



**KURZWEIL**

*Music Systems*

**RE-210**

Digital Piano  
Owner's Manual

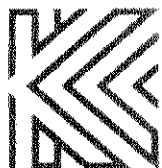
# RE-210

## Digital Piano Owner's Manual

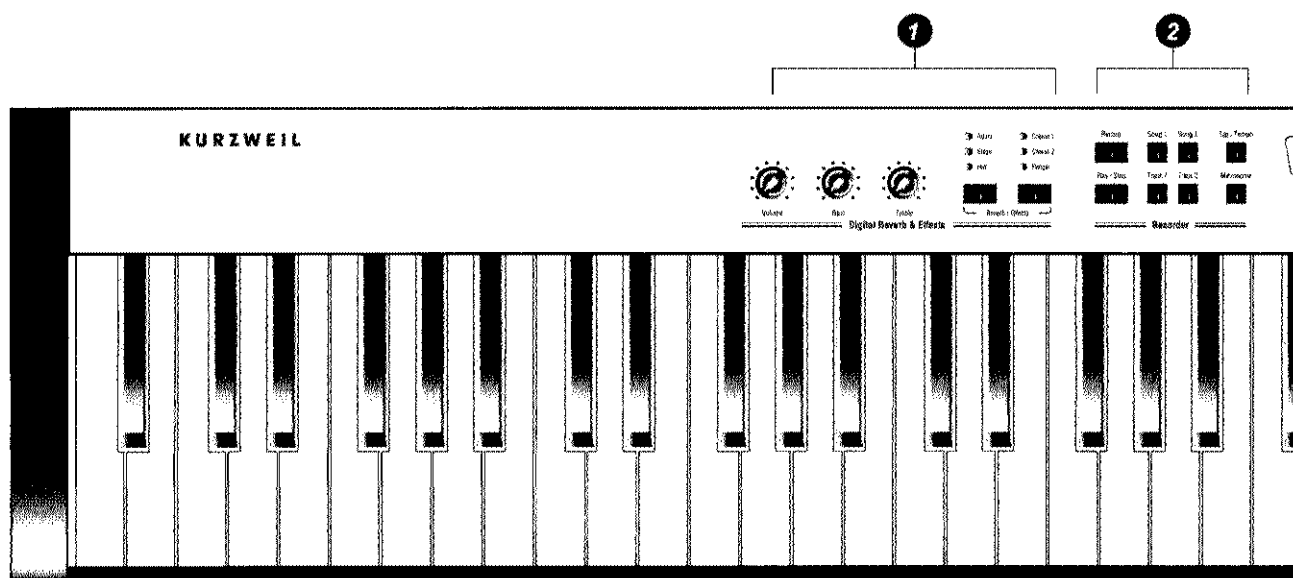
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# KURZWEIL



# The Front Panel of the RE-210



## ① Digital Reverb & Effects

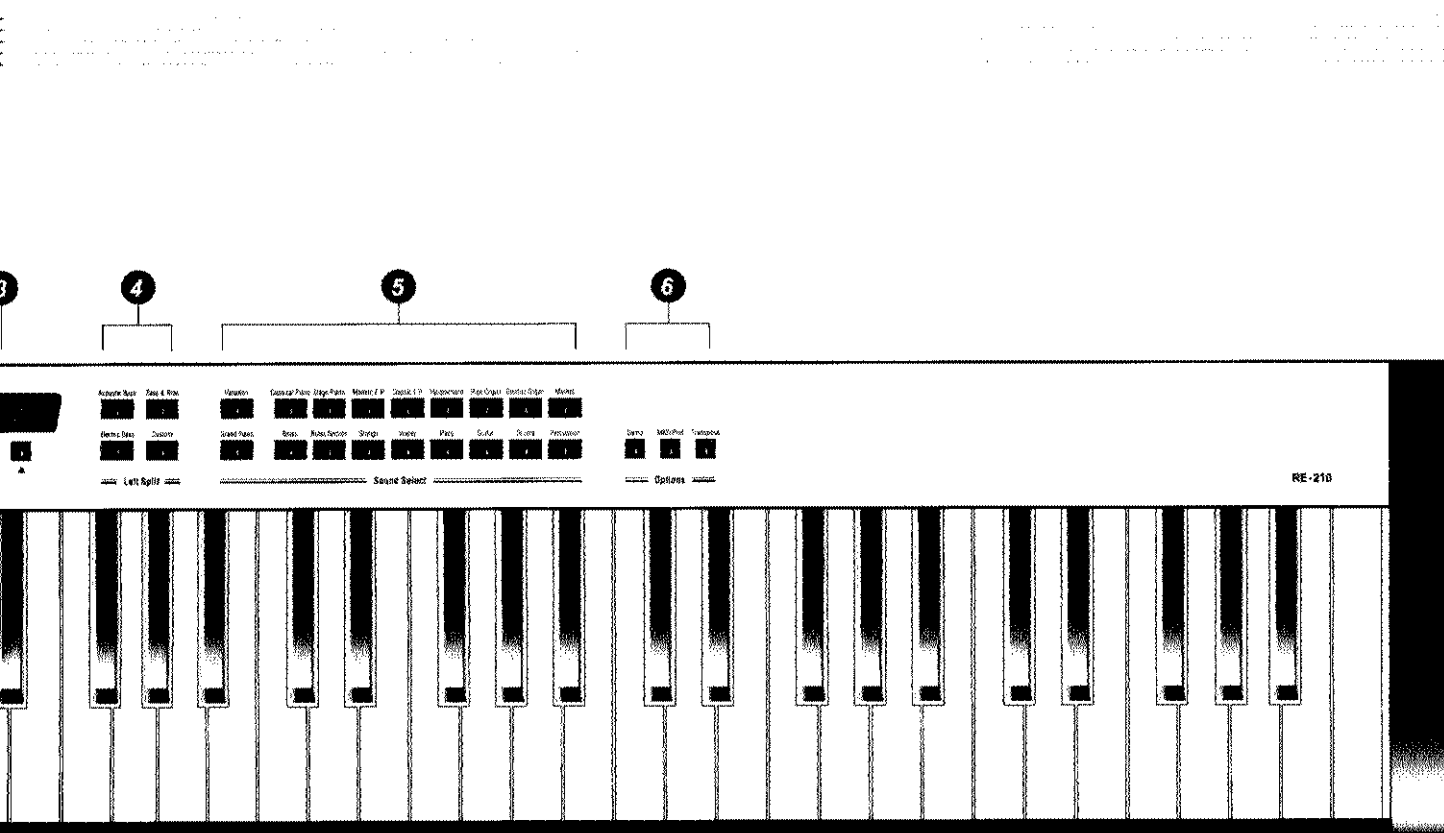
Tailor the overall sound of the RE-210  
See pages 22~25

## ② Recorder

Record and play back multi-track songs  
See pages 26~28

## ③ Display

View current tempo and settings  
See page 29



#### ④ Left Split

Divide the keyboard into two different sounds

See pages 20~21

#### ⑤ Sound Select

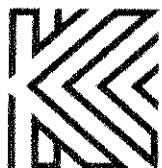
Enliven your music with stunningly realistic sounds

See pages 15~17

#### ⑥ Options

Tailor the response of the instrument, store your favorite panel settings and play Demo songs

See pages 30~38



# Introduction

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Welcome to the world of the KURZWEIL RE-210 Digital Piano.

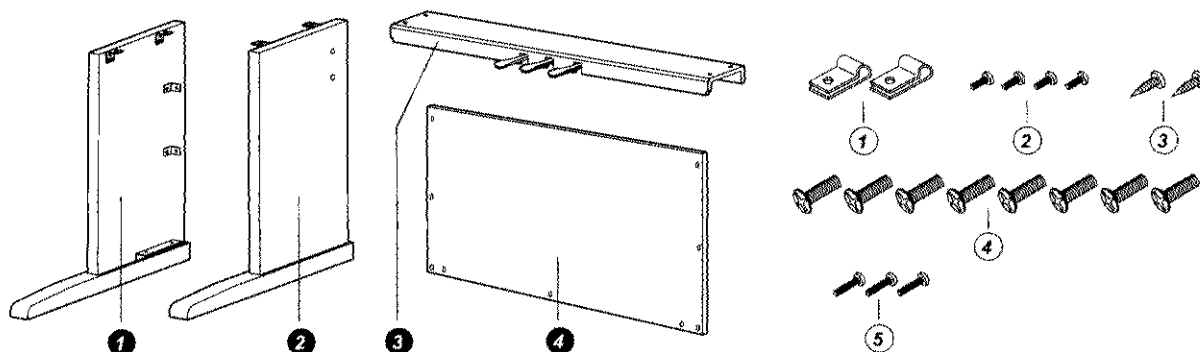
The RE-210 gives you easy access to KURZWEIL's high-quality sound technology. Authentic digital representations of musical instrument sounds are the starting points. The RE-210 reproduces the finest details of the original sounds; you'll even hear differences in tone as you play from bass to treble, and from soft and loud, just as in the original instruments.

## The Features of the RE-210

- 88 notes, Hammer type keys
- Three Pedals
- 7 different types of keyboard touch sensitivity
- 37 Preset Sounds (including Triple-Strike Stereo Piano Sample and Take 6 voices)
- Real-time Sound Expression
- Sound Layering with Volume Balance.
- Left Key Split
- Transpose, Detune
- 3 Reverbs and 3 Effects (Chorus 1, 2 and Flanger )
- 60Watt Sound System with Bass and Treble control
- 3 x 7-Segments Display
- 2 songs, 2 tracks Recorder
- Metronome
- Tap tempo
- 50 Piano Demo Songs
- 20 Preset Demo Songs
- Line In / Out
- MIDI In / Out
- 2 Headphone Jacks

## Setting up the Instrument

Check that all of the following items are present.



