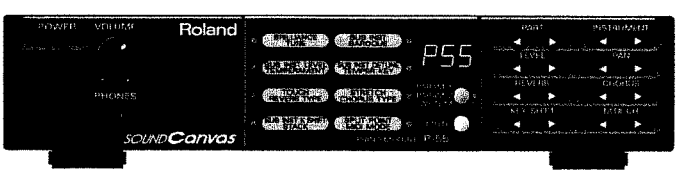
Roland

OWNER'S MANUAL

# SOUND Canvas

PIANO MODULE P-55



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Claremont 7700
Republic of South Africa
TEL: 021-64-4030

As of Jun. 28. 1993

# INTRODUCTION

Thank you, and congratulations on your choice of the Roland P-55 Piano Module.
In order to feel confident you have gained a grasp of every feature this unit offers, and can enjoy trouble-free service for years to come, please take the time to read this manual in its entirety.

# FEATURES

- O Stocked with a wealth of high-quality piano sounds. With these sounds at your fingertips, you can now easily accommodate almost any musical genre.
- O Designed for compactness, the unit's footprint is small, and can easily be carried with you wherever you go.
- O Performs superbly as a full-featured, 3-part multi-timbral sound module.
- O The unit is capable of emulating the sound of music played in a concert hall, through using its onboard reverb and chorus effects.
- O Its "Sub-Instrument" feature allows you to play two sounds at once.
- O Offers a comprehensive selection of tuning features, providing for classical tunings, baroque pitch, and stretch tuning.
- O Since it is equipped with input jacks, you can mix the sound from another sound generating unit with this unit's sound before it is output.
- O By making use of the unit's "Stacking" capabilities, and adding on additional P-55s, you can increase the number of voices you have at you disposal.

## About the symbols that appear in this manual:

This manual employs the following symbols to indicate buttons or controls on the panel that should be used.


The symbols shown below are used to indicate steps that should be performed when operating the unit.

# CONTENTS

# PRECAUTIONS

## Important Notes

- Be sure to use only the adaptor supplied with the unit. Use of any other power adaptor could result in damage, malfunction, or electric shock.

**[Power Supply]**

- When making any connections with other devices, always turn off the power to all equipment first; this will help prevent damage or malfunction.
- Do not use this unit on the same power circuit with any device that will generate line noise, such as a motor or variable lighting system.
- The power supply required for this unit is shown on its nameplate. Ensure that the line voltage of your installation meets this requirement.
- Avoid damaging the power cord; do not step on it, place heavy objects on it etc.
- When disconnecting the AC adaptor from the outlet, grasp the plug itself; never pull on the cord.
- If the unit is to remain unused for a long period of time, unplug the power cord.

**[Placement]**

- Do not subject the unit to temperature extremes (eg. direct sunlight in an enclosed vehicle).
  Avoid using or storing the unit in dusty or humid areas or areas that are subject to high vibration levels.
- Using the unit near power amplifiers (or other equipment containing large transformers) may induce hum.
- This unit may interfere with radio and television reception. Do not use this unit in the vicinity of such receivers.
- Do not expose this unit to temperature extremes (eg. direct sunlight in an enclosed vehicle can deform or discolor the unit) or install it near devices that radiate heat.

**[Maintenance]**

- For everyday cleaning wipe the unit with a soft, dry cloth (or one that has been slightly dampened with water). To remove stubborn dirt, use a mild neutral detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzene, thinners, alcohol or solvents of any kind, to avoid the risk of discoloration and/or deformation.

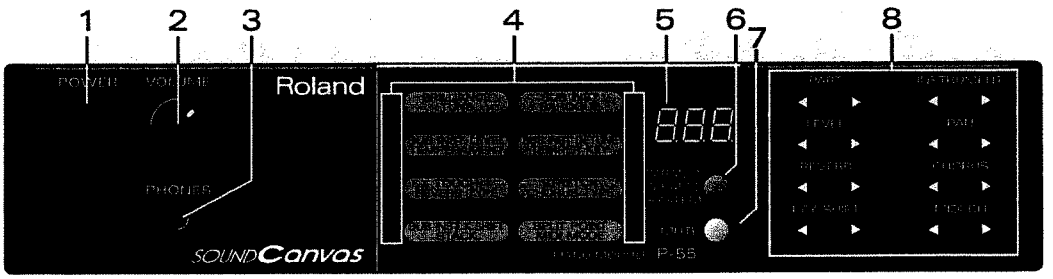
**[Memory Backup]**

- The unit contains a battery which maintains the contents of memory while the main power is off. The expected life of this battery is 5 years or more.
  However, to avoid the unexpected loss of memory data, it is strongly recommended that you change the battery every 5 years.
  Please be aware that the actual life of the battery will depend on the physical environment (especially temperature) in which the unit is used. When it is time to change the battery, consult with qualified service personnel.
- When the battery becomes weak, the following message will appear in the display: " bEL ". Please change battery as soon as possible to avoid the loss of memory data.
- Please be aware that the contents of memory may at times be lost; when the unit is sent for repairs or when by some chance a malfunction has occurred.
  Important data should be stored in another MIDI device (e. g. a sequencer), or written down on paper. During repairs, due care is taken to avoid the loss of data.
  However, in certain cases, (such as when circuitry related to memory itself is out of order) we regret that it may be impossible to restore the data.

**[Additional Precautions]**

- Protect the unit from strong impact.
- Do not allow objects or liquids of any kind to penetrate the unit. In the event of such an occurrence, discontinue use immediately. Contact qualified service personnel as soon as possible.
- Never strike or apply strong pressure to the display.
- A small amount of heat will radiate from the unit, and thus should be considered normal.
- Should a malfunction occur (or if you suspect there is a problem) discontinue use immediately. Contact qualified service personnel as soon as possible.
- To prevent the risk of electric shock, do not open the unit or its AC adaptor.

## Panel Descriptions




**1. POWER Switch**
Press to turn power ON or OFF.

**2. VOLUME Knob**
Provides control over the volume of the sound output from the OUTPUT jacks and PHONES jack.

**3. PHONES Jack**
Accepts connection of headphones (preferably the optionally available Roland RH-20/80/120). Even with headphones connected, sound will continue to be output from the OUTPUT jacks.

**4. Parameter Indicators**
Allow you to determine the parameter for which the display currently indicates a value. The indicators light in correspondence with the buttons at the panel's upper right.

**5. Display**
Provides display of the Tone numbers or the values of the various parameters, depending on the status of the unit at that time.

**6. Parameter Group Button**
Allows you to switch between the various parameter groups that can be edited from the panel.

**7. MUTE Button**
You can mute the sound that is output from the P-55 by pressing this button.

**8.**
**Part Buttons (PART)**
Used to select the Part for which you wish to alter settings. Depending on the mode, they are also used to adjust the brilliance and tuning (standard pitch).

**Instrument Buttons (INSTRUMENT)**
Used to select the Instrument (sound). Also, depending on the mode, they are used to select the Sub-Instrument and turn On/Off the baroque pitch feature.

**Level Button (LEVEL)**
Used to adjust the volume for each of the Parts. Also, depending on the mode, it is used to adjust the volume for the Sub-Instrument, and to select a temperament (tuning).

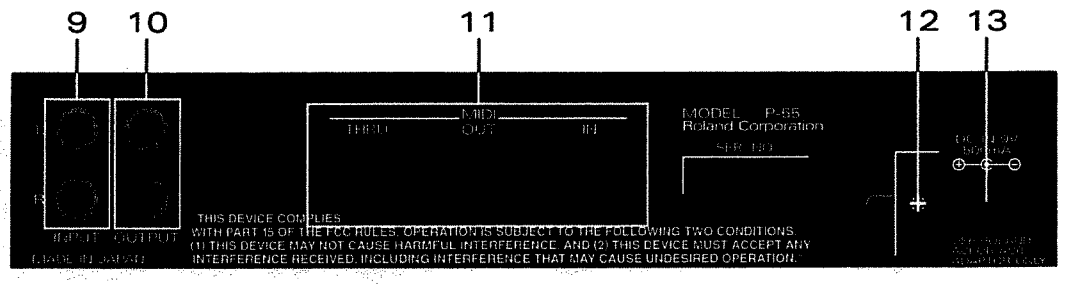
**Pan Button (PAN)**
Used to adjust the position of the sound image. Also, depending on the mode, it is used to detune the Sub-Instrument (fine adjustment of the pitch) and to select the tonic (central pitch) for tuning.

**Reverb Button (REVERB)**
Adjusts the reverberation level. Also, depending on the mode, it is used to select the Touch and Reverb type.

**Chorus Button (CHORUS)**
Adjusts the chorus level. Also, depending on the mode, it is used to select the tuning curve and Chorus type.

**Key Shift Button (KEY SHIFT)**
Used to perform pitch transpositions. Also, depending on the mode, it is used to transpose the Sub-Instrument and make settings for "Stacking."

**MIDI Channel Button (MIDI CH)**
Used to select the channel used for MIDI reception. Also, depending on the mode, it is used to adjust the split point and make settings for the MIDI reception mode.




### 9. INPUT Jacks

These jacks accept the input of audio signals coming from some external unit. These signals will be mixed with the audio produced by the P-55 itself, and then output from the OUTPUT jacks.

### 10. OUTPUT Jacks

These jacks provide output of the sound produced by the P-55, which is mixed with whatever sound has been sent to the INPUT jacks.

### 11. MIDI Connectors (IN, OUT, THRU)

These connectors allow MIDI messages to be exchanged with other MIDI devices.

### 12. Cord Hook

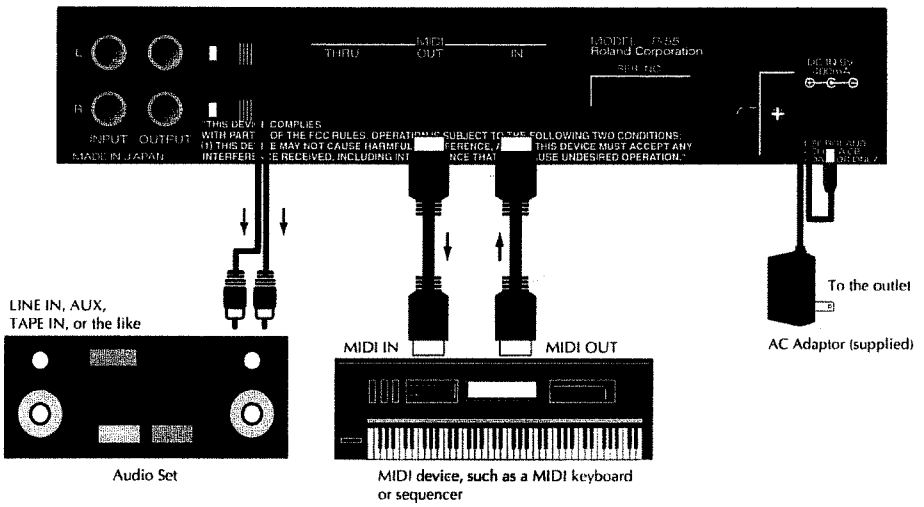
To prevent the AC adaptor cord from being accidentally disconnected, it should be looped around this hook.

### 13. AC Adaptor Jack

The supplied AC Adaptor should be connected to this jack.

## ■ Making the Connections

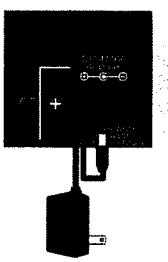
Following the illustration below, connect the P-55 with your external devides.




* ***The P-55 does not come with its own amplifier or speakers. To hear the sound it produces, you will need to connect an amplifier and speakers, or use headphones.***

When connecting cords between this unit's OUTPUT jacks and an amplifier or stereo set, make sure you have the power to all equipment turned OFF. Also, to prevent damage to speakers, make sure to have the volume on all units set at the lowest possible level.
To use headphones, insert the plug into the PHONES jack.

### ● Using the cord hook



Connect the included AC adaptor to the P-55, and then plug it into an AC outlet. By fixing the AC adaptor cable with the cable hook, you can prevent the plug from accidentally being disconnected.

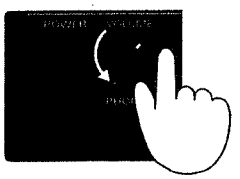
* ***Please use only the included AC adaptor. Using other AC adaptors can result in malfunction or electric shock.***

## ■ Turning on the Power

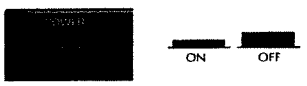
Once all the necessary connections have been made, follow the steps below to turn the unit ON.

**1** **Set the volume on all external devices to the lowest possible level.**

**2** **Turn the volume knob on the P-55 all the way to the left so you have the volume at minimum.**



**3** **Push the power switch ON.**

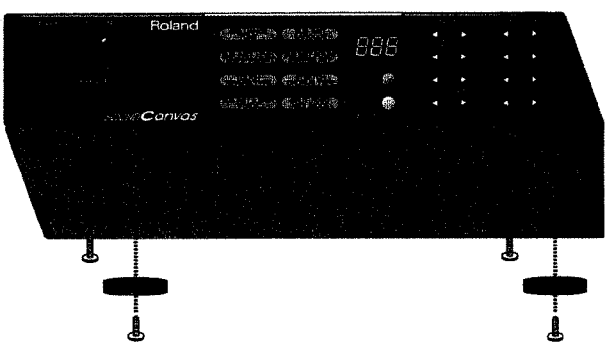



* ***If you connected the P-55 directly to your stereo system, be careful of the output level. Excessive volumes can damage your speakers.***
* ***When powering down, first turn down the volume on your amplifier, then turn off the P-55.***

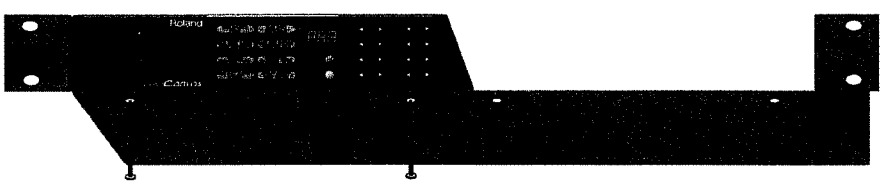
## ■ Installing the P-55 in a Rack

Attach the P-55 to the RAD-50 Rack Mount Adaptor (sold separately) as illustrated in the following diagram. Other half-rack size dievices, such as the Sound Canvas, can also be installed.

**1** **With a screwdriver, carefully remove the four rubber feet from the bottom of the unit.**




**2** **Attach the RAD-50 adaptor to the P-55 using the screw holed located nearest the front of the unit, using the screws from the rubber feet. Do not re-attach the rubber feet.**

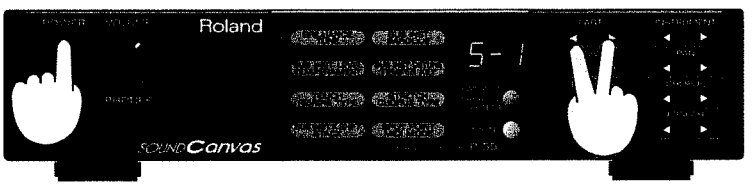


* ***When re-attaching the rubber feet to the unit, be sure to use the same screws that you used to attach the unit to the rack mount. Use of a different type of screw could result in damage or mulfunction.***

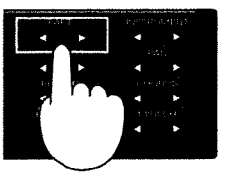
# AUDITIONING THE DEMO SONGS

Perform the following to put the P-55 into the Demo Mode:

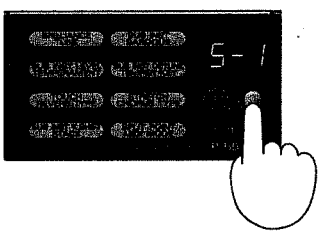
**1** **While holding down both the PART ◄ and PART ► buttons, turn the power ON.**
The P-55 goes into the Demo Mode.




**2** **Select the song using the PART ◄ or PART ► buttons.**

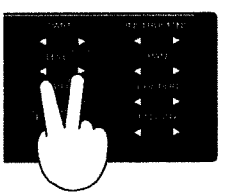


**3** **Play will start when you press the Parameter Group button.**




To stop play of the demo songs, press the MUTE button.

**4** **To exit the Demo Mode and return to the unit's normal status, once again simultaneously press both the PART ◄ and PART ► buttons.**



* ***None of the P-55's other functions are operable while in the Demo Mode.***
* ***The performance data for these demonstration songs is not output from MIDI OUT.***
* ***Please note that relevant laws prohibit the recording of these demonstration songs, as well as their use for public performance or broadcast (and all other usage which would extend beyond their use solely for private, personal enjoyment) without the express permission of the copyright holder.***

**Please refer to the separately supplied sheet for a list of the Demo Songs contained in the P-55, which includes the song's name, composer's name, and a profile for each composer.**

# AUDITIONING THE SOUNDS

This page guides you through the basics of playing the P-55.

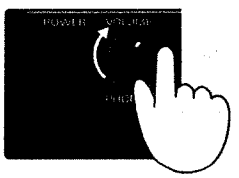
1. **Connect the P-55 with your peripheral devices following the instructions in "Making the Connections" (p. 7).**
2. **Turn the power ON in accord with the instructions in "Turning On The Power" (p. 8).**
3. **Select Part 1 by pressing PART ◄ .**
4. **Set the MIDI channel on the unit you will be using to send MIDI data to the P-55 (such as a keyboard) to "1."**

The P-55 can now be played using the keyboard or other device you have connected.

