

KURZWEIL™
Music Systems

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INTRODUCTION TO THE
KURZWEIL
PIANO

Book by Romeo Music International

FCC Verification

This equipment generates and uses radio frequency energy and if not installed and used properly, that is, in strict accordance with the manufacturer's instructions, may cause interference to radio and television reception. It has been type tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J of Part 15 of FCC Rules, which are designated to provide reasonable protection against such interference in a residential installation. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause 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 the receiving antenna.
- Relocate the Kurzweil Piano with respect to the receiver.
- Move the Kurzweil Piano away from the receiver.
- Plug the Kurzweil Piano into a different outlet so that the Kurzweil Piano and receiver are on different branch circuits.

If necessary, the user should consult the dealer or an experienced radio/television technician for additional suggestions.

The user may find the following booklet prepared by the Federal Communications Commission helpful: "How to Identify and Resolve Radio-TV Interference Problems." This booklet is available from the U.S. Government Printing Office, Washington, DC 20402, Stock No. 004-000-00345-4.

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INTRODUCTION TO THE KURZWEIL PIANO

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Introduction to the Kurzweil Piano

1

*Section
One*

Chapter One

Introduction to the Kurzweil Piano

Welcome to the Kurzweil Piano!

The Kurzweil Piano is a wonderful new musical instrument, one that not only offers the beautiful sound of an acoustic grand piano, but many other sounds as well. The Kurzweil Piano combines the quality and sophistication of Kurzweil technology with true ease of use and affordability. When you play the pianos, strings, percussion, and other sounds, you'll be moved by the quality and realism of what you hear.

Kurzweil pioneered the technology that gives your Kurzweil Piano the ability to create authentic instrument sounds. Digital recordings of real instrument sounds are stored in memory, and played back when you strike the appropriate key on the musical keyboard. Every detail is reproduced, including the way the tone changes during its duration.

Kurzweil Pianos are multitimbral, meaning that it is possible for different instruments to sound at the same time. For example, when the keyboard is split with the bass and cymbal in the left hand and piano in the right hand, all instruments can be heard simultaneously. It also allows you to use a MIDI sequencer with your Kurzweil Piano to create the sound of up to sixteen different instruments playing at once!

How To Use This Book



This book is written so that you can read through it from beginning to end and get a thorough, organized introduction the Kurzweil Piano. However, it also works as a reference book. If you need to look up how to do a specific activity, simply use the handy "How To..." Index in the back of the book. Also, note that this single volume is a convenient collection of all the information you need whether you have purchased an EP-300, EP-400, or EP-500.

Margin notes like this one will call your attention to important details in the book.

Also, as you read this book, you will occasionally see a margin note or a margin symbol that will call your attention to an interesting comment or question.

Finally, you will find that this book contains sixteen musical arrangements, in a wide variety of styles, each one specially created for performance on the Kurzweil Piano.

The EP-300, EP-400, and EP-500 Series Keyboards

There are three types of Kurzweil Piano Keyboards. If you own an EP-500, then every description and feature in this manual will apply to the operation of your instrument. If you own either an EP-300 or an EP-400, then most of the features in this manual will apply to the operation of your instrument. Please refer to the appendices in the back of this manual for more specific information on the EP-300 and EP-400.

The EP-300

The EP-300 contains three different piano Sounds. Its features include stereo control, automatic transposition, and extended MIDI capabilities. (For more information on the EP-300, please see Appendix A.)

The EP-400

The EP-400 includes all the Sounds and features in the EP-300, plus other instrument Sounds including guitars, organs, and drums. In addition, the EP-400 includes Sounds that can be used to split the keyboard, enabling the play of two Sounds at once. Three reverberation effects are also added. (For more information on the EP-400, please see Appendix B.)

The EP-500

The EP-500 includes all the Sounds and features in the EP-400, plus other instrument Sounds including Strings, Choirs, and Vibes. In addition to the Sounds that can be used to split the keyboard, the EP-500 allows you to add a layer of String Orchestra or Choir on top of any Sound, enabling the play of two Sounds at once with the same keyboard key. (For more information on the EP-500, please refer to the remaining chapters in this book.)