- ① Side Panel (left) x 1
- ② Side Panel (right) x 1
- ③ Pedal Box x 1
- ④ Back Panel x 1

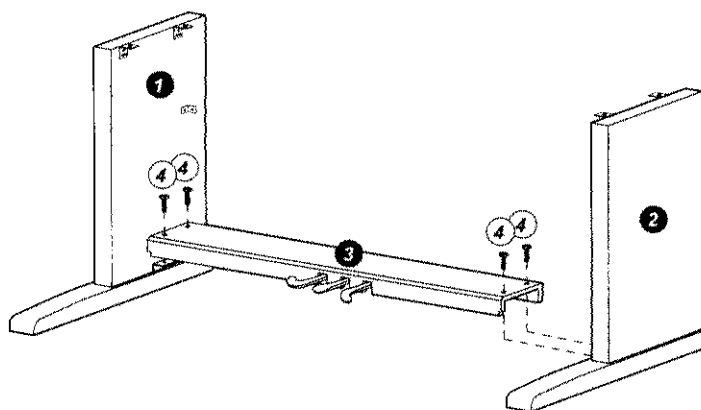
- ⑤ Cable Clamps x 2
- ⑥ 4 x 14mm Flat-Head Screws x 4
- ⑦ 3 x 20mm Round-Head Screws x 2

- ⑧ 6 x 20mm Flat-Head Screws x 8
- ⑨ 4 x 18mm Round-Head Screws x 3

### ! NOTE

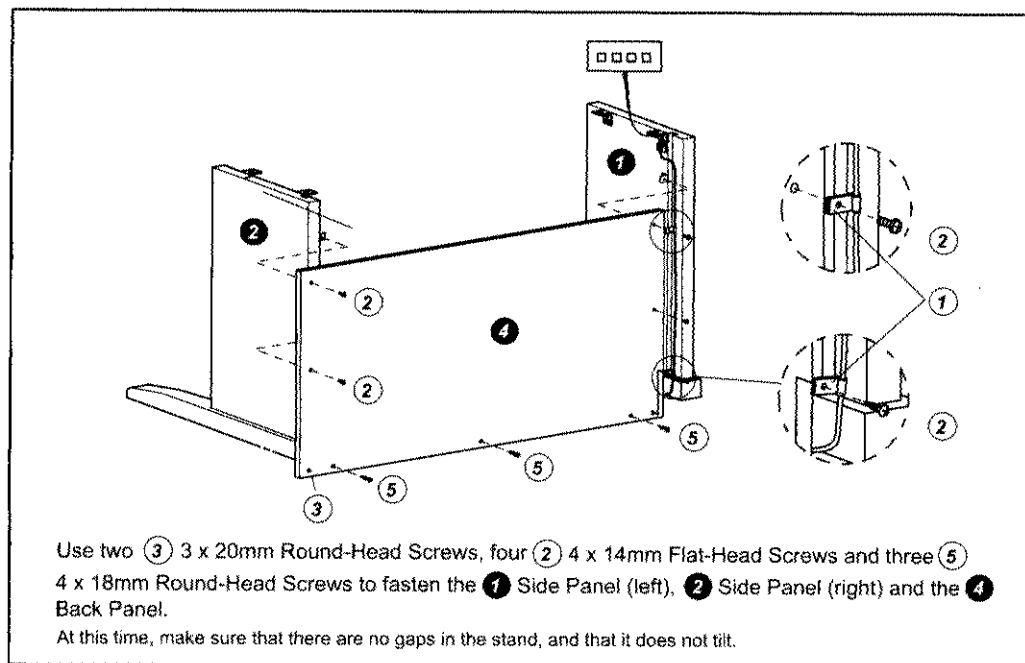
- We do not recommend attempting to assemble the RE-210 alone. The job can be easily accomplished, however, with only two people.
- Use only the screws provided or replacements of exactly the specified size. Using screws of the wrong size can result in damage to the instrument and personal injury.

## Keyboard stand assembly

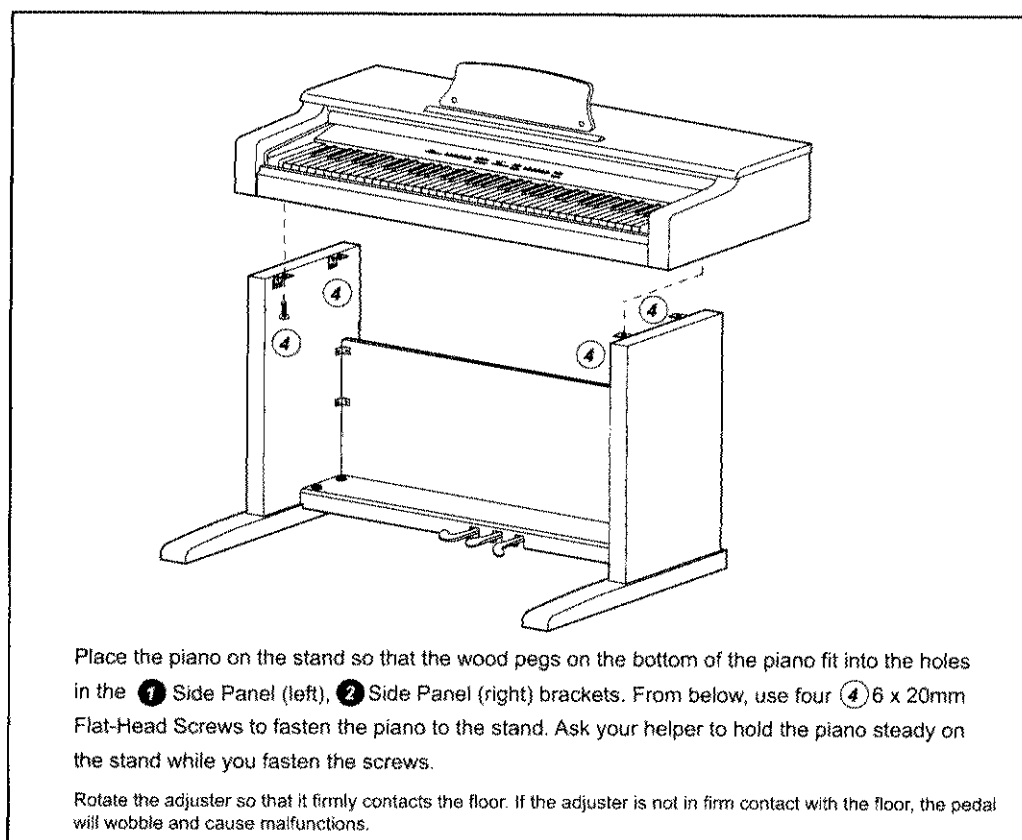


Attach the ① Side Panel (left) and ② Side Panel (right) to the ③ Pedal Box, and use ④ 6 x 20mm Flat-Head Screws, to fasten them.

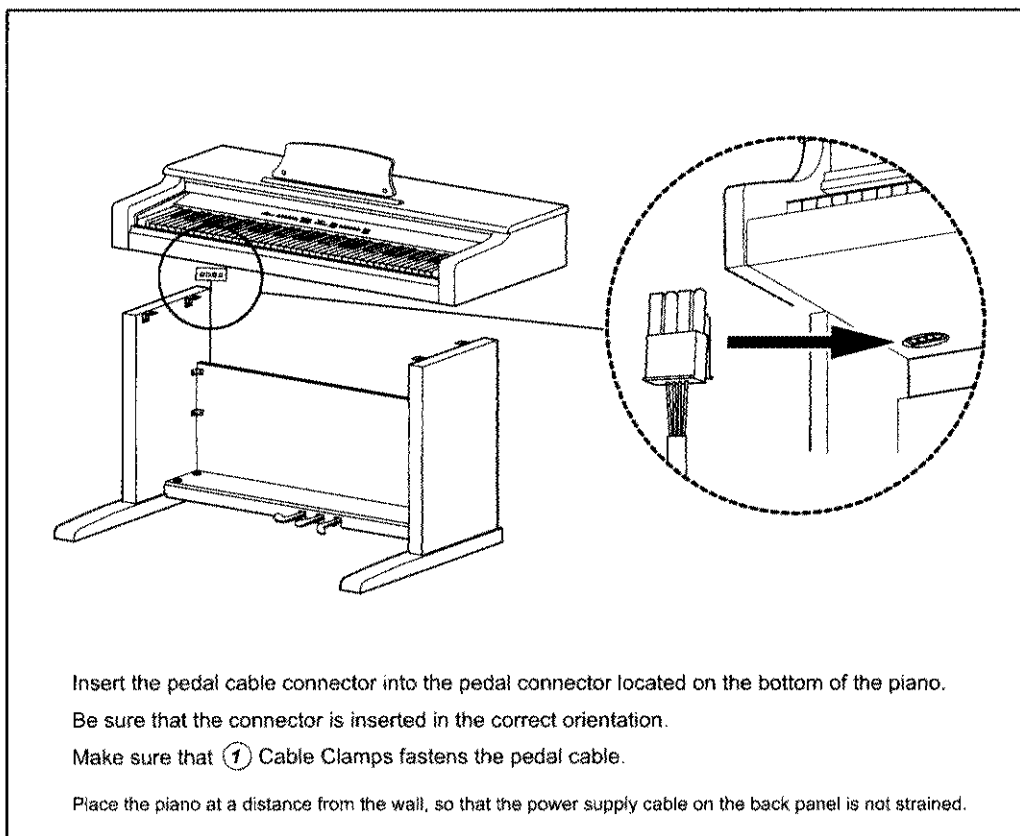
## Attach the back panel



## Attach the piano



## Connect the pedal cable, and fasten it.



### CHECK AFTER ASSEMBLY

- **Are any parts left over?** : If any parts are left over, check the diagrams to see where they should be used.
- **Are any of the assembly screws loose?** : Make sure that all screws are tight.

### Cautions



#### Caution when moving

Take the piano off the stand, and transport the stand and piano separately. After moving them refer to this manual, and re-assemble the stand and piano.

#### Loosened screws

After the stand and piano are assembled, the screws of the stand may become loose after extended use, causing the stand to wobble. If this occurs, re-tighten each of the screws in the stand.

#### Disassembly

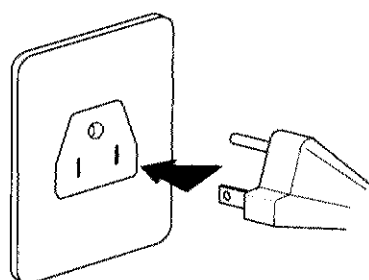
To remove the piano and disassemble the stand, reverse the order of assembly.  
After disassembly, store all parts such as the screws so that they will not be lost.



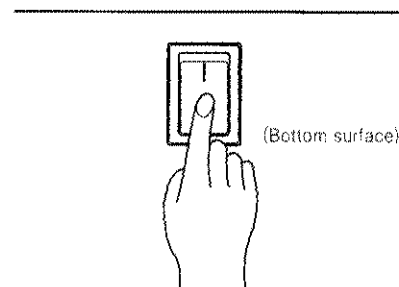
## Turning on the Instrument (Power)

The RE-210 operates on AC power. A power cord is included with the instrument to connect it to an AC Outlet. Before connecting the power cord, be sure that the power switch, located under the left-hand end of the keyboard, is off. Then plug the power cord into an AC outlet. Once the power cord is connected, you can turn the power switch on.

After the power switch is turned on, it will take about 2 seconds before the front panel lights up. An additional 3 seconds is needed before it is ready to play.

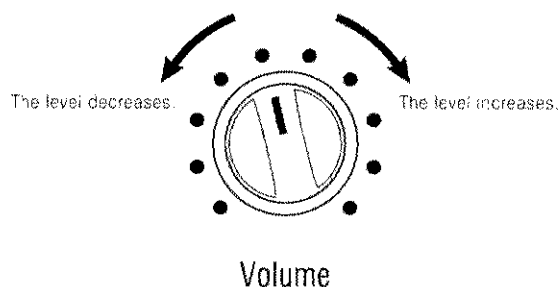


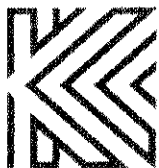
(The shape of plug differs depending on locale.)



## Setting the Volume

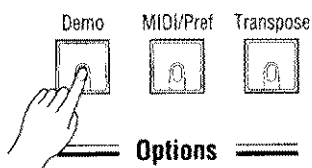
To be sure that you can hear the instrument, move the Volume knob (on the left end of the front panel) to the middle of its range. This should provide a reasonably comfortable level of volume, which you can adjust if you wish the sound to be louder or softer.



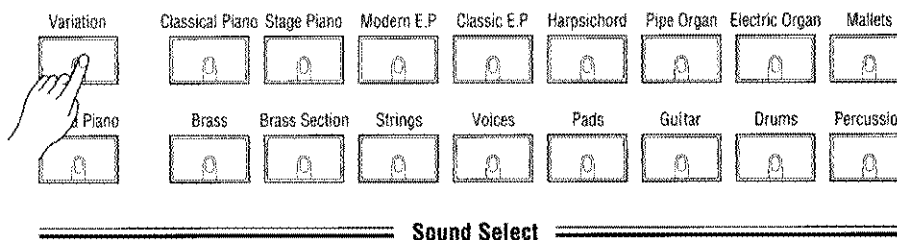
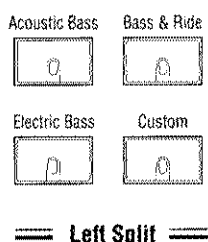


# Listen to the Demo Songs

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.....  
.....  
.....  
.....

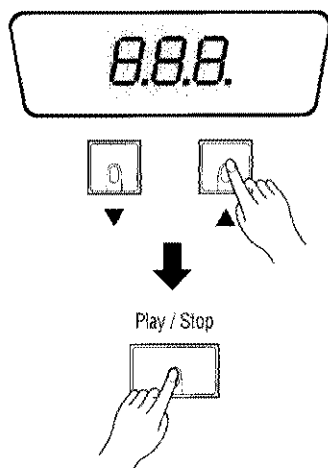


The RE-210 contains a number of built-in demonstrations to acquaint you with the sound and capabilities it possesses. To access these demonstrations, press the **Demo** button, which is located near the right end of the front panel controls, in the Options section. The button lights up to show that the RE-210 is in the demonstration mode.



## To listen to the demo songs for the preset sounds

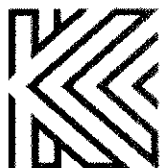
Press any button where the light rotates in the Sound Select or Left Split section to hear a demonstration of the sound. The **Variation** button plays all demo songs for preset sounds in a loop. To stop playing a song, press the currently selected button. The button lights resume their blinking pattern.



## To listen to the Piano Demo Songs

There are 50 piano demo songs available. The number on the display indicates the current song number that ranges from 1 to 50. Select a song by pressing the **Up/Down** button. Press the **Play/Stop** button to hear the song. The **Recorder** button plays all Piano demo songs in a loop. To stop playing a song, press the **Play/Stop** button. The button lights resume their blinking pattern.

To exit demonstration mode, press the **Demo** button again.



# The Keyboard and Pedals

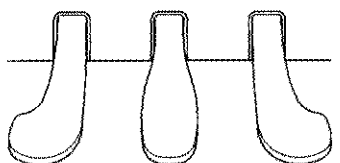
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.....  
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## The Keyboard

The keyboard of the RE-210 consists of 88 weighted keys with an action designed to simulate the feel of an acoustic piano. Just as with an acoustic piano, the harder you press the keys of the RE-210 (more precisely, the faster you strike them), the louder and brighter the resulting sound is. In technical terms, this is called "velocity sensitivity". It makes the RE-210 a truly expressive instrument. See page 35 for information on adjusting the velocity sensitivity to suit your preference (NOTE: The organ and harpsichord sounds purposely aren't velocity-sensitive, in order to be more realistic; real organ and harpsichords aren't velocity-sensitive.)

## The Pedals

In addition to the expressiveness offered by the keyboard, there are three pedals that provide you with further control over the sounds of the RE-210. These pedals have the same function as those on a grand piano, which are, from left to right:



SOFT      SOSTENUTO      SUSTAIN

### **SOFT**

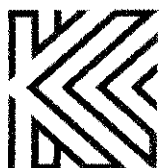
Notes played while this pedal is down sound softer than those played when the pedal is up.

### **SOSTENUTO**

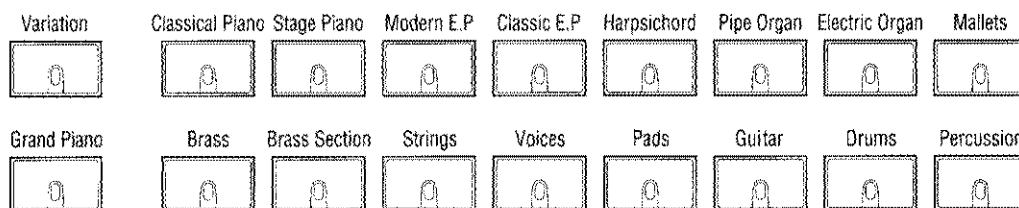
Keys that are already held down at the time this pedal is pressed will sustain while any keys played after the pedal is down will not.

### **SUSTAIN**

Pressing this pedal causes all notes to sustain, or gradually fade out, even when you lift your fingers from the keys.



# Sound Select



## Sound Select

The Sound Select portion of the front panel contains buttons used for selecting the individual sounds available on the RE-210 Digital Piano. You select a sound by pressing the corresponding button; the light in the button illuminates to show you which sound is selected. There are 17 Sound Select buttons. On power-up, the Grand Piano is selected.

## Variation

Each Sound Button actually can select two different sounds. To access the second sound, press the **Variation** button; the light in the Variation button will illuminate, indicating that now the second sound for the active sound button is selected. Pressing the Variation button again will select the original sound.

Each of the Sound Select buttons "remembers" whether or not **Variation** was On the last time that sound was selected; so if you select the variation for a particular sound, then select a different sound button, then return to the first sound, the variation will automatically be selected again (This variation memory is reset when you execute Hard Reset in the RE-210.)



1. Press the Pipe Organ button. Play a few notes on the keyboard.
2. Press the Variation button. Notice that the button illuminates. Play a few notes again to hear the difference in the sound.
3. Press the Electric Organ button. Notice that the Variation button is no longer illuminated. Play a few notes.
4. Press the Pipe Organ again. Notice that the Variation button re-illuminates. Play a few notes to hear the sound.

## List Of Preset Sounds And Their Variation

Category	Main	Variation
<b>Grand Piano</b>	Stereo Grand	Concert Piano
<b>Classical Piano</b>	Warm Piano	Dynamic Piano
<b>Stage Piano</b>	Hard Rock Piano	Ragtime Piano
<b>Modern E.P.</b>	Digital E Grand	'90's FM E.P
<b>Classic E.P.</b>	Rhodes E.P.	Wurlitzer E.P.
<b>Harpsichord</b>	Harpsichord	Modern Harpsichord
<b>Pipe Organ</b>	Pipe Organ	Updown Gospel
<b>Electric Organ</b>	Prog Rocker's B3	Grungy Overdrive
<b>Mallets</b>	Woody Marimba	Vibraphone
<b>Brass</b>	Tenor Saxophone	Trombone/Trumpet
<b>Brass Section</b>	Williams Brass	Split Section
<b>Strings</b>	Slow/Fast Strings	Lyrical Strings
<b>Voices</b>	Scatman	Cathedral Vox
<b>Pads</b>	Rez Aah Pad	Poseidon
<b>Guitar</b>	Acoustic Guitar	Chorus Electric Guitar
<b>Drums</b>	Studio Drum 1+ 2	Electro Kit
<b>Percussion</b>	Virtuoso Percussion	Drum and Bells
<b>Bass (Left Split)</b>	Acoustic Bass	
	Bass & Ride Cymbals	
	Electric Bass	

## Drum Key Assignments

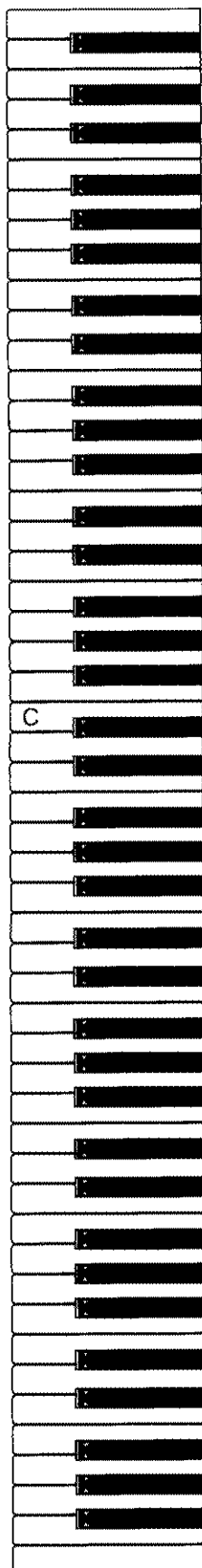
Drums Sounds are assigned to various keys across the keyboard. The following page shows pictures that represent several types of drum mapping to keys.

There are three drum maps in the RE-210. With three alternative assignments of drum sound, you can choose any one that is easiest for you to play. Especially, if you're playing sequences that are recorded according to General MIDI (GM) specifications, you can quickly configure the RE-210 to play the correct GM sounds when you play back your sequences.

As a default, drum map is set to **1 Normal**. To change it, refer to page 36.

# Drum Sound Maps

## Keyboard



## Normal

A0  
 A#0  
 B0  
 C1  
 C#1  
 D1  
 D#1  
 E1  
 F1  
 F#1  
 G1  
 G#1  
 A1  
 A#1  
 B1  
 C2  
 C#2  
 D2  
 D#2  
 E2  
 F2  
 F#2  
 G2  
 G#2  
 A2  
 A#2  
 B2  
 C3  
 C#3  
 D3  
 D#3  
 E3  
 F3  
 F#3  
 G3  
 G#3  
 A3  
 A#3  
 B3  
 C4  
 C#4  
 D4  
 D#4  
 E4  
 F4  
 F#4  
 G4  
 G#4  
 A4  
 A#4  
 B4  
 C5  
 C#5  
 D5  
 D#5  
 E5  
 F5  
 F#5  
 G5  
 G#5  
 A5  
 A#5  
 B5  
 C6  
 C#6  
 D6  
 D#6  
 E6  
 F6  
 F#6  
 G6  
 G#6  
 A6  
 A#6  
 B6  
 C7  
 C#7  
 D7  
 D#7  
 E7  
 F7  
 F#7  
 G7  
 G#7  
 A7  
 A#7  
 B7  
 C8

## PC2ReMap

Floor Tom  
 Kick 1  
 Floor Tom  
 Crash Cymbal  
 Low Mid Tom  
 Kick 3  
 Kick 2  
 Mid Tom  
 Kick 1  
 Hi Tom  
 Snare 4  
 Snare 3  
 Lo Mid Tom/Floor Tom  
 Snare 2  
 Mid Tom  
 Cross Stick  
 Hi Tom  
 Kick 1  
 Kick 1  
 Foot Hi-hat  
 Hard Snare 1  
 Closed Hi-hat  
 Closed Hi-hat  
 Dual Snare 1  
 Lo Tom  
 Closed Hi-hat  
 Soft Snare 1  
 Slightly Open Hi-hat  
 Mid Tom  
 Open Hi-hat  
 Soft Snare 1  
 Hi Tom  
 Open/Closed Hi-hat  
 Open/Closed Hi-hat  
 Crash Cymbal  
 Crash Cymbal  
 Crash Cymbal  
 Crash Cymbal  
 Ride Cymbal Rim  
 Splash Cymbal  
 Ride Cymbal Rim/Bell  
 Ride Cymbal Rim/Bell  
 Ride Cymbal Bell  
 Ride Cymbal Bell  
 Cowbell  
 Hand Clap  
 Lo Timbale/Hi Timbale  
 Timbale Shell  
 Conga  
 Hi Tumba  
 Conga  
 Lo Tumba  
 Clave  
 Shakers  
 Tambourine  
 Tambourine  
 Shakers  
 Tambourine  
 Maracas  
 Maracas  
 Lo Agogo  
 Hi Agogo  
 Lo Bongo  
 Bongo Slap  
 Hi Bongo  
 Finger Snap  
 Muted Triangle  
 Open Triangle

## GMRMap

Metronome Click  
 Kick Drum 2  
 Kick Drum 1  
 Side Stick  
 Snare Drum 2  
 Hand Clap  
 Snare Drum 2  
 Lo Tom 2  
 Closed Hi-hat  
 Lo Tom 1  
 Pedal Hi-hat  
 Mid Tom 2  
 Open Hi-hat  
 Mid Tom 1  
 Hi Tom 2  
 Crash Cymbal 1  
 Hi Tom 1  
 Ride Cymbal 1  
 Ride Bell  
 Tambourine  
 Splash Cymbal  
 Cow Bell  
 Crash Cymbal 2  
 Ride Cymbal 2  
 Hi Bongo  
 Lo Bongo  
 Mute Conga  
 Hi Conga  
 Lo Conga  
 Hi Timbale  
 Lo Timbale  
 Hi Agogo  
 Lo Agogo  
 Cabasa  
 Maracas  
 Clave  
 Triangle Mute  
 Triangle Open  
 Shaker

## Sound Expression by Pedals

There are three pedals in the RE-210 which are basically used as soft, sostenuto, and sustain pedals like an acoustic piano. The RE-210 has a variety of preset sounds that are different from an acoustic piano in method of generating sound. They all have their own methods to modulate their sounds.

For example, brass instruments can have vibrato or crescendo controlled by the player's breath, and percussion instruments have different timbre depending on the striking location. These musical expressions are assigned to the three pedals according to characteristics of each instrument.

For example, when you play the Brass sound, pushing the soft pedal adds vibrato. When you play the Electric Organs sound, the rotary effect is activated by the soft pedal. These kinds of expression will help players perform even more realistically.

See page 46 for lists of sound expression assigned to the pedals for all sounds.

## Layering Sounds

For even more variety and richness of sound, you can layer two sounds across the keyboard - that is, each key of the keyboard will play two different sounds at the same time. The result is similar to having two different sections of an orchestra play the same notes.

To select the two sounds that you wish to layer, press and hold one Sound Select button and then press another. The buttons for both sounds will illuminate. If a sound variation was remembered for either of the sounds, it will be used in the layer. If the variation was enabled for the first sound selected, the Variation button will be lit.

Layering is reset to OFF when the power to the RE-210 is turned on.

### ***Adjusting The Volume Balance In A Layer***

You can adjust the balance between the two sounds in a layer, while creating the layer, by making the second sound softer. To do this, press and hold the button for the first sound, and press the button for the second sound repeatedly; each press of the second button will lower the volume of that sound by a small amount.

For example, if you layer Grand Piano and Strings (in that order), you can make the Strings softer in relation to the Grand piano. If you wish the Strings to be louder in relation to the Grand piano, then select the Strings first, and lower the volume of the Grand piano.

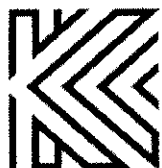
### ***Some Examples of Layering Sounds***

Two favorite sounds for use in layered combination are Piano and Pads. In combination like Piano and Strings, Guitar and Strings, and Voices and Pads, they provide rich layered sounds.

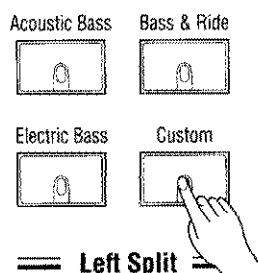


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1. Press and Hold the Grand Piano button, making sure Variation is OFF.
  2. While holding the Grand Piano button, press the Pads button twice. This layers the Grand Piano with Pads, and lowers the volume of the latter slightly.
  3. Release both buttons and play some notes or chords to hear both sounds.
-





# Left Split



The buttons in the Left Split section of the panel allow you to "split" the keyboard into two parts. Splits are an easy way to make one performer sound like two. When you play the keyboard, your right hand plays one sound and your left hand plays another.

## Activate Left Split

Just Press any button in the Left Split Section, then Split will be active. Now, the right-hand part of the keyboard plays whatever sound is currently selected in the Sound Select section; the left-hand part plays a bass or a custom sound, selected by pressing one of the Left Split buttons.

Press the active Left Split button a second time to cancel a split. The left split is reset to OFF when power to the RE-210 is turned on.

## Split Point

The split point is the point on the keyboard where the left sound and right sound meet. The default split point set at the factory is F#3. See page 31 for instructions to change the split point.

## Octave Shift

In setting up a left split, you may wish to make the right or left sound higher or lower - especially if you use a Custom left split to play duets at the keyboard (e.g., piano on the left and strings on the right). The RE-210 gives you the ability to shift the octave in which each part sounds. The default left and right shift are 1 and -1, respectively. See page 31 for instructions to change the Left Octave Shift and Right Octave Shift.

## Left Sustain

When using the Left Split Sound, most music and playing styles require the sustain pedal to be ignored for the left half of the split. Should you wish to have sustain pedal affect the left sound (for example, in a Custom split), you can turn sustain on. See page 31 for details on how to change the Left Sustain On/Off.

## Custom

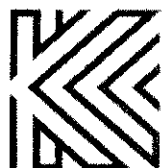
You can optionally select any available sound to be the left sound.

To accomplish this, press and hold the **Custom** button. Then, the current custom sound starts to blink. Now Press the desired Sound Select button that you wish to play on the left split keys. Once you select a custom split sound, release the **Custom** button. Then, the custom split sound button stop blinking.

The variation button also works for Custom sounds, so that you can select any of the 34 available sounds as a Custom left split sound. The custom sound is saved in the battery-backed memory. If the **Custom** button is selected later, the same variation sound will be used.

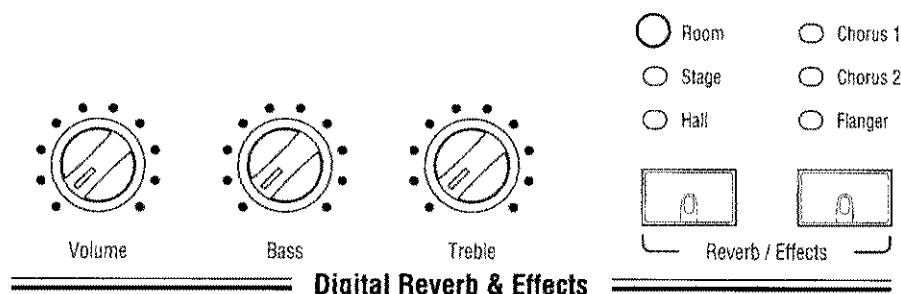


- 
1. Press the Brass Section button
  2. Press and hold the Custom button. The current Custom sound button starts to blink.
  3. Press the Strings button, while keep holding the Custom button.
  4. Release the Custom button. The current Custom sound button stops blinking.
  5. Play the keyboard. Notice that Strings is the left sound and Brass Section is the right sound.
-



# Digital Reverb & Effects

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The digital Reverb & Effects section of the panel contains controls that affect the sound of the instrument as a whole.

## Volume

The Volume Knob controls the overall volume (loudness) of the RE-210 Digital Piano. Rotate it to the right to increase the volume, and to the left to decrease the volume; when rotated all the way to the left, it silences the instrument.

The Volume Knob affects not only the volume produced by the internal sound system, but also volume produced by equipment connected to the Headphones and Audio Out Jacks.



### CAUTION

Turn the Volume down before connecting headphones or using the Audio jacks.



### CAUTION

Volume affects the volume of the sound coming in from the Audio In jacks.

## Bass and Treble

The treble and Bass knobs are tone controls, allowing you to adjust the tonal balance of the overall sound to your liking. Bass controls low frequencies, and Treble controls high frequencies.

When the controls are centered, they have no effect on the sound. Rotating the Bass knob to the right boosts bass frequencies; rotating it to the left cuts bass frequencies. The Treble knob operates in the same way on treble frequencies.

The Bass and Treble knobs affect the sound produced by the internal speakers, the Headphone jack and both Audio In and Out jacks.

## Reverb and Effects

For a heightened sense of sonic realism, the RE-210 Digital Piano provides you with two independent types of digital signal processing: reverb and effects.

### **Reverb**

Reverb, or reverberation, occurs naturally when sound undergoes multiple reflection off the walls of an enclosed space. These reflections blend together into a "wash" of sound that add warmth and ambience to music.

There are three types of Reverb. Pressing the **Reverb** button will cycle among different room sizes, indicated by the lights above the button. If no light illuminates, it means reverb is off.

- **Room** : The intimacy of a chamber-music room.
- **Stage** : The ambience of a performance stage.
- **Hall** : The spacious atmosphere of a concert hall.

### **Effects**

The effects, which you select by pressing the **Effects** button, are as follows:

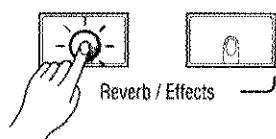
- **Chorus 1** : The effect of many instruments playing together instead of one.
- **Chorus 2** : The effect of even more instruments than Chorus1.
- **Flanger** : The effect that many people refer to as a "whooshing" sound, or a sound similar to a jet plane flying overhead.

Each of the Sound Select buttons can remember its own reverb and effect settings, just as it can remember the status of the Variation button. So you can give each sound a different combination of reverb and effect, which will be recalled whenever you press that Sound Select button.

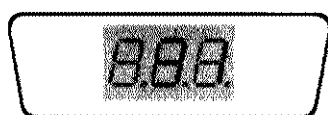
These settings are reset to factory defaults when you execute Hard Reset.

## Reverb / Effects Wet / Dry Mix

The amount of reverb or effects for the current sound can be controlled.



Press and Hold the **Reverb** button for about a second. Then, the **Reverb** Button and current sound button starts to blink. Also the display shows how much the reverb is mixed as a percentage, while changing in the reverb Wet/Dry mix mode.

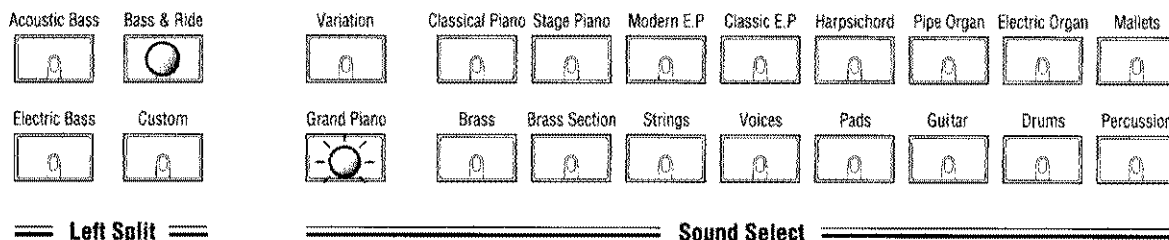


Press the **Up/Down** button under the display to change the amount of reverb, which ranges from 0 to 100. Higher numbers give the sound more reverb (making it "wetter"). When it set to 0, the sound completely dry.

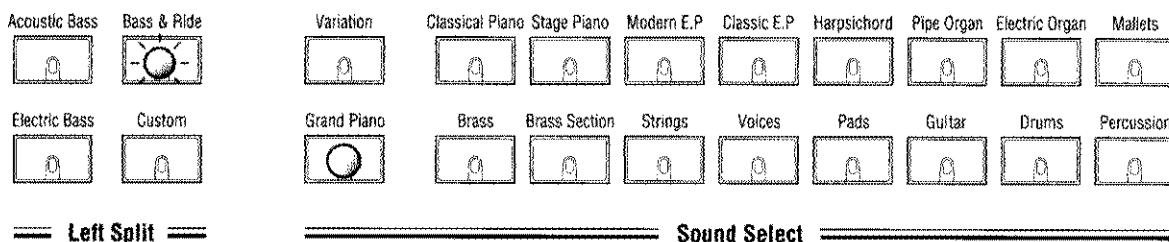
To exit wet/dry mix mode, just press the **Reverb** button again.

### Layer and Split Wet/Dry Mix

If the left split is active or layered sound is enabled, you can separately control the wet/dry mix amount. If wet/Dry mix mode is entered in this case, the main sound button in the Sound Select region blinks first.



If you press layered sound button or split sound button, the blink switches to the pressed button and the display shows the wet/dry mix amount of the layered or split sound.



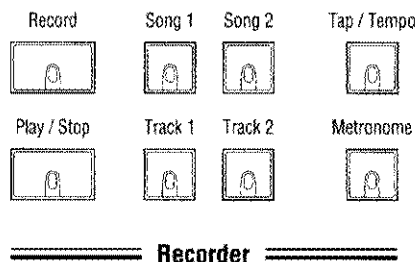
So, you can control the overall sound as desired by mixing individual wet/dry amounts for main, layered, and split sounds.



- 
1. Press the Grand Piano button
  2. Press the Bass & Ride button to activate left split.
  3. To enter wet/dry mix mode, press and hold the Reverb Button for a second. Then the reverb button and the Grand Piano button will start to blink. Now it's ok to release the Reverb Button.
  4. Press the Up or Down button until the display shows 50 (50 % wet/dry mix)
  5. Press the Bass & Ride button. Then the Bass & Ride button starts to blink and the display shows the current split sound wet/dry mix.
  6. Press the Up or Down button until the display shows 8 (8 % wet/dry mix)
  7. To exit wet/dry mix mode, press the reverb button.
  8. Now you can play a fairly wet piano sound with a relatively dry bass & ride cymbals sound.
-



# Recorder



The Recorder records and plays back your musical performances, like a tape recorder, but with several advantages:

- You can change the tempo without affecting the pitch. This lets you record difficult passages slowly, for example, and play them back at the desired speed.
- You can record using one sound and replace it with another later.

## Song

Use the two **Song** buttons to select a song for recording or playback (only one can be selected at a time). Each song can be as long as 10,000 notes.

## Track

Each song consists of up to eight tracks, which can be selected or silenced using the two **Track** buttons. Once a track has been recorded on, the track button illuminates to show that it contains data.

### Mute / Unmute tracks

When a song is recording, playing, or stopped, use the **Track** button to turn playback of individual tracks off (unlit) or on (lit).

### Select the recording track

When you press the **Record** button to record a track, the next empty track is automatically selected for you. But, you can press a **Track** button to determine which track you wish to record. This lets you record over a previous track, for example. The track that is being recorded has a blinking button. That track cannot be turned off during recording. When a track is recorded, the sound that was used during recording is remembered with the track.

## Record

Pressing the **Record** button while a song is stopped will put the song in record-ready mode and the **Record** button blinks. Select the track on which to record as described in the discussion of the **Track** buttons. Press the **Record** button again to cancel recording.

Once you start recording by pressing the **Play/Stop** button or using 'Key Start' or 'Pedal Start' (described below) the **Record** button stays lit continuously. Press the **Play/Stop** button to stop recording.



- If the memory becomes full during recording, "Full" will appear on the display and recording will automatically stop. (All Recorded data up to that point will be saved.)

### ***Erasing A Track***

To erase a track on which something is recorded, you simply record "nothing" over it; that is, you select the track for recording, start and stop the Recorder, but don't play any notes or touch any controllers while recording. This erases the entire track.

### ***Changing Sound on a Track***

After a song is recorded with one sound on a track, you can replace it with another. This gives a chance to listen to your playing with different instruments. Select a song with recorded data, and press the **Record** button to enter record-ready mode. Then, a track button blinks with the **Record** button. If it's not the **Track** button which has the sound you want to replace with new sound, press the other **Track** button. Now it's ready to change the sound on a track. Press the button in the Sound Select portion to choose the sound you want, and press the **Record** button again to exit record-ready mode (Be cautious not to press the **Play/Stop** button, which erases the recorded data). Ok, it's done. Press the **Play/Stop** button to listen to the song played with the new sound.

### ***Changing Tempo on a Song***

You can change tempo to play the song that you recorded faster or slower without affecting the pitch. Select a song with recorded data, and press the **Record** button to enter record-ready mode. Now, change tempo by pressing the **Up/Down** button (or tapping the **Tap/Tempo** button). Then, press the record button again to exit record-ready mode (Be cautious not to press the **Play/Stop** button, which erases the recorded data). Ok, it's done. Press the **Play/Stop** button to listen to the song played with different tempo.

## **Play/Stop**

Press the **Play/Stop** button to start playback or recording, or to stop it.

If you press the **Play/Stop** button when the Recorder is in Record mode, then recording begins on the specified track (the one with the blinking button), while the other active tracks play back (those whose buttons are lit).

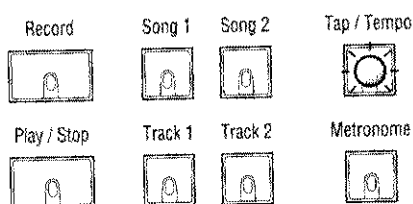
Pressing the **Play/Stop** button again while recording or playback is going on will stop the recording or playback.

## **Start Control**

When a song is in record-ready mode for recording, you can start recording by striking any key on the keyboard (Key Start) or pressing the left pedal (Pedal Start). This is a very convenient way to start recording. Especially, 'Key start' can help avoid the case where it's difficult to synchronize the first recorded note with the first beat when one starts recording by pressing the **Play/Stop** button.

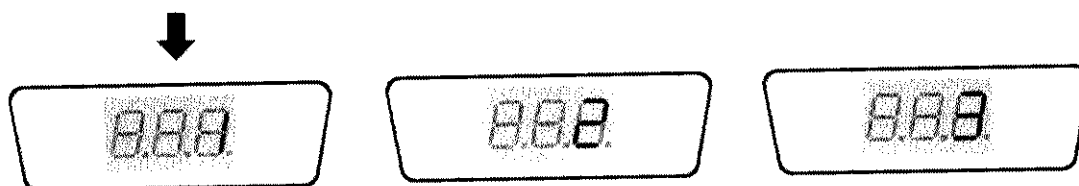


## Display while playing and recording



While recording and playing a song, the display shows the current measure of the selected song and the **Tap/Tempo** button blinks at every beat. (At the first beat, the green LED blinks) For example, if the time signature (described in the Metronome section below) is set to 4, the displayed measure increases whenever 4 beats are counted.

Recorder



TRY IT

### Prepare for Recording

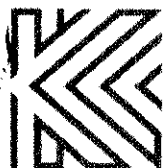
1. Select an empty Song by pressing either **Song** button (No track buttons are lit).
2. Before you begin to record, select the sound you want to record in the Sound Select Section. Layered or Split Sounds also can be recorded on the same track. Make any other desired settings (Reverb & Effects, Tempo, etc.) as well.
3. Press the **Record** button to enter Record-ready mode. The **Record** button and the **Track1** button will blink, and track1 is automatically selected. If you want to record on track2, just press the **Track2** button.

### Start Recording

4. Just start playing any key on the keyboard; recording automatically starts (Key Start). Or you can start recording by pressing the **Play/Stop** button or the left pedal (Pedal Start).
5. When you finish playing a song on the track, press the **Play/Stop** button. Then, recording stops.
6. OK. To listen to the recorded song, just press the **Play/Stop** button.

### Additional Recording

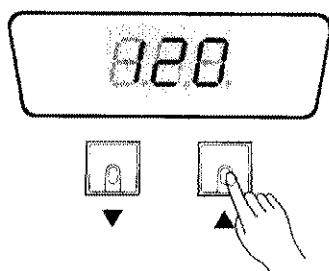
7. If you want to record additional notes on track 2, press the **Record** button again when the song is stopped. Then the **Track2** button will be automatically selected and blink. If you press the **Track1** button, then you can re-record on track 1.
8. Repeat steps 4 - 5. You can record notes on track 2, while listening to the track 1 sounds.
9. Now, you can listen to both tracks by pressing the **Play/Stop** button.



# Metronome

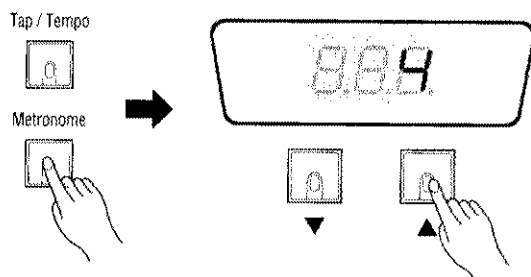
Pressing the Metronome button allows you to hear the tempo of a song. It can be used as a stand-alone metronome that is convenient for practicing. When the button is pressed, the light goes on and the metronome starts; press it again to turn it off.

## Adjusting Tempo



The tempo of the metronome or song record playback can be set from 20 to 300 beats per minutes by using the **Up/Down** button under the display. The default tempo is 120.

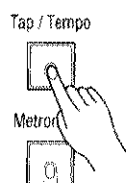
## Adjusting the time signature



The time signature (Beat) of metronome or songs can be selected from 2 to 6 beats. Press and Hold the **Metronome** button, which will blink. You can set the beat to 0, 2, 3, 4, 5 or 6 by pressing the **Up/Down** buttons. When you set beats other than 0, the first beat is distinguished by a triangle sound. '0' beat is internally set to 4 beat but plays the same metronome sound for all beats. The default beat is 0.

After setting the beat, press the **Metronome** button again to exit the time signature select mode.

## Tap tempo

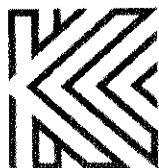


The **Tap/Tempo** button allows entering tempo data by repeatedly pressing the **Tap/Tempo** button. The device will average your tapping speed and the calculated tempo will be set in the metronome and songs. It's convenient to set a tempo that you are thinking of without guessing the tempo.



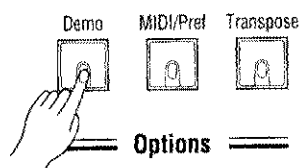
### TRY IT

1. Press the Metronome button to turn it on.
2. Press Up/Down button to adjust the desired tempo.
3. Press and hold the metronome button, then the display shows the current beat.
4. Select any beat you want by pressing the up/down button.
5. Exit by pressing the metronome button again.



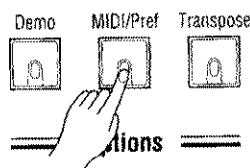
# Options

## Demo



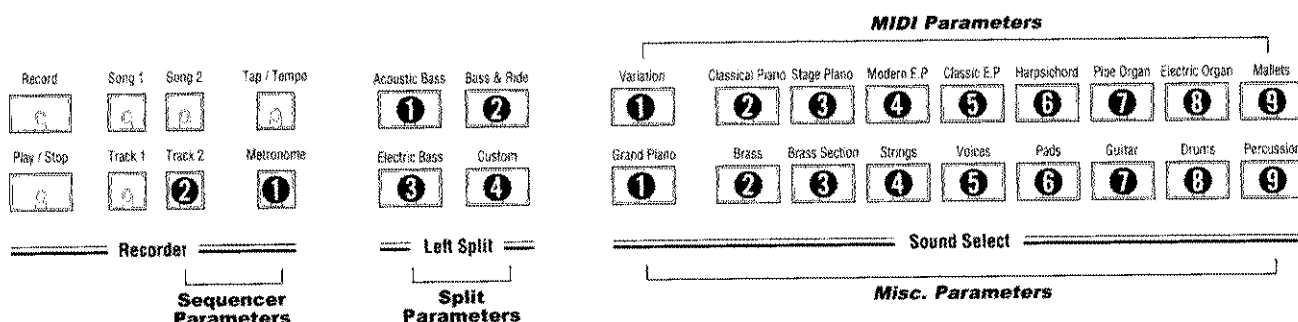
You can listen to the demo songs by pressing this button. Refer to Page 13 for the details on how to listen to demo songs.

## MIDI/Preference



This button gives you entry to a mode where you can access and alter MIDI settings, as well as a variety of other settings that affect the RE-210 as a whole.

To enter MIDI/Preference Edit Mode, press the **MIDI/Pref** Button, which will start to blink. To exit MIDI/Preference Edit Mode, press the button again. While in MIDI/Preference Edit Mode, you can change settings by pressing the button to which each specific setting is assigned. The following illustration shows which buttons correspond to each setting:

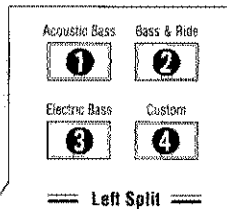


### How to change settings

Buttons that have a setting get illuminated. While pressing the button, the name of its setting is shown on the display as an abbreviation, and when it's released, the current value of its setting is shown.

Pressing any illuminated button selects the corresponding setting, then the selected button blinks to indicate that it's the currently selected setting. To change the value of the selected setting, press the **Up/Down** button.

The settings can be categorized into several groups.

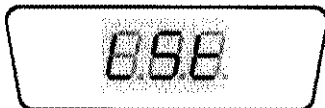


## Split Parameters

Acoustic Bass

### **Left Octave Shift**

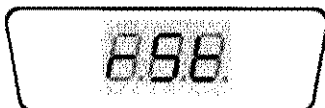
In setting up a left split, you may wish to make the right or left sound higher or lower - especially if you use a Custom left split to play duets at the keyboard. The RE-210 gives you the ability to shift the octave in which each part sounds. The display shows the current transposition of the left sound; the default value is **1** (octave).



Bass & Ride

### **Right Octave Shift**

The Right Octave Shift works just the same as the Left Octave Shift, except that it affects the sounds in the right position of a split. The default value is **-1** (octave).



Electric Bass

### **Split Point**

The Split point is the point on the keyboard where the left sound and right sound meet. The display shows the current split point range from **A0** to **C8**. To change it, press the **Up/Down** button or any key on the keyboard while pressing and holding the Split Point button. The latter would give you a more convenient way to set the split point. The default value is **F#3**.

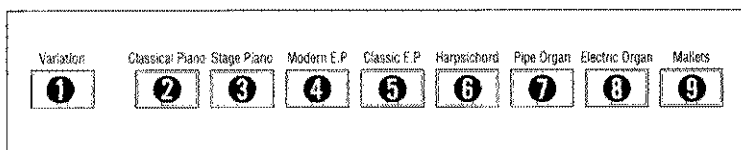


Custom

### **Left Sustain**

Left sustain determines if the sustain pedal is ignored or recognized on the left sound. The default value is **OFF**.





## MIDI Parameters

Variation

### **Layer Sustain**

Layer sustain determines if the sustain pedal is ignored or recognized on the layered sound. The default value is **ON**.



Classical Piano

### **Local Control**

Local Control is the connection between the keyboard of the RE-210 and the internal sound-producing circuitry of the instrument. Normally, Local Control is **ON**; in fact, every time you power-up the RE-210, it automatically sets to Local Control **ON**, so you can play the keyboard and hear the sounds of the instrument. But, there are reasons for setting Local Control to **OFF**—especially when MIDI Out of the RE-210 is connected to feed back to the instrument's MIDI In port. One example of this is when using an external sequencer whose MIDI In port is connected to MIDI Out of the RE-210, and whose MIDI Out port is connected to MIDI In. In such a case, you can eliminate the doubling of notes by setting Local Control to **OFF**.



Stage Piano

### **MIDI Channel Disable**

You can disable response to any MIDI channel that you want. Disabling a channel causes the RE-210 ignore incoming MIDI information on that channel. This is useful if you have an external MIDI tone generator, and wish to dedicate one or more MIDI channels to the tone generator.

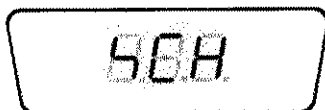


Modern E.P.

### **Transmit MIDI Channel**

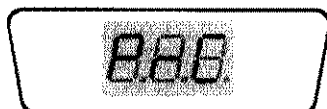
This parameter enables you to specify the channel on which the RE-210 transmits MIDI Data. The channel can be set to OFF, and 1 to 16. If it is set to OFF, MIDI messages are not transmitted.

The default transmit MIDI Channel is 1.



### **NOTE**

• If the transmit MIDI channel is set to values other than OFF or 1, the recorder of RE-210 will not work.



Classic E.P



### **Program Change ON/OFF**

Ordinarily, when you press a Sound Select button, the instrument transmits the corresponding program change message. And, when the instrument receives a program change message from external MIDI devices, it responds to it by changing the sound.

You can disable this function with this setting so that the RE-210 doesn't send or receive program change messages. The default is **ON**.

Harpsichord

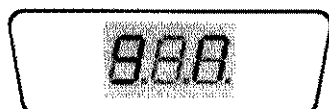


### **General MIDI**

General MIDI (GM) allows sequencer (recorder) data from different sources to be played back with predictable results by standardizing the sounds that Program Change messages select, channel (10) for drum and percussion sounds, and the "mapping" of those sounds across the keyboard. The RE-210 partially implements General MIDI by re-mapping the RE-210 program list fit to the GM program list, so you can play General MIDI sequences and automatically hear the correct sounds except sounds that the RE-210 doesn't have.

When you set the RE-210 to General MIDI ON, program changes received from the MIDI In port will select the appropriate internal sounds. In addition, the RE-210 assigns the General MIDI Drum Kit to channel 10 and disables external program changes for that channel. The front panel is not affected. The RE-210 can set General MIDI to ON/OFF by responding to an external system exclusive message to turn General MIDI ON and OFF.

General MIDI is set to **OFF** every time power to the RE-210 is turned on.



Pipe Organ



### **System Exclusive Dump (Song Data)**

Both song's data saved in the RE-210 can be transmitted to the MIDI Out port in the form of System Exclusive Data. When this button is pressed, 'Y' '?' is shown on the display. If you press the **Up** button, Song Data Dump is executed.

The transmitted Data can be usually saved in software sequencers which support System Exclusive Data Send/Receive. Conversely, the saved song data in the sequencer can be transmitted back and saved into the RE-210.



Electric Organ



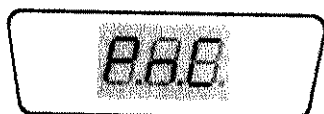
### **System Exclusive Dump (MIDI/Pref Data, Program Effects Data)**

All data about RE-210 settings, for example, parameters in the MIDI/Pref Menu and Program Effects can be transmitted to MIDI Out port in the form of System Exclusive Data. When this button is pressed, 'Y' '?' is shown on the display. If you press the **Up** button, Song Data Dump is executed.

The transmitted Data can be usually saved in software sequencers to support

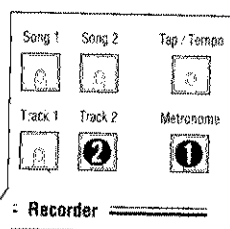


System Exclusive Data Send/Receive. Reversely, the saved data in the sequencer can be transmitted back and saved into the RE-210. This function will be useful when you want to set aside current settings before executing Hard Reset.

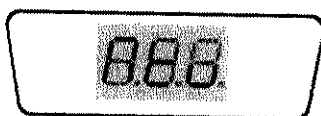


### **Panic (All Sound Off, Reset All Controllers)**

When this button is pressed, 'Y' '?' is shown on the display. If you press the Up button, the Panic function is executed. The button sends All Sound Off message and Reset All Controllers messages on all MIDI channels - both the RE-210 sound engine and its MIDI Out port.



## **Sequencer Parameters**

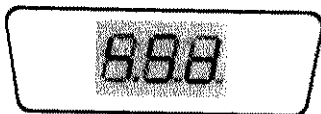


Metronome



### **Metronome Volume**

Change this setting to adjust the metronome volume. The range of setting is from 0 to 8. The default value is 6.



Track 2



### **Transmit Sequencer Data**

When Transmit Sequencer Data is **ON**, the data from the Recorder are transmitted out the MIDI Out port. When it is **OFF**, the data are used to play the internal sound only. The default is **OFF**.

## Misc. Parameters



Grand Piano

### 1 Global Effect

This parameter determines if the reverb and effects are set by each sound's own settings or by the front panel. When it is **OFF**, the reverb and effect are changed by the selected sound's own reverb and effect settings when the player selects a new sound. In contrast, when it is **ON**, the reverb and effect don't change when a new sound is selected, but they are globally under the control of front panel. That is, the reverb and effect can be changed by pressing the reverb or effect button, as a result, every selected sound have the same reverb and effects. The default value is **OFF**.



Brass

### 2 Keyboard Touch

You can adjust the touch sensitivity of the entire keyboard - how the dynamics of the sounds respond to key velocity. There are seven possible values:

Touch	Description
1. Linear	The Standard value, Unaltered level of keyboard sensitivity
2. Light 1	For players who have a light touch-that is, you can play more lightly and still get the same attack-velocity values. <b>Light1</b> is a bit more sensitive than <b>Linear</b> , and <b>Light3</b> is the most sensitive.
3. Light 2	
4. Light 3	
5. Hard 1	For players who have a heavier touch-that is, you can play harder and still get the same attack-velocity values. <b>Hard1</b> is less sensitive than <b>Linear</b> , and <b>Hard3</b> is the least sensitive.
6. Hard 2	
7. Hard 3	

Key touch Table



Brass Section

### 3 Tuning

You can tune the RE-210 pitch up or down in one-cent increments. This can be useful if you are playing along with a recording, or playing with other instruments that can't be easily retuned. The default value is **0 cents**.



Strings

### 4 Intonation

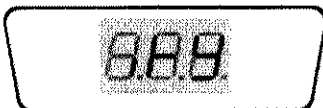
Most modern Western music uses what is known as equal temperament. This means that the interval between each semitone of the 12-tone octave is precisely the same as every other interval. Many different intonation systems have evolved over the centuries, however, and the RE-210 supplies you with 6 different intonation tables to choose from.



By changing the value for this parameter, you select from among the intonation tables stored in the RE-210. Each of these tables defines different intervals between each of the semitones in a single octave.

Intonation	Description
<b>1. Equal</b>	No detuning of any interval.
<b>2. Classic Just</b>	Tunings are defined based on the ratios of the frequencies in the Major triad (For example, C:E:G). The original tuning of Classical European music.
<b>3. Just b7th</b>	Similar to Classic Just, but with the Dominant 7th flattened an additional 15 cents.
<b>4. Pythagorean</b>	This scale was designed by Pythagoras, a Greek Mathematician. It's based on the interval of a perfect 5th. The 3rd sounds quite out of tune, but the 4th and 5th are perfectly tuned.
<b>5. Mean Tone</b>	This scale is an improved version of the Pythagorean to make the 3rd in tune.
<b>6. Werkmeister</b>	Named for its inventor, Andreas Werkmeister. It's fairly close to equal temperament, and was developed to enable transposition with less dissonance.

Intonation Tables



Voices

### **6 Intonation Key**

This sets the base note from which the currently selected intonation table calculates its intervals.

This setting is effective for intonations other than the Equal temperament. The available values of the Intonation Key are **C, C#, D, D#, E, F, F#, G, G#, A, A#,** and **B**. And, the default is **C**.



Pads

### **6 Drum Re-Map**

Determines the layout of the instruments in drum programs. There are three possible values. See the page 17 for the drum kit maps.

- 1. Normal** Default value. No remapping of drum instruments
- 2. PC2ReMap** Assigns many instruments to different note numbers.
- 3. GMRemap** Remaps drum instruments according to the General MIDI layout



Guitar



### **Available Memory**

Not editable. Display the amount of memory (RAM) available for storing song MIDI data. The size is approximately **238** Kilobytes for units with no songs saved.

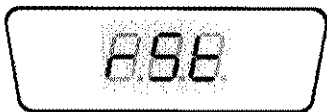


Drums



### **SW Version**

Not Editable. Identifies the software installed in the instrument.



Percussion



### **Hard Reset**

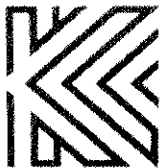
Not a parameter but a prompt to execute a hard reset. When this button is pressed, 'Y ?' is shown on the display. If you press the **Up** button, a hard reset is executed. Then, all memory (including User songs and MIDI/Preference settings) will be erased, and the original factory setting is restored.

## Transpose

Transpose allows you to play the keyboard in one key and have the notes sound in another key. This is useful when accompanying singing, if the key of the written music is too high or too low for the singer, or when playing music written for a transposing instrument, such as a clarinet.



To change the transposition, press the **Transpose** button. Then the button will blink, and the current transposition value is shown on the display. Press the **Up/Down** button to set a desired transposition while playing the keyboard. To exit transposition setting mode, press the Transpose button again. While the keyboard is transposed, the **Transpose** button will remain lit. The transpose range is **-12** semitones (down one octave) to **+12** semitones (up one octave).

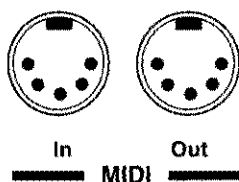


# MIDI

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"MIDI" stands for "Musical Instrument Digital Interface." It is an international standard that allows electronic musical instruments to communicate with each other, using a simple cable connection. It ensures that the RE-210 will remain compatible with the instruments of today and tomorrow.

## MIDI Connection

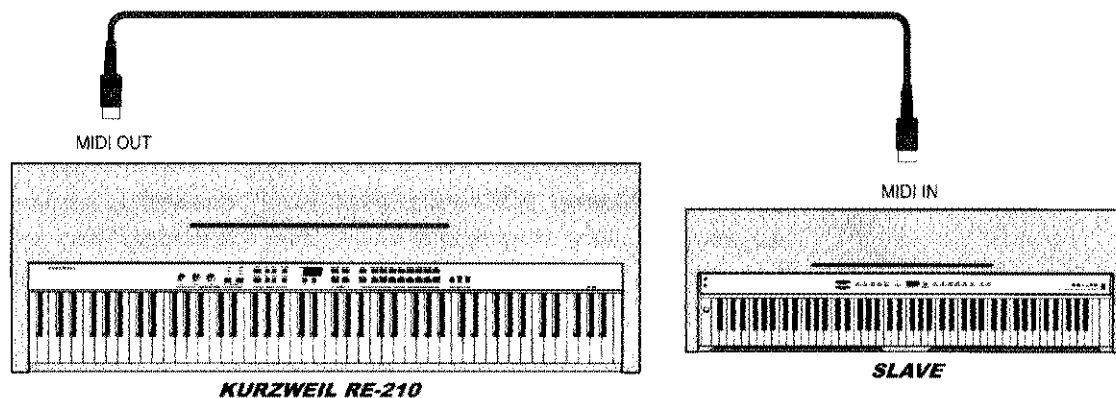


On the rear panel are two MIDI ports:

- MIDI In receives MIDI messages **from** other equipment.
- MIDI Out sends MIDI messages **to** other equipment.

MIDI cables provide the connection between the MIDI ports of one piece of equipment and those of another. To keep things simple, there are only two valid MIDI connections: Out to In, In to Out.

The simplest use of MIDI is to play two instruments at a time from the keyboard of one of them. This is known as a "Master-Slave" connection. Use a MIDI cable to connect the MIDI Out port of the "Master" (the instrument whose keyboard you'll play) to the MIDI In port of the "Slave".

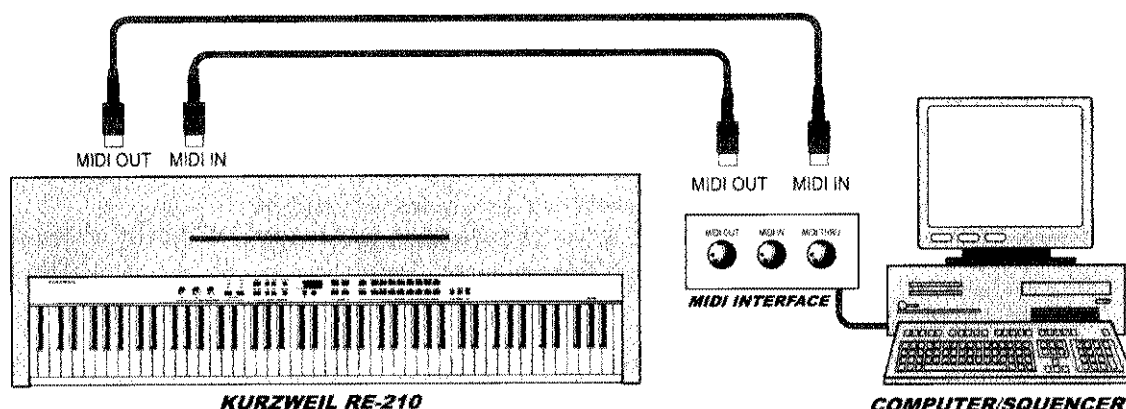


If you connect In to Out, rather than Out to In, the other instrument becomes the Master. And if you use two cables, connecting In to Out, Out to In, you can use either instrument as the Master.

You probably will want to use the RE-210 as your master keyboard. It is important to explain that what is sent over the MIDI cables is information (data), not sound. In fact, the usefulness of master-slave setup lies in having each instrument produce a different sound, resulting in a layering of sounds that expands on the layering that is possible with the RE-210 itself.

The slave can be a MIDI organ, portable keyboard, synthesizer, tone module, drum machine, or effects device. If it doesn't have built-in amplification and speakers, connect its audio output to the RE-210 Audio In jacks on the RE-210 rear panel.

Another application of MIDI is in using a sequencer to record and play back your performance. The Recorder on the RE-210 is actually a sequencer, but some advanced users may wish to connect an external sequencer as well, to make use of features that go beyond what the built-in Recorder provides. An external sequencer can be a special hardware unit designed for that purpose, or it can be a PC running special sequencing software. In either use, the MIDI connections are the same - Out to In, In to Out.



## MIDI Channels

For MIDI to control several instruments, each playing a different part at the same time, it relies on different **channels**. MIDI channels are like TV channels; an instrument has to be "tuned" to the correct one or it won't receive what is being transmitted. There are 16 channels available, and each one can transmit any number of notes to any number of instruments, over the same MIDI cable.

The RE-210 can transmit messages on any MIDI channel, which can be set in the MIDI/Pref menu. And, it can receive MIDI message on any MIDI channel between 1 and 16, if the channel is not "Disabled", which can be changed in the MIDI/Pref menu.

## MIDI Messages

The MIDI messages that the RE-210 transmits and recognizes fall into several categories, as outlined in the MIDI Implementation Chart on page 48. This section explains those messages and how to use them.

### **Note On and Note Off**

When you play a key on the RE-210, it sends a MIDI message that says a note has begun, what MIDI channel it's on, what note it is, and the velocity with which the key was pressed. When you release a key, a similar message is sent saying that a note has ended, on which channel, what note, and the velocity with which the key was released.

### **Control Change**

Control Change is the largest category of MIDI messages. The RE-210 has an extensive controller implementation, to help you alter your performances and sounds flexibly as you play or in your recorded sequences. The following discussion elaborates on each of these messages.

#### **• Bank Select (CC# 0, 32)**

Since there are only 128 possible program change values in the MIDI specification, the Bank Select message, is necessary to access all the programs (sounds) on instruments which have more than 128 sounds.

To select one of the banks, controller 0 (MSB) and 32 (LSB) should be sent with a value of the desired bank. After the bank has been selected, a Program Change message will select the correspondingly numbered program within that bank.

#### **• Mod Wheel (CC# 1, 33)**

The RE-210 recognizes Mod Wheel messages, which affect the sound of different programs in different ways. Controller 1 can be used by itself, or if a finer degree of control is desired, controller 33 can be used in the conjunction with it.

#### **• Volume (CC# 7, 39)**

The RE-210 recognizes Volume messages, which control the overall volume of the sound on the MIDI channel on which they are sent. Controller 7 can be used by itself, or if a finer degree of control is desired, controller 39 can be used in the conjunction with it.

#### **• Pan (CC# 10, 42)**

The RE-210 recognizes Pan messages, which control the location in the stereo field of the sound on the MIDI channel on which they are sent. Controller 10 can be used by itself (a value of 0 is hard left, 64 is centered, and 127 is hard right), or if a finer degree of control is desired, controller 42 can be used in the conjunction with it.

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• **Expression (CC# 11, 43)**

The RE-210 recognizes Expression messages, which also regulate the volume of the sound on the MIDI channel on which they are sent between a minimum of 0 and a maximum of the current Volume setting. Controller 11 can be used by itself, or if a finer degree of control is desired, controller 43 can be used in the conjunction with it.

• **Sustain, Sostenuto, and Soft Pedals (CC #64, 66, 67)**

The right, center, and left pedals transmit MIDI controller message 64 (Sustain), 66 (Sostenuto), 67 (Soft), respectively. The RE-210 also recognizes these messages. A value of 0 is OFF, and a value of 127 is ON.

Often, these pedals affect timbre or modulation of each internal program (sound) of the RE-210. Refer page 18 for explanation and page 46 for Tables.

• **Reverb and Effects (CC #89, #90, #91, #93)**

The RE-210 recognizes Reverb and Effects type select. CC #90, CC#89 messages correspond to select reverb and effects type, respectively. Type number of reverb and effect are listed in the table below. CC #91 and CC#93 adjust the amount of reverb or effects wet/dry mix.

Reverb Type	Type No.	Effects Type	Type No.
No Effect	0	No Effect	0
Room	2	Chorus 1	1
Stage	4	Chorus	2
Hall	7	Flanger	3

• **All Sound Off, Reset All Controllers (CC#120, #121)**

The RE-210 recognizes the All Sound Off message (CC #120) which silences the instrument, and the Reset All Controllers message (CC #121) which resets all controllers to their default values. Also, it transmits both All Sound Off and Reset All Controllers when the RE-210 executes the Panic function in the MIDI/Pref Menu (see page 33).

### **Program Change**

Selecting a sound causes the RE-210 to transmit a Program Change message, unless transmission of program messages has been disabled (see Page 33). Similarly, the RE-210 recognizes these messages, unless the reception has been disabled. Refer to page 46 for Program Numbers of the RE-210 sounds.

### **General MIDI On / Off Message**

The RE-210 recognizes the General MIDI On/Off messages received at the MIDI In port, and transmits the messages when GM On/Off parameter in the MIDI/Pref menu is changed. The form of General MIDI On/Off messages is as follows

- **GM On**

F0 7E nn 09 01 F7

nn = device ID ( 00 - 7F; 7F = Broadcast)

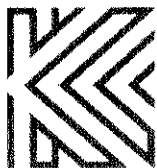
- **GM Off**

F0 7E nn 09 02 F7

nn = device ID ( 00 - 7F; 7F = Broadcast)

\*\* GM On/Off messages are System Exclusive Messages.





# Miscellaneous

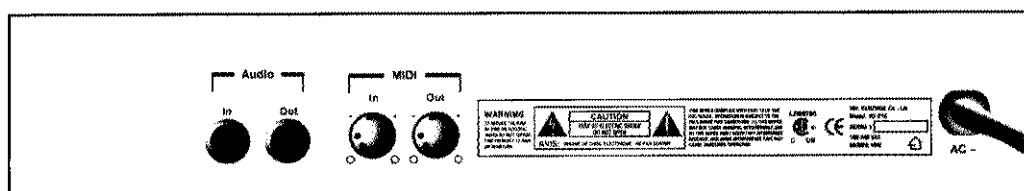
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## Bottom Panel

### Headphone Jacks

A headphone jack allows private practice. Plugging in a pair headphones turns off the speakers. Volume and tone controls still work. There are two identical headphone jacks on the RE-210.

## Rear Panel



### MIDI Ports

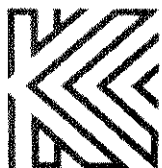
The functions of the two MIDI ports are discussed on page 39.

### Audio In Jack

The audio input jacks allow you to play along with a tape or CD player, or to have an external tone module connected to the RE-210 audio system. It is best to use a tone module, tape or CD player that has its own output volume control. The volume and tone controls also affect the signal coming from the audio in jacks, but not the reverb and effects settings.

### Audio Out Jack

The Audio Out Jack is used to boost the sound level coming from the piano by hooking it to external amplifier and speaker systems. This is useful if you want to mute the internal speaker system while using a more powerful external amplification system.



# Appendix

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## Specification

### Physical

Height	33.5 inch	85 cm
Depth	19 inch	48 cm
Length	54.3 inch	138 cm
Weight	121 lbs.	55 kg

### Audio

60 Watt Amplification	2 x 30 Watts RMS Per Channel
4 Speakers	2 x 4 inch (10 cm) woofers in a ported enclosure 2 x 1 inch (2.5 cm) tweeter
Audio Outputs	Impedance : 100Ω source Level : nominal 1.0V RMS
Audio Inputs	Impedance : 10K Load Level : nominal 1.0V RMS
Headphone Output	Impedance : 47Ω source Level : nominal 1.0V RMS

### Electrical

Safe Voltage Range	90 Volts ~ 264 Volts
Safe Frequency Range	47 ~ 63Hz
Power Consumption	25 Watts nominal (Piano sound at normal volume)

### Environmental

Operating Temperature	5 to 40°C	(40 to 104 °F)
Storage Temperature	-25 to 850°C	(-13 to 185 °F)
Operating Humidity	5 to 95% (non ~ condensing)	
Storage Humidity	5 to 95% (non ~ condensing)	

## List of Sounds and Pedal Assignments

Category	N0	Sound Name	Soft Pedal (left)	SostenutoPedal (Center)
<b>Grand Piano</b>	0	Stereo Grand	Soft	Sostenuto
	1	Concert Piano	Soft	Sostenuto
<b>Classical Piano</b>	2	Warm Piano	Soft	Sostenuto
	3	Dynamic Piano	Soft	Sostenuto
<b>Stage Piano</b>	4	Hard Rock Piano	Soft	Sostenuto
	5	Ragtime Piano	Soft	Sostenuto
<b>Modern E.P</b>	6	Digital E Grand	Tremolo	Sostenuto
	7	'90's FM E.P	Timbre	Sostenuto
<b>Classic E.P</b>	8	Rhodes E.P.	Tremolo	Sostenuto
	9	Wurlitzer E.P.	Tremolo	Sostenuto
<b>Harpsichord</b>	10	Harpsichord	Add Octave	Sostenuto
	11	Modern Harpsichord	Brightness	Pitch Detune
<b>Pipe Organ</b>	12	Pipe Organ	None	Sostenuto
	13	Updown Gospel	Rotary Speaker Effect	Sostenuto
<b>Electric Organ</b>	14	Prog Rocker's B3	Rotary Speaker Effect	Sostenuto
	15	Grungy Overdrive	Rotary Speaker Effect	Sostenuto
<b>Mallets</b>	16	Woody Marimba	Timbre 1	Timbre 2
	17	Vibraphone	Tremolo	Timbre
<b>Brass</b>	18	Tenor Saxophone	Vibrato	Timbre
	19	Trombone/Trumpet	Swell Envelope	Vibrato
<b>Brass Section</b>	20	Williams Brass	Swell Envelope	Vibrato
	21	Split Section (Trombone, Sax/Trumpet)	Swell Envelope	Solo/Ensemble
<b>Strings</b>	22	Slow/Fast Strings	Slow/Fast Switch	Sostenuto
	23	Lyrical Strings	Timbre	Sostenuto
<b>Voices</b>	24	Scatman	Swell Envelope	Sostenuto
	25	Cathedral Vox	Timbre	Sostenuto
<b>Pads</b>	26	Rez Aah Pad	Timbre	Sostenuto
	27	Poseidon	Timbre	Sostenuto
<b>Guitar</b>	28	Acoustic Guitar	Vibrato	12 Strings Effect
	29	Chorus Electric Guitar	Vibrato	Sostenuto
<b>Drums</b>	30	Studio Drum 1+ 2	Timbre	Brightness
	31	Electro Kit	Timbre	Brightness
<b>Percussion</b>	32	Virtuoso Percussion	Mute Sounds	Sostenuto
	33	Drum and Bells	None	Sostenuto
<b>Bass(Left Split)</b>	34	Acoustic Bass	None	None
	35	Bass & Ride Cymbals	None	None
	36	Electric Bass	None	Slap Bass

## Piano Demo Song List

<b>N0</b>	<b>Song Name</b>	<b>Composer</b>
1	Prelude I BWV 846	J. S. Bach
2	Invention NO. 4	J. S. Bach
3	Invention NO. 8	J. S. Bach
4	Prelude II BWV 847	J. S. Bach
5	ARIA Goldenberg-Variationen BWV 988	J. S. Bach
6	Fuga II (A3 VOCl)	J. S. Bach
7	Sonatine Op. 36 No. 4	M. Clementi
8	Klavierstück K. 15v	W. A. Mozart
9	Piano Sonata K. 333 1st mov.	W. A. Mozart
10	Rondo in D-dur K. 485	W. A. Mozart
11	Piano Sonata K. 331 Rondo Turkish March	W. A. Mozart
12	Piano Sonata K. 545 1st mov.	W. A. Mozart
13	Minuett in G	L. V. Beethoven
14	Bagatelle No. 25 Für Elise	L. V. Beethoven
15	Sonatine Op. 55 No. 1	Fr. Kuhlau
16	March Militaire Op. 51 No. 1	F. P. Schubert
17	Moments Musicaux 3.	F. P. Schubert
18	Impromptu Op. 90 No. 2	F. P. Schubert
19	Impromptu Op. 90 No. 4	F. P. Schubert
20	La chevaleresque	J. F. Burgmüller
21	Without word song Op. 38 No. 2	J. L. F. Mendelssohn
22	Venetianisches Gondellied	J. L. F. Mendelssohn
23	Sostenuto	F. F. Chopin
24	Valse KK IVb-11	F. F. Chopin
25	5 Mazurkas I Op. 7 No. 1	F. F. Chopin
26	Valse Op. 69. NO. 2	F. F. Chopin
27	Grande Valse Brillante Op. 18	F. F. Chopin
28	Valse Op. 64 No. 2	F. F. Chopin
29	Nocturn Op. 9 No. 2	F. F. Chopin
30	Valse Op. 64 No. 1	F. F. Chopin
31	Preludes in D <sup>b</sup> Major Op. 28 No. 15	F. F. Chopin
32	Fantaisie-Impromptu Op. 68	F. F. Chopin
33	Träumerei	R. Schumann
34	Fröhlicher Landmann Op. 68-10	R. Schumann
35	Von fremden Ländern und Menschen Op. 15	R. Schumann
36	Liebesträume Nr. 3	F. Liszt
37	Dolly's Dreaming And Awakening	T. Oesten
38	Frühlingsstimmen Op. 410	J. Strauss
39	The Swan	Saint-Seans
40	Blumenlied	G. Lange
41	Valsette	F. Borowski
42	Old French Air	P. I Tchaikovsky
43	Mazurka	P. I Tchaikovsky
44	Polka	P. I Tchaikovsky
45	Barcarolle	P. I Tchaikovsky
46	Humoreska	A. Dvorak
47	Suit 'Peer Gynt' Op. 46-3 Anitras Tanz	E. Grieg
48	Suite Bergamasque Prelude	C. A. Debussy
49	Reverie	C. A. Debussy
50	Arabesque I	C. A. Debussy

# MIDI Implementation Chart

Manufacturer : KURZWEIL  
Model : RE-210 Digital Piano

Date : 7/1/2004  
Version 1.0

Function	Transmitted	Recognized	Remarks
Basic Channel	Default	1	1
	Changed	1	16
Mode	Default	Multi *	Multi *
	Messages	Any	Mode 1 & 3
	Altered	X	
Note Number	0 - 127	0 - 127	key range
	True Voice	1 - 128	1 - 128
Velocity	Note ON	O	O
	Note OFF	O	O
After Touch	Keys	X	X
	Channels	X	O
Pitch Bender		X	O
Control Change	0.32	O	O
	1	X	O
	6	X	O
	7	X	O
	10	X	O
	11	X	O
	64	O	O
	66	O	O
	67	O	O
	89	O	O
	90	O	O
	91	O	O
	93	O	O
	120	O	O
	121	O	O
Program Change		O ** 0 - 33	O ** 0 - 33
		34 - 36	34 - 36
	True #	O 0 - 33	O 0 - 33
		34 - 36	34 - 36
System Exclusive		O	O
System Common	Song Pos.	X	X
	Song Sel.	X	X
	Tune	X	X
System Real Time	Clock	X	X
	Messages	O	O
Aux Messages	Local Control	O	O
	All Notes Off	O	O
	Active Sense	X	X
	Reset	X	X

## Notes

\* Use Multi mode to assign different programs to each MIDI channel  
\*\* Can be disabled

Mode 1 : Omni On, Poly  
Mode 3 : Omni Off, Poly

Mode 2 : Omni On, Mono  
Mode 4 : Omni Off, Mono

O = Yes  
X = No