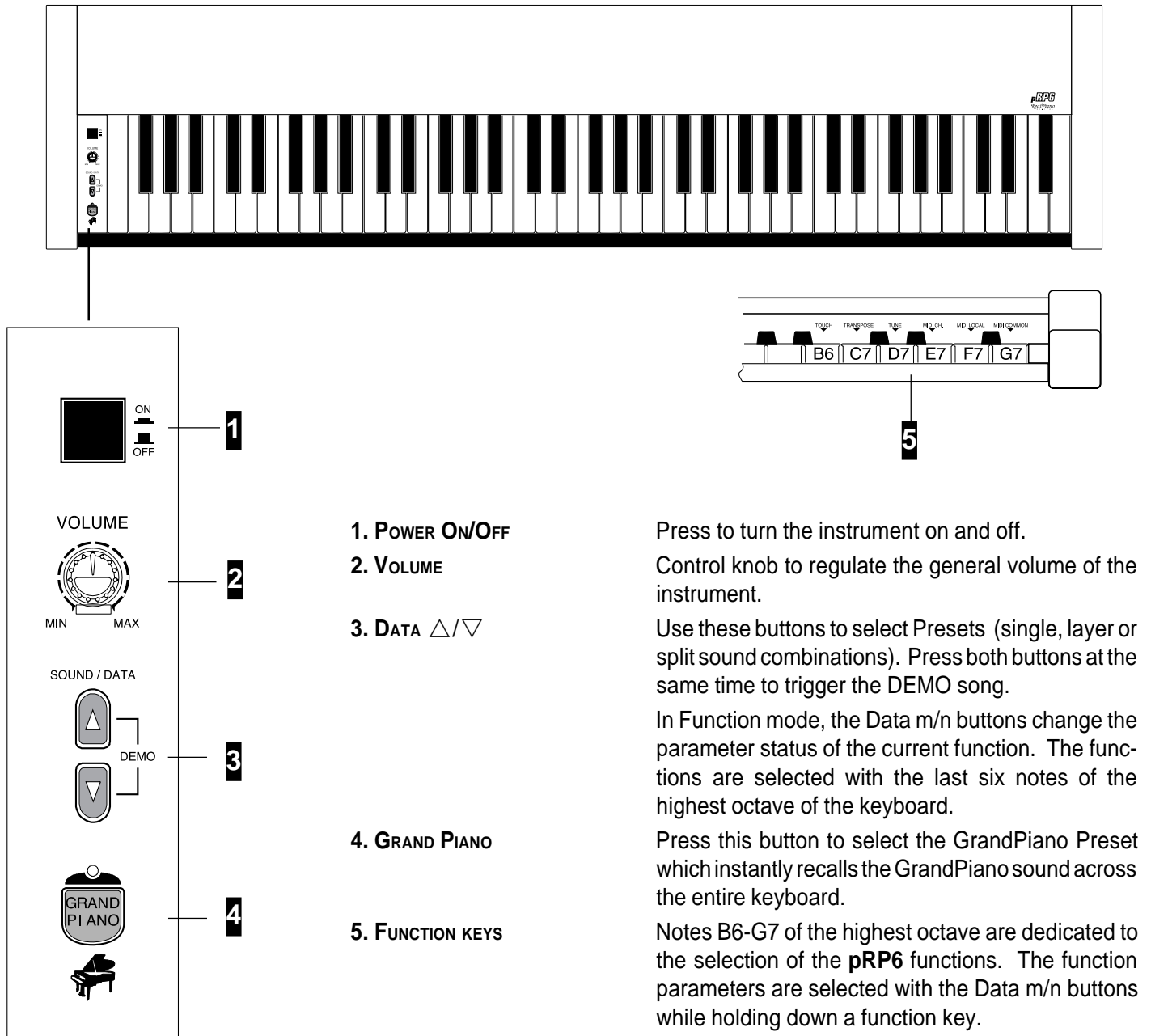
The built-in stereo amplification system, giving 6W + 6W power faithfully reproduces the complex sound diffusion of an acoustic piano.

**pRP6** is very easy to use, but to make the most of the instrument's features, you are recommended to consult this manual whenever you are not sure what to do.

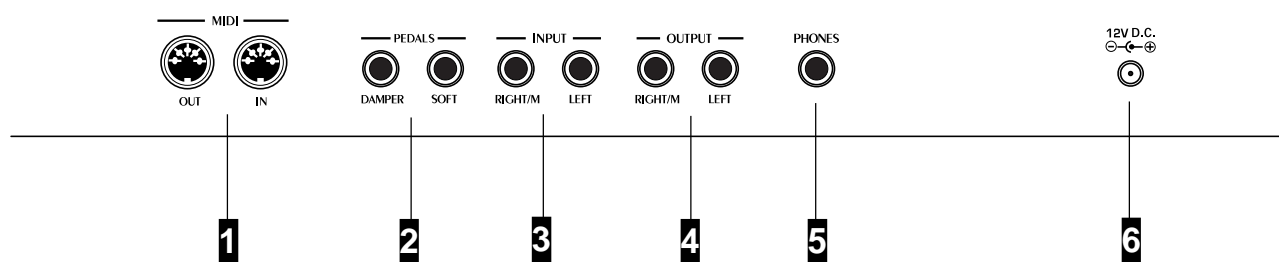
Most important, of course, is how you treat your **pRP6**. Please take time to read the General Safety Instructions to guarantee a long and trouble free use of your instrument.

# Instrument Overview

## Control panel



## Rear panel



### 1. MIDI In/Out:

These ports allow the instrument to be connected to other MIDI devices.

**Midi In** allows the sounds of the **pRP6** to be played by an external controlling device e.g. a controller keyboard or a sequencer.

**Midi Out** sends MIDI information from the **pRP6** to other MIDI external equipment.

### 2. PEDALS:

Two pedal connectors (Damper and Soft) for optional switch-action pedals.

### 3. INPUT RIGHT/M-LEFT:

These two stereo inputs are used to connect another instrument to the **pRP6**. The output of the other instrument will be mixed with the main signal of the **pRP6** and sent to the Output and Headphone jacks. If you are connecting a mono signal, then you should use only the Right/Mono jack.

### 4. OUTPUT RIGHT/M-LEFT:

These two stereo outputs are used to connect the instrument to another amplifier, mixer or recording device. If you are connecting to mono equipment, (e.g. a guitar amplifier), then you should use only the Right/Mono jack.

### 5. PHONES:

Plug a set of stereo headphones into this jack for private listening.

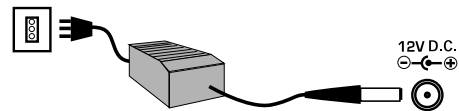
### 6. 12 V DC:

Connection for the power supply unit. Use only the unit supplied with your instrument.

# Playing the pRP6

## Connect the power supply

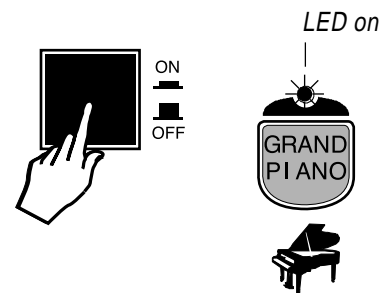
Connect the Generalmusic power supply unit to the 12V. D.C. jack.



## Turn the instrument on

To turn the **pRP6** on, press the ON/OFF switch located on the left key block. After a short period, the instrument is ready to play the Grand Piano preset. The LED of the Grand Piano Preset button will be on as an indication that the instrument is on.

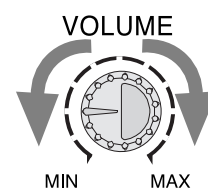
In this power up condition, you will be able to play a piano sound (GrandPiano) across the entire keyboard without carrying out other operations.



## Adjust the overall volume

Use the **VOLUME** control knob to adjust the overall volume level.

Clockwise rotation of the VOLUME control knob increases the overall volume and counter-clockwise rotation decreases it.

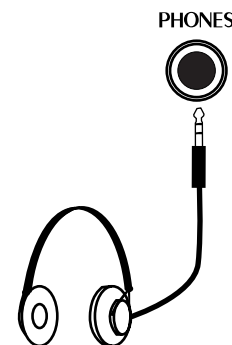


## Headphone jack

The headphone jack is located on the rear connections panel.

Plugging a set of headphones into the Phones jack will exclude the internal speakers to allow you to play in total silence without disturbing others in the same room. Use a mini jack 1/4" adapter for Walkman or MidiDisc headphone sets.

Use the Volume control to adjust the Headphones volume.

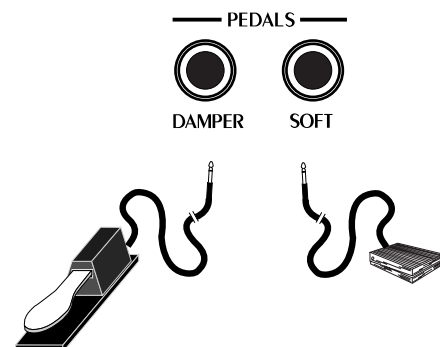


## Pedal Connection

The **pRP6** has two connectors for the connection of optional, switch-action pedals: SOFT and DAMPER.

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

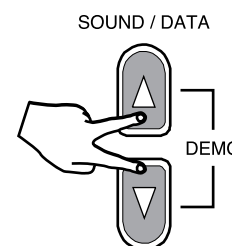
**Damper:** The Damper pedal (right) applies the Sustain effect to all notes released. If you release a note after depressing the Damper, the note will proceed towards its natural decay according to the type of sound played. The Damper is particularly effective with Piano type sounds.



## Listen to the Demo song

The **pRP6** contains a demonstration recording of the internal sounds.

1. Press both the DATA  $\triangle$  and  $\nabla$  buttons at the same time. The Demo song will start to play instantly. When it reaches the end, it will start from the beginning and repeats continually until stopped.
2. To stop the playback at any point, press both DATA  $\triangle$  /  $\nabla$  buttons at the same time. You can also use the Grand Piano Preset button to stop the Demo.



# The pRP6 Presets

The **pRP6** contains 32 Internal Presets, consisting of Single, Layered and Split sound combinations.

Each sound combination of the Presets recalls an appropriate configuration of effects (Reverb and Chorus) together with Volume and Balance settings.

The table shown opposite lists the **pRP6** Presets. After each name, the type of Preset is indicated in brackets: "S" for Single, "L" for Layer and "Sp" for Split.

Using the SOUND/DATA  $\Delta$ / $\nabla$  buttons, it is possible to select the **pRP6** Presets sequentially.

N°	Name	N°	Name
1.	Stage Piano (S)	17.	Harpsi/Strings (L)
2.	Rock Piano (S)	18.	Vibes 2 (Sp)
3.	Rhodex (S)	19.	Rock Piano/Pad (L)
4.	Hard Rhodex (S)	20.	Rhodex Pad (L)
5.	Wurlitz (S)	21.	FM Piano Stage (L)
6.	FM Piano (S)	22.	Strings/Choir (L)
7.	El. Glock Piano (L)	23.	Piano/Choir (L)
8.	Harpsi (S)	24.	Stage Piano/Poly (L)
9.	Vibes 1 (S)	25.	Rock Piano/Poly (L)
10.	Piano/Strings (L)	26.	Jazz Organ 1 (S)
11.	Stage Piano/Strings (L)	27.	Pop Organ (S)
12.	Stage Piano/Bass (Sp)	28.	Theatre Organ (S)
13.	Piano/Bass (Sp)	29.	Church Organ (L)
14.	Rhodex/Ride (Sp)	30.	Jazz Organ 2 (Sp)
15.	FM Pad (L)	31.	Organ/Bass (Sp)
16.	FM/El.Bass (Sp)	32.	Church/Choir (L)

- After turning the **pRP6** on, press the DATA  $\Delta$  button.

You will recall the first Preset, called Stage Piano which plays across the entire keyboard.
- Press the DATA  $\Delta$  button again to recall the Preset, "Rock Piano".

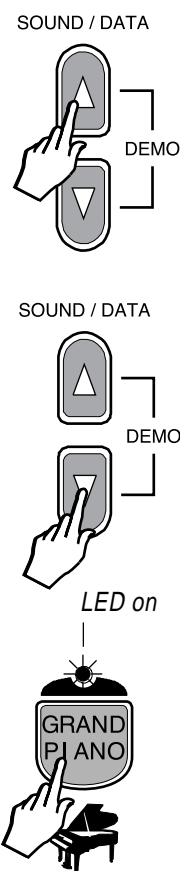
Every time you press the DATA  $\Delta$  button, you will select the Presets in increasing numerical order. When you reach the last Preset on the list, Church/Choir, pressing the Data  $\Delta$  button will have no effect.
- Press the DATA  $\nabla$  button.

If you started with the Preset Rock Piano selected in step 2 above, you will return to the previous Preset "Stage Piano".

Every time you press the DATA  $\nabla$  button, you will select the Presets in decreasing numerical order.

Once you select the first preset, "Stage Piano", pressing the Data  $\nabla$  button will have no effect.
- To cancel the current Preset and return to the Grand Piano Preset, press the Grand Piano button.

The Grand Piano button will always return to the Grand Piano Preset active across the entire keyboard.



## The functions of the pRP6

**pRP6** features 6 functions which affect the instrument in various ways. The Functions are activated using the last 6 notes of the highest keys of the keyboard. To activate a function and modify its value, hold down the corresponding key and press the **DATA**  $\triangle/\nabla$  buttons.

The functions and corresponding notes are:

**TOUCH (B6)** : changes the keyboard's touch sensitivity (response to changes in the key-strike velocity);

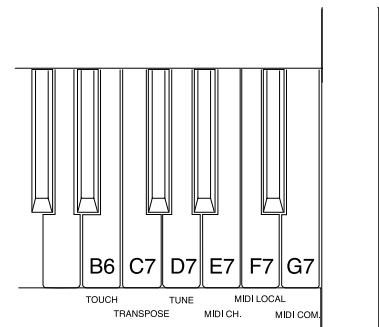
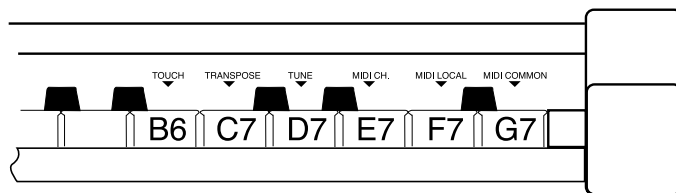
**TRANSCOPE (C7)** : changes the instrument's overall pitch;

**TUNE (D7)** : fine tunes the instrument;

**MIDI CH. (E7)** : sets the instrument's MIDI Channel (for MIDI setups);

**MIDI LOCAL (F7)** : sets the instrument for MIDI Local operation (for MIDI setups). Local disconnects the **pRP6** sound generation.

**MIDI COMMON (G7)** : sets the instrument's MIDI Common channel (for MIDI setups). The Common channel is useful to control another MIDI device which has automatic arrangements.



## Touch sensitivity

If the keyboard of your **pRP6** is too “hard” or “soft”, you may want to modify the touch sensitivity. Your **pRP6** has a touch sensitive keyboard; in other words, the keyboard behaves just as in a traditional piano: the harder you play, the louder the sound.

You can choose from three different velocity curves.

SOFT, NORMAL, HARD

The default status of the instrument corresponds to the NORMAL setting.

1. Press and hold the TOUCH function key (B6) then press the DATA  $\triangle$  button to select the SOFT curve, or the DATA  $\nabla$  button to select the HARD curve.

Pressing either button, the instrument automatically plays a reference note C with an intensity corresponding to the current velocity setting. In this case, the current setting is NORMAL (default) and the reference note C will play with a medium intensity.

2. If you press the DATA  $\triangle$  button a second time, you will select the SOFT velocity curve, identified by the reference note C which will play with a greater intensity.

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

3. If, instead of Data  $\triangle$  in step 2, you press the DATA  $\nabla$  button a second time, you will select the HARD velocity curve, identified by the reference note C which will play with less intensity.

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

4. Release the Touch function key, (B6), to retain the new setting.

The current Touch setting will remain memorized even after turning the instrument off. To restore to the Normal setting, see step 5 below.

### From Hard to Soft

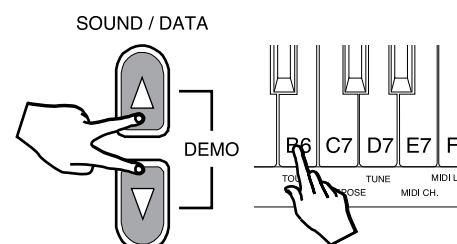
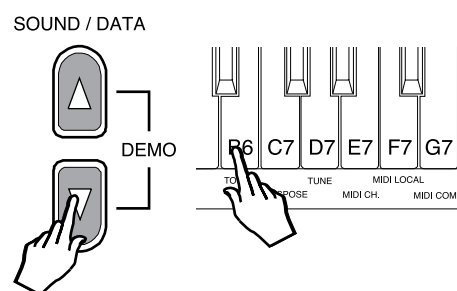
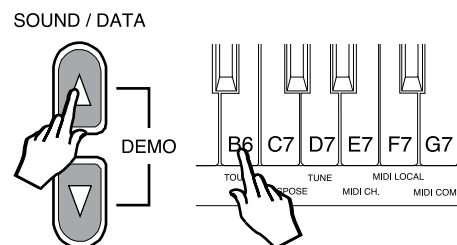
If you press the DATA  $\triangle$  button when the current setting is HARD, as in step 3, pressing the DATA  $\triangle$  button once will play the reference note of the current setting, pressing a second time will select NORMAL, then pressing a third time will select SOFT. In this case, you will hear the reference note play with three different intensities (low, medium and high).

### From Soft to Hard

Similarly, if you press the DATA  $\nabla$  button when the current setting is SOFT, as in step 2, pressing the DATA  $\nabla$  once will play the reference note of the current setting, pressing a second time will select NORMAL, then pressing a third time will select HARD. In this case, you will hear the reference note play with three different intensities (high, medium and low).

5. To restore the NORMAL setting, hold down the Touch key, (E7), then press both Data  $\triangle$  /  $\nabla$  buttons at the same time.

The reference note will play with a medium intensity as confirmation of the reset.



## Transpose

The TRANSPOSE function allows you to quickly change the overall pitch of the instrument, raising or lowering it in steps of one semitone at a time (max. +/- 12 semitones). The transposition applied remains in memory until changed again, or until the instrument is turned off. Turning **pRP6** on again restores the normal pitch (C = C).

1. Hold down the TRANSPOSE function key, (C7), then press either the DATA  $\Delta$  button or the DATA  $\nabla$  button.

Pressing either button, the instrument automatically plays a reference note C in the current pitch (note C).

### To raise the pitch of the instrument

2. If you press the DATA  $\Delta$  button a second time, the pitch will be raised by one semitone.

The note played in this case will be C#. The **pRP6** will now be transposed to the new pitch (C = C#).

Pressing DATA  $\Delta$  again will raise the pitch by another semitone (C=D) and so on. Continue in this way until you obtain the required pitch.

### To lower the pitch of the instrument

3. Hold down the TRANSPOSE function key (C7) and press the DATA  $\nabla$  button once.

The instrument will play a note in the current pitch set in step 2 (in this case D) which will correspond to the reference note.

Press the DATA  $\nabla$  button again and the pitch will be lowered by one semitone. The note played in this case will be Db (C = Db).

Press DATA  $\nabla$  once more to lower the pitch by another semitone (C = C) so on. Continue in this way until you obtain the required pitch.

Repeat the operations, always with C7 pressed, until you obtain the required transposition either above or below standard pitch.

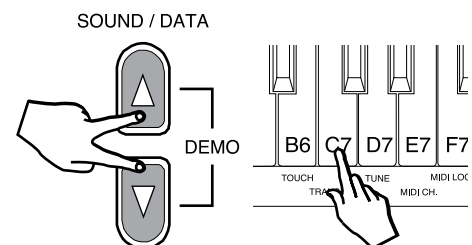
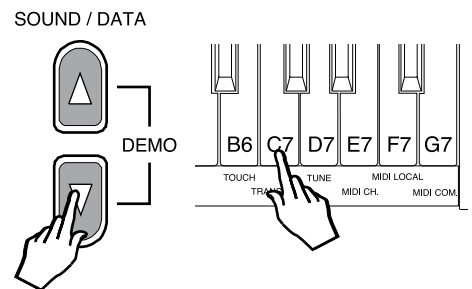
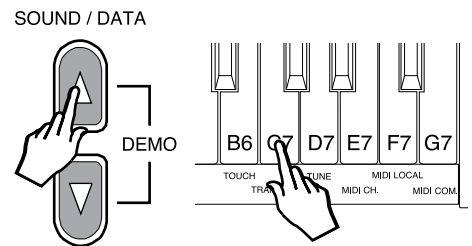
To escape from the TRANSPOSE menu, simply release the corresponding function key C7.

The instrument will remain set at the new pitch until you change the setting, or turn the instrument off. When you turn the instrument on again, the Transpose setting will set automatically to the normal pitch.

### To cancel the transposition (without turning off)

4. Hold down the TRANSPOSE function key (C7) and press both the DATA  $\Delta$  and  $\nabla$  buttons at the same time.

The normal pitch of the instrument will be restored (C=C), confirmed by the reference note which will play the note C.



## Tune

The TUNE function allows you fine tune the instrument. The tuning can vary between 427.5 Hz and 452.5 Hz (corresponding to an excursion of approx. one semitone) in steps of  $\pm 0.5$  Hz. The default status of the instrument corresponds the equal standard A = 440 Hz.

1. Press and hold the TUNE function key (D7) and press either the DATA  $\triangle$  or the DATA  $\nabla$  button to raise or lower the tuning accordingly.

The first time you press the DATA  $\triangle$  or DATA  $\nabla$  button, the instrument will automatically play a sinusoidal reference sound (A = 440 Hz).

### To raise the tuning

2. While still holding down the TUNE function key (D7), press the DATA  $\triangle$  button again to obtain the first increment (+0.5 Hz).

Continue in this way until you obtain the required tuning level. The sinusoidal reference sound will help you fine tune the instrument. Release the TUNE function key (D7) to escape the function.

### To lower the tuning

3. While holding down the TUNE function key (D7), press the DATA  $\nabla$  button to activate the function.

You will hear the reference sinusoidal sound play with the last set tuning (the one set in step 2 above).

Press DATA  $\nabla$  again to obtain the first decrement ( $-0.5$  Hz) and continue in this way until you obtain the required tuning level.

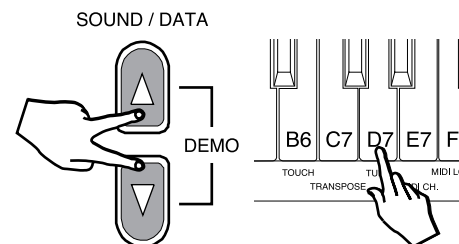
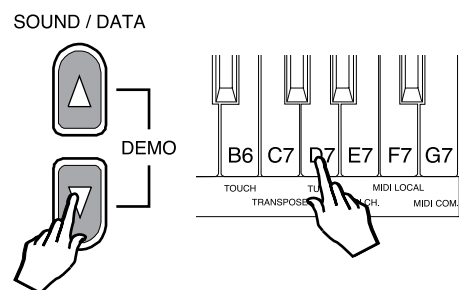
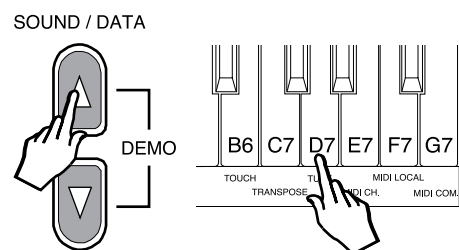
Release the TUNE function key (D7) to escape the function.

The current Tune setting will remain memorized even after turning the instrument off. To restore the pitch to normal, see step 4 below.

### To reset the tuning

4. Hold down the TUNE function key (D7) and press both the DATA  $\triangle$  /  $\nabla$  buttons at the same time.

You will hear the reference sinusoidal sound play with the standard Pitch (C=C), or with the current Transpose pitch.



## MIDI Channel

**pRP6** is able to transmit MIDI messages on up to three channels, depending on the type of Preset recalled (single, layer or split). In reception, **pRP6** can receive on all 16 MIDI channels.

The MIDI function allows you to modify the MIDI transmission channels of the **pRP6**, used by the **pRP6** to communicate with other MIDI devices through a MIDI cable.

The Midi Channel function does not play a reference note during the setting operation.

1. Press and hold the MIDI Channel function key (E7) and press the DATA  $\Delta$  button to increase the transmission channel by one unit.

Each time you press the DATA  $\Delta$  button, the MIDI channel setting increases by one unit.

Repeat the operations, making a mental note of how many times you press the DATA  $\Delta$  button with E7 pressed, until you obtain the required channel number.

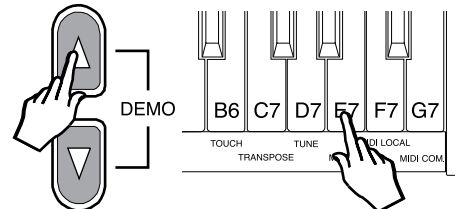
2. Press and hold the MIDI Channel function key (E7) and press the DATA  $\nabla$  button to decrease the channel setting by one unit.

Each time you press the DATA  $\nabla$  button, the MIDI channel setting decreases by one unit.

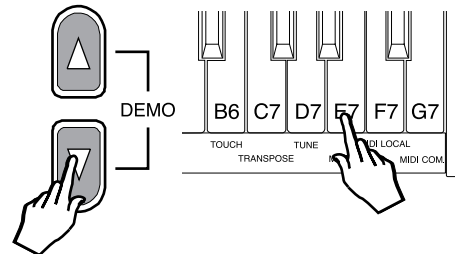
### Resetting to the default MIDI channel configuration

3. If you are not sure on which transmission channels **pRP6** is currently set, you can reset to the default channel settings (Ch 1, 3 and 2) by holding down the MIDI Ch. function key (E7) and pressing both DATA  $\Delta$  /  $\nabla$  buttons at the same time.

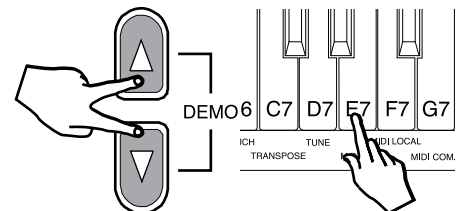
SOUND / DATA



SOUND / DATA



SOUND / DATA



## Midi Local

If you are using your **pRP6** via MIDI as a controlling device connected to an external sound generator (expander, keyboard, etc.), when you play, you will hear the expander's sounds together with the **pRP6** Sounds. If you prefer to listen to the expander's sounds alone, you can choose to exclude the RP sounds by setting the MIDI Local function to OFF.

Setting this function to OFF disconnects the keyboard from the internal generator and transmits keyboard data via the **pRP6** MIDI OUT only.

The Midi Local function does not play a reference note during the setting operation.

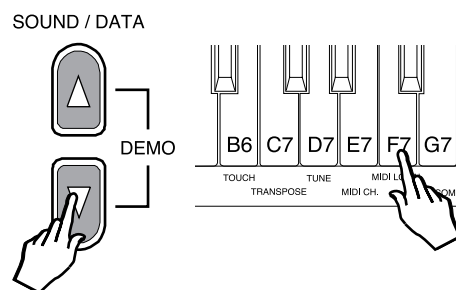
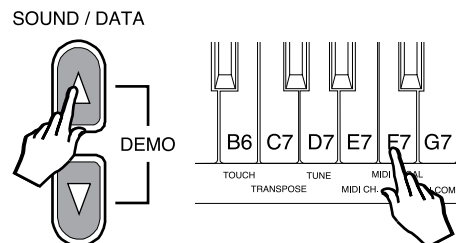
1. Press and hold the MIDI Local function key (F7) and press the DATA ▽ button once.

Play the same note, or a note anywhere along the keyboard. You will not hear any sound.

This is because MIDI LOCAL OFF setting has disconnected the keyboard from the internal sound engine. This setting will allow you to play your external expander's sounds via MIDI without hearing the **pRP6** sounds.

2. To return to MIDI LOCAL ON, press and hold the MIDI Local function key, (F7) and press the DATA △ button.

Play the same note, or a note anywhere on the keyboard. This time the keyboard will play. Via MIDI, with MIDI LOCAL ON, you will be able to play the **pRP6** sounds together with the external expander's sounds.



## Midi Common channel

The Common channel is a special channel that allows you to control other MIDI devices that have automatic arrangements.

The Midi Common function does not play a reference note during the setting operation.

- 1 Press and hold the MIDI Common function key (C8) and press the DATA  $\triangle$  button to set the Common channel to ON.

The Common channel is set to OFF by default, therefore, pressing the DATA  $\triangle$  button will set the Common channel ON.

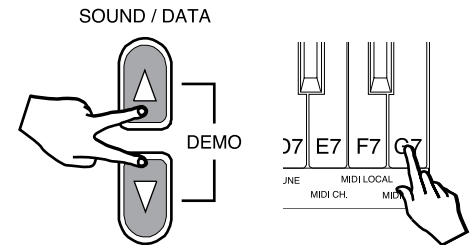
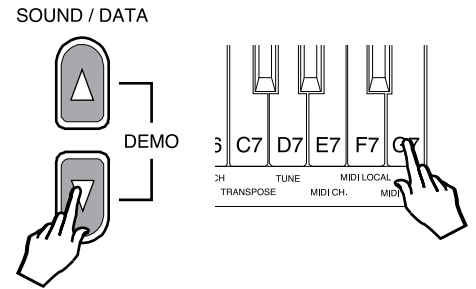
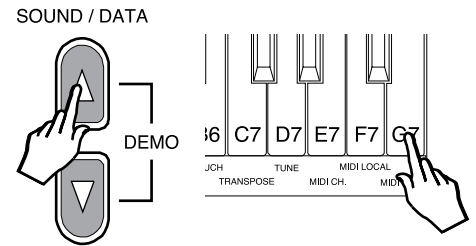
When on, the Common Channel is set to the value of 16 (fixed).

- 2 Press and hold the MIDI Channel function key (C8) and press the DATA  $\nabla$  button to deactivate the Common channel.

The Common channel will now be off.

### Resetting to the default Common channel

- 3 If you are not sure of the current status of the Common channel setting (on or off), you can reset to the default setting (Off) by holding down the Common Ch. function key (C8) and pressing both DATA  $\triangle$  /  $\nabla$  buttons at the same time.



## About MIDI

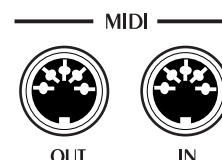
MIDI, the abbreviation for “Musical Instrument Digital Interface”, is a world standard interface that allows MIDI compatible instruments and other equipment to communicate with each other, in order to exchange data and control one another. MIDI is now a very common feature and a great deal of literature is available explaining all the standards implemented by MIDI. You are recommended to consult other specialized literature if you wish to know more about the standards implemented and how to apply them. This section limits itself to give some examples regarding the simplest forms of MIDI applications for your **pRP6**.

### The MIDI ports

The **pRP6** is fitted with two MIDI ports: MIDI IN and MIDI OUT.

The MIDI IN port receives MIDI data from an external MIDI device which can be used to control the **pRP6**.

The MIDI OUT port transmits MIDI data generated by the **pRP6** (for example, note or velocity data generated by playing the keyboard).



### 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 the others. Exactly as occurs in television broadcasts, 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 MIDI channel, selected from 16 possible channels.

Multiple channel instruments, called multi-timbral units, can receive and transmit across several different MIDI channels at the same time, but each part must correspond to the same MIDI channel between the two communicating units. **pRP6** is able to transmit on up to three MIDI channels. In reception, **pRP6** can be used as a multi-timbral unit, because it can receive MIDI on 16 channels.

### Midi Common

If you set **pRP6** to receive MIDI messages on the Common channel, all program change messages received by **pRP6** are interpreted as Preset Change messages, allowing you to play the 16 Presets from the external keyboard which emulates the **pRP6** internal keyboard. Simply set the external controlling device to transmit MIDI messages on the same channel as the **pRP6** Common channel.

### The pRP6 MIDI Sounds and Banks

Via MIDI, your **pRP6** offers some interesting features which cannot be achieved using the instrument on its own. On its own, the maximum number of Presets you can select on **pRP6** are those listed on page 4, a total of 16, some of which recall single sounds, some two layered sounds across the keyboard and others two or three sounds on a split keyboard.

When you use **pRP6** as a slave device, a MIDI controller keyboard can play the **pRP6** internal Midi sounds which are organized in four banks, the first three housing 128 sounds organized in “family” groups, and the fourth containing 60 sounds. The bank 1 sounds correspond to the industry standard General MIDI sound library, while banks 2 and 3 contain sounds taken from Generalmusic’s own extensive sound library. Bank 4 contains an additional 60 Sounds, but not organized in “family” Groups like those in banks 1, 2 & 3. Banks 2 and 3 also contain a Percussive family where you’ll find a selection of 16 Drumkits.

Another drumkit is also in Bank 4.

These sounds and sound banks can only be selected via MIDI, not from the **pRP6** control panel. To select these sounds via MIDI, you would have to send a Midi message to the **pRP6** consisting of two parts: ControlChange/Bank Select (CC00-BankSelect) followed by a Program Change (PC). Refer to the Midi sound tables in the Appendix for information regarding the Banks and Program Change numbers of all the sounds and Drumkits.

### **MIDI messages transmitted and received by pRP6**

**pRP6** transmits and receives the following type of MIDI information.

**Note and Velocity data:** This is information pertaining to the note played and relative velocity value. The receiving device recognizes the note because it is defined by the "MIDI note number", and the velocity value is defined by the "MIDI velocity value". Whenever a key on the **pRP6** is pressed, the note and velocity information is transmitted from the instrument's MIDI OUT port to the receiving device. Conversely, **pRP6** 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 **pRP6** Preset. **pRP6** transmits MIDI Program Change numbers from 1 - 32, corresponding to the 32 Presets that can be selected from the panel. Whenever you select a Preset, the corresponding MIDI Program Change number is transmitted to the receiving device, causing the correspondingly numbered voices to be selected in the external MIDI unit, set to receive on the same MIDI channel as the **pRP6**.

Conversely, whenever **pRP6** receives Program Change number data (for 1-32) from an external MIDI device, the correspondingly numbered **pRP6** Preset will be automatically selected, but only if received on the Common channel, otherwise, the internal Midi Sounds will be selected.

**Control Change messages:** The Soft and Damper pedals of **pRP6** 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 **pRP6** Sound engine. Whenever the same type of Control Change data is received by **pRP6**, it will respond appropriately.

# MIDI Applications

The following explains how your **pRP6** can be used in the most common MIDI setups suited to this instrument:

- a) as a MIDI controlling device (Master);
- b) as a tone generator (in other words, a Slave);
- c) for MIDI sequence recording.

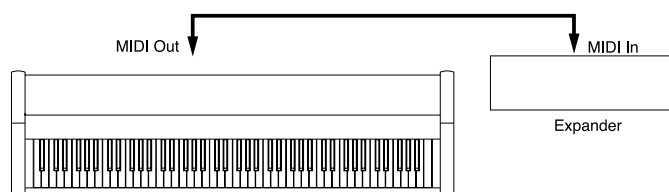
## As a MIDI controlling device

**pRP6**, like most MIDI instruments, transmits note and velocity information (touch response) via the MIDI OUT port whenever notes are played on the keyboard.

If the MIDI OUT port is connected to the MIDI IN port of another MIDI keyboard (synthesizer, etc.) or a tone generator (more commonly called an “expander”, but essentially any device with an internal sound engine), the external unit will respond precisely to the notes played on the transmitting keyboard.

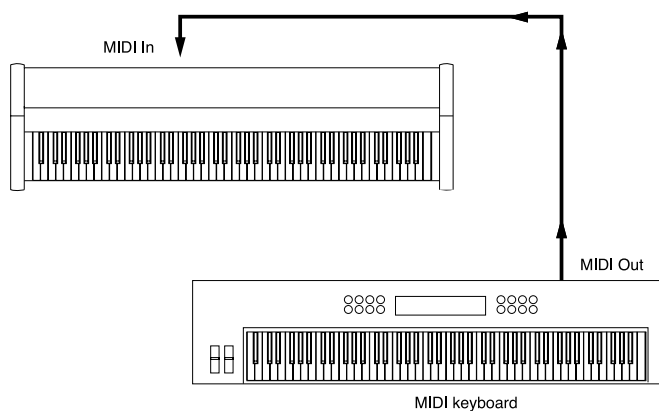
The result is that such a setup allows you to play two instruments at the same time, using **pRP6** as the controlling device (Master) and the other as the device being controlled (Slave).

Quite simply, every time you select a Preset, you will send Program change messages to the external device who will respond by playing a second sound.



## As a Slave device

As well as transmitting MIDI information, **pRP6** recognizes the same type of data if received at the MIDI IN port from an external controlling device. In this case, the MIDI IN port of the **pRP6** is connected to the MIDI OUT port of the external controlling unit. This, therefore, allows **pRP6** to be controlled in exactly the same manner as described above, only this time, the **pRP6** behaves as the slave and the external device the controller.

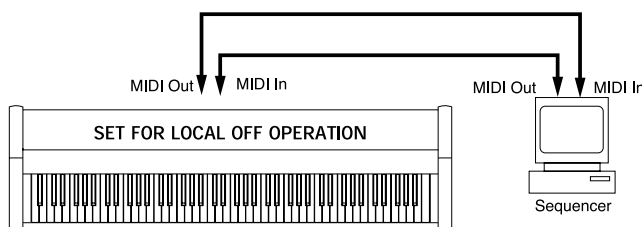


## Midi Sequencer recording

The type of data transfer described above can be exploited very efficiently for MIDI sequence recording. For this connection, shown in the diagram, the **pRP6** MIDI OUT is connected to the Sequencer MIDI IN, and the Sequencer MIDI OUT is connected to the **pRP6** MIDI IN. This connection is more commonly known as a “MIDI Loop”.

Any instrument with a sequencer, or a Computer running sequencer software, can be used to capture (record) the MIDI data transmitted by the **pRP6**.

When the recorded data is played back, the **pRP6** reproduces the recorded sequence in exactly the same manner as it was recorded.

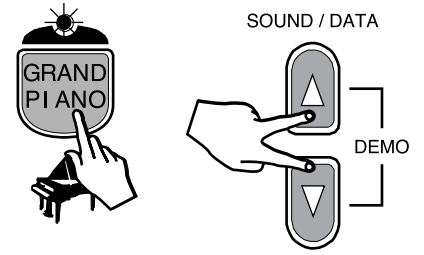


## Panel Reset

pRP6 offers a Panel Reset function which allows you to restore the factory settings without turning the instrument off.

For example, if you have changed some parameters, such as the MIDI channels, the tuning, the velocity curves, etc., you can restore the factory (default) settings with the following procedure:

- Hold down the GRAND PIANO PRESET button and press both the SOUND / DATA  $\triangle$ / $\nabla$  buttons at the same time.



## Technical specifications pRP6

<b>Keyboard</b>	76 keys, half-weighted
<b>Polyphony</b>	32 notes maximum
<b>Presets</b>	444 Sounds (MIDI addressable) 32 Presets - Single, Layer and Split, Grand Piano Preset, 22 Reverbs and 22 Effects (Delay/Modulations) memorized to the Presets
<b>Controls</b>	Volume, Data $\Delta/\nabla$ , Touch, Transpose, Tune, Midi (Channel, Local, Common), Grand Piano Preset
<b>Demo</b>	1 Demo Song
<b>Pedals</b>	Soft, Damper
<b>Connections</b>	Stereo In, Stereo Out, Phones, Pedals, Midi In, Midi Out, 12 V. DC.
<b>Amplification</b>	6W + 6W Stereo

## Technology

The **pRP6** features a unique application of sound design technology patented by Generalmusic as “Damper Physical Model”.

### Damper Physical Model

The damper pedal accurately simulates the effect of the dampers being moved closer to or further away from the strings of the piano. Because of this, effects such as partial or half damping can be achieved. The dampers can even be slowly “squeezed” back against the strings. When the damper pedal is depressed, the damper physical model will simulate the effect of sympathetic resonances being produced by the un-damped strings. Even if you are using a standard switch type pedal, you can hear the effect of the Damper Physical Model by comparing the sounds of notes played in the highest octave of the instrument with and without the damper pedal depressed.

**Note:** The Damper Physical Model is applied to the Grand Piano sound only.

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DIGITAL

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 **GEM**  
by GENERALMUSIC



## pRP6 MIDI Sound table (GM - GMX)

Midi	Bk 1 (Rom)	Bk 2 (Rom)	Bk 3 (Rom)
<b>PIANO group</b>			
00	Piano1	PianoMk1	PickPiano <sup>2</sup>
01	Piano2	PianoW2	PianoOctave <sup>2</sup>
02	Piano3	E.G.Piano1 <sup>2</sup>	E.G.Piano2 <sup>2</sup>
03	HonkyTonk <sup>2</sup>	DetPiano <sup>2</sup>	Western <sup>2</sup>
04	E.Piano1 <sup>1</sup>	ThinRhodx <sup>2</sup>	E.Piano4
05	E.Piano2 <sup>1</sup>	E.Piano3 <sup>2</sup>	E.Piano5
06	Harpsichor	Harpsich2 <sup>2</sup>	Harpsich3
07	Clavinet	SynClav	WowClav
<b>CHROMATIC group</b>			
08	Celesta <sup>2</sup>	CelestaPlk <sup>2</sup>	ToyPiano <sup>2</sup>
09	Glockenspl	GlockVibes <sup>2</sup>	GlockChoir <sup>2</sup>
10	MusicBox	WineGls1 <sup>2</sup>	MusicBell
11	Vibraphone	Vibes2	SynVibes
12	Marimba	Marimba2 <sup>2</sup>	Mallet
13	Xylophone	Xylophone2	XyloTribal <sup>2</sup>
14	TubularBel	SoftBell <sup>2</sup>	Oohlalaa
15	Santur	BarChimes	Climbing <sup>2</sup>
<b>ORGAN group</b>			
16	Organ1 <sup>2</sup>	16'1'Draw <sup>2</sup>	Organ1WX <sup>2</sup>
17	Organ2	16'8'5'Drw	JazzOrgan3 <sup>2</sup>
18	Organ3	SwOrgan <sup>1</sup>	SynOrg1 <sup>2</sup>
19	ChurchOrg1 <sup>2</sup>	Church2 <sup>2</sup>	Organ3WX <sup>2</sup>
20	ReedOrgan	PipeOrgan <sup>2</sup>	Organ4 <sup>2</sup>
21	Musette <sup>2</sup>	Accord1	Accord2 <sup>2</sup>
22	Harmonica	Blusette	WestHarmon
23	Bandoneon	Cassotto	OrganLfo <sup>2</sup>
<b>GUITAR group</b>			
24	NylonGtr	SoloGtr	VocalGtr <sup>2</sup>
25	SteelGtr	12StrGtr <sup>2</sup>	SteelGtr1
26	JazzGtr1	OctJzGtr <sup>2</sup>	Hawaiian
27	CleanGtr	ElGuitar1	ChorusGtr <sup>2</sup>
28	MutedGtr	Muted2	Dyn.Muted <sup>1</sup>
29	Overdrive	WhaGtr1	5thOverdr <sup>2</sup>
30	DistGtr	FuzzGtr	HeavyGt <sup>2</sup>
31	HarmonxGtr	SlowHarmx <sup>2</sup>	HarmGtr3 <sup>2</sup>
<b>BASS group</b>			
32	AcousticBs1	AcousticBs2	AcousticBs3
33	FingeredBs	Dyn.Fingrd <sup>1</sup>	Dyn.Bass1 <sup>1</sup>
34	PickBass	Dyn.Bass2 <sup>1</sup>	PckBass2 <sup>2</sup>
35	Fretless	AcidBass1	Flanged
36	SlapBass1	Dyn.Bass3 <sup>1</sup>	SlapSynBs <sup>2</sup>
37	SlapBass2	WXBass <sup>2</sup>	StopBass
38	SynBass1	SynBass3	TeknoBass <sup>2</sup>
39	SynBass2	SynBass4	RaveBass2
<b>STRINGS group</b>			
40	Violin	SlowViolin	ViolinOrch <sup>2</sup>
41	Viola	BowedViola	ViolaPad <sup>2</sup>
42	Cello	SlowCello	CelloEns <sup>2</sup>
43	Contrabass	BowedBass	Staccato
44	TremoloStr	OctTremolo <sup>2</sup>	Plectra
45	Pizzicato	OctPizz <sup>2</sup>	EchoPizz
46	Harp	HarpDelay <sup>2</sup>	Spacehar <sup>2</sup>
47	Timpani	TimpaniEFX <sup>2</sup>	Dyn.Orch l'l <sup>1</sup>
<b>ENSEMBLE group</b>			
48	Strings	StereoStrg <sup>2</sup>	StrgGlock <sup>2</sup>
49	SlwStrings	StrgOrch <sup>2</sup>	St.SlwStrg
50	SynStrg1	SynStrg3 <sup>2</sup>	SynStrg5 <sup>2</sup>
51	SynStrg2	SynStrg4 <sup>2</sup>	Strings3
52	Choir	VoiceUuh <sup>2</sup>	SlowUuh
53	VoxOoh	VoiceAah <sup>2</sup>	SlowAah <sup>2</sup>
54	SynVox	SkatVoices <sup>1</sup>	Vocoder <sup>2</sup>
55	OrchHits <sup>2</sup>	Rave <sup>2</sup>	Dyn.St.Hit

Midi	Bk 1 (Rom)	Bk 2 (Rom)	Bk 3 (Rom)
<b>BRASS group</b>			
56	Trumpet	FlugelAttk	FlugelHorn
57	Trombone	Trombone3	WowTromb2
58	Tuba	ShortTuba	WowTuba
59	MutedTrp1	MutedTrp2	Dyn.MtTrp <sup>1</sup>
60	FrenchHorn	Dyn.FrHorn <sup>1</sup>	TotoHorns <sup>2</sup>
61	Brass	Brass2 <sup>2</sup>	BrassRips
62	SynBrass1 <sup>2</sup>	SynBras2 <sup>2</sup>	SyntHorn <sup>2</sup>
63	SynBrass2 <sup>2</sup>	SlowHorn <sup>2</sup>	AttkHorn <sup>2</sup>
<b>REED group</b>			
64	Soprano	Soprano2	SoprFilter
65	SoftSax	SaxNoise <sup>2</sup>	SoftFilt
66	TenorSax	OctaveSax <sup>2</sup>	TenFilter
67	BaritonSax	BaritDet <sup>2</sup>	BarFilter
68	Oboe	OboeChiff <sup>2</sup>	OboeFilter
69	EnglisHorn <sup>2</sup>	EngHorn2 <sup>2</sup>	HornFilter
70	Bassoon	Bassoon2	BassoonFlt
71	Clarinet	ClarSolo	ClarFilter
<b>PIPE group</b>			
72	Piccolo	HardFlute1 <sup>2</sup>	HardFlt2 <sup>2</sup>
73	Flute	Dyn.Flute1 <sup>1</sup>	DynHlFlute <sup>2</sup>
74	Recorder <sup>2</sup>	HardFlute2 <sup>2</sup>	Bubbler
75	PanFlute	PanFlute2	Dyn.Pan
76	BottleBlow	BottleNois	Tube
77	Shakuhachi <sup>2</sup>	Shakupad <sup>2</sup>	ShakuVoice <sup>2</sup>
78	Whistle	Whistle1WX	Whistle3WX <sup>2</sup>
79	Ocarina	OcarinaPan <sup>2</sup>	OcarinaSyn <sup>2</sup>
<b>SYN LEAD group</b>			
80	SquareWave <sup>2</sup>	Pulse1 <sup>2</sup>	Pulse2 <sup>2</sup>
81	SawWave	ObxFilter <sup>2</sup>	Lyle <sup>2</sup>
82	SynCalliop <sup>2</sup>	Azimat <sup>2</sup>	SynLead1 <sup>2</sup>
83	ChiffLead <sup>2</sup>	Chopper <sup>2</sup>	Digital <sup>2</sup>
84	Charang	Jump <sup>2</sup>	SoundTrk <sup>2</sup>
85	SoloVox	FiltRes1 <sup>2</sup>	FiltRes2 <sup>2</sup>
86	5thSawWave <sup>2</sup> Decay1 <sup>2</sup>		Decay2 <sup>2</sup>
87	BassLead	Obx2 <sup>2</sup>	Obx3 <sup>2</sup>
<b>SYN PAD group</b>			
88	Fantasia <sup>2</sup>	NewAge <sup>2</sup>	PPG <sup>2</sup>
89	WarmPad	Obx1 <sup>2</sup>	AnlgPad <sup>2</sup>
90	Polysynth <sup>2</sup>	Fantasy2 <sup>2</sup>	Fantasy3 <sup>2</sup>
91	SpaceVoice	VocBells <sup>2</sup>	Angels <sup>2</sup>
92	BowedGlass <sup>2</sup>	Prophet1 <sup>2</sup>	Prophet2 <sup>2</sup>
93	MetalPad <sup>2</sup>	Bright2 <sup>2</sup>	Analogic <sup>2</sup>
94	HaloPad <sup>2</sup>	Slave <sup>2</sup>	Atmosphere <sup>2</sup>
95	SweepPad	Machiner <sup>2</sup>	Decay3 <sup>2</sup>
<b>SYN SFX group</b>			
96	IceRain <sup>2</sup>	Noiseres	BigRoom
97	Soundtrack <sup>2</sup>	MoonWind <sup>2</sup>	Slope <sup>2</sup>
98	Crystal	Wind <sup>2</sup>	SynLead2 <sup>2</sup>
99	Atmosphere <sup>2</sup>	Arp26000	GlockAthm <sup>2</sup>
100	Brightness	WithGas <sup>2</sup>	PopUp <sup>2</sup>
101	Goblin	Resonance <sup>2</sup>	NoGravity <sup>2</sup>
102	EchoDrops	Synthex1 <sup>2</sup>	Synthex2 <sup>2</sup>
103	StarTheme <sup>2</sup>	StarTheme2 <sup>2</sup>	PowerBad <sup>2</sup>
<b>ETHNIC group</b>			
104	Sitar	SitarDet <sup>2</sup>	SynSitar <sup>2</sup>
105	Banjo	BanjoOct <sup>2</sup>	EthnicGtr <sup>2</sup>
106	Shamisen	ShamSitar <sup>2</sup>	SynSham
107	Koto	Kanoun <sup>2</sup>	TrpClarín
108	Kalimba	ShrtKalimb	SaxTrumpst
109	Bagpipe	BagpipeEns <sup>2</sup>	BrassEns <sup>2</sup>
110	Fiddle	Hukin	FiddleBell <sup>2</sup>
111	Shanai	BacktoWS <sup>2</sup>	VoiceSpect

Midi	Bk 1 (Rom)	Bk 2 (Rom)	Bk 3 (Rom)
<b>PERCUSSIVE group</b>			
112	TinkleBell <sup>2</sup>	Dk_Stand.1 <sup>D</sup>	Dk_Stand.2 <sup>D</sup>
113	Agogo	Dk_Room <sup>D</sup>	Dk_WS <sup>D</sup>
114	SteelDrums <sup>2</sup>	Dk_Power <sup>D</sup>	Dk_Std.1WX <sup>D</sup>
115	Woodblock	Dk_Elect. <sup>D</sup>	Dk_Dance <sup>D</sup>
116	Taiko	Dk_House <sup>D</sup>	Dk_Techno <sup>D</sup>
117	Melo.Tom1	Dk_Jazz1 <sup>D</sup>	Dk_Jazz2 <sup>D</sup>
118	SynthDrum	Dk_Brush <sup>D</sup>	Dk_M1 <sup>D</sup>
119	ReverseCym	Dk_Orch <sup>D</sup>	Dk_SY77 <sup>D</sup>
<b>SFX group</b>			
120	GtFretNois	Gtr.WhaWha	GtrNoise
121	BreathNois	Zapp	KeyClick
122	Seashore <sup>2</sup>	TickTack	Drop
123	Bird	Scratch1	Water
124	Telephone1	Telephone2	Door
125	Helicopter <sup>2</sup>	SynPerc3 <sup>2</sup>	Clackson <sup>2</sup>
126	Applause	HeartBeat	PickScrape
127	GunShot	Explosion <sup>2</sup>	Bomb

Sounds without a suffix = Single  
 Sounds with suffix <sup>2</sup> = Layer  
 Sounds with suffix <sup>+</sup> = Switch  
 Sounds with suffix <sup>D</sup> = Drumkit

ROM Bk 4 (MIDI)	
00	DetuneEP1 <sup>2</sup>
01	DetuneEP2 <sup>2</sup>
02	CpHarpSy <sup>2</sup>
03	ChurcBel <sup>2</sup>
04	DetnOrg1 <sup>2</sup>
05	DetnOrg2 <sup>2</sup>
06	ChurOrg2 <sup>2</sup>
07	ItAccord
08	Ukulele
09	12StGuit <sup>2</sup>
10	Mandolin
11	HawGuitr
12	ChoGuitr <sup>2</sup>
13	FnkGuitr
14	FbkGuitr
15	GuitarFb
16	S.Bass3
17	S.Bass4 <sup>2</sup>
18	Orchestr <sup>2</sup>
19	S.Strng3 <sup>2</sup>
20	BrassTr2 <sup>2</sup>
21	S.Brass3 <sup>2</sup>
22	S.Brass4 <sup>2</sup>
23	TaisKoto <sup>2</sup>
24	Castanet
25	ConcerBd
26	MeloTom2
27	808_Tom
28	GtCutNse
29	StrnSlap
30	Rain <sup>2</sup>
31	Thunder
32	Wind
33	Stream
34	Bubble <sup>2</sup>
35	Dog
36	Horse
37	Telephon
38	DoorCrak
39	Door
40	Scratch
41	WdChimes
42	CarEngin
43	Car Stop <sup>2</sup>
44	Car Pass <sup>2</sup>
45	CarCrash
46	Siren
47	Train
48	Jetplane <sup>2</sup>
49	Starship <sup>2</sup>
50	BurstNse <sup>2</sup>
51	Laughing <sup>2</sup>
52	Screamin <sup>2</sup>
53	Punch
54	Heart Bt
55	FootStep
56	MachiGun
57	LaserGun <sup>2</sup>
58	Explosin <sup>2</sup>
112	DrumSFX

pRP6 Preset tables

<b>Preset Number</b>	<b>Name</b>	<b>Preset Number</b>	<b>Name</b>
<b>1.</b>	Stage Piano (S)	<b>17.</b>	Harpsi/Strings (L)
<b>2.</b>	Rock Piano (S)	<b>18.</b>	Vibes 2 (Sp)
<b>3.</b>	Rhodex (S)	<b>19.</b>	Rock Piano/Pad (L)
<b>4.</b>	Hard Rhodex (S)	<b>20.</b>	Rhodex Pad (L)
<b>5.</b>	Wurltitz (S)	<b>21.</b>	FM Piano Stage (L)
<b>6.</b>	FM Piano (S)	<b>22.</b>	Strings/Choir (L)
<b>7.</b>	El. Glock Piano (L)	<b>23.</b>	Piano/Choir (L)
<b>8.</b>	Harpsi (S)	<b>24.</b>	Stage Piano/Poly (L)
<b>9.</b>	Vibes 1 (S)	<b>25.</b>	Rock Piano/Poly (L)
<b>10.</b>	Piano/Strings (L)	<b>26.</b>	Jazz Organ 1 (S)
<b>11.</b>	Stage Piano/Strings (L)	<b>27.</b>	Pop Organ (S)
<b>12.</b>	Stage Piano/Bass (Sp)	<b>28.</b>	Theatre Organ (S)
<b>13.</b>	Piano/Bass (Sp)	<b>29.</b>	Church Organ (L)
<b>14.</b>	Rhodex/Ride (Sp)	<b>30.</b>	Jazz Organ 2 (Sp)
<b>15.</b>	FM Pad (L)	<b>31.</b>	Organ/Bass (Sp)
<b>16.</b>	FM/El.Bass (Sp)	<b>32.</b>	Church/Choir (L)

# DRUMKIT TABLES

	25	DK_STAND1 113-2	DK_ROOM 114-2	DK_POWER 115-2	DK_ELECT. 116-2	DK_HOUSE 117-2	DK_JAZZ 118-2	DK_SFX 112-4 (Bk6 via MIDI)
26	25	DK_STAND1 113-2	DK_ROOM 114-2	DK_POWER 115-2	DK_ELECT. 116-2	DK_HOUSE 117-2	DK_JAZZ 118-2	DK_SFX 112-4 (Bk6 via MIDI)
		ROLLSNARE	<	<	<	<	<	
28	27	FINGERSNAP	<	<	<	<	<	
		ZAPP	<	<	<	<	<	
29		GunShot	<	<	<	<	<	
31	30	SCRATCH2	<	<	<	<	<	
		SCRATCH1	<	<	<	<	<	
33	32	STICK	<	<	<	<	<	
		SQCLICK	<	<	<	<	<	
35	34	HOUSERIM	<	<	<	<	<	
		MUTBELL	<	<	<	<	<	
C2	36	BDSTD2	BDROOM1	BDELECT1	BDELECT1	BDHOUSE2	<	
		BDSTD1	BDROOM1	BDROOM1	BDELECT1	BDHOUSE	BDJAZZ	
38		RIMSHOT1	<	<	<	HOUSERIM	<	
40	39	SDSTD1	SDROOM1	SDROOM2	SDELECT	<	SDJAZZ3	
		HOUSECLAP	<	<	<	<	<	HIGH Q
41		SDSTD4	SDROOM2	SDSTD3	SDROOM1	HOUSESD2	SDSTD3	SLAP
		TOMLOW	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	SCRATCH PUSH
43	42	HCLO1S	HHTGHT1	HHTGHT1	<	HOUSEHH	HHTGHT1	SCRATCH PULL
		TOMLOW	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	STICKS
45	44	HHPEDAL	<	<	<	HOUSEHH	<	SQUARE CLICK
		TOMLOW	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	METRO CLICK
47	46	HHOPEN2	<	<	HHOPEN1	HOUSERIDE	HHOPEN1	METRO BELL
C3	48	TOMLOW	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	GUI FRET N
		TOMHIGH	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	GUI CUT N UP
50	49	CRASH	<	<	<	HOUSERIDE	<	GUI CUT N DW
		TOMHIGH	TOMROOM	<	TOMELEC	HOUSETCN	TOMJAZZ	STRING SLAP
52	51	RIDECYM	<	<	<	<	<	FL.KEY CLICK
		CHINA	<	<	ReverseCym	<	<	LAUGHING
53	54	RIDECUP	<	<	<	<	<	SCREAMIN
		TAMBSLP	<	<	<	<	<	PUNCH
55	56	SPLASH	<	<	<	<	<	HEART BT
57	58	COWBELL	<	<	<	HOUSECOWB	<	FOOTSTEP1
		CRASH	<	<	<	<	<	FOOTSTEP2
59		VIBRASLAP	<	<	<	<	<	APPLAUSE
C4	60	RIDECYM	<	<	<	<	<	DOOR CRAK
		CONGASLAP	<	<	<	<	<	DOOR
62	61	BONGOLOW	<	<	<	<	<	SCRATCH
		CONGAHSLAP	<	<	<	HOUSETCN	<	WIND CHIMES
64	63	CONGAHIGH	<	<	<	HOUSETCN	<	CAR-ENGINE
		CONGALOW	<	<	<	HOUSETCN	<	CAR-STOP
65	66	TIMBALES	<	<	<	<	<	CAR-PASS
67	68	TIMBLOW	<	<	<	<	<	CAR-CRASH
		AGOGO	<	<	<	<	<	SIREN
69	70	AGOGO	<	<	<	<	<	TRAIN
		CABASA	<	<	<	<	<	JETPLANE
71		MARACAS	<	<	<	VOXHHCL	<	HELICOPTER
C5	72	WHISTLE	<	<	<	<	<	STARSHIP
		WHISTLE	<	<	<	<	<	GUN SHOT
74	73	GUIROSHORT	<	<	<	<	<	MACHINE GUN
		GUIROLONG	<	<	<	<	<	LASER GUN
76	75	CLAVES	<	<	<	<	<	EXPLOSION
		WOODBLOCK	<	<	<	<	<	DOG
77	78	WOODBLOCK	<	<	<	<	<	HORSE
79	80	QUICAHIGH	<	<	<	<	<	BIRDS
		QUICALOW	<	<	<	<	<	RAIN
81	82	TRIANSHORT	<	<	<	<	<	THUNDER
		TRIANLONG	<	<	<	<	<	WIND
83		SHAKER	<	<	<	<	<	SEASHORE
C6	84	JINGLEBELL	<	<	<	<	<	STREAM
		WINDCHIMES	<	<	<	<	<	BUBBLE
86	85	CASTANETS	<	<	<	<	<	
		MTSURDO	<	<	<	<	<	
88	87	OPSURDO	<	<	<	<	<	
			<	<	<	<	<	
89	90		<	<	<	<	<	
91	92		<	<	<	<	<	
93	94		<	<	<	<	<	
95			<	<	<	<	<	
C7	96		<	<	<	<	<	
			<	<	<	<	<	
98	97		<	<	<	<	<	
			<	<	<	<	<	
100	99		<	<	<	<	<	
			<	<	<	<	<	
101			<	<	<	<	<	
			<	<	<	<	<	
103	102		<	<	<	<	<	
			<	<	<	<	<	
105	104		<	<	<	<	<	
			<	<	<	<	<	
107	106		<	<	<	<	<	
			<	<	<	<	<	
C8	108		<	<	<	<	<	

"<" = as DK\_STAND1 113-2

# Drumkit tables

	25	DK BRUSH 119-2	DK ORCH. 120-2	DK STAND.2 113-3	DK WS 114-3	DK STD.1WX 115-3	DK DANCE 116-3
	26	<	<	<	<	<	<
	27	<	<	<	<	<	<
	28	<	HHTGHT1	<	<	<	<
	29	<	HPEDAL	<	<	<	<
	30	<	HHOPEN2	<	<	<	<
	31	<	RIDECYM	<	<	<	<
	32	<	<	<	<	<	<
	33	<	<	<	<	<	<
	34	<	<	<	<	<	<
	35	<	<	<	<	<	<
C2	36	<	BDSTD3	BDSTD3	<	BDELECT1	BDELECT1
	37	BDJAZZ	BDORCH	<	BDPOWER	BDROOM1	BDELECT1
	38	<	<	<	SDELECT	<	<
	39	BRUSHTAP	SDORCH	SDSTD4	SDROOM2	SDROOM2	SDELECT
	40	BRUSHSLP	CASTANETS	<	SDSTD3	<	<
	41	BRUSREV	SDORCH	SDSTD3	TOMHIGH	SDSTD3	SDROOM1
	42	TOMBRUSH	TIMPANI	<	TOMHIGH	<	TOMELEC
	43	HHTGHT1	TIMPANI	HHCL02	CABASA	HHTGHT1	<
	44	TOMBRUSH	TIMPANI	<	<	<	TOMELEC
	45	<	TIMPANI	<	TAMBSLP	<	<
	46	TOMBRUSH	TIMPANI	<	<	<	TOMELEC
	47	<	TIMPANI	<	COWBELL	<	HHOPEN1
C3	48	TOMBRUSH	TIMPANI	<	RIMSHOT2	<	TOMELEC
	49	TOMBRUSH	TIMPANI	<	BDJAZZ	<	TOMELEC
	50	<	TIMPANI	<	BRUSRIG	<	<
	51	TOMBRUSH	TIMPANI	<	DYNSDJAZZ	<	TOMELEC
	52	<	TIMPANI	<	BRUSHTAP	<	<
	53	<	TIMPANI	<	TOMJAZZ	<	ReverseCym
	54	<	TIMPANI	<	TOMJAZZ	<	<
	55	<	<	<	HHCL01S	<	<
	56	<	<	<	TOMJAZZ	<	<
	57	<	<	<	HPEDAL	<	<
	58	<	<	<	WOODBLOCK	<	<
	59	<	<	<	HHOPEN2	<	<
C4	60	<	CRASHORCH	<	HOUSCLAP	<	<
	61	<	<	<	BDSTD1	<	<
	62	<	<	<	RIDECYM	<	<
	63	<	<	<	SDSTD1	<	<
	64	<	<	<	RIDECUP	<	<
	65	<	<	<	TOMROOM	<	<
	66	<	<	<	TOMROOM	<	<
	67	<	<	<	SPLASH	<	<
	68	<	<	<	TOMROOM	<	<
	69	<	<	<	CRASH	<	<
	70	<	<	<	VIBRASLAP	<	<
	71	<	<	<	CHINA	<	<
C5	72	<	<	<	FINGERSNAP	<	<
	73	<	<	<	BONGOLOW	<	<
	74	<	<	<	BONGOLOW	<	<
	75	<	<	<	CONGASLAP	<	<
	76	<	<	<	CONGAHIGH	<	<
	77	<	<	<	CONGALOW	<	<
	78	<	<	<	GUIROLONG	<	<
	79	<	<	<	QUICALOW	<	<
	80	<	<	<	TIMBALES	<	<
	81	<	<	<	TIMBALES	<	<
	82	<	<	<	AGOGO	<	<
	83	<	<	<	TRIANLONG	<	<
C6	84	<	<	<	WHISTLE	<	<
	85	<	<	<	BDHOUSE1	<	<
	86	<	<	<	NOISEPERC	<	<
	87	<	<	<	HOUSSD1	<	<
	88	<	<	<	VOICES1	<	<
	89	<	Applause	<	VOICES 3	<	<
	90	<	<	<	VOICES2	<	<
	91	<	<	<	VOXHHCL	<	<
	92	<	<	<	VOICES2	<	<
	93	<	<	<	VOXHHCL	<	<
	94	<	<	<	VOXTIP	<	<
	95	<	<	<	VOXTAP	<	<
C7	96	<	<	<	CLAKSON	<	<
	97	<	<	<	DOLLYVOX	<	<
	98	<	<	<	TAMBSLP	<	<
	99	<	<	<	ROLLSNARE	<	<
	100	<	<	<	SDORCH	<	<
	101	<	<	<	HHCL01S	<	<
	102	<	<	<	CLAVES	<	<
	103	<	<	<	CONGALOW	<	<
	104	<	<	<	QUICAHIGH	<	<
	105	<	<	<	AGOGO	<	<
	106	<	<	<	STICK	<	<
	107	<	<	<	STICK	<	<
C8	108	<	<	<	STICK	<	<

"<" = as DK\_STAND1 113-2

# Drumkit tables

	25	DK_TECHNO 117-3	DK_JAZZ2 118-3	DK_M1 119-3	DK_SY77. 120-3
	26	<	<	<	<
	27	<	<	<	<
	28	<	<	<	<
	29	<	<	<	<
	30	<	<	<	<
	31	<	<	<	<
	32	<	<	<	<
	33	<	<	<	<
	34	<	<	<	<
	35	<	<	<	<
C2	36	BDTEKNO	<	<	<
	37	BDJAZZ	BDJAZZ	<	BDSTD2
	38	HOUSERIM	RIMSHOT2	BDROOM1	BDROOM1
	39	HOUSSD1	SDJAZZ3	BDELECT1	BDELECT1
	40	<	<	BDHOUSE1	BDPOWER
	41	HOUSESD2	DYNSDJAZZ	BDPOWER	TOMLOW
	42	HOusetCON	TOMJAZZ	SDSTD1	TOMLOW
	43	HHCL02	HHTGHT1	SDORCH	TOMHIGH
	44	HOusetCON	TOMJAZZ	SDSTD3	TOMHIGH
	45	HHTGHT1	<	HOUSSD1	BDHOUSE1
	46	HOusetCON	TOMJAZZ	SDROOM2	BDSTD2
	47	HOUSERIDE	HHOPEN1	RIMSHOT1	SDSTD1
C3	48	HOusetCON	TOMJAZZ	SDROOM2	TOMROOM
	49	HOusetCON	TOMJAZZ	TOMLOW	TOMROOM
	50	HHOPEN2	<	TOMROOM	SDSTD3
	51	HOusetCON	TOMJAZZ	TOMLOW	TOMROOM
	52	ReverseCym	<	TOMROOM	RIMSHOT1
	53	<	<	TOMHIGH	SDELECT
	54	<	<	HHCL01S	TOMROOM
	55	<	<	HOUSEHH	HOUSECLAP
	56	<	<	HHPEDAL	COWBELL
	57	HOUSECOWB	<	HOUSERIDE	CABASA
	58	<	<	HHOPEN2	HHCL01S
	59	<	<	TAMBOURINE	TAMBOURINE
C4	60	<	<	HOUSEHH	HHOPEN2
	61	<	<	CRASH	CRASH
	62	<	<	CHINA	ROLLSNARE
	63	HOusetCON	<	RIDECYM	RIDECYM
	64	HOusetCON	<	RIDECUP	RIDECUP
	65	HOusetCON	<	CABASA	TubularBel
	66	DYNSDJAZZ	<	VOXHHCL	TubularBel
	67	SDJAZZ2	<	HOUSCLAP	TubularBel
	68	<	<	BONGLOW	KITCHEN
	69	<	<	BONGLOW	KITCHEN
	70	<	<	DARBKLOW	DARBKLOW
	71	VOXHHCL	<	DARBKHIGH	DARBKHIGH
C5	72	<	<	CONGALOW	BreathNois
	73	<	<	CONGAHIGH	BreathNois
	74	<	<	TIMBALES	VIBRASLAP
	75	<	<	TRIANSHORT	VOICES1
	76	<	<	TIMBALES	VOICES1
	77	<	<	TRIANLONG	VOICES1
	78	<	<	NOISEPERC	VOICES1
	79	<	<	NOISEPERC	VOICES1
	80	<	<	DOOR	VOICES1
	81	<	<	NOISEPERC	VOICES1
	82	<	<	SDSTD2	VOICES1
	83	<	<	ROLLSNARE	VOICES1
C6	84	<	<	SDSTD3	VOICES1
	85	<	<		VOICES1
	86	<	<		VOICES1
	87	<	<		VOICES1
	88	<	<		VOICES1
	89				VOICES1
	90				VOICES1
	91				VOICES1
	92				VOICES1
	93				VOICES1
	94				VOICES1
	95				VOICES1
C7	96				VOICES1
	97				VOICES1
	98				
	99				
	100				
	101				
	102				
	103				
	104				
	105				
	106				
	107				
C8	108				

"<" = as DK\_STAND1 113-2

# Midi Implementation chart

Manufacturer: Generalmusic S.p.A.

Model: **pRP6**

Vers.:1.00

Function		Transmitted	Recognised	Remarks
Basic Channel	Default Changed	1-16 1-16	1-16	1 midi In; 1 midi Out; Extra Common
Mode	Default Messages Altered	Mode 3 X *****	Mode 3 X X	
Note Number	True voice	0-127 *****	0-127	True voice on banks 1-2-3-5-6
Velocity	Note ON Note OFF	O O	O O	
After Touch	Key's Ch's	X X	X O	
Pit/Mod		X	O	
Control Change		0,32 Bank change 4 Foot Controller 6 Data Entry 7 Volume 10 Pan 64 Damper Pedal 67 Soft Pedal 91 Reverb depth 93 Chorus depth 100,101 RPN	0,32 Bank change 1 Modulation 4 Foot Controller 6 Data Entry 7 Volume 10 Pan 11 Express.Controller 16,48 * Effects selection 18,50 * Oriental Control 64 Damper pedal 66 Sustain 67 Soft pedal 72 Release time 73 Attack time 74 Filter 1 cut-off freq. 91 Reverb depth 93 Chorus depth 98,99 NRPN 100,101 RPN  <i>Cntrl 80 (ONE SHOT)</i> 61 * Rotary slow/fast 68,69 * Preset inc./dec.  <i>Cntrl 81</i> [ON 0-63] [OFF 64-127] 61 * Rotary (OFF=slow)	Bank change recognised on common channel, only in reception:  Bank P. Change 48-55 * 0-31 Preset
Program Change	True number	0-127 *****	0-127	
System Exclusive		X	O	
System Common	Song Position Song Select Tune	X X X	X X X	
System Real Time	Clock Commands	X X	X X	
Aux Messages	Active sensing All Sound Off Reset All Contr Local ON/OFF All Note Off	O O O O O	O O O O	
Aux Messages	Active sensing All Sound Off Reset All Contr Local ON/OFF All Note Off	Notes: * These messages travel on the Common channel only	O:YES X:NO	<b>Mode 1:</b> OMNI ON, POLY <b>Mode 2:</b> OMNI ON, MONO <b>Mode 3:</b> OMNI OFF, POLY <b>Mode 4:</b> OMNI OFF, MONO

## Recognized Control Change messages (MIDI Controllers)

A ControlChange message activates a Controller, determined by the first ControlChange value.

The ControlChange consists of three parts:

- *status byte* - (status) determines the status of the ControlChange message.
- *data byte 1* - (value 1) MIDI Controller activated by the ControlChange message. This is the number by which the ControlChanges are identified in the following tables.
- *data byte 2* - (value 2) value of the activated MIDI Controller.

## Control Change on tracks

CC00,32	Bank change.
CC01	Modulation.
CC06,38	Data Entry.
CC07	Main Volume.
CC10	Pan (panorama).
CC11	Expression.
CC16,48†	Effects selection
CC17,49†	Effects volume
CC18,50†	General Purpose (Tuning control)
CC32	BankSelect LSB.
CC64	Damper pedal.
CC66	Sostenuto (sustain) pedal.
CC67	Soft pedal.
CC71	Resonance.
CC72	Release Time.
CC73	Attack Time.
CC74	Filter Cutoff Frequency.
CC80	One Shot control
CC81	On/Off control
CC91	Effect 1 send (E1, reverb depth).
CC93	Effect 2 send (E2, chorus depth).
CC98,99	NRPN
CC100-101	RPN

## **FEDERAL COMMUNICATIONS COMMISSION**

**Note:** This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this instrument does cause harmful interference to radio or television reception, which can be determined by turning the instrument off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and the receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

**CAUTION:** Changes or modifications to this product not expressly approved by the manufacturer could void the user's authority to operate this product.

**GENERALMUSIC Code 271313**

Specifications are subject to change without prior notice.  
Specifiche soggette a cambiamento senza preavviso.

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