Chapter Two

Playing Your Kurzweil Piano

Check to see which Front Panel diagram corresponds to the front panel of your Kurzweil Piano.

The Front Panel

Depending upon which model you own, there are three slightly different possible Front Panels for your Kurzweil Piano. Look at the Front Panel of your Kurzweil Piano and match it to one of the diagrams on the next page. While you are reading this manual, keep in mind that the features being described are only included with your Kurzweil Piano if they are on your Front Panel. For a quick list of features for the EP-300 and the EP-400, refer to the appendices in the back of this manual.

The Front Panel is divided into different Sections. Each Section contains a group of buttons that perform a similar function.

The KURZWEIL SOUNDS Section

Activating a button in the KURZWEIL SOUNDS Section causes your Kurzweil Piano to change Sounds. For more information on each of the Sounds, see Chapter Three, “The Sounds of the Kurzweil Piano.”

The EFFECTS Section

Pushing a button in the EFFECTS Section enables you to perform various effects. For more information on this Section, see Chapter Four, “Exploring the Features of the Kurzweil Piano” or Chapter Five, “MIDI and the Kurzweil Piano.”

The LEFT SPLITS Section (EP-400 and EP-500 Only)

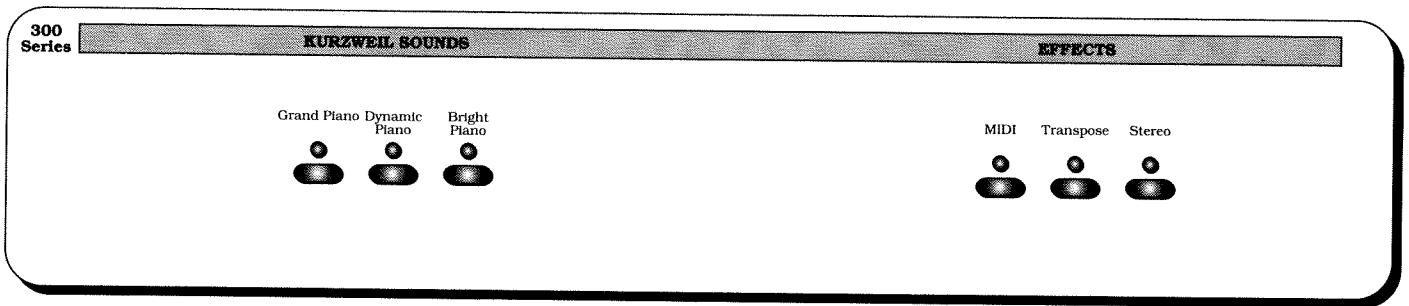
Activating a button in the LEFT SPLITS Section causes the lower half of the keyboard to play one of the LEFT SPLITS Sounds rather than the currently selected Sound in the KURZWEIL SOUNDS Section. For more information on this Section, see Chapter Four, “Exploring the Features of the Kurzweil Piano.”

The REVERBERATION Section (EP-400 and EP-500 Only)

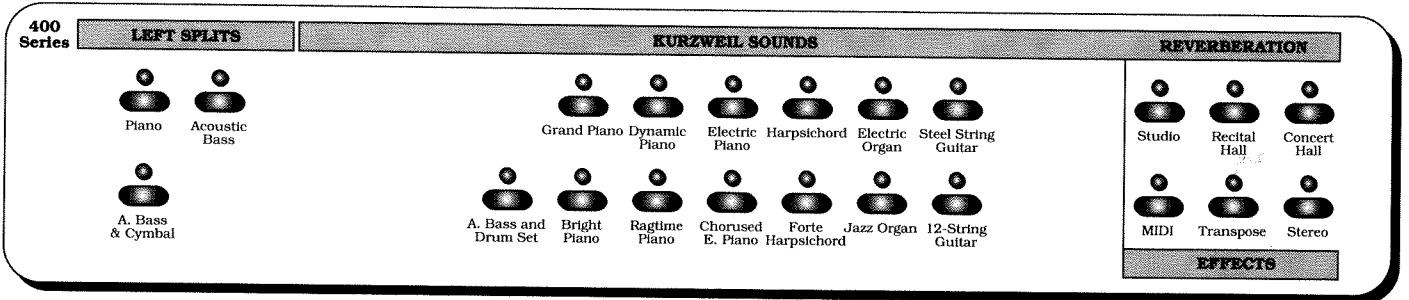
Activating a button in the REVERBERATION Section adds reverberation to the currently selected Sound. For more information on this Section, see Chapter Four, "Exploring the Features of the Kurzweil Piano."