* ***If you have already made a change in a Part's MIDI channel, you may find that no sound will be produced.***
***When you have changed the MIDI channels for the Parts, you will need to match the MIDI transmission channel on the MIDI keyboard with the MIDI channel used by Part 1 on the P-55.***

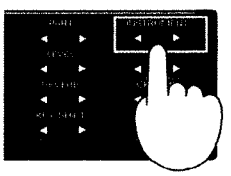
## ■ Adjusting the Volume

**The more you rotate the VOLUME knob clockwise, the greater the volume becomes. To decrease the volume, turn the knob counterclockwise.**



## ■ Selecting Sounds

**Press INSTRUMENT ◄ or INSTRUMENT ► to select the Instrument you desire.**

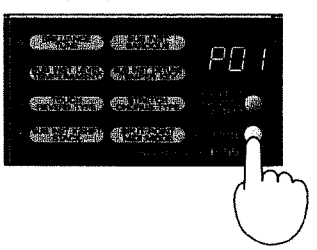


The number of the selected Instrument is shown in the display. For information on the Instruments contained in the P-55, please refer to the "Instrument Chart" (p. 40).

## ■ Silencing Sounds — Mute

The Mute feature allows you to silence sounds whenever you wish. When a Part is muted, it will temporarily not produce any sound, even though it continues to receive the MIDI messages directed to it. This is convenient to use when there is a certain Part that you temporarily do not wish to hear.

**Press MUTE to mute a Part.**
When Mute is turned ON, the indicator on its button lights, and that Part stops sounding. When you push the button once again, the indicator goes out and Mute is turned OFF.

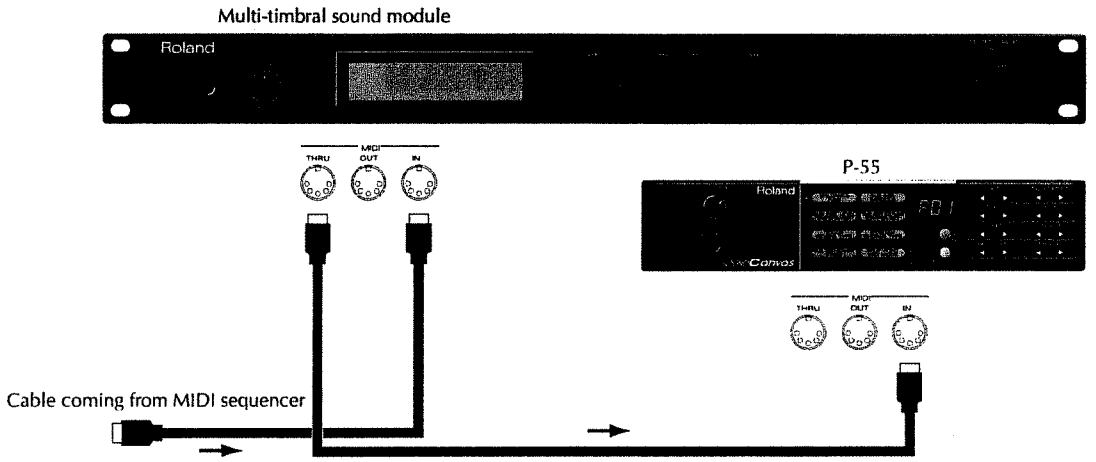



* ***The Mute indicator will light when you select Parts for which Mute has been turned ON.***
* ***Note that a muted Part continues to receive MIDI messages. It simply will temporarily not produce sound. Since it still responds to messages such as Program Changes, the Instrument being used can be changed while the Part is silent.***

# COMBINING THE P-55 WITH A SOUND MODULE

## ■ Combining the P-55 with a Multi-Timbral Sound Module

You may wish to set up your P-55 so you are able to hear its piano sounds instead of the Piano Parts provided by your multi-timbral sound module.
You would connect the units as shown below.




If connections are made as shown above, playing back song data will cause the multi-timbral sound source and the P-55 to sound simultaneously.
In order to make the P-55 play the piano part and the multi-timbral sound source play the other parts, use the following procedure.

**Mute or set the reception of MIDI data off for the Piano Part on the multi-timbral sound module.**

**Set the P-55's MIDI reception channel so it matches the Piano Part's MIDI channel.**
Press PART ◄ or PART ► to select the part, then press MIDI CH ◄ or MIDI CH ► to make the selection.
The P-55 contains three parts, so mute the part not playing.

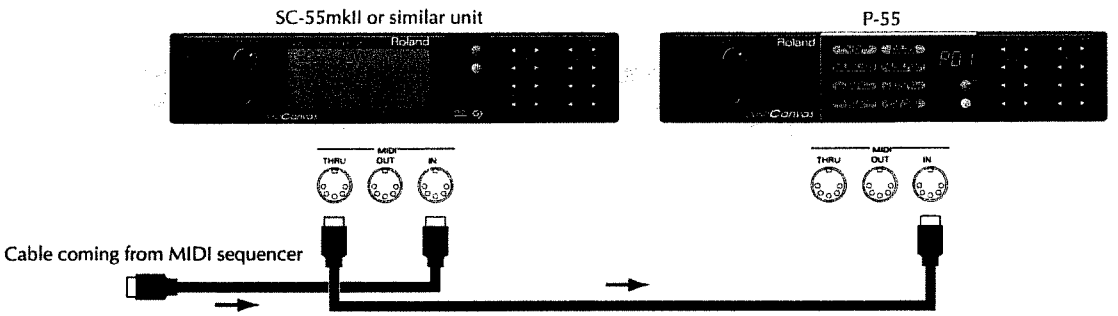
**Select the instrument to play on the Piano Part.**
Press PART ◄ or PART ► to select the part, then press INSTRUMENT ◄ or INSTRUMENT ► and select a tone.

**Get the computer or sequencer to start playing the song data.**
You now can hear the piano part played by the P-55, while the other parts will be played by the multi-timbral sound module.

* ***Note that if the song data contains Program Change data, the tone will be changed. You may need to edit the Program Change data that is sent by the sequencer in order to be sure that it will cause the P-55 to play the sounds that you intend.***
* ***If you connect the output jack of the multi-timbral sound module to the input jack of the P-55, the sound of the two sound modules will be output together from the P-55.***

## ■ Combining the P-55 with a GM or GS Generator

For example, with an SC-55mkII (Roland Sound Canvas sound module) that you are going to play using a sequencer or computer, you would connect the units as shown below.




If connections are made as shown above, playing back song data will cause the SC-55mkII and the P-55 to sound simultaneously.
In order to make the P-55 play the piano part and the SC-55mkII play the other parts, use the following procedure.

1. **Hold down INSTRUMENT ► while you turn ON the power, and press the Parameter Group button. The P-55 will be set to use Instrument Table 2.**

   * ***Sound data that was created specifically for GM/GS sound generators often contains the MIDI data for producing a GM On or GS Reset. Upon reception of such data, the P-55 will automatically set to use Instrument Table 2, so step 1 may be unnecessary.***

2. **Set the P-55's MIDI reception channel so it matches the Piano Part's MIDI channel.**
   Press PART ◄ or PART ► to select the part, then press MIDI CH ◄ or MIDI CH ► to make the selection.
   The P-55 contains three parts, so mute the part not playing.

3. **Mute the Piano Part on the SC-55mkII sound generator.**
   Press the SC-55mkII's PART ◄ or PART ► to select the Piano Part, then Press the MUTE button.

4. **Get the computer or sequencer to start playing the song data.**
   You now can hear the piano part played by the P-55, while the other parts will be played by the SC-55mkII.

   * ***To restore the P-55 to its standard system of sound organization (Instrument Table 1), hold down INSTRUMENT ◄ and turn ON the power, then press the Parameter Group button.***
   * ***If you use a CM-300, CM-500 etc., that cannot mute the part itself, you have to set the reception of MIDI data off using System Exclusive messages. Refer to the MIDI Implementation section in the owner's manual of the device you are using.***
   * ***If you connect the output jack of the SC-55 mkII to the input jack of the P-55, the sound of the two sound modules will be output together from the P-55.***

# P-55 PARAMETERS

## ■ About the P-55's Parameters

There are three parameter groups in the P-55.

### ○ Part Parameters 1

These parameters can be set individually for each of the three Parts.
They are used for things such as assigning the Instruments to each Part, and setting the depth of the effects.
Most of the parameters dealing with performance are contained in this group.

### ○ Part Parameters 2

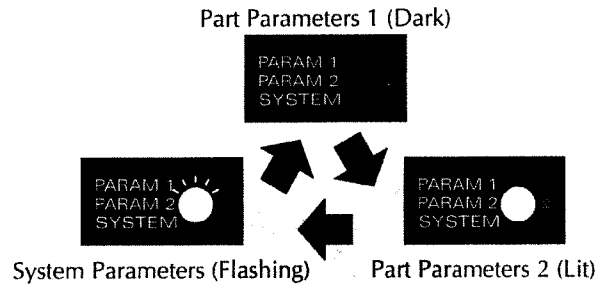
The same as Part Parameters 1, these parameters can be set individually for each of the three Parts. They are used to select the brightness of the sound for each Part, and to select Sub-Instruments. This group also includes the parameters which enhance the expressiveness of a performance, including those which determine how the sound module will respond depending on how an instrument is played.

### ○ System Parameters

This group consists of the parameters for the standard pitch, type of effects, MIDI data reception mode, and other parameters that affect the entire unit.

## ■ Changing the Parameter to be Edited

With each press of the Parameter Group button, the indicator next to the button will remain dark, light up, or flash, thus indicating one of the three possible editing states. The illustration below shows the three states and the type of parameter you can edit at that time.

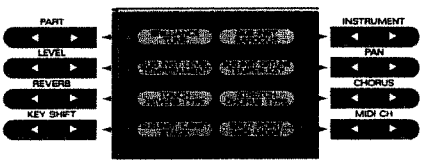


# ABOUT THE DISPLAY

The parameters shown in the P-55's display are as follows:

| Parameter Group | Parameter Normally Displayed |
|---|---|
| Part Parameter 1 | Instrument Number |
| Part Parameter 2 | Brilliance |
| System Parameter | Tune (standard pitch) |

When changes have been made in value, the value of the parameter being set is shown momentarily. After a moment, however, the display will revert to its display of the parameters above (Parameter Normally Displayed). You can view the eight parameter indicators (which correspond to the buttons), and by noting which of them are lit, determine which parameter the information in the display refers to.

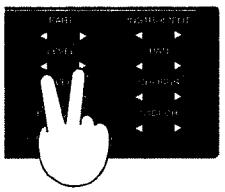



## ■ Changing the Parameters Normally Displayed

If you wish, you can set the unit so it normally displays other parameters. Three settings, one for each of the three possible editing states (dark, flashing, or lit), can be made. This allows you to configure the unit so it is more convenient for your needs.

**1** **Press the Parameter Group button and select the parameter group for which you want to change the setting.**

**2** **Press both the ◄ and ► buttons simultaneously for the parameter that you want to normally have shown.**
For example, while the Parameter Group button's indicator remains dark (Part Parameters 1 assessable), and you wish to thereafter have the Part Level be the parameter that is usually displayed for that group, you would simultaneously press LEVEL ◄ and LEVEL ► .

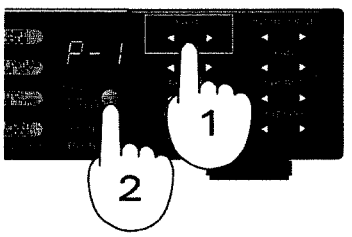


# PART PARAMETERS 1

The P-55 is capable of playing three Parts. For each of these Parts you can make settings which determine the particular MIDI channel on which it will respond to MIDI data, and what sound it will produce as a result. In addition, other settings such as those for reverb and chorus can also be made.

## ■ Altering the Settings for Part Parameters 1 ••••••••••••••••••••••••••

To alter the settings for the parameters included in Part Parameters 1, you first need to press the Parameter Group button and confirm that its indicator is dark. Then press PART ◄ or PART ► and select whichever of the Parts (from 1 — 3) for which you wish to make parameter settings.

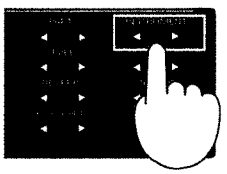



## ■ Values for the Parameters/Changing Their Settings ••••••••••••••••••

### ● Selecting the Sound Assigned to a Part — Instrument

**[Acceptable Values] P01 — P15, E16 — E25, o26 — o32**

**Press INSTRUMENT ◄ or INSTRUMENT ► and select a tone.**



**** For information on the Instruments contained in the P-55, please refer to the "Instrument Chart" (p. 40).***

### Concerning Display of Instrument Numbers

At times, a dot will be displayed along with the Instrument Numbers. By the position of this dot, you can determine what the settings for Sub-Instruments are, and the Instrument table.

The Sub-Instrument will sound simultaneously.

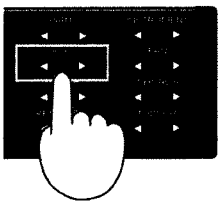
The Sub-Instrument will be muted while the main Instrument sounds.

The P-55 is set to use Instrument Table 2.

## ● Adjusting a Part's Volume — Level

**[Acceptable Values]** **0 — 127**
As the value is increased, the volume becomes louder.

**Press LEVEL ◄ or LEVEL ► to adjust the volume.**

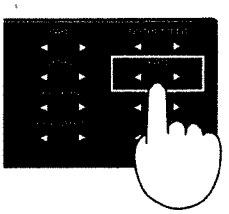


## ● Adjusting a Part's Pan (Sound Image Orientation) — Pan

**[Acceptable Values]** **rnd, L63 — 0 — r63**

| | |
|---|---|
| rnd (Random) | Provides a specialized effect, with the sound moved randomly back and forth with each note played. |
| L1 — L63 (Left) | The sound image is oriented more toward the left side. The higher the value, the more the image is moved to the left. |
| 0 | The sound image is oriented in the center. |
| r1 — r63 (Right) | The sound image is oriented more toward the right side. The higher the value, the more the image is moved to the right. |

**Press PAN ◄ or PAN ► to adjust the pan.**

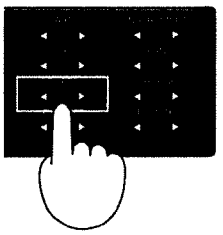


* ***These panning effects will not be obtained when the unit is connected in mono.***
* ***With some sounds, you will still be able to perceive a small amount of the sound as coming from the opposite speaker.***
* ***In emulating an actual piano, the P-55 localizes individual notes in varying degrees to the right as they get higher in pitch. Similarly, the lower in pitch a note is, the more it will be localized toward the left. When orienting the sound image using Pan, you are setting the value for the center of this fairly broad overall image.***

## ● Adding Reverberation — Reverb

**[Acceptable Values]** **0 — 127**
The higher the value, the more the effect is applied.

**Press REVERB ◄ or REVERB ► to adjust it.**

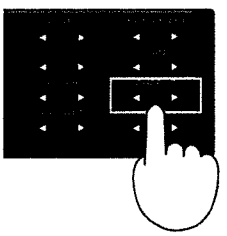


** The type of reverb can be selected using Reverb Type in the System mode (p. 28).*

## ● Adding Expansiveness to the Sound — Chorus

**[Acceptable Values]** **0 — 127**
The higher the value, the more pronounced the effect becomes.

**Press ◄ CHORUS or CHORUS ► and adjust it.**



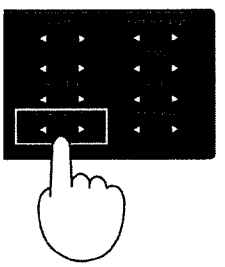
** The type of chorus can be selected using Chorus Type in the System mode (p. 28).*

## ● Transposing the Pitch of Notes in Semitone Units — Key Shift

The Key Shift function is convenient to use when wishing to make music easier to play, since it allows you to shift a whole piece up or down in semitone units. For example, you could set it so you can play a song that is originally in the key of D major (2 sharps), while you actually use the more familiar fingering that you would use for C major.

**[Acceptable Values]** **-24 to 0, 0 — 24**
With each increase (decrease) by one in the value, the pitch is raised (lowered) by one semitone. 12 is thus equivalent to an octave, and 24 is two octaves. At zero, there will be no transposition at all.

**Press KEY SHIFT ◄ or KEY SHIFT ► to perform the adjustment.**



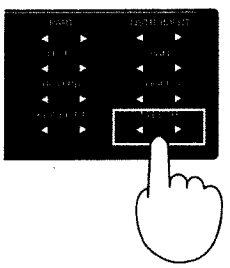
## ● Altering the Channel on Which MIDI Messages are Received — MIDI Channel

**[Acceptable Values]** **01 — 16, oFF**

When set to 1 — 16, that Part will respond to the MIDI messages on the specified MIDI channel.

If you set it to oFF, that Part will ignore all incoming MIDI information.

**Press MIDI CH ◄ and MIDI CH ► to make the selection.**

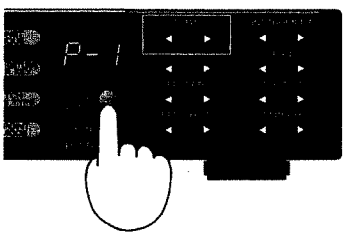


# PART PARAMETERS 2

Part Parameters 2 are used to determine the brightness of the sound for each Part, and allow you to make settings such as those which determine how volume and timbre changes will be made in response to velocity. In addition, they include all the parameters related to Sub-Instruments. By adjusting these parameters, you can enhance your expressive capabilities.

## ■ Altering Settings for Part Parameters 2

Select the Part for which you wish to make changes in its parameters. (Refer to p. 15, "Altering the Settings for Part Parameters 1," if necessary.)



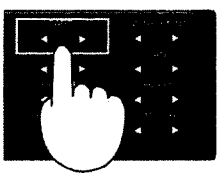
## ■ Values for the Parameters/Changing Their Settings

### ● Adjusting the Sound's Brightness — Brilliance

**[Acceptable Values]** **–7 to 0, 0 — 7**

| | |
|---|---|
| –7 to –1 | Within this range the sound will be more subdued. The lower the value, the more sedate the sound becomes. |
| 0 | Normal. |
| 1—7 | The sound takes on more brilliance the higher the value is raised. |

**Press PART ◄ or PART ► to adjust the brilliance of the sound.**



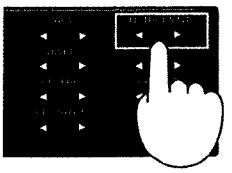
### ● Selecting a Sub-Instrument — Sub-Instrument

For each Part the P-55 allows you to combine (layer) two Instruments. The second Instrument you add is known as the "Sub-Instrument."

**[Acceptable Values]** **OFF, P01 — P15, E16 — E25, o26 — o32**
When set to oFF, no Sub-Instrument will sound.

* ***Sounds that can be selected for the Sub Instrument are the same as for Instrument.***

**Press INSTRUMENT ◄ or INSTRUMENT ► to make the selection.**



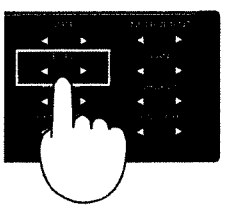
* ***To make it easy to distinguish between the settings for an Instrument and the settings for a Sub-Instrument, a P, E, or o is flashed on and off in the display with a Sub-Instrument.***

## ● Adjusting the Volume of the Sub-Instrument — Sub-Instrument Level

**[Acceptable Values] 0 — 127**

The greater the value, the higher the volume level of the Sub-Instrument. At a value of 127, its volume level will be the same as that of the main Instrument.

**Press LEVEL ◄ or LEVEL ► to adjust the level.**



* ***When you set the level for a Sub-Instrument to 0, it will not sound, but the voices assigned to that Sub-Instrument will continue to be used. If you should run into situations where notes get left out, or you otherwise don't seem to have enough polyphonic notes available, check to see if you don't have any Sub-Instruments set to a level of 0.***

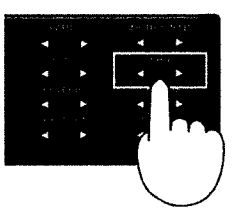
## ● Fine-Tuning the Pitch of a Sub-Instrument — Sub-Instrument Detune

By altering the pitch of the Sub-Instrument so it is slightly different from that of the main Instrument, you can make the sound fatter. Or, for example, using a piano sound, you could create sounds such as that of a honky-tonk piano.

**[Acceptable Values] -50 to 0, 0 — 50**

With each increase (decrease) by one in this value, the pitch is raised (lowered) by one cent.

**Press PAN ◄ or PAN ► to adjust the pitch.**

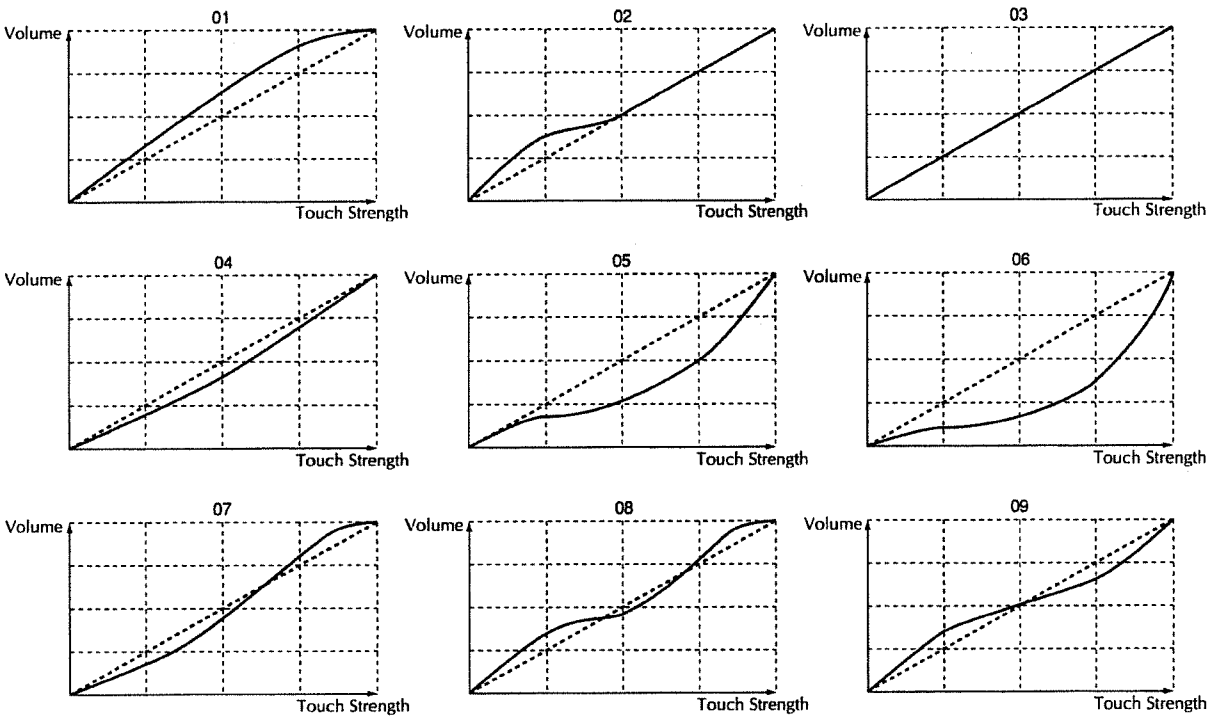


## ● Setting the Changes in Volume and Timbre Obtained Through Velocity — Touch

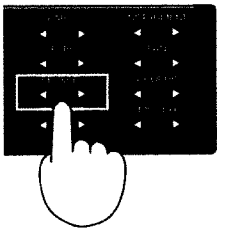
The P-55 provides for more expressive performances, since it can apply changes in the volume and timbre in keeping with MIDI velocity messages, which convey the strength used when pressing keys. To allow for more creativity, you can alter the manner in which the unit responds to velocity messages.

**[Acceptable Values] 01—09**

| | |
|---|---|
| 01 | A lesser velocity than normal will produce stronger-sounding notes. |
| 02 | Notes within the weaker range can be sounded louder using less velocity than normal. |
| 03 | A standard sensitivity, providing for the most natural-sounding performances. |
| 04 | Slightly more velocity than normal must be used in order to obtain stronger-sounding notes. |
| 05 | Greater velocity than normal is required to produce stronger-sounding notes. |
| 06 | Significantly more velocity than normal is required to produce stronger-sounding notes. |
| 07 | A velocity curve that is similar to 04, allowing stronger-sounding notes to be produced with relative ease. The contrast between weak/strong is greatest in the middle range, allowing for more vibrancy. |
| 08 | Same as 07, except notes within the weaker range can be sounded louder more easily. |
| 09 | A curve with very little change between weak/strong in the middle range. |




**Press REVERB ◄ or REVERB ► to make the selection.**



## ● Changing the Tuning Curve — Stretch

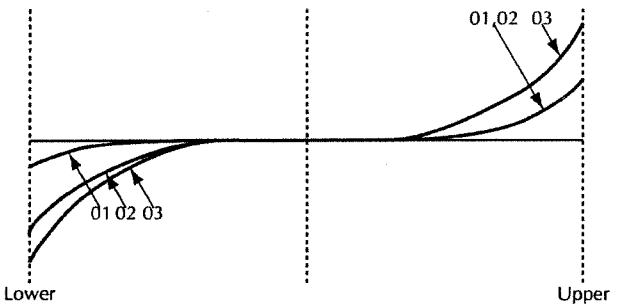
Generally, pianos are tuned so that, in comparison with true equal temperament, the upper range is tuned slightly higher in pitch, and the lower range is tuned slightly lower. This is known as "Stretch Tuning." By changing the Tuning Curve, you can enjoy the minute variations that occur in the way chords resound. You should try them all to find the curve that you like best.

**[Acceptable Values] 01 — 03**

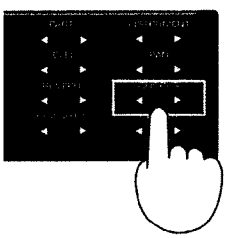
01 A natural tuning curve, with most undulations suppressed.

02 A tuning curve which emphasizes the lower range somewhat. This compensates for the tendency to perceive the lower range as being higher in pitch.

03 This tuning curve places emphasis on both the lower and upper ranges.




**Press CHORUS ◄ or CHORUS ► to make the selection.**



## ● Transposing the Sub-Instrument — Sub-Instrument Key Shift

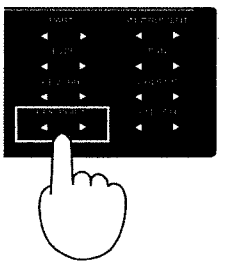
This function allows you to transpose (in semitone units) the pitch of the Sub-Instrument, so that it is different from that of the main Instrument.

If you have the Split Point set to "oFF," this transposition will be made relative to the pitch of the Instrument, or applied in addition to the current transposed pitch value of the Instrument if it has already been transposed once using "Key Shift." However, if set to something other than "oFF," this transposition occurs independently, irrespective of the pitch of the Instrument.

**[Acceptable Values] –24 to 0, 0 — 24**

With each increase (decrease) by one in the value, the pitch is raised (lowered) by one semitone. 12 is thus equivalent to an octave, and 24 is two octaves.

**Press KEY SHIFT ◄ or KEY SHIFT ► to perform the adjustment.**



## ● Splitting Notes to be Played by Instrument/Sub-Instrument — Split Point

This feature allows you to split the keyboard into two ranges (Upper and Lower) at a specified boundary note (Split Point). You can then have the main Instrument played within one range, and the Sub-Instrument in the other.

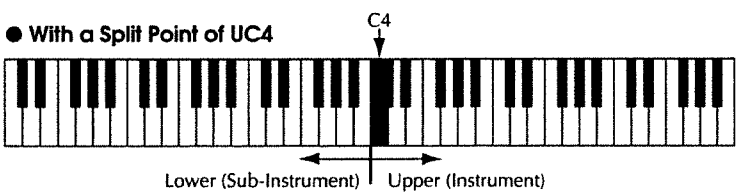
**[Acceptable Values]** **oFF, UC2 — UC.7, LC2 — LC.7**

- oFF — No split point is set. Both the main Instrument and Sub-Instrument sound simultaneously (dual).
- U — The Upper notes sound the main Instrument, while the Lower notes play the Sub-Instrument. The note set as the Split Point sounds using the main Instrument sound.
- L — The Upper notes sound the Sub-Instrument, while the Lower notes play the main Instrument. The note set as the Split Point sounds using the Sub-Instrument sound.

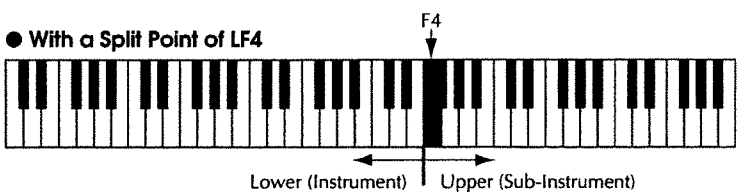
The Split Point can be set anywhere within the range of C2 through C#7. In the display, sharps are indicated with a dot.

| Note | C | C#(D♭) | D | D#(E♭) | E | F | F#(G♭) | G | G#(A♭) | A | A#(B♭) | B |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Display | C | C. | d | d. | E | F | F. | G | G. | A | A. | b |

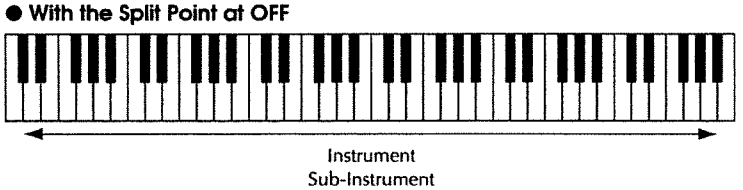
**● With a Split Point of UC4**



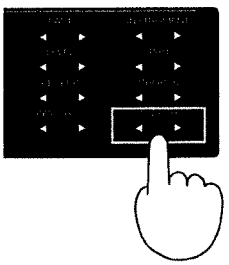

**● With a Split Point of LF4**




**● With the Split Point at OFF**



Press MIDI CH ◄ or MIDI CH ► to make the selection.



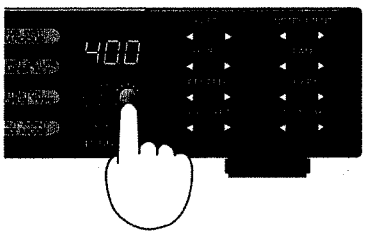
* *If a Split Point setting is active while the Sub-Instrument is turned OFF, notes in the range that the Sub-Instrument should play will instead be silent.*

# SYSTEM PARAMETERS

The System Parameters provide for settings of the standard pitch, the type of reverb and chorus to be used, and other settings that are common to the entire unit.

## ■ Making Settings for the System Parameters

To make settings for the parameters included in the System Parameters, press the Parameter Group button and confirm that its indicator is flashing. The various parameters can be adjusted using the 8 sets of buttons.



* ***Because settings for the System Parameters are common to the P-55 as a whole, you cannot select specific Parts for which you wish to set parameters.***
* ***In addition to the system parameters explained in this section, there are also parameters which can be adjusted using MIDI Exclusive data (p. 38).***

## ■ Values for the Parameters/Changing Their Settings

### ● Fine-Tuning the Pitch — Tune

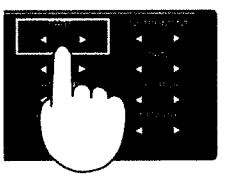
This function allow you to adjust the standard pitch of the P-55. This conveniently allows you to have this unit match the pitch of some other musical instrument.

**[Acceptable Values]** **15.3 — 40.0 — 66.2**

The value is equivalent to the frequency of the A4 note. Since the hundreds digit (4) is abbreviated in the display, the actual frequencies obtainable are: 415.3 Hz-440.0 Hz-466.2 Hz.

When the Baroque Pitch function is ON (explained in the following), or a setting for Key Shift other than 0 is in effect, the actual pitch will be different from the value shown.

**Press PART ◄ or PART ► and adjust it.**



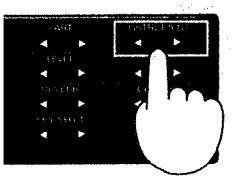
## ● Playing Using Baroque Pitch — Baroque Pitch

In modern times, standard pitch is that where A4=440 Hz. However, in the Baroque period, standard pitch most likely called for a value of A4=415 Hz. This parameter allows you to quickly obtain this Baroque period pitch. This feature can be used in combination with the Temperament parameter (see below) for even greater effect.

**[Acceptable Values]** **oFF, on**

| | |
|---|---|
| oFF | Baroque Pitch is OFF |
| on | Baroque Pitch is ON |

**Press INSTRUMENT ◄ or INSTRUMENT ► to turn it ON or OFF.**



* ***You can still carry out tuning even while Baroque Pitch is ON, as long as you remember that a value of 440.0 Hz for the Tune feature is equivalent to 415.0 Hz.***

## ● Playing Using Classical Tuning — Temperament

The P-55 allows you to play classical music (such as baroque) while tuned in the manner appropriate for that period.

Temperament refers to the method of tuning used for the scales.
In modern times, music is generally written for Equal Temperament. So, as a matter of course, Equal Temperament is used when most music is played. However, during the development of classical music, a number of other forms of tuning were also in common use. By playing while tuned in the manner which was correct for the period, you will be able to savor the sonorities that the chords in a particular piece may originally have had.

**[Acceptable Values]** **01 — 06**

| Value | Temperament |
|---|---|
| 01 | EQUAL |
| 02 | JUST |
| 03 | MEANTONE |
| 04 | WERCKMEISTER |
| 05 | KIRNBERGER |
| 06 | RYHAGOREAN |

### ○ Equal Temperament

This is the 12-tone equal temperament that is most commonly used today.

### ○ Just Temperament

A method of tuning which resolved the ambiguity of fifths and thirds. Quite beautiful sonorities are produced with chords, but the scale is unbalanced and is thus not well-suited for melodies.

### ○ Mean Tone Temperament

A temperament which adds some compromises to Just temperament, and facilitates transposition.

### ○ Werckmeister Temperament (The 3nd scale within the first group of scale)

Through combining the Mean Tone and Pythagorean temperaments, it allows for playing in any key.

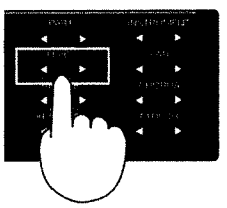
### ○ Kirnberger Temperament (The 3rd scale)

As a result of improvements made to the Mean Tone and Just temperaments, it is relatively tolerant towards transposition, and can be used to play in all keys.

### ○ Pythagorean Temperament

A method of tuning developed by the philosopher Pythagoras as a way to resolve the ambiguity of fourths and fifths. As a result melodies sound cleaner, but a certain amount of ambiguity is produced with triads.

**Select the Temperament by pressing LEVEL ◄ or LEVEL ► .**



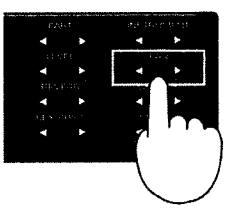
## ● Changing the Tonic — Temperament Key

To play using any temperament other than Just, you need to specify the tonic for the key in which your piece is written.

**[Acceptable Values] C, C., d, d., E, F, F., G, G., A, A., b**
**–C, –C., –d, –d., –E, –F, –F., –G, –G., –A, –A., –b**

| Tonic (key) | C | C#(D♭) | D | D#(E♭) | E | F | F#(G♭) | G | G#(A♭) | A | A#(B♭) | B |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Display (major) | C | C. | d | d. | E | F | F. | G | G. | A | A. | b |
| Display (minor) | -C | -C. | -d | -d. | -E | -F | -F. | -G | -G. | -A | -A. | -b |

**Select the tonic by pressing PAN ◄ or PAN ► .**



For example, set "G" for G major, or "-d" for D minor.

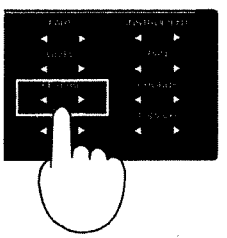
## ● Changing the Type of Reverb — Reverb Type

A selection of 8 Reverb types is provided, allowing you to readily obtain the type of reverberation you need.

**[Acceptable Values] ro1, ro2, ro3, hA1, hA2, PLt, dLy, PdL**

| Value | Reverb Type |
|---|---|
| ro1 | Room 1 |
| Ro2 | Room 2 |
| Ro3 | Room 3 |
| HA1 | Hall 1 |
| HA2 | Hall 2 |
| PLt | Plate |
| DLy | Delay |
| PdL | Panning Delay |

**Press REVERB ◄ or REVERB ► to make the selection.**



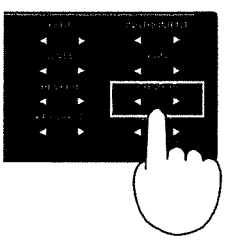
## ● Changing the Type of Chorus — Chorus Type

A selection of 9 Chorus types is provided, allowing you to readily obtain the type of chorus effect you need.

**[Acceptable Values] Ch1, Ch2, Ch3, Ch4, FbC, FLG, dLy, dFb, HtC**

| Value | Chorus Type |
|---|---|
| Ch1 | Chorus 1 |
| Ch2 | Chorus 2 |
| Ch3 | Chorus 3 |
| Ch4 | Chorus 4 |
| FbC | Feedback Chorus |
| FLG | Flanger |
| DLy | Short Delay |
| DFb | Short Delay Feedback |
| HtC | Honkey-tonk Chorus |

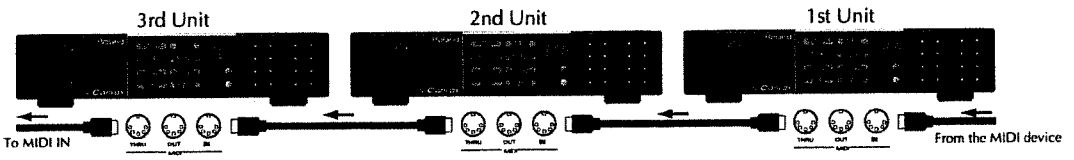
**Press CHORUS ◄ or CHORUS ► to make the selection.**



## ● Using Multiple P-55s — Stacking

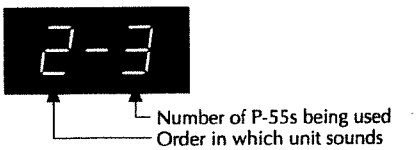
Up to eight P-55s can be linked so you can increase the number of simultaneous voices you have available. This feature is referred to as "Stacking."

**[Example Setup]**




Connect a cable between the MIDI OUT and MIDI THRU connectors on each successive unit, as shown in the illustration.

**[Acceptable Values] oFF, 1-2 to 2-2, 1-3 to 3-3, 1-4 to 4-4, 1-5 to 5-5, 1-6 to 6-6, 1-7 to 7-7, 1-8 to 8-8**

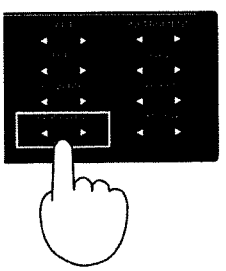



● **Example: Stacking three P-55s**

| | Setting for Stacking |
|---|---|
| P-55 No. 1 | 1-3 |
| P-55 No. 2 | 2-3 |
| P-55 No. 3 | 3-3 |

For each P-55 you intend to use, perform the following:

**Press KEY SHIFT ◄ or KEY SHIFT ► to make the setting.**



- ***The settings should be made carefully so you don't specify the wrong number of total units, or assign the same number for the sounding order to multiple units. If such errors are made, the units won't sound correctly.***
- ***The Stacking function must be turned OFF if you are going to use a P-55 as a stand-alone unit again.***

## ● Changing the MIDI Reception Mode — MIDI Mode

A selection of six different modes are provided so you can select a configuration for the reception of MIDI data that best suits your application.

* ***Note messages and Pedal messages (Hold 1, Sostenuto, Soft) are recognized in all modes.***
* ***Mode 6 is the unit's factory default setting.***

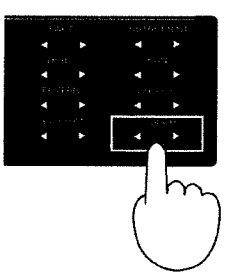
**[Acceptable Values] 01 — 06**

MIDI data indicated with an "X" below are ignored.

| MIDI Mode | 01 | 02 | 03 | 04 | 05 | 06 |
|---|---|---|---|---|---|---|
| Note | O | O | O | O | O | O |
| Hold 1 (Damper) | O | O | O | O | O | O |
| Soft | O | O | O | O | O | O |
| Sostenuto | O | O | O | O | O | O |
| Volume | X | O | O | O | O | O |
| Expression | X | O | O | O | O | O |
| Pan | X | O | O | O | O | O |
| Reverb | X | O | O | O | O | O |
| Chorus | X | O | O | O | O | O |
| Bank Select | X | X | O | O | X | *1 |
| Program Change | X | X | O | O | X | O |
| Exclusive | X | X | X | O | O | O |
| GM System ON/OFF | X | X | X | X | O | O |
| GS Reset/Exit | X | X | X | X | O | O |

***1 Once the P-55 receives a GM System On message, it will thereafter ignore any Bank Select messages.***

**Press MIDI CH ◄ or MIDI CH ► to make the selection.**



# OTHER FUNCTIONS

## ■ Storing Your Favorite Settings — User Patches

The P-55 allows you to store together, into what is known as a "User Patch," a collection of settings made for the Part Parameters shown below. By creating User Patches, you can instantly obtain a group of settings you have found to be best for a certain situation, without needing to redo the Parameter settings one by one.
They can be used when Instrument Table 1 is selected.

**[Acceptable Values]** **U01 — U16**

**[Part Parameters Storable in User Patches]**

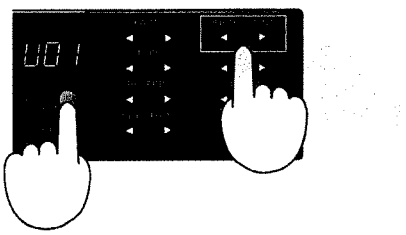
Settings for the Part Parameters shown below can be stored in a User Patch:

| Part Parameters 1 | Part Parameters 2 |
|---|---|
| Instrument | Brilliance |
| Level | Sub-Instrument |
| Pan | Sub-Instrument Level |
| Reverb | Sub-Instrument Detune |
| Chorus | Touch |
| Key Shift | Stretch |
| | Sub-Instrument Key Shift |
| | Split Point |

### ● Calling Up User Patches

**While holding down the Parameter Group button, press INSTRUMENT ◄ or INSTRUMENT ► .**

After briefly displaying the User Patch (U01 — U16), the unit will then show the parameter that is ordinarily displayed.




### ○ Using MIDI to Select User Patches

You can also use a MIDI keyboard or other external MIDI device to get the P-55 to call up specific User Patches. In order to specify one of the User Patches from U01 — U16, you need to have the external MIDI device first send a Control No. 0 (Bank Select message), followed by a Program Number (Program Change message). Refer to the correspondence table below to determine the required values for the MIDI data.

| User Number | CC0# | PC# |
|---|---|---|
| U01 | 80 | 33 |
| U02 | 80 | 34 |
| : | : | : |
| U15 | 80 | 47 |
| U16 | 80 | 48 |

CC0# : Value of Control Number 0 (Bank Select message).
PC# : Value of Program Number (Program Change message).

Ex. Calling up User Patch U01.
1. Have the external MIDI device send a Control No. 0 carrying a value of 80.
2. Following that, send a Program Number 33.

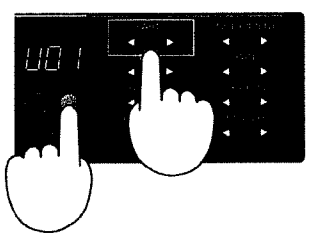
Note that if you are using a device which does not accommodate the sending of the value for Control No. 0, you should set the Sub-Instrument for that Part to OFF. You can then select a User Patch by sending the Program Number which corresponds to the User Patch.

## ● Changing the Settings for a User Patch

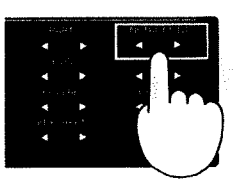
Follow the procedure below to call up a User Patch, make changes in its settings, then store it back again.

**1** **Make whatever settings you desire for parameters that can be stored in a User Patch.**

**2** **While holding down the Parameter Group button, press PART ► .**
The P-55 enters the mode where User Patches can be stored. The number of the User Patch which was most recently selected will appear in the display (flashing).




**3** **Press INSTRUMENT ◄ or INSTRUMENT ► to select the User Patch number to which you wish to store the settings.**



**4** **Press the Parameter Group button, and it will be stored in memory.**
To cancel the procedure, press the MUTE button.

## ■ Changing the Device ID

The Device ID is a number which is needed for identification purposes during the reception/transmission of MIDI Exclusive messages. The P-55 will only recognize MIDI Exclusive messages which carry the same Device ID as it is assigned. In order to assure the successful communication of MIDI Exclusive messages, you will need to set the Device ID on the P-55 to the same ID number used by your other device.

**[Acceptable Values]** **d01 — d32**

1. **Turn power ON while holding down both MIDI CH ◄ and MIDI CH ► to get into the mode for setting the Device ID.**
2. **The current setting for the Device ID will be shown in the display. Use MIDI CH ◄ or MIDI CH ► to select the desired Device ID.**
3. **Press the Parameter Group button.**

* ***Should you wish to cancel the procedure after performing steps 1 and 2 above, press the MUTE button instead of the Parameter Group button.***

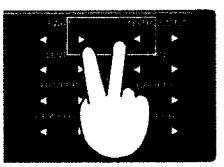
* ***If you are using a multiple number of P-55s, you may wish to assign each of them a unique ID number so you can have each unit distinguishable from the others, and are able to have your external unit direct data to specific units.***
***Otherwise, if you wish to simultaneously control a multiple number of P-55s, you can set all of them to the same Device ID.***

## ■ Transmitting the P-55's Settings from MIDI OUT — Bulk Dump

The process of having all of the settings contained in the P-55 sent out from MIDI OUT is known as a "Bulk Dump." This feature conveniently allows you to send this information to another P-55, or some other device capable of recording such Bulk Data, such as an MC-50 mkII (a Roland sequencer). Having a record of the settings you need for your P-55 stored on another device can come in handy, since if important settings are later inadvertently altered, you will be able to restore your unit to the settings you had.

* ***The parameter settings that are transmitted through a Bulk Dump include: System Parameters (excluding those for MIDI mode), Part Parameters 1, Part Parameters 2, User Patch Parameters and the Effects Parameters that can only be controlled using MIDI.***

1. **Together press both the INSTRUMENT ◄ and PART ► buttons.**



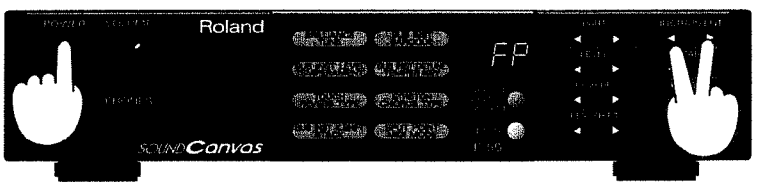
The characters "bd" will appear (blinking) in the display, indicating that the unit is in standby, ready to begin the transmission.

2. **To go ahead and start the transmission, press the Parameter Group button. To abort, press the MUTE button.**

## ■ Restoring All the Settings the Unit Originally Had — Factory Preset •••••

Carry out the procedure below to restore all the Factory Preset settings (including those for Part Parameters 1, Part Parameters 2, System Parameters, and the User Patch).

1 **Turn ON the power while you have both the INSTRUMENT ◄ and INSTRUMENT ► buttons held down.**




2 **The characters "FP" will appear (blinking) in the display, indicating the unit is ready. To go ahead and restore all the Factory Preset settings, press the Parameter Group button. To cancel the procedure, press the MUTE button.**

The Factory Preset settings are listed in the "Factory Preset Chart" (p. 41).

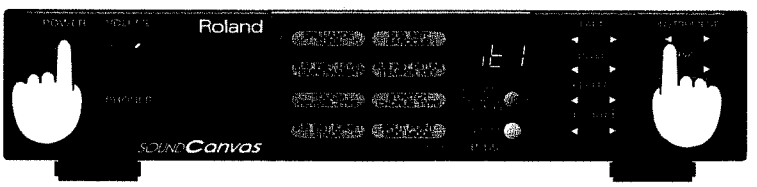
# TOWARD BETTER PERFORMANCES

## ■ The Two Instrument Tables

The P-55 provides for the use of two sound organization tables: Instrument Table 1, which provides the P-55's inherent collection of sounds; and Instrument Table 2, which makes it easier to use SMF Music Data, or other data designed for GM/GS sound modules.

### ○ Switching to Instrument Table 1

1. **Hold down INSTRUMENT ◄ while you turn ON the power, and "it1" will appear in the display (blinking).**

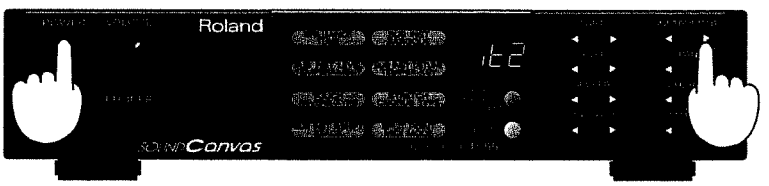



2. **Press the Parameter Group button, and the unit will be set to use Instrument Table 1.**
To cancel the procedure, press the MUTE button.

* ***The unit will also switch to Instrument Table 1 when it receives a GM System Off or a Exit GS at its MIDI IN.***

### ○ Switching to Instrument Table 2

1. **Hold down INSTRUMENT ► while you turn ON the power, and "it2" will appear in the display (blinking).**




2. **Press the Parameter Group button, and the unit will be set to use Instrument Table 2.**
To cancel the procedure, press the MUTE button.

* ***The unit will also switch to Instrument Table 2 when it receives a GM System On or a GS Reset at MIDI IN. When this occurs, the parameter settings shown below will be placed in effect:***

| Part Parameters 1 | | Part Parameters 2 | | System Parameters | |
|---|---|---|---|---|---|
| LEVEL | : 100 | SUB-INST | : OFF | TUNE | : Value last made from panel |
| PAN | : 0 | SPLIT POINT | : OFF | BAROQUE | : OFF |
| REVERB | : 40 | | | REVERB TYPE | : HALL2 |
| CHORUS | : 0 | | | CHORUS TYPE | : CHORUS3 |
| KEY SHT | : 0 | | | | |

## ● Instrument Table 1 of Sound Organization CC0#

| PC# | CC0# 80 | CC0# 81 | CC0# 82 | CC0# 83 | ..... | CC0# 111 | CC0# 112 |
|---|---|---|---|---|---|---|---|
| 1 | P01 Grand Piano 1 | P01 + P01 | P01 + P02 | P01 + P03 | ..... | P01 + o31 | P01 + o32 |
| 2 | P02 Grand Piano 2 | P02 + P01 | P02 + P02 | P02 + P03 | ..... | P02 + o31 | P01 + o32 |
| 3 | P03 Grand Piano + Pad | P03 + P01 | P03 + P02 | P03 + P03 | ..... | P03 + o31 | P03 + o32 |
| 4 | P04 Acoustic Piano 1 | P04 + P01 | P04 + P02 | P04 + P03 | ..... | P04 + o31 | P04 + o32 |
| 5 | P05 Acoustic Piano 2 | P05 + P01 | P05 + P02 | P05 + P03 | ..... | P05 + o31 | P05 + o32 |
| 6 | P06 Acoustic Piano 3 | P06 + P01 | P06 + P02 | P06 + P03 | ..... | P06 + o31 | P06 + o32 |
| 7 | P07 Acoustic Piano + Pad | P07 + P01 | P07 + P02 | P07 + P03 | ..... | P07 + o31 | P07 + o32 |
| 8 | P08 Euro Piano 1 | P08 + P01 | P08 + P02 | P08 + P03 | ..... | P08 + o31 | P08 + o32 |
| 9 | P09 Euro Piano 2 | P09 + P01 | P09 + P02 | P09 + P03 | ..... | P09 + o31 | P09 + o32 |
| 10 | P10 Pop Piano 1 | P10 + P01 | P10 + P02 | P10 + P03 | ..... | P10 + o31 | P10 + o32 |
| 11 | P11 Pop Piano 2 | P11 + P01 | P11 + P02 | P11 + P03 | ..... | P11 + o31 | P11 + o32 |
| 12 | P12 SA Piano 1 | P12 + P01 | P12 + P02 | P12 + P03 | ..... | P12 + o31 | P12 + o32 |
| 13 | P13 SA Piano 2 | P13 + P01 | P13 + P02 | P13 + P03 | ..... | P13 + o31 | P13 + o32 |
| 14 | P14 Honkey-tonk 1 | P14 + P01 | P14 + P02 | P14 + P03 | ..... | P14 + o31 | P14 + o32 |
| 15 | P15 Honkey-tonk 2 | P15 + P01 | P15 + P02 | P15 + P03 | ..... | P15 + o31 | P15 + o32 |
| 16 | E16 Rhodes | E16 + P01 | E16 + P02 | E16 + P03 | ..... | E16 + o31 | E16 + o32 |
| 17 | E17 Pop Rhodes | E17 + P01 | E17 + P02 | E17 + P03 | ..... | E17 + o31 | E17 + o32 |
| 18 | E18 RD Rhodes | E18 + P01 | E18 + P02 | E18 + P03 | ..... | E18 + o31 | E18 + o32 |
| 19 | E19 Dist Rhodes | E19 + P01 | E19 + P02 | E19 + P03 | ..... | E19 + o31 | E19 + o32 |
| 20 | E20 E Piano 1 | E20 + P01 | E20 + P02 | E20 + P03 | ..... | E20 + o31 | E20 + o32 |
| 21 | E21 E Piano 2 | E21 + P01 | E21 + P02 | E21 + P03 | ..... | E21 + o31 | E21 + o32 |
| 22 | E22 E Piano 3 | E22 + P01 | E22 + P02 | E22 + P03 | ..... | E22 + o31 | E22 + o32 |
| 23 | E23 E Pianp 4 | E23 + P01 | E23 + P02 | E23 + P03 | ..... | E23 + o31 | E23 + o32 |
| 24 | E24 E Grand 1 | E24 + P01 | E24 + P02 | E24 + P03 | ..... | E24 + o31 | E24 + o32 |
| 25 | E25 E Grand 2 | E25 + P01 | E25 + P02 | E25 + P03 | ..... | E25 + o31 | E25 + o32 |
| 26 | o26 Harpsichord 1 | o26 + P01 | o26 + P02 | o26 + P03 | ..... | o26 + o31 | o26 + o32 |
| 27 | o27 Harpsichord 2 | o27 + P01 | o27 + P02 | o27 + P03 | ..... | o27 + o31 | o27 + o32 |
| 28 | o28 Vibraphone 1 | o28 + P01 | o28 + P02 | o28 + P03 | ..... | o28 + o31 | o28 + o32 |
| 29 | o29 Vibraphone 2 | o29 + P01 | o29 + P02 | o29 + P03 | ..... | o29 + o31 | o29 + o32 |
| 30 | o30 Vibraphone 3 | o30 + P01 | o30 + P02 | o30 + P03 | ..... | o30 + o31 | o30 + o32 |
| 31 | o31 Celesta | o31 + P01 | o31 + P02 | o31 + P03 | ..... | o31 + o31 | o31 + o32 |
| 32 | o32 Clavi | o32 + P01 | o32 + P02 | o32 + P03 | ..... | o32 + o31 | o32 + o32 |

PC# : Program Number  CC0# : Control Number 0

### ● Understanding the Chart

On the P-55, Instrument and Sub-Instrument combinations are selected by means of Program Numbers used in combination with Control Number 0.

With 80 as the Control Number 0, a Sub-Instrument will not sound. Only the Instrument which has been specified by the Program Number will sound. (The Program Numbers 1-32 correspond with the Instrument numbers P01 through P32.)

By using a Control Number 0 from 81 to 112, you can specify the Sub-Instrument that will sound in combination with the Instrument which is being specified by the Program Number that follows the Control Number 0. (For example, 81: Grand Piano 1; 82: Grand Piano 2; and so forth up to 112: Clavi.)

* ***You cannot change sounds by sending only the Control Number 0. Always make sure it is followed with the appropriate Program Number.***

### ● Instrument Table 2 of Sound Organization

| PC# | CC0# | Instrument |
|---|---|---|
| 001 | 000 | P01 Grand Piano 1 |
| | 008 | P04 Acoustic Piano 1 |
| | 016 | P02 Grand Piano 2 |
| 002 | 000 | P05 Acoustic Piano 2 |
| | 008 | P06 Acoustic Piano 3 |
| 003 | 000 | P12 SA Piano 1 |
| 004 | 000 | P14 Honkey-tonk 1 |
| 005 | 000 | E16 Rhodes |
| | 008 | E17 Pop Rhodes |
| | 024 | E24E Grand 1 |
| 006 | 000 | E20 E Piano 1 |
| | 008 | E22 E Piano 3 |
| 007 | 000 | o26 Harpsichord 1 |
| | 008 | o27Harpsichord 2 |
| 008 | 000 | o32 Clavi |
| 009 | 000 | o31 Celesta |
| 012 | 000 | o28 Vibraphone 1 |

With Instrument Table 2 selected, you will not be able to select any sounds other than the ones listed above using MIDI. Also, a Sub-Instrument cannot be played simultaneously.

* ***The panel can be used to select from all 32 instruments and Sub-Instrument.***

## ■ About Pedals

The P-55 can receive and respond to MIDI messages concerned with the action of the pedals of a keyboard.

### ○ Damper (Control Change No. 64)

These messages convey the action of the keyboard's damper pedal. They are used to sustain notes. Even after a Note Off has arrived a note can be made to linger on for quite a while, as long as the value for the Damper message is at something other than 0 (Off).
Since the length of the sustain can be altered by the value of the Damper message, half-pedaling can also be reliably achieved. The half-pedaling technique, often used by accomplished pianists, involves using the pedal skillfully to precisely control the duration the note will sound.

### ○ Sostenuto (Control Change No. 66)

These messages convey the action of the keyboard's sostenuto pedal.
Only those notes for which a Note On was in effect at the moment that Sostenuto was turned ON will be sustained.

### ○ Soft (Control Change No. 67)

These messages convey the action of the keyboard's soft or shifting pedal. They are used to make notes sound softer.
If Soft is ON when a Note On is received, the note will sound softer than it would normally. The actual extent to which this effect is obtained is determined by the value of the Soft message.

## ■ Effects Parameters Available Only Through MIDI

In addition to the effects parameters that the P-55 allows you to control from the panel, it also provides parameters which can be set using MIDI Exclusive messages. You can obtain more detailed, precise control over the effects you obtain by using MIDI Exclusive messages.
For further information concerning MIDI Exclusive messages, refer to "About Exclusive Messages" (p. 45).

| | Parameter Controllable from the Panel | Parameter Set Using MIDI Exclusive Messages |
|---|---|---|
| Part Parameters 1 | Reverb | Reverb |
| | Chorus | Chorus |
| System Parameters | Reverb Type | Reverb Type |
| | | Reverb Character |
| | | Reverb Pre LPF |
| | | Reverb Level |
| | | Reverb Time |
| | | Reverb Delay Feedback |
| | | Reverb Send Level (to Chorus) |
| | Chorus Type | Chorus Type |
| | | Chorus Pre LPF |
| | | Chorus Level |
| | | Chorus Feedback |
| | | Chorus Delay |
| | | Chorus Rate |
| | | Chorus Depth |
| | | Chorus Send Level (to Reverb) |

## ■ When You Don't Have Enough Polyphonic Notes

### ○ Differences in Polyphony Depending on Sounds

Although the P-55 is capable of producing up to 28 voices simultaneously, you need to keep in mind that certain instrument sounds have been created by combining 2 or more of these voices. Therefore, the maximum number of polyphonic notes you will have at any one time depends on the type of sound(s) being used.
You can of course try to increase the number of polyphonic notes available by switching to instrument sounds that require fewer voices. For information on the number of voices used by each of the Instruments, refer to the "Instrument Chart" (p. 40).

### ○ Using Multiple P-55s (Stacking)

Should you still need more voices, you can add on additional P-55s. The P-55 makes this convenient thanks to its "Stacking" feature, which provides for the connection and simultaneous use of up to eight P-55 modules, which behave much like one single integrated unit.

For information on making the connections and settings, and operational instructions, refer to "Using Multiple P-55s" (p. 29).

# APPENDICES

During the course of most operations, the P-55 will show information (such as the values of parameters) in its display. When necessary, however, it will sometimes display the messages below. Their meaning, and the action you should take are explained in the following.

## ■ Error/Warning Messages

### ○ Warning Messages

**[Meaning]** Bulk Dump standby. Do you wish to carry out the Bulk Dump?

**[Meaning]** Are you sure you wish to restore all the Factory Presets?

**[Meaning]** Have the sounds reverved to the Instrument table 1 of sound organization?

**[Meaning]** Have the sounds reverted to the Instrument table 2 of sound organization?

**[Meaning]** (No Instrument) The sound specified by the Program Number and the Control Change Number 0 is not available in this unit.

**[Meaning]** (Battery Low) The battery that serves in storing the settings for parameters is nearly depleted.

**[Action]** Please consult the nearest Roland Service Station.

### ○ Error Messages

**[Meaning]** (MIDI Off Line) An abnormality has occurred with respect to the device or the cable connected to MIDI IN.

**[Cause 1]** Power to the device connected to MIDI IN was turned off.

**[Action 1]** Presents no problem.

**[Cause 2]** The cable connected to MIDI IN was disconnected, or it could possibly be damaged.

**[Action 2]** Check the cable, and make sure it is connected properly.

**[Meaning]** (MIDI Buffer Full) An excessive amount of MIDI data was received and it could not be properly processed.

**[Action]** Check to make sure that you are not sending an excessive amount of MIDI data to the P-55 at one time.

**[Meaning]** (MIDI Hard Error) An abnormality was detected within the data received at MIDI IN.

**[Cause]** The MIDI cable connected to MIDI IN may not be connected properly.

**[Action]** Check to make sure the MIDI cable is firmly connected.

**[Meaning]** (MIDI DT1 Data Error) The Exclusive data (DT1) received at MIDI IN was in error.

**[Meaning]** (MIDI RQ1 Size Error) The size of the Exclusive data (RQ1) received at MIDI IN was incorrect.

**[Meaning]** (MIDI Checksum Error) The checksum for the Exclusive data received at MIDI IN was in error.

## ■ Instrument Chart

### ○ Instrument Table 1

| PC# | Display | Instrument Name | Number of voices |
|---|---|---|---|
| 1 | P01 | Grand Piano 1 | 2 |
| 2 | P02 | Grand Piano 2 | 2 |
| 3 | P03 | Grand Piano + Pad | 4 |
| 4 | P04 | Acoustic Piano 1 | 2 |
| 5 | P05 | Acoustic Piano 2 | 1 |
| 6 | P06 | Acoustic Piano 3 | 1 |
| 7 | P07 | Acoustic Piano + Pad | 4 |
| 8 | P08 | Euro Piano 1 | 2 |
| 9 | P09 | Euro Piano 2 | 3 |
| 10 | P10 | Pop Piano 1 | 2 |
| 11 | P11 | Pop Piano 2 | 2 |
| 12 | P12 | SA Piano 1 | 1 |
| 13 | P13 | SA Piano 2 | 2 |
| 14 | P14 | Honkey-tonk 1 | 2 |
| 15 | P15 | Honkey-tonk 2 | 2 |
| 16 | E16 | Rhodes | 2 |
| 17 | E17 | Pop Rhodes | 3 |
| 18 | E18 | RD Rhodes | 2 |
| 19 | E19 | Dist Rhodes | 2 |
| 20 | E20 | E Piano 1 | 2 |
| 21 | E21 | E Piano 2 | 2 |
| 22 | E22 | E Piano 3 | 2 |
| 23 | E23 | E Pianp 4 | 2 |
| 24 | E24 | E Grand 1 | 1 |
| 25 | E25 | E Grand 2 | 2 |
| 26 | o26 | Harpsichord 1 | 1 |
| 27 | o27 | Harpsichord 2 | 2 |
| 28 | o28 | Vibraphone 1 | 1 |
| 29 | o29 | Vibraphone 2 | 2 |
| 30 | o30 | Vibraphone 3 | 2 |
| 31 | o31 | Celesta | 1 |
| 32 | o32 | Clavi | 1 |

PC# : Program Number

### ❍ Instrument Table 2

| PC# | CC0# | Display | Instrument Name | Number of voices |
|---|---|---|---|---|
| 1 | 0 | P01 | Grand Piano 1 | 2 |
| | 8 | P04 | Acoustic Piano 1 | 2 |
| | 16 | P02 | Grand Piano 2 | 2 |
| 2 | 0 | P05 | Acoustic Piano 2 | 1 |
| | 8 | P06 | Acoustic Piano 3 | 1 |
| 3 | 0 | P12 | SA Piano 1 | 2 |
| 4 | 0 | P14 | Honkey-tonk 1 | 2 |
| 5 | 0 | E16 | Rhodes | 2 |
| | 8 | E17 | Rop Rhodes | 3 |
| | 24 | E24 | E Grand 1 | 2 |
| 6 | 0 | E20 | E Piano 1 | 2 |
| | 8 | E22 | E Piano 3 | 2 |
| 7 | 0 | o26 | Harpsichord 1 | 1 |
| | 8 | o27 | Harpsichord 2 | 2 |
| 8 | 0 | o32 | Clavi | 1 |
| 9 | 0 | o31 | Celesta | 1 |
| 12 | 0 | o28 | Vibraphone 1 | 1 |

* ***In the GM System, only the sounds that can be selected with a Bank Select of 0 can be used.***

## ■ Factory Preset Chart

| Part Parameters 1 | Part 1 | Part 2 | Part 3 |
|---|---|---|---|
| Instrument | P01 | E16 | o26 |
| Level | 100 | 100 | 100 |
| Pan | 0 | 0 | 0 |
| Reverb | 40 | 40 | 40 |
| Chorus | 0 | 40 | 0 |
| Key Shift | 0 | 0 | 0 |
| MIDI channel | 1 | 2 | 3 |
| Mute | OFF | OFF | OFF |

| Part Parameters 2 | Part 1 | Part 2 | Part 3 |
|---|---|---|---|
| Brilliance 0 | 0 | 0 | 0 |
| Touch | 03 (Medium) | 03 | 03 |
| Stretch | 01 | 01 | 01 |
| Sub-Instrument | OFF | OFF | OFF |
| Sub-Instrument Level | 127 | 127 | 127 |
| Sub-Instrument Detune | 0 | 0 | 0 |
| Sub-Instrument Key Shift | 0 | 0 | 0 |
| Split Point | OFF | OFF | OFF |

| System Parameters | Value |
|---|---|
| Tune | 440.0 Hz |
| Baroque | OFF |
| Temperament | 01 (Equal) |
| Temperament Key | C |
| Reverb Type | Hall 2 |
| * Reverb Character | 4 |
| * Reverb Pre LPF | 0 |
| * Reverb Level | 64 |
| * Reverb Time | 64 |
| * Reverb Delay Feedback | 0 |
| * Reverb Send Level (To Chorus) | 0 |
| Chorus Type | Chorus 3 |
| * Chorus Pre LPF | 0 |
| * Chorus Level | 64 |
| * Chorus Feedback | 8 |
| * Chorus Delay | 80 |
| * Chorus Rate | 3 |
| * Chorus Depth | 19 |
| * Chorus Send Level (To Reverb) | 0 |
| Stack | OFF |
| MIDI Mode | 06 |

* ***Parameters marked with an asterisk cannot be altered from the panel. To make changes in them, you will need to use MIDI Exclusive messages.***
***Note that the values for these parameters will ordinarily be placed at predetermined values which are dependent on the Reverb and Chorus type that is selected. At the factory defaults, the Reverb Type is set to Hall 2, and the Chorus Type is set to Chorus 3; and thus the values for these parameters will be at the values shown above.***

## ■ Troubleshooting

If for some reason you do not hear the sound you expect to, or suspect that something is wrong with the way the unit is operating, first check through the items that follow.

### ○ No Sound Produced

- Is all of your equipment ON?
- Are you sure connections with all other devices have been made properly?
- Have you checked for damaged cables?
- Is sound produced normally through headphones?
  If so, then the unit you have connected, or the intervening cables should be checked.
- Could the volume on your amplifier or mixer be too low?
- Could the volume on your P-55 be too low?
  - ○ Check the position of the volume knob.
  - ○ Check the value that is set for the Part Level.
- Do you have the appropriate setting made for the reception channel for the Part?
- Could the Part possibly be muted?
- Have you selected the sound correctly?
  If you are using MIDI data to select sounds, and you specify a sound that the P-55 does not contain, it will not produce sound.
  If the letters "noi" appear for the sound number, it means that the P-55 does not contain that sound.

- Check the settings for a Split Point.
  The Split Point setting can limit the sound range.
- Could you possibly be in the Demo Mode?
  While in the Demo Mode the unit will not play in response to data that arrives over MIDI.

## ○ Volume Cannot Be Controlled

- Check the settings you have for the MIDI mode.
  If the MIDI mode is set to "1," you will not be able to use MIDI to control the volume. Try switching to another mode.

## ○ Velocity (Touch) Not Expressed As Expected

- Check the setting that has been made for "Touch" for the Part.
- Check the setting for the Velocity Curve that you have for a connected keyboard.

## ○ Sound Is Distorted

- Do you have the volume on your amp, mixer or P-55 set to an excessive level?

## ○ Pitch Is Strange/Won't Change

- Could your settings related to the tuning be inappropriate?
  - ○ Tune value
  - ○ Key Shift value for the Part
  - ○ Setting for Baroque pitch
  - ○ Setting for Temperament and Temperament Key
  - ○ Setting for Stretch
  - ○ Value for Sub-Instrument Detune
  - ○ Value for Sub-Instrument Key Shift
- Could the value for Tune have been altered as a result of MIDI messages?
  What is displayed for Tune does not change when it has been altered as a result of MIDI messages (the display changes only when it has been altered using the panel). The actual value for Tune could be off even though the display shows the correct value.
- Have you checked to make sure your settings for the effects are appropriate?
  - ○ Chorus setting
- Pitch Bender MIDI messages are not recognized.
- Modulation MIDI messages are not recognized.
- RPN Master Tune MIDI messages are not recognized.
- Check the setting for the MIDI mode if using MIDI Exclusive messages for control.
  MIDI Exclusive messages cannot be used for control if the MIDI mode is set to 1-3.

## ○ Sounds Won't Change

- Check the setting for the MIDI mode.
  MIDI cannot be used to change sounds if the MIDI mode is set to 1, 2, or 5.
- Do you have the correct setting made for the MIDI reception channel for the Part?
- Was a Program Change message received after receiving a Bank Select?

## ○ Sounds Are Left Out

- The P-55 is capable of producing a maximum of 28 simultaneous voices. Beyond that limit, no more notes can be sounded at the same time.
  Try making more voices available by using sounds that require fewer voices.

# Roland Exclusive Messages

## 1. Data Format for Exclusive Messages

Roland's MIDI implementation uses the following data format for all exclusive messages (type IV):

| Byte | Description |
|---|---|
| F0H | Exclusive status |
| 41H | Manufacturer ID (Roland) |
| DEV | Device ID |
| MDL | Model ID |
| CMD | Command ID |
| [BODY] | Main data |
| F7H | End of exclusive |

### ■ MIDI status: F0H, F7H

An exclusive message must be flanked by a pair of status codes, starting with a Manufacturer-ID immediately after F0H (MIDI version1.0).

### ■ Manufacturer-ID: 41H

The Manufacturer-ID identifies the manufacturer of a MIDI instrument that triggers an exclusive message. Value 41H represents Roland's Manufacturer-ID.

### ■ Device-ID: DEV

The Device-ID contains a unique value that identifies the individual device in the multiple implementation of MIDI instruments. It is usually set to 00H — 0FH, a value smaller by one than that of a basic channel, but value 00H — 1FH may be used for a device with multiple basic channels.

### ■ Model-ID: MDL

The Model-ID contains a value that uniquely identifies one model from another. Different models, however, may share an identical Model-ID if they handle similar data.

The Model-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Model-IDs, each representing a unique model:

01H
02H
03H
00H, 01H
00H, 02H
00H, 00H, 01H

### ■ Command-ID: CMD

The Command-ID indicates the function of an exclusive message. The Command-ID format may contain 00H in one or more places to provide an extended data field. The following are examples of valid Command-IDs, each representing a unique function:

01H
02H
03H
00H, 01H
00H, 02H
00H, 00H, 01H

### ■ Main data: BODY

This field contains a message to be exchanged across an interface. The exact data size and contents will vary with the Model-ID and Command-ID.

## 2. Address-mapped Data Transfer

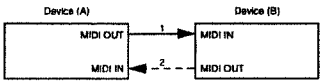
Address mapping is a technique for transferring messages conforming to the data format given in Section 1. It assigns a series of memory-resident records--waveform and tone data, switch status, and parameters, for example--to specific locations in a machine-dependent address space, thereby allowing access to data residing at the address a message specifies.

Address-mapped data transfer is therefore independent of models and data categories. This technique allows use of two different transfer procedures: one-way transfer and handshake transfer.

### ■ One-way transfer procedure
### (See Section 3 for details.)

This procedure is suited for the transfer of a small amount of data. It sends out an exclusive message completely independent of a receiving device status.

#### Connection Diagram

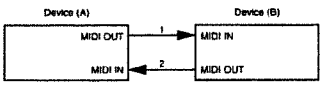



Connection at point 2 is essential for "Request data" procedures. (See Section 3.)

### ■ Handshake-transfer procedure
### (This device does not cover this procedure)

This procedure initiates a predetermined transfer sequence (handshaking) across the interface before data transfer takes place. Handshaking ensures that reliability and transfer speed are high enough to handle a large amount of data.

#### Connection Diagram




Connection at points 1 and 2 is essential.

#### Notes on the above two procedures

* There are separate Command-IDs for different transfer procedures.
* Devices A and B cannot exchange data unless they use the same transfer procedure, share identical Device-ID and Model ID, and are ready for communication.

## 3. One-way Transfer Procedure

This procedure sends out data all the way until it stops and is used when the messages are so short that answerbacks need not be checked.
For long messages, however, the receiving device must acquire each message in time with the transfer sequence, which inserts intervals of at least 20 milliseconds in between.

#### Types of Messages

| Meddage | Command ID |
|---|---|
| Request data 1 | RQ1 (11H) |
| Data set 1 | DT1 (12H) |

### ■ Request data #1: RQ1 (11H)

This message is sent out when there is a need to acquire data from a device at the other end of the interface. It contains data for the address and size that specify designation and length, respectively, of data required.
On receiving an RQ1 message, the remote device checks its memory for the data address and size that satisfy the request.
If it finds them and is ready for communication, the device will transmit a "Data set 1 (DT1)" message, which contains the requested data. Otherwise, the device will send out nothing.

| Byte | Description |
|---|---|
| F0H | Exclusive status |
| 41H | Manufacturer ID (Roland) |
| DEV | Device ID |
| MDL | Model ID |
| 11H | Command ID |
| aaH | Address MSB |
| | LSB |
| ssH | Size MSB |
| | LSB |
| sum | Check sum |
| F7H | End of exclusive |

* The size of the requested data does not indicate the number of bytes that will make up a DT1 message, but represents the address fields where the requested data resides.
* Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
* The same number of bytes comprises address and size data, which, however, vary with the Model-ID.
* The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

## ■ Data set 1: DT1 (12H)

This message corresponds to the actual data transfer process.
Because every byte in the data is assigned a unique address, a DT1 message can convey the starting address of one or more data as well as a series of data formatted in an address- dependent order.

The MIDI standards inhibit non-real time messages from interrupting an exclusive one. This fact is inconvenient for the devices that support a "soft-through" mechanism. To maintain compatibility with such devices, Roland has limited the DT1 to 256 bytes so that an excessively long message is sent out in separate segments.

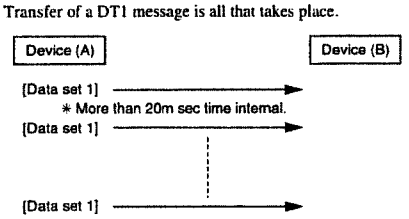
| Byte | Description |
|---|---|
| F0H | Exclusive |
| 41H | Manufacturer ID (Roland) |
| DEV | Device ID |
| MDL | Model ID |
| 12H | Command ID |
| aaH | Address MSB |
| ⋮ | ⋮ |
| | LSB |
| ddH | Data |
| ⋮ | ⋮ |
| sum | Check sum |
| F7H | End of exclusive |

* A DT1 message is capable of providing only the valid data among those specified by an RQ1 message.
* Some models are subject to limitations in data format used for a single transaction. Requested data, for example, may have a limit in length or must be divided into predetermined address fields before it is exchanged across the interface.
* The number of bytes comprising address data varies from one Model-ID to another.
* The error checking process uses a checksum that provides a bit pattern where the least significant 7 bits are zero when values for an address, size, and that checksum are summed.

## ■ Example of Message Transactions

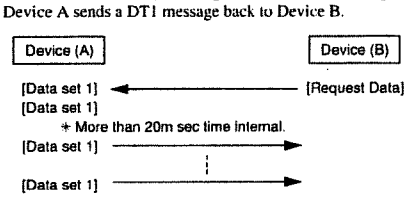
● **Device A sending data to Device B**

Transfer of a DT1 message is all that takes place.




● **Device B requesting data from Device A**

Device B sends an RQ1 message to Device A. Checking the message, Device A sends a DT1 message back to Device B.



# MIDI Implementation



## 1. Data reception

### ■ Channel voice messages

#### ● Note off

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 8nH | kkH | vvH |
| 9nH | kkH | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
kk = note number : 00H - 7FH ( 0 - 127 )
vv = velocity : 00H - 7FH ( 0 - 127 )

* Velocity is ignored

#### ● Note on

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 9nH | kkH | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
kk = note number : 00H - 7FH ( 0 - 127 )
vv = velocity : 01H - 7FH ( 1 - 127 )

* Received when Mute is off for each part.

#### ● Control change

##### ○ Bank select

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 00H | mmH |
| BnH | 20H | llH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
mm, ll = bank number : When Instrument Table 1 is selected
50 00H - 70 00H (bank 10240 - 14336)
Initial value = 50 00H (bank 10240)
: When Instrument Table 2 is selected
00 00H - 18 00H (bank 0 - 3072)
Initial value = 00 00H (bank 0)

* Only the upper byte (mm) of the bank select message is received, and the lower byte (ll) is processed as 00H.
* The result of a bank select message is suspended until a program change is received.
* When Instrument Table 1 has been selected, this also selects the Sub Instrument for each part.
* This message is received when MIDI Mode is set to 3, 4 or 6. However if GM System On is received when MIDI Mode is 6, bank select messages will not be received until GM System Off is received.

##### ○ Volume

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 07H | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = volume : 00H - 7FH ( 0 - 127 )

* This message adjusts the level (volume) of the part for the MIDI channel on which the message was received.
* This message is received when MIDI Mode is other than 1.
* When GM System On or GS Reset is received, the levels of each part will be reset to 100.

##### ○ Panpot

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 0AH | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = panpot : 00H - 7FH ( 0 - 127 )

* This message adjusts the stereo position of the sound over 127 steps; 0 or 1 is far left, center is 64, and 127 is far right.
* This message adjusts the pan setting of the part for the MIDI channel on which the message was received.
* This message is received when MIDI Mode is other than 1.
* The pan setting for each part will be reset to center when a GM System On or a GS Reset message is received.

##### ○ Expression

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 0BH | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = expression : 00H - 7FH ( 0 - 127 )
Initial value = 7FH (127)

* This message adjusts the volume (using the separate Expression Volume) of the part for the MIDI channel on which the message was received.
* This message is received when MIDI Mode is other than 1.

##### ○ Hold 1

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 40H | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = control value : 00H - 7FH( 0 - 127 )

* This message sustains the sound similarily to a piano damper pedal.
* The damper effect is regulated continuously depending on the value.

##### ○ Sostenuto

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 42H | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = control value : 00H - 7FH ( 0 - 127 )
0 - 63 = OFF 64 - 127 = ON

##### ○ Soft

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 43H | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = control value : 00H - 7FH ( 0 - 127 )

* The soft-pedal effect is regulated continuously according to the value.

##### ○ Effect 1 depth (Reverb Send Level)

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 5BH | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = control value : 00H - 7FH ( 0 - 127 )

* This message adjusts the reverb of the part for the MIDI channel on which the message was received.
* This message is received when MIDI Mode is other than 1.
* The level for each part is reset to 40 when a GM System On or a GS Reset message is received.

##### ○ Effect 3 depth (Chorus Send Level)

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 5DH | vvH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
vv = control value : 00H - 7FH ( 0 - 127 )

* This message adjusts the chorus of the part for the MIDI channel on which the message was received.
* This message is received when MIDI Mode is other than 1.
* The level for each part is reset to 00 when a GM System On or a GS Reset message is received.

#### ● Program change

| Status | 2nd byte |
|---|---|
| CnH | ppH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
pp = program number : 00H - 2FH ( 0 - 47 )
(prog.1 - prog.48)

* When this message is received, the Instrument or User Patch corresponding to the program number will be selected.
* This message is received when MIDI Mode is 3, 4, or 6.
* The sounds selected will differ depending on whether Instrument Table 1 or 2 is used.
* When an Exit GS or a GM System Off message is received, Instrument Table 1 will be selected. When a GM System On or a GS Reset message is selected, Instrument Table 2 will be selected.

### ○ Instrument Table 1

This is the usual instrument table.

| CnH ppH | Bank80 | Bank81 | Bank82 | ... Bank112 |
|---|---|---|---|---|
| 00H | P01 | P01+P01 | P01+P02 | ... P01+o32 |
| 01H | P02 | P02+P01 | P02+P02 | ... P02+o32 |
| 02H | P03 | P03+P01 | P03+P02 | ... P03+o32 |
| 03H | P04 | P04+P01 | P04+P02 | ... P04+o32 |
| 04H | P05 | P05+P01 | P05+P02 | ... P05+o32 |
| 05H | P06 | P06+P01 | P06+P02 | ... P06+o32 |
| 06H | P07 | P07+P01 | P07+P02 | ... P07+o32 |
| 07H | P08 | P08+P01 | P08+P02 | ... P08+o32 |
| 08H | P09 | P09+P01 | P09+P02 | ... P09+o32 |
| 09H | P10 | P10+P01 | P10+P02 | ... P10+o32 |
| 0AH | P11 | P11+P01 | P11+P02 | ... P11+o32 |
| 0BH | P12 | P12+P01 | P12+P02 | ... P12+o32 |
| 0CH | P13 | P13+P01 | P13+P02 | ... P13+o32 |
| 0DH | P14 | P14+P01 | P14+P02 | ... P14+o32 |
| 0EH | P15 | P15+P01 | P15+P02 | ... P15+o32 |
| 0FH | E16 | E16+P01 | E16+P02 | ... E16+o32 |
| 10H | E17 | E17+P01 | E17+P02 | ... E17+o32 |
| 11H | E18 | E18+P01 | E18+P02 | ... E18+o32 |
| 12H | E19 | E19+P01 | E19+P02 | ... E19+o32 |
| 13H | E20 | E20+P01 | E20+P02 | ... E20+o32 |
| 14H | E21 | E21+P01 | E21+P02 | ... E21+o32 |
| 15H | E22 | E22+P01 | E22+P02 | ... E22+o32 |
| 16H | E23 | E23+P01 | E23+P02 | ... E23+o32 |
| 17H | E24 | E24+P01 | E24+P02 | ... E24+o32 |
| 18H | E25 | E25+P01 | E25+P02 | ... E25+o32 |
| 19H | o26 | o26+P01 | o26+P02 | ... o26+o32 |
| 1AH | o27 | o27+P01 | o27+P02 | ... o27+o32 |
| 1BH | o28 | o28+P01 | o28+P02 | ... o28+o32 |
| 1CH | o29 | o29+P01 | o29+P02 | ... o29+o32 |
| 1DH | o30 | o30+P01 | o30+P02 | ... o30+o32 |
| 1EH | o31 | o31+P01 | o31+P02 | ... o31+o32 |
| 1FH | o32 | o32+P01 | o32+P02 | ... o32+o32 |

| CnH ppH | Bank80 |
|---|---|
| 20H | User Patch 01 |
| 21H | User Patch 02 |
| 22H | User Patch 03 |
| 23H | User Patch 04 |
| 24H | User Patch 05 |
| 25H | User Patch 06 |
| 26H | User Patch 07 |
| 27H | User Patch 08 |
| 28H | User Patch 09 |
| 29H | User Patch 10 |
| 2AH | User Patch 11 |
| 2BH | User Patch 12 |
| 2CH | User Patch 13 |
| 2DH | User Patch 14 |
| 2EH | User Patch 15 |
| 2FH | User Patch 16 |

### ○ Instrument Table 2

This instrument table is convenient when using SMF music data or song data intended for a GM or GS sound source.

| CnH ppH | Bank00 | Bank08 | Bank16 | Bank24 |
|---|---|---|---|---|
| 00H | P01 | P04 | P02 | --- |
| 01H | P05 | P06 | --- | --- |
| 02H | P12 | --- | --- | --- |
| 03H | P14 | --- | --- | --- |
| 04H | E16 | E17 | --- | E24 |
| 05H | E20 | E22 | --- | --- |
| 06H | o26 | o27 | --- | --- |
| 07H | o32 | --- | --- | --- |
| 08H | o31 | --- | --- | --- |
| 0BH | o28 | --- | --- | --- |

* Of the internal sounds, only the sounds assigned above can be selected with Instrument table 2.
* User Patches cannot be selected when using Instrument Table 2.

## ■ Channel Mode Messages

### ● All Sound Off

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 78H | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

*When this message is received, all notes currently sounding on the specified channel will be muted.

### ● Reset All Controllers

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 79H | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

* When this message is received, the following controller settings will be made.

| Controller | Value |
|---|---|
| Expression | 127 (maximum) |
| Hold 1 | 0 (off) |
| Sostenuto | 0 (off) |
| Soft | 0 (off) |

### ● All Note Off

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 7BH | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

* When this message is received, all notes of the specified channel which are currently-on (sounding) will be turned off.
However if Hold 1 or Sostenuto are on, the notes will continue sounding until these controllers go off.

### ● Omni Off

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 7CH | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

* This message has the same result as All Note Off.

### ● Omni On

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 7DH | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

* This message has the same result as All Note Off. The unit will not enter Omni On mode.

### ● Mono

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 7EH | mmH |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )
mm = mono number : 00H - 10H ( 0 - 16 )

* This message has the same result as All Note Off. The unit will not enter Mono mode.

### ● Poly

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 7FH | 00H |

n = MIDI channel number : 0H - FH ( ch.1 - ch.16 )

* This message has the same result as All Note Off.

## ■ System Realtime Messages

### ● Active Sensing

| Status |
|---|
| FEH |

* When an Active Sensing message is received, the unit will begin monitoring the time between all subsequent messages. If longer than 300 msec elapses between any subsequent message and the next, all notes which are sounding as a result of messages from MIDI IN will be turned off, a Reset All Controllers will be performed, and the unit will stop monitoring the intervals between messages.

## ■ System Exclusive Messages

| Status | Data bytes |
|---|---|
| F0H | iiH ddH .....eeH |
| F7H | |

F0H : System Exclusive message status
iiH = manufacturer ID :41H ( 65 )
This ID number identifies the manufacturer of the unit which transmitted the Exclusive message. Roland is 41H.
ddH .....eeH = data : 00H - 7FH ( 0 - 127 )
F7H : EOX (End Of Exclusive)

* These messages are received when MIDI Mode is 4, 5, or 6.

For details refer to "About Roland Exclusive Messages", and sections 3 and following.

### ● System Exclusive messages related to Mode settings

These messages are used to switch between the P-55's Instrument Tables 1 and 2.
"GS Reset" and "Exit GS" are in Roland exclusive format.
"Data Set 1 (DT1)", "GM System On", and "GM System Off" are in Universal Non-realtime Message format.

#### ○ GS Reset

| Status | Data bytes |
|---|---|
| F0H | 41H, 10H, 42H, 12H, 40H, 00H, 7FH, 00H, 41H |
| F7H | |

| Byte | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 42H | model ID (GS) |
| 12H | command ID (DT1) |
| 40H | address MSB |
| 00H | address |
| 7FH | address LSB |
| 00H | data (GS Reset) |
| 41H | check-sum |
| F7H | EOX (End Of Exclusive) |

When this message is received, Instrument Table 2 will be selected, and the following parameters will be reset.

| Parameter | Value |
|---|---|
| (Part Parameter) | |
| Instrument | P01 |
| Level | 100 |
| Pan | 0 |
| Reverb | 40 |
| Chorus | 0 |
| Key Shift | 0 |
| Sub Instrument | OFF |
| Split Point | OFF |
| (System Parameter) | |
| Baroque | OFF |
| Reverb Type | Hall2 |
| Chorus Type | Chorus3 |

#### ○ Exit GS

| Status | Data bytes |
|---|---|
| F0H | 41H, 10H, 42H, 12H, 40H, 00H, 7FH, 7FH, 42H |
| F7H | |

| Byte | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 42H | model ID (GS) |
| 12H | command ID (DT1) |
| 40H | address MSB |
| 00H | address |
| 7FH | address LSB |
| 7FH | data (Exit GS) |
| 42H | check-sum |
| F7H | EOX (End Of Exclusive) |

When this message is received, Instrument Table 1 will be selected.

#### ○ GM System On

| Status | Data bytes |
|---|---|
| F0H | 7EH, 7FH, 09H, 01H |
| F7H | |

| Byte | Explanation |
|---|---|
| F0H | Exclusive status |
| 7EH | ID number (Universal Non-realtime Message) |
| 7FH | device ID (Broadcast) |
| 09H | sub ID#1 (General MIDI Message) |
| 01H | sub ID#2 (General MIDI On) |
| F7H | EOX (End Of Exclusive) |

When this message is received, Instrument Table 2 will be selected, and the following parameters will be reset. Also, Bank Select CC#0 will no longer be received.

| Parameter | Value |
|---|---|
| (Part Parameter) | |
| Instrument | P01 |
| Level | 100 |
| Pan | 0 |
| Reverb | 40 |
| Chorus | 0 |
| Key Shift | 0 |
| Sub Instrument | OFF |
| Split Point | OFF |
| (System Parameter) | |
| Baroque | OFF |
| Reverb Type | Hall2 |
| Chorus Type | Chorus3 |

#### ○ GM System Off

| Status | Data bytes |
|---|---|
| F0H | 7EH, 7FH, 09H, 02H |
| F7H | |

| Byte | Explanation |
|---|---|
| F0H | Exclusive status |
| 7EH | ID number (Universal Non-realtime Message) |
| 7FH | device ID (Broadcast) |
| 09H | sub ID#1 (General MIDI Message) |
| 02H | sub ID#2 (General MIDI Off) |
| F7H | EOX (End Of Exclusive) |

When this message is received, Instrument Table 1 will be selected. Also, Bank Select CC#0 will no longer be received.

## 2. Transmitted data

### ■ System Realtime messages

### ● Active Sensing

Status
FEH

* This message is transmitted constantly at intervals of approximately 250 msec.

### ■ System Exclusive messages

| Status | Data bytes |
|---|---|
| F0H | iiH ddH .....eeH |
| F7H | |

F0H : System Exclusive Message Status
iiH = manufacturer ID: 41H ( 65 )
This ID number identifies the manufacturer of the unit which transmitted the Exclusive message. Roland is 41H.
ddH .....eeH = data: 00H - 7FH ( 0 - 127 )
F7H : EOX (End Of Exclusive)

For details refer to "About Roland Exclusive Messages", and sections 3 and following.

## 3. Exclusive Communication

The P-55 is able to use Exclusive messages to send and receive parameter settings etc.

The model IDs which the P-55 can recognize will depend on the Instrument Table setting.

When Instrument Table 1 is selected: model ID = 63H (P-55)
When Instrument Table 2 is selected: model ID = 42H (GS)

As an exception, when performing a Bulk Dump operation, data will be transmitted as DT1 with model ID = 63H (P-55), regardless of the Instrument Table setting.

Also, System Exclusive mssages related to Mode settings (GS Reset, Exit GS, GM System On, GM System Off) will be received regardless of the Instrument Table settings.

### ■ One-way communication

### ● Request Data 1 RQ1 (11H)

This message is used to request parameters from the P-55.
The P-55 will never transmit this message.
In response to this message, the P-55 will transmit the parameters for the requested address as a Data Set 1 (DT1) message.

#### ◇ When Instrument Table 1 is selected

| Bytes | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 63H | model ID (P-55) |
| 11H | command ID (RQ1) |
| aaH | address MSB |
| bbH | address |
| ccH | address LSB |
| ssH | size MSB |
| ttH | size |
| uuH | sizeLSB |
| sum | check-sum |
| F7H | EOX (End Of Exclusive) |

#### ◇ When Instrument Table 2 is selected

| Bytes | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 42H | model ID (GS) |
| 11H | command ID (RQ1) |
| aaH | address MSB |
| bbH | address |
| ccH | address LSB |
| ssH | size MSB |
| ttH | size |
| uuH | size LSB |
| sum | check-sum |
| F7H | EOX (End Of Exclusive) |

### ● Data Set 1 DT1 (12H)

This message transmits the actual data.

For details of the parameters transmitted and received, refer to the Parameter Address Map.

#### ◇ When Instrument Table 1 is selected

| Bytes | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 63H | model ID (P-55) |
| 12H | command ID (DT1) |
| aaH | address MSB |
| bbH | address |
| ccH | address LSB |
| eeH | data |
| : | : |
| ffH | data |
| sum | check-sum |
| F7H | EOX (End Of Exclusive) |

#### ◇ When Instrument Table 2 is selected

| Bytes | Explanation |
|---|---|
| F0H | Exclusive status |
| 41H | manufacturer ID (Roland) |
| Dev | device ID |
| 42H | model ID (GS) |
| 12H | command ID (DT1) |
| aaH | address MSB |
| bbH | address |
| ccH | address LSB |
| eeH | data |
| : | : |
| ffH | data |
| sum | check-sum |
| F7H | EOX (End Of Exclusive) |

As an exception, when performing a Bulk Dump operation, data will be transmitted as DT1 with model ID = 63H (P-55), even if Instrument Table 2 is selected.

### ○ About the Device ID

Exclusive Messages do not contain parameters such as "MIDI Channel". For this reason, Roland exclusive messages contain a Device ID number which allows two or more devices to be controlled independently. For devices (such as the P-55) which respond to two or more basic channels, the device number can be set over a range of 00H - 1FH.

Exclusive messages with a device ID of 7FH (broadcast) are received regardless of the device ID setting.

## 4. Parameter address map

The address is indicated as a hexadecimal number for each seven bits.

| Address | MSB | | LSB |
|---|---|---|---|
| binary | 0aaa aaaa | 0bbb bbbb | 0ccc cccc |
| 7 bits / hex | AA | BB | C |

### 1 Instrument Table 1
### < Model ID = 63H > (P-55)

### ■ Parameter address block

These parameters are explained separately for each block. (*4-1, *4-2 etc.)

| Start address | Contents and remarks |
|---|---|
| 00 00 00 | System Parameters *4-1 |
| 00 01 00 | Part Parameters (Part1) *4-2 |
| 00 02 00 | Part Parameters (Part2) *4-2 |
| 00 03 00 | Part Parameters (Part3) *4-2 |
| 00 10 00 | User Patch Parameters (U01) *4-3 |
| 00 11 00 | User Patch Parameters (U02) *4-3 |
| 00 12 00 | User Patch Parameters (U03) *4-3 |
| : | : |
| 00 1D 00 | User Patch Parameters (U14) *4-3 |
| 00 1E 00 | User Patch Parameters (U15) *4-3 |
| 00 1F 00 | User Patch Parameters (U16) *4-3 |

The actual address will be the sum of the Start Address shown in the above table and the Offset Address of each parameter.
Also, the examples given using RQ1 and DT1 assume that the device ID is set to 10H (17).

#### *4-1 System Parameters

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | | Master tune | 415.3 - 466.2Hz(+/-100cent) |
| 00 00 01 | 0018 - | *1 | Use nibblized data. |
| 00 00 02 | 07E8 | *1 | |
| 00 00 03 | | *1 | |
| 00 00 04 | 00 - 01 | Baroque | OFF, ON |
| 00 00 05 | 00 - 05 | Temperament *2 | |
| 00 00 06 | 00 - 0B | Temperament Key | C, C#, - A#, B |
| 00 00 07 | 00 - 24 | Stack *3 | |
| 00 00 08 | 00 - 07 | Reverb Type *4 | |
| 00 00 09 | 00 - 07 | Reverb Character *5 | 0 - 7 |
| 00 00 0A | 00 - 07 | Reverb Pre LPF *5 | 0 - 7 |
| 00 00 0B | 00 - 7F | Reverb Level *5 | 0 - 127 |
| 00 00 0C | 00 - 7F | Reverb Time *5 | 0 - 127 |
| 00 00 0D | 00 - 7F | Reverb Delay Feedback *5 | 0 - 127 |
| 00 00 0E | 00 - 7F | Reverb Send Level to Chorus *5 | 0 - 127 |
| 00 00 0F | 00 - 08 | Chorus Type *6 | |
| 00 00 10 | 00 - 07 | Chorus Pre LPF *7 | 0 - 7 |
| 00 00 11 | 00 - 7F | Chorus Level *7 | 0 - 127 |
| 00 00 12 | 00 - 7F | Chorus Feedback *7 | 0 - 127 |
| 00 00 13 | 00 - 7F | Chorus Delay *7 | 0 - 127 |
| 00 00 14 | 00 - 7F | Chorus Rate *7 | 0 - 127 |
| 00 00 15 | 00 - 7F | Chorus Depth *7 | 0 - 127 |
| 00 00 16 | 00 - 7F | Chorus Send Level to Reverb *7 | 0 - 127 |
| Total Size | 00 00 17 (23bytes) | | |

*1 : The Master Tune value is determined by the values of 4 addresses. It is not possible to manipulate one address independently. The 4 address must be handled as a set.
*2 : Equal temperament, Just, Meantone temperament, Werkmeister, Kirnberger, Pythagorean temperament
*3 : OFF, 1-2, 2-2, 1-3, 2-3, 3-3, - 2-8, 3-8, 4-8, 5-8, 6-8, 7-8, 8-8
*4 : Room1, 2, 3, Hall1, 2, Plate, Delay, Panning Delay
*5 : The values for these parameter will ordinarily be placed at predetermined values which are dependent on the Reverb and Chorus type that is selected.
*6 : Chorus1, 2, 3, 4, Feedback Chorus, Flanger, Short Delay, Short Delay(FB), Honkey-tonk Chorus.
*7 : When the Chorus Type is changed, the following initial values will be set.

#### / An example using RQ1 /

To get all the system parameters, transmit the following data to the P-55.

F0 41 10 63 11 00 00 00 00 00 17 69 F7

#### / An example using DT1 /

To select Pythagorean temperament, transmit the following data to the P-55.

F0 41 10 63 12 00 00 05 06 75 F7

#### *4-2 Part Parameters

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | 00 - 7F | Sub Instrument | (Bank Select CC#0 Value) |
| 00 00 01 | 00 - 7F | Instrument *1 | (PC Value) |
| 00 00 02 | 00 - 10 | MIDI Channel | 1 - 16, OFF |
| 00 00 03 | 00 - 01 | Mute | OFF, ON |
| 00 00 04 | 28 - 58 | Key Shift | -24 - +24 |
| 00 00 05 | 00 - 7F | Level | 00 - 127 |
| 00 00 06 | 00 - 7F | Pan | RND, L63 - R63 |
| 00 00 07 | 00 - 7F | Chorus | 0 - 127 |
| 00 00 08 | 00 - 7F | Reverb | 0 - 127 |
| 00 00 09 | 39 - 47 | Brilliance | -7 - +7 |
| 00 00 0A | 00 - 7F | Sub Instrument Level | 0 - 127 |
| 00 00 0B | 0E - 72 | Sub Instrument Detune | -50 - +50 |
| 00 00 0C | 28 - 58 | Sub Instrument Key Shift | -24 - +24 |
| 00 00 0D | 00 - 7C | Split Point | OFF, UC2 - UC#7, LC2 - LC#7 |
| 00 00 0E | 00 - 08 | Touch | 1 - 9 |
| 00 00 0F | 00 - 02 | Stretch | 1 - 3 |
| Total Size | 00 00 10 (16bytes) | | |

*1 : Sounds are specified by two address values; Instrument and Sub Instrument. It is not possible to handle either of these addresses independently. They must be handled together as a set.

#### / An example using RQ1 /

To get all the part parameters for Part 3, transmit the following data to the P-55.

F0 41 10 63 11 00 03 00 00 00 10 6D F7

#### / An example using DT1 /

To turn Mute On for Part 1, transmit the following data to the P-55.

F0 41 10 63 12 00 01 03 01 7B F7

#### *4-3 User Patch Parameters

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | 00 - 20 | Sub Instrument | (Instrument Number)*2 |
| 00 00 01 | 00 - 20 | Instrument *1 | (Instrument Number)*2 |
| 00 00 02 | 28 - 58 | Key Shift | -24 - +24 |
| 00 00 03 | 00 - 7F | Level | 00 - 127 |
| 00 00 04 | 00 - 7F | Pan | RND, L63 - R63 |
| 00 00 05 | 00 - 7F | Chorus | 0 - 127 |
| 00 00 06 | 00 - 7F | Reverb | 0 - 127 |
| 00 00 07 | 39 - 47 | Brilliance | -7 - +7 |
| 00 00 08 | 00 - 7F | Sub Instrument Level | 0 - 127 |
| 00 00 09 | 0E - 72 | Sub Instrument Detune | -50 - +50 |
| 00 00 0A | 28 - 58 | Sub Instrument Key Shift | -24 - +24 |
| 00 00 0B | 00 - 7C | Split Point | OFF, UC2 - UC#7, LC2 - LC#7 |
| 00 00 0C | 00 - 08 | Touch | 1 - 9 |
| 00 00 0D | 00 - 02 | Stretch | 1 - 3 |
| Total Size | 00 00 0E (14bytes) | | |

*2 : The number which is displayed after P, E, and o is the Instrument Number. If 'noi' is displayed and an Instrument is not assigned, this will be 00.
*1 : Sounds are specified by two address values; Instrument and Sub Instrument. It is not possible to handle either of these addresses independently. They must be handled together as a set.

#### / An example using RQ1 /

To get all the parameters of User Patch 10, transmit the following data to the P-55.

F0 41 10 63 11 00 19 00 00 00 0E 59 F7

#### / An example using DT1 /

To set a Level of 50 for User Patch 5, transmit the following data to the P-55.

F0 41 10 63 12 00 14 03 32 37 F7

## 2 Instrument Table 2
## < Model ID = 42H > (GS)

### ■ Parameter Address Block

These parameters are explained separately for each block. (*4-1, *4-2 etc.)

| Start address | Contents and remarks | |
|---|---|---|
| 40 00 00 | System Parameters (1) | *4-4 |
| 40 01 00 | System Parameters (2) | *4-5 |
| 40 11 00 | Part Parameters (Part1) | *4-6 |
| 40 12 00 | Part Parameters (Part2) | *4-6 |
| 40 13 00 | Part Parameters (Part3) | *4-6 |

The actual address will be the sum of the Start Address shown in the above table and the Offset Address of each parameter.
Also, the examples given using RQ1 and DT1 assume that the device ID is set to 10H (17).

You can send or request an individual parameter value with one exclusive message (one packet [F0.....F7]).
You cannot send or request data containing several parameters for one packet even with consecutive addresses.

#### *4-4 System Parameters (1)

| Offset address | Data | Contents and remarks |
|---|---|---|
| 00 00 00 | Master tune | 415.3 - 466.2Hz(+/-100cent) |
| 00 00 01 | 0018 - | *1 Use nibblized data |
| 00 00 02 | 07E8 | *1 |
| 00 00 03 | | *1 |

*1 : The Master Tune value is determined by the values of 4 addresses. It is not possible to manipulate one address independently. The 4 address must be handled as a set.

#### *4-5 System Parameters (2)

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | - | *1 | |
| 00 00 2F | - | *1 | |
| 00 00 30 | 00 - 07 | Reverb Type *2 | |
| 00 00 31 | 00 - 07 | Reverb Character *3 | 0 - 7 |
| 00 00 32 | 00 - 07 | Reverb Pre LPF *3 | 0 - 7 |
| 00 00 33 | 00 - 7F | Reverb Level *3 | 0 - 127 |
| 00 00 34 | 00 - 7F | Reverb Time *3 | 0 - 127 |
| 00 00 35 | 00 - 7F | Reverb Delay Feedback *3 | 0 - 127 |
| 00 00 36 | 00 - 7F | Reverb Send Level to Chorus *3 | 0 - 127 |
| 00 00 37 | | *1 | |
| 00 00 38 | 00 - 08 | Chorus Type *4 | |
| 00 00 39 | 00 - 07 | Chorus Pre LPF *5 | 0 - 7 |
| 00 00 3A | 00 - 7F | Chorus Level *5 | 0 - 127 |
| 00 00 3B | 00 - 7F | Chorus Feedback *5 | 0 - 127 |
| 00 00 3C | 00 - 7F | Chorus Delay *5 | 0 - 127 |
| 00 00 3D | 00 - 7F | Chorus Rate *5 | 0 - 127 |
| 00 00 3E | 00 - 7F | Chorus Depth *5 | 0 - 127 |
| 00 00 3F | 00 - 7F | Chorus Send Level to Reverb *5 | 0 - 127 |

*1 : These parameters are assigned in the GS specification, but are not used by the P-55. Data received for these addresses will be ignored.
*2 : Room1, 2, 3, Hall1, 2, Plate, Delay, Panning Delay
*3 : When the Reverb Type is changed, the following initial values will be set.
*4 : Chorus1, 2, 3, 4, Feedback Chorus, Flanger, Short Delay, Short Delay(FB), Honkey-tonk Chours.
*5 : When the Chorus Type is changed, the following initial values will be set.

#### *4-6 Part Parameters

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | 00 - 7F | Instrument (Bank Select CC#0 Value) | |
| 00 00 01 | 00 - 7F | Instrument (PC Value) *2 | |
| 00 00 02 | 00 - 10 | MIDI Channel | 1 - 16, OFF |
| 00 00 03 | - | *1 | |
| : | : | : | |
| 00 00 07 | - | *1 | |
| 00 00 08 | 00 - 01 | Mute | OFF, ON |
| 00 00 09 | - | *1 | |
| : | : | : | |
| 00 00 15 | - | *1 | |
| 00 00 16 | 28 - 58 | Key Shift | -24 - +24 |
| 00 00 17 | - | *1 | |
| 00 00 18 | - | *1 | |
| 00 00 19 | 00 - 7F | Level | 00 - 127 |
| 00 00 1A | - | *1 | |
| 00 00 1B | - | *1 | |
| 00 00 1C | 00 - 7F | Pan | RND, L63 - R63 |
| 00 00 1D | - | *1 | |
| : | : | : | |
| 00 00 20 | - | *1 | |
| 00 00 21 | 00 - 7F | Chorus | 0 - 127 |
| 00 00 22 | 00 - 7F | Reverb | 0 - 127 |

*1 : These parameters are assigned in the GS specification, but are not used by the P-55. Data received for these addresses will be ignored.
*2 : The Instrument is specified by two address values. It is not possible to handle either of these addresses independently. They must be handled together as a set.

**● Table A-1 Decimal and Hexadecimal number chart**

In MIDI, data values and the addresses/sizes of Exclusive messages etc. are expressed as a hexadecimal number for each 7-bit value. The following chart shows how hexadecimal numbers correspond to decimal numbers.

| Dec | Hex. | Dec. | Hex. | Dec. | Hex. | Dec. | Hex. |
|---|---|---|---|---|---|---|---|
| 0 | 00H | 32 | 20H | 64 | 40H | 96 | 60H |
| 1 | 01H | 33 | 21H | 65 | 41H | 97 | 61H |
| 2 | 02H | 34 | 22H | 66 | 42H | 98 | 62H |
| 3 | 03H | 35 | 23H | 67 | 43H | 99 | 63H |
| 4 | 04H | 36 | 24H | 68 | 44H | 100 | 64H |
| 5 | 05H | 37 | 25H | 69 | 45H | 101 | 65H |
| 6 | 06H | 38 | 26H | 70 | 46H | 102 | 66H |
| 7 | 07H | 39 | 27H | 71 | 47H | 103 | 67H |
| 8 | 08H | 40 | 28H | 72 | 48H | 104 | 68H |
| 9 | 09H | 41 | 29H | 73 | 49H | 105 | 69H |
| 10 | 0AH | 42 | 2AH | 74 | 4AH | 106 | 6AH |
| 11 | 0BH | 43 | 2BH | 75 | 4BH | 107 | 6BH |
| 12 | 0CH | 44 | 2CH | 76 | 4CH | 108 | 6CH |
| 13 | 0DH | 45 | 2DH | 77 | 4DH | 109 | 6DH |
| 14 | 0EH | 46 | 2EH | 78 | 4EH | 110 | 6EH |
| 15 | 0FH | 47 | 2FH | 79 | 4FH | 111 | 6FH |
| 16 | 10H | 48 | 30H | 80 | 50H | 112 | 70H |
| 17 | 11H | 49 | 31H | 81 | 51H | 113 | 71H |
| 18 | 12H | 50 | 32H | 82 | 52H | 114 | 72H |
| 19 | 13H | 51 | 33H | 83 | 53H | 115 | 73H |
| 20 | 14H | 52 | 34H | 84 | 54H | 116 | 74H |
| 21 | 15H | 53 | 35H | 85 | 55H | 117 | 75H |
| 22 | 16H | 54 | 36H | 86 | 56H | 118 | 76H |
| 23 | 17H | 55 | 37H | 87 | 57H | 119 | 77H |
| 24 | 18H | 56 | 38H | 88 | 58H | 120 | 78H |
| 25 | 19H | 57 | 39H | 89 | 59H | 121 | 79H |
| 26 | 1AH | 58 | 3AH | 90 | 5AH | 122 | 7AH |
| 27 | 1BH | 69 | 3BH | 91 | 5BH | 123 | 7BH |
| 28 | 1CH | 60 | 3CH | 92 | 5CH | 124 | 7CH |
| 29 | 1DH | 61 | 3DH | 93 | 5DH | 125 | 7DH |
| 30 | 1EH | 62 | 3EH | 94 | 5EH | 126 | 7EH |
| 31 | 1FH | 63 | 3FH | 95 | 5FH | 127 | 7FH |

* When dealing with MIDI Channels or with Program Change messages, be aware that the usual decimal expression will be one more than the hexadecimal value. For example, channels 1--16 are expressed using numbers 0--15.
* The range of values that can be expressed using one byte (7 bits) is the 128 steps from 0 to 127. To express values beyond this range, two or more bytes are used.

**MULTI TIMBRAL SYNTHESIZER MODULE** **Date : Jul. 19 1993**

**Model P-55**

# MIDI Implementation Cahrt

**Version : 1.00**

| Function... | | Transmited | Recognized | Remarks |
|---|---|---|---|---|
| Basic | Default | × | 1—16 | |
| Channel | Changed | × | 1—16 | Memorized |
| Mode | Default | × | Mode 3 | |
| | Messages | × | × | |
| | Altered | ＊＊＊＊＊＊ | | |
| Note Number | True Voice | × | 0—127<br>0—127 | |
| Velocity | Note ON | × | ○ v=1—127 | |
| | Note OFF | × | × | |
| After Touch | Key's | × | × | |
| | Ch's | × | × | |
| Pitch Bend | | × | × | |
| Control Change | 0 | × | ○ ＊1 | Bank Select |
| | 7 | × | ○ ＊1 | Volume |
| | 10 | × | ○ ＊1 | Panpot |
| | 11 | × | ○ ＊1 | Expression |
| | 64 | × | ○ ＊1 | Hold 1 |
| | 66 | × | ○ ＊1 | Sostenuto |
| | 67 | × | ○ ＊1 | Soft |
| | 91 | × | ○ ＊1 | Reverb |
| | 93 | × | ○ ＊1 | Chorus |
| | 120 | × | ○ ＊1 | All sound off |
| | 121 | × | ○ ＊1 | Reset all controllers |
| Prog Change | True # | ×<br>＊＊＊＊＊＊ | ○ ＊1<br>0—47 | Program Number 1—48 |
| System Exclusive | | × | ○ | |
| System Common | Song Pos | × | × | |
| | Song Sel | × | × | |
| | Tune | × | × | |
| System Real Time | Clock | × | × | |
| | Commands | × | × | |
| Aux Messages | Local ON/OFF | × | × | |
| | All Notes OFF | × | ○ (123—127) | |
| | Active Sense | ○ | ○ | |
| | Reset | × | × | |
| Notes | | ＊1 ○, × is selectable. | | |

Mode 1 : OMNI ON, POLY
Mode 2 : OMNI ON, MONO
Mode 3 : OMNI OFF, POLY
Mode 3 : OMNI OFF, MONO

○ : Yes
× : No

# SPECIFICATIONS

P-55: Piano Module

● **Parts**
Part 1 to 3

● **Maximum Polyphony**
28 voices

● **Effects**
Chorus/Flanger, Reverb/Delay

● **Internal Memory**

| | |
|---|---|
| System Setup | : 1 |
| Instruments | : 32 |
| Program Change Map | : 2 (Instrument Table 1/2) |
| User Patch | : 16 |

● **Display**
7 segments, 3 characters (LED)

● **Connectors**
MIDI Connectors (In, Out, Thru)
Headphone Jack (Stereo mini type)
Stereo Input Jacks (RCA phone jack)
Stereo Output Jacks (RCA phone jack)
AC Adaptor Connector

● **Power Supply**
DC9V (AC Adaptor)

● **Current Draw**
400 mA

● **Dimensions**
218 (W) x250 (D) x48 (H) mm
8-5/8 (W) x 9-7/8 (D) x 1-15/16 (H) inches

● **Weight**
1.3 kg / 2 lbs 14 oz (except AC Adaptor)

● **Accessories**
Owner's Manual
MIDI Cable
AC Adaptor

● **Options**

| | |
|---|---|
| Stereo Headphone | : RH-20/80/120 |
| MIDI/SYNC Cable | : MSC Series |

**** The specifications for this product are subject to change without prior notice.***

# INDEX TO PROCEDURES

## ● Using effects (Reverb/Chorus)

**❍ Changing the level for each Part's effects**

.....Part Parameter 1: Reverb/Chorus (P. 17)

**❍ Changing the Reverb Type**

.....System Parameters: Reverb Type (P. 28)

**❍ Changing the Chorus Type**

.....System Parameters: Chorus type (P. 28)

## ● MIDI Related

**❍ Changing each Part's MIDI channel**

.....Part Parameters 1: MIDI channel (P. 18)

**❍ Changing the MIDI reception mode**

.....System Parameters: MIDI mode (P. 30)

**❍ Changing the Device ID**

**❍ Bulk dumping the settings**

## ● Initializing data

**❍ Restoring the Factory Presets**

## ● Using a combination of multiple P-55s

.....System Parameters: Stack (P. 29)

# INDEX

## R



## S



## T



## U



## V



## W

# MEMO

# MEMO

# Demo Song List

This is a list of the Demo songs that are stored on the P-55. When you want to hear the Demo songs, refer to "AUDITIONING THE DEMO SONGS."

| Song No. | Song title | Music | Copyright |
|---|---|---|---|
| S-1 | Double Vision | Mitsuru Sakaue | © 1993, Roland Corporation |
| S-2 | Midnight Rendezvous | Rika Muranaka | © 1993, Roland Corporation |
| S-3 | Phantasmagoria (9/4) | MItsuru Sakaue | © 1993, Roland Corporation |
| S-4 | On Sunday Morning | Naoki Nishi | © 1993, Roland Corporation |



The combinations of Instrument and Effect setting that used in each Demo songs are shown below.

**Song No. : S-1**

| Instrument Number | P01 | P01 | P01 | P02 | P06 | P06 | P09 | P15 | E18 | E18 | E19 | E20 | E25 | o26 | o28 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Reverb Level | 10 | 80 | 40 | 65 | 60 | 65 | 80 | 0 | 10 | 40 | 40 | 80 | 40 | 40 | 80 |
| Chorus Level | 50 | 10 | 0 | 10 | 10 | 10 | 10 | 40 | 50 | 2 | 2 | 10 | 2 | 10 | 10 |

**Song No. : S-2**

| Instrument Number | P01 | P02 | P03 | P04 | P05 | P06 | P07 | P08 | P09 | P10 | P13 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Reverb Level | 80 | 80 | 80 | 80 | 80 | 80 | 80 | 80 | 80 | 80 | 80 |
| Chorus Level | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**Song No. : S-3**

| Instrument Number | P01 | P07 |
|---|---|---|
| Reverb Level | 10 | 10 |
| Chorus Level | 0 | 0 |

**Song No. : S-4**

| Instrument Number | P04 | o28 |
|---|---|---|
| Reverb Level | 30 | 30 |
| Chorus Level | 0 | 0 |

## • Biographies of Composers

**Mitsuru Sakaue** Mitsuru Sakaue began composing and doing arrangements for commercials and videos while still in school. In particular, his studio work earned for him a solid reputation. Currently, as a chief producer within Idecs, Inc., he produces commercial musics and jingles for FM stations. His range of activity is broad, and includes his work as an instructor and expert on musical instruments/computer music for the Roland Learning Center (Japan), as well as for other schools. In addition, he has had numerous other opportunities for displaying his talents well while serving as demonstrator/product specialist for Roland.

**Rika Muranaka** Born in 1984 in Nagoya, Japan. Graduated from North Eastern University where she majored in music (percussion). At age 11 she moved to America and at 16 met Stan Kenton, motivating her switch from classic piano to jazz. At age 18 she started major work in the music field in America, recording black contemporary pop music in Chicago. In October 1992 she achieved recognition and critical praise for her first debut in Japan by recording "Slice of Life" for King Records.

**Naoki Nishi** Born in 1958 in Hiroshima. Began working professionally at the age of 21. Has so far released many albums on which he is featured. He has also taken part in numerous other albums. His broad range of activities have included appearances at a number of jazz festivals in Japan and other parts of the world. In addition to his duties as an instructor at the Tokyo Conservatoire Shoubi, he has provided his services as a demonstrator for Roland since 1990. He is considered to be one of Japan's finest jazz pianist.

40124589 '93-8-AE2-11D

## • Settings of User Patches

The setting of User Patches (Factory preset settings) are shown below.

| | U01 | U02 | U03 | U04 | U05 | U06 | U07 | U08 |
|---|---|---|---|---|---|---|---|---|
| INSTRUMENT | P01 | E16 | P01 | P04 | E18 | o32 | E23 | o31 |
| LEVEL | 100 | 100 | 90 | 90 | 100 | 100 | 95 | 95 |
| PAN | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| REVERB | 40 | 40 | 40 | 40 | 40 | 20 | 40 | 30 |
| CHORUS | 0 | 40 | 20 | 10 | 40 | 30 | 70 | 0 |
| KEY SHIFT | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 12 |
| BRILLIANCE | 0 | 0 | 2 | 2 | 2 | 0 | 2 | 5 |
| TOUCH | 03 | 03 | 03 | 03 | 03 | 01 | 03 | 03 |
| STRETCH | 01 | 01 | 01 | 01 | 01 | 01 | 01 | 01 |
| SUB INST | oFF | P05 | E16 | o27 | o28 | o27 | E18 | o28 |
| SUB LEVEL | 127 | 100 | 127 | 110 | 90 | 70 | 65 | 50 |
| SUB DETUNE | 0 | 4 | 4 | 4 | 4 | 8 | 20 | 0 |
| SUB KEY SHIFT | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| SPLIT POINT | oFF | oFF | oFF | oFF | oFF | oFF | oFF | oFF |

| | U09 | U10 | U11 | U12 | U13 | U14 | U15 | U16 |
|---|---|---|---|---|---|---|---|---|
| INSTRUMENT | o27 | P04 | P01 | o28 | P07 | P12 | o30 | E16 |
| LEVEL | 100 | 85 | 90 | 100 | 100 | 100 | 100 | 100 |
| PAN | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| REVERB | 40 | 40 | 40 | 40 | 50 | 40 | 40 | 40 |
| CHORUS | 40 | 10 | 10 | 10 | 40 | 20 | 60 | 40 |
| KEY SHIFT | 0 | 0 | 0 | -12 | 0 | 0 | 0 | 0 |
| BRILLIANCE | -2 | 5 | 0 | 0 | -3 | 3 | 0 | 0 |
| TOUCH | 03 | 03 | 03 | 03 | 03 | 03 | 03 | 03 |
| STRETCH | 01 | 01 | 01 | 01 | 01 | 01 | 01 | 01 |
| SUB INST | o27 | P14 | P11 | P04 | oFF | oFF | oFF | oFF |
| SUB LEVEL | 90 | 100 | 80 | 100 | 127 | 127 | 127 | 127 |
| SUB DETUNE | 8 | 4 | 0 | -4 | 0 | 0 | 0 | 0 |
| SUB KEY SHIFT | -12 | 12 | 24 | 0 | 0 | 0 | 0 | 0 |
| SPLIT POINT | oFF | oFF | oFF | UC5 | oFF | oFF | oFF | oFF |

## • Corrections

We apologize that there are some wrong descriptions in the P-55's Owner's Manual. Please correct as follows.

Page 33: Add the following at the bottom of the page.

It cannot carry out the Bulk Dump when the P-55 set to use the Instrument Table 2

Page 51: Change the Data of Stack in the "4-1 System Parameters" table.

00 - 24 —> 00 - 23

Page 51: Change the [*4-3 User Patch Parameters] table as follows.

*4-3 User Patch Parameters

| Offset address | Data | Contents and remarks | |
|---|---|---|---|
| 00 00 00 | 00 - 20 | Instrument | (Instrument Number) *1 |
| 00 00 01 | 28 - 58 | Key Shift | -24 - +24 |
| 00 00 02 | 00 - 7F | Level | 00 - 127 |
| 00 00 03 | 00 - 7F | Pan | RND, L63 - R63 |
| 00 00 04 | 00 - 7F | Chorus | 0 - 127 |
| 00 00 05 | 00 - 7F | Reverb | 0 - 127 |
| 00 00 06 | 39 - 47 | Brilliance | -7 - +7 |
| 00 00 07 | 00 - 20 | Sub Instrument | (Instrument Number) *1 |
| 00 00 08 | 00 - 7F | Sub Instrument Level | 0 - 127 |
| 00 00 09 | 0E - 72 | Sub Instrument Detune | -50 - +50 |
| 00 00 0A | 28 - 58 | Sub Instrument Key Shift | -24 - +24 |
| 00 00 0B | 00 - 7C | Split Point | OFF, UC2 - UC#7, LC2 - LC#7 |
| 00 00 0C | 00 - 08 | Touch | 1 - 9 |
| 00 00 0D | 00 - 02 | Stretch | 1 - 3 |
| Total Size | 00 00 0E (14bytes) | | |

*1:Sounds are specified by two address values; Instrument and Sub Instrument. It is not possible to handle either of these addresses independently. They must be handled together as a set

Page 51: Change the /An example using DT1/ as follows.

/An example using DT1/

To set a Level of 50 for User Patch 5, transmit the following data to the P-55

F0 41 10 63 12 00 14 02 32 38 F7

For the U.K.

**IMPORTANT**: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE : NEUTRAL
BROWN : LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

For Nordic Countries

## Apparatus containing Lithium batteries

**ADVARSEL!**

Lithiumbatteri - Eksplosionsfare ved fejlagtig håndtering.
Udskiftning må kun ske med batteri af samme fabrikat og type.
Levér det brugte batteri tilbage til leverandøren.

**VARNING!**

Explosionsfara vid felaktigt batteribyte.
Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren.
Kassera använt batteri enligt fabrikantens instruktion.

**ADVARSEL!**

Lithiumbatteri - Eksplosjonsfare.
Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten.
Brukt batteri returneres apparatleverandøren.

**VAROITUS!**

Paristo voi räjahtää, jos se on virheellisesti asennettu.
Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

For Germany

## Bescheinigung des Herstellers / Importeurs

Hiermit wird bescheinigt, daß der/die/das
**Roland PIANO MODULE P-55**
(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der
Amtsbl. Vfg 1046 / 1984
(Amtsblattverfügung)

funk-entstört ist.
Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka / Japan
Name des Herstellers/Importeurs

For the USA

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the 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 equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment 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 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.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.

For Canada

**CLASS B** **NOTICE**
This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

**CLASSE B** **AVIS**
Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Réglement des signaux parasites par le ministère canadien des Communications.

SOUND Canvas PIANO MODULE P-55

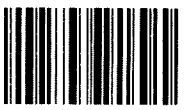
Roland Corporation

00120767 '93-8-AE2-11D

Roland®

00120767

UPC 00120767



10981

# Roland