The ENSEMBLES Section (EP-500 Only)

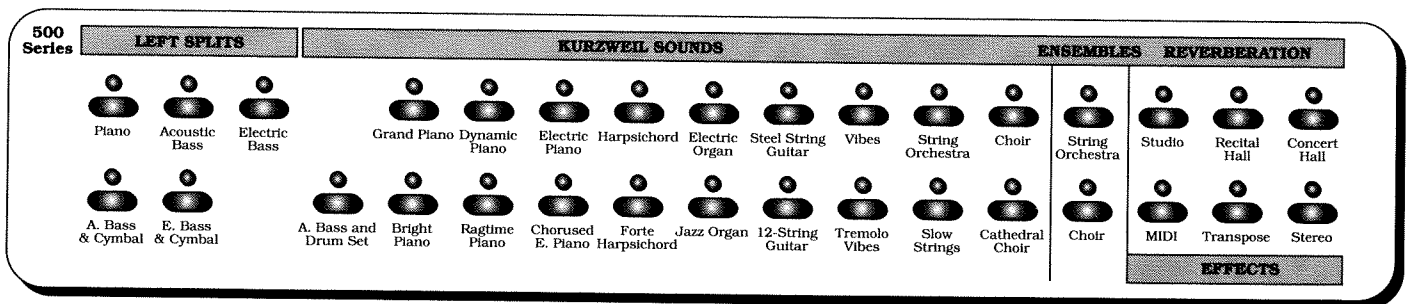
Activating one of the buttons in the ENSEMBLES Section adds either String Orchestra or Choir to the currently selected Sound. For more information on this Section, see Chapter Four, "Exploring the Features of the Kurzweil Piano."



EP-300 Front Panel



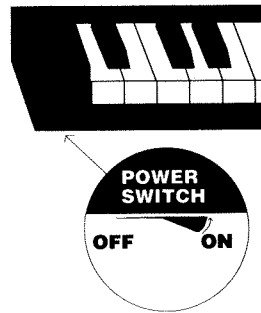
EP-400 Front Panel



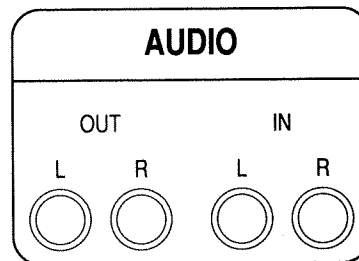
EP-500 Front Panel

Connections and Power

There is a power switch located underneath the keyboard on the left side. Please make sure that the power is off before plugging the Kurzweil Piano into the wall outlet. The left side of the button is depressed when the power is off.



After making sure the power switch is off, connect the female end of the power cable to the back of the Kurzweil Piano. Connect the male end of the power cable to an AC outlet. This is the only connection you need to make in order to make sound. However, if you plan to use your Kurzweil Piano with an amplifier or MIDI system, you must make a few more connections before turning on the power.



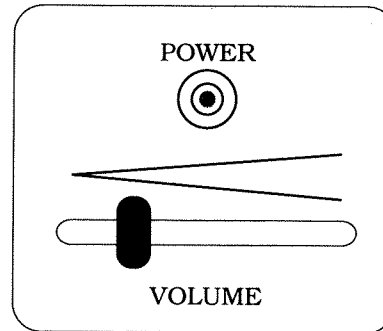
You may wish to record your Kurzweil Piano. Connect the Left and Right (L and R) AUDIO OUT jacks of the Kurzweil Piano to two low level inputs such as LINE, AUX, or a padded MIC on your amplifier, mixer, or home stereo.

You may use the Kurzweil Piano to power any device that is normally powered by a home stereo. This means that you can play along with your favorite records, tapes, or CDs. You may also wish to use the amplifier in the Kurzweil Piano to power other sound modules such as drum machines and synthesizers. Connect the output of the sound device to the Left and Right (L and R) AUDIO IN jacks of the Kurzweil Piano.

If you wish to use your Kurzweil Piano with other MIDI devices, make the necessary connections before turning on the power. For more information on MIDI and MIDI connections, see Chapter V, "MIDI and the Kurzweil Piano."

Turning on your Kurzweil Piano

Take a moment to make sure you have made all the proper connections. You are now ready to turn on the Kurzweil Piano. The Power Switch is located underneath the Keyboard on the left side. Turn the power switch to the "on" position. The LED lights in the Front Panel will light up, and the POWER light on the left side of the Front Panel will turn on.



Volume

There is a volume control slider on the left side of the Front Panel, underneath the POWER light. This controls the volume level of all the sound generated by the Kurzweil Piano (Note: This does not affect the volume of devices connected to the AUDIO IN Jacks, or the MIDI Volume Output). As you move this slider to the left, the volume becomes softer. As you move this slider to the right, the volume becomes louder.



Headphone Jacks

There are two stereo Headphone Jacks located underneath the keyboard next to the Power Switch. Plugging headphones in to either one of these jacks causes all sound to the speakers to be cut off, allowing you to play your Kurzweil Piano in private.

Making Sound

The Kurzweil Piano was designed to be as easy-to-use as possible. In order to change the Sound you are playing, press the button above the name of the desired Sound in the KURZWEIL SOUNDS Section of the Front Panel. The selected Sound's light will turn on, showing that it is currently active. See the next Chapter, "The Sounds of the Kurzweil Piano," for a discussion on the various Sounds and how they can be used.

Demo Songs

If you would like to hear an example of the Sounds that the Kurzweil Piano can produce, you may want to enter the Demo Modes. To enter one of the Demo Modes, see Chapter 5, "MIDI and the Kurzweil Piano."

Reset



If you inadvertently change something and the instrument does not respond the way you expect, don't worry. Kurzweil has installed a feature called "Reset Parameters" that turns all the settings back to the way they were when you bought it. For more information, refer to the end of Chapter 5, "MIDI and the Kurzweil Piano."

Keyboard

The Keyboard of the Kurzweil Piano duplicates the feel of an acoustic piano with 88 weighted keys. The keys are velocity sensitive, which means that each Sound responds differently whether you play soft or hard. Generally speaking, the harder you press the keys (or more precisely, the faster you press them), the louder and brighter the resulting sound is. Each Sound has been tailored to respond to velocity musically and expressively. This is one reason why your Kurzweil Piano is a truly expressive instrument!

Pedals

There are three pedals to provide you with further control over the Sounds in your Kurzweil Piano. Like the keyboard, all the pedals were made to simulate the feel of an acoustic piano. Below is a description of each pedal's default function. The default functions of the Kurzweil

Piano mirror the functions of the three pedals on an acoustic piano. The middle pedal and left pedal can be reprogrammed to function differently (see Chapter 5, "MIDI and the Kurzweil Piano.")

*The sustain pedal
will change the
expression of your
performance.*

Sustain pedal. The right pedal is a sustain pedal. This causes every note you play to be sustained until you lift your foot from the pedal. For most of the Sounds, it works in a very similar way to the sustain pedal (or damper pedal) on an acoustic piano. The correct way to perform with the sustain pedal is to use what is called "syncopated pedaling." This means that you push down the pedal just after you play a note. When you play the next note, the pedal comes up as the key goes down, and the pedal immediately goes down again. This ensures a smooth sound that doesn't become muddy.

With the Harpsichord Sound, pressing the right pedal will cause the sound to double an octave down. This mirrors the function of the pedal on an acoustic Harpsichord.

Sostenuto pedal. The middle pedal is a sostenuto pedal. Notes that are being held at the moment this pedal is pressed will be sustained; all subsequent notes will not be sustained. This means you can hold down a chord, push down on the pedal, and play unsustained notes around the sustained chord. Although it is used less frequently in piano music than the sustain pedal, you should feel free to experiment on it. It sounds especially good with Sounds that sustain a long time, such as the organ Sounds.

Soft pedal. The left pedal is a soft pedal. This reduces the volume of the Kurzweil Piano for added expressive control. (Note: This does not affect the MIDI volume; only the actual volume level of the Kurzweil Piano.)



Chapter Three

The Sounds of the Kurzweil Piano



The Kurzweil Piano offers very realistic Sounds. In order to take full advantage of this fact, it helps to play in a manner that sounds realistic for each instrument. This is not hard to do, and your Kurzweil Piano has features that make it easy.

This chapter is a guide to the Sounds. There are many different ways to approach playing the Sounds on your Kurzweil Piano, and you should feel free to experiment with different effects and ranges. However, you may have a few questions on playing the various Sounds, and you may want to refer to this chapter when you want ideas on playing the Sounds in a way that accurately reflects the instruments they came from.

Pianos

The **Grand Piano** is a good sound for any piano piece. It is good for classical, pop, or jazz.

The **Dynamic Piano** allows you to add a bit more expressive control by playing different piano sounds depending on the velocity (i.e., speed, or hardness of touch) of the note you play.

The **Bright Piano** has a dimension of brightness while playing softly that makes this a great Sound for pop, rock, and country playing.

The **Ragtime Piano** is a fun sound that is perfect for ragtime music.

Electric Pianos

The warm sound of the **Electric Piano** is good for music with sustained notes such as ballads. Note that harder strikes will result in a different Electric Piano tone.

The **Chorused Electric Piano** is similar to the Electric Piano, and should be used similarly. This sound is fatter and fuller than the Electric Piano.

Guitars

To most accurately play the Guitar sounds, make sure that you stay within the range of a real guitar:



Remember that there are only six strings on a real guitar, so for the most authentic sound you should not play more than six notes at one time. Playing guitar sounds on a keyboard works best when mimicking a finger-picking style rather than a strumming style. Chords are often used in wide voicings, like this small example:



Also, remember that *the guitar is a transposing instrument*. Most people don't think about this, but it's true. Guitar music is written one octave higher than it actually sounds. So, if you are playing a piece written for guitar, remember to play it one octave lower than it is written, or to transpose the part down one octave before you start. For information on how you can use your Kurzweil Piano to automatically transpose, see Chapter 4, "Exploring the Features of the Kurzweil Piano."



Organs

An organ can sustain notes until the keys are released. While playing an organ Sound on the Kurzweil Piano, you can use held notes more than when playing piano music.

Organs are not velocity sensitive, so the volume doesn't change when you play the keyboard harder or softer. The **Electric Organ** Sound mirrors this characteristic. This sound is appropriate for church music, and music with sustained chords and sounds.

Jazz Organ is velocity-sensitive, allowing you a greater degree of expressiveness. This Sound is ideal for playing with a sparse, dissonant style, and for the technique called *glissando*, in which the fingers slide rapidly up or down the keys.

Harpsichords

The harpsichord is a keyboard instrument in which the strings are plucked. It is a sound that is very characteristic of baroque music. Using the sustain pedal with the **Harpsichord Sound** adds the sound of another string being plucked one octave down. This is because a real harpsichord is played with similar octave pedals.

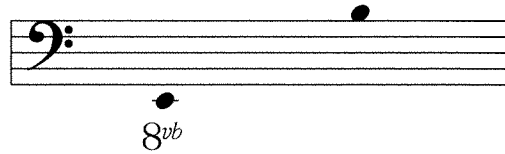
The **Forte Harpsichord** mimics the sound of an extra string being plucked one octave up. It is called the Forte Harpsichord because real Harpsichords use octave pedals to control their dynamics. Both Harpsichord Sounds on the Kurzweil Piano are velocity-sensitive, allowing you a greater degree of expressiveness.



Bass

The bass is predominantly used as an ensemble instrument. In other words, it is rarely heard by itself. Because of this fact, Kurzweil allows you to hear Bass Sounds with any other sound. They are accessed either by splitting the keyboard (see Chapter 4, "Exploring the Features of the Kurzweil Piano"), or by the **A. Bass and Drum Set** Sound.

The natural range of the bass is:



In many styles of music, the bass alternately plays the root and the fifth of the chord. Different musical styles are reflected by rhythmic differences. One of the most often used rhythmic patterns is a dotted-quarter-and-eighth-note pattern that duplicates the kick drum.



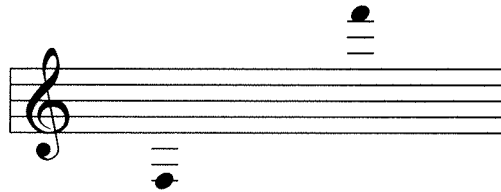
“Driving Rock” music often employs steady repeated eighth notes.



In jazz, use the bass to propel the music with a quarter-note pulse. The bass “walks” up and down the scale, providing a characteristic sound of jazz.

Vibes

The word “Vibes” is short for vibraphone, which is an instrument played by striking metal bars with mallets. The vibraphone player can usually hold two mallets in each hand, so a total of four notes can be played at one time. Be aware of this while you are play the Vibes Sound. For a most authentic sound, play within the range of real vibes:



However, for an interesting effect, try using the beautiful notes below the range to simulate chimes or church bells.

You may be familiar with the sound of **Tremolo Vibes**, which is a commonly used effect for the vibes. Consider using the sustain pedal with either Vibes Sound, as there is a sustain pedal on real vibes. Wide spacings on chord voicings usually sound best, especially in the low register.



Strings

Strings sound best when playing music that emphasizes the attacks of notes, or when you play moving lines. You don't have to play many notes for a full sound because each key on the keyboard causes the “entire string section” to play simultaneously. The **String Orchestra** Sound is exciting and has a faster attack than the **Slow Strings**, which can be used for background. The Slow Strings Sound is also an excellent choice for melodies and counterlines of ballads or romantic themes.



Choirs

Most people are amazed when they hear Kurzweil Choirs for the first time. The human voice is a universally recognized beautiful sound. For this reason, just about all types of music sound good when playing the Choirs sounds: tone clusters, solo lines, widely spaced chords, and so on.

If you are trying to play the **Choir** so that it sounds like a real choir, make sure the lines you are playing have an element of “singability.” Most singers have a hard time singing large intervals accurately, so most compositions for voice don’t include such jumps.

Fast repeated notes also tend to sound unrealistic with the Choirs. Fast moving lines, however, are not a problem.

You should also consider the range of the human voice:



Church Hymns are an excellent choice for the **Cathedral Choir** Sound. The Bach Chorale in the music section of this book works very well. Keep the flowing four-part harmony found in hymns in your mind while you are playing in this style.

Drums

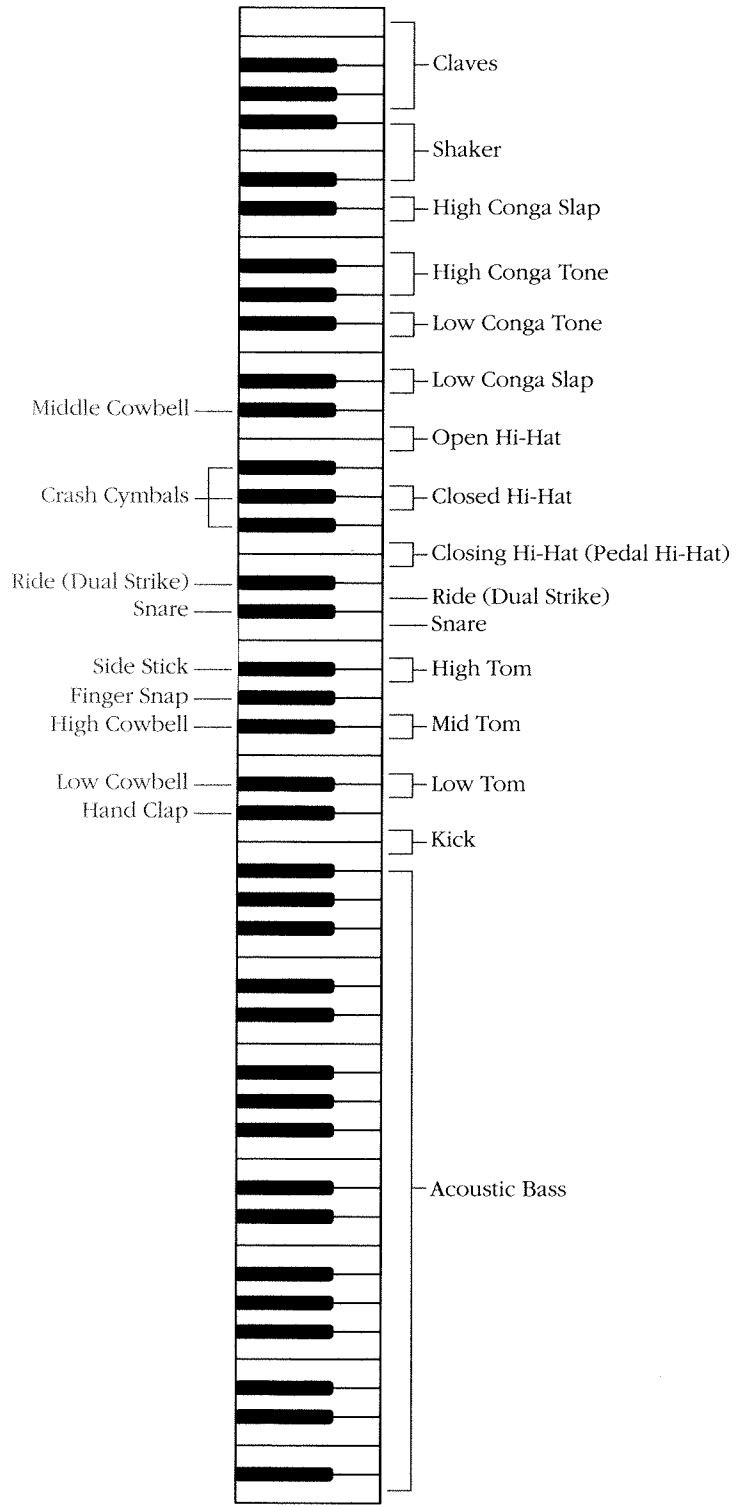
The **A. Bass and Drum Set** Sound is the only Sound that is already a split keyboard without pressing any of the LEFT SPLITS buttons. This Sound allows you to play bass with your left hand and a drum part with your right hand. Each key in the right hand plays a different percussion sound. The Kurzweil MicroSequencer, MS-1A, can also be used for outstanding drum lines.

Here are some suggestions on effective use of the percussion sounds.

On the next page is a diagram that shows which percussion sound is assigned to each key on the musical keyboard for the A. Bass and Drum Set Sound.

Each percussion sound has a different role in music. Here are a few guidelines and suggestions:

- Kick: establishes the main beat. For example, it usually plays beats 1 and 3 in 4/4 time.
- Snare: plays the “backbeats” (beats 2 and 4 in 4/4 time).
- Hi-hat: provides a steady rhythm. The closed hi-hat plays on every quarter, eighth, or sixteenth note, with the open and closing hi-hats providing variety.
- Ride Cymbal: used in swing similarly to the hi-hat in pop. There are two LEFT SPLITS Sounds that use the ride cymbal to double the bass, which is especially effective for bass lines.
- Toms: used for drum fills, usually occurring at the end of a phrase, section, or song.
- Congas: add texture with intricate or syncopated rhythms. Primarily associated with Latin music, but used in all styles.
- Auxiliary Percussion (Clave, Handclap, Shaker): add either occasional accentuation or a running counterpoint to the fundamental Kick-and-Snare beat.



Chapter Four

Exploring the Features of the Kurzweil Piano

Everything you need to make music is very accessible by the Front Panel and the keyboard of the Kurzweil Piano. There are a few features included that give you greater control over some technical aspects of the Kurzweil Piano, and provide you with greater flexibility when you integrate the instrument with a MIDI system.

Selecting Sounds

Your Kurzweil Piano can play many different Sounds. There is a group of the available Sounds in the KURZWEIL SOUNDS Section of the Front Panel. Each Sound has a corresponding button. To activate a Sound, press the button of the corresponding Sound. A light goes on above this button, showing that this Sound is currently selected.

Reverberation (EP-400 and EP-500 only)

Reverberation, or reverb, is an effect that simulates space. It can make your Sounds seem as if they are being played in a room, or a concert hall. In nature, reverberation is caused by reflections of the original sound. It causes sounds to smoothly flow into one another, and gives a natural sounding decay to the end of the last note.

There are three different possible Reverb settings in the Kurzweil Piano. Pressing one of the buttons in the REVERBERATION Section of the Front Panel causes the light above the button to go on, showing that it is active. When one of the REVERBERATION buttons is active,

the currently selected Sound will have reverb added to it. Pressing the same button again causes it to go off, showing that the effect is no longer active. If none of the Reverb buttons are active, then there is no reverb being added to the Sound. This is sometimes referred to as a *dry* sound. Only one Reverberation effect can be active at a time.

Studio.

Press the button labeled “Studio” in the REVERBERATION Section of the Front Panel. A light goes on above this button, showing that the Studio Reverberation effect is currently active. Play the keyboard. No matter what Sound is selected, an element of space is added, causing the Sound to decay more slowly. This sound simulates being in a room, perhaps a practice studio. If your Kurzweil Piano is in a small space, you may want to keep this effect on most of the time for added ambience. Press the Studio button again. The light above this button goes off, showing that the Studio Reverb is not active anymore. If you play the keyboard now, you will hear the Sound without any reverb.

Recital Hall.

Press the Recital Hall Button. A light goes on above this button. This effect simulates the currently selected Sound being played on a stage. More of the Sound is reflected than in the Studio setting, and it takes longer for the Sound to decay.

Concert Hall.

Press the Concert Hall button. The light above the Recital Hall button goes off, and the light above the Concert Hall button comes on, showing that the Concert Hall Reverberation effect is active. This effect has the longest decay time, and gives the effect of being in the biggest area. This is a good effect for Choirs and Strings.



Splits (EP-400 and EP-500 only)

The Split function allows you to play different Sounds in different areas of the keyboard. For Example, you may want to play the A. Bass & Cymbal Sound with your left hand, and the Electric Organ Sound with your right hand. For this, you will use a Split.

On the left hand side of the Front Panel is the LEFT SPLITS Section. Activating one of these buttons will cause the keyboard to split. The lower portion of the keyboard plays the Left Split Sound, while the upper portion of the keyboard plays the currently selected Kurzweil Sound. Your Kurzweil Piano has up to five choices of Left Split Sounds.

Pressing one of the LEFT SPLITS buttons causes the light above the button to go on, showing that it is active. Pressing the same button again causes the light to go off, showing that the split is no longer active. If none of the LEFT SPLITS buttons are active, then the entire keyboard will play the currently selected Kurzweil Sound. Only one Left Split can be active at a time.

Split Points. A Split Point is the note at which the LEFT SPLITS Sound starts. The default Split Point on the Kurzweil Piano is one octave below middle “C” (or C3). If you do not manually set the Split Point (see below), then this note will be where the LEFT SPLITS Sound starts.

Setting the Split Point. To set the Split point on your Kurzweil Piano, press and hold down the desired Left Split button. While you are holding this button down, strike a key on the musical keyboard between the lowest note on the keyboard and middle “C” (C4). Release the LEFT SPLITS button. This key will be the new Split Point.

Ensembles (Layers—EP-500 Only)

The Ensemble function on the Kurzweil Piano allows you to add either Strings or Choir on top of the currently selected Sound. This is also called Layering the keyboard. Pressing one of the ENSEMBLES buttons causes the light above the button to go on, showing that it is active. The currently selected Kurzweil Sound will be mixed with one of the ENSEMBLES Sounds. Pressing the same button again will cause the light to go off, showing that the layering effect is no longer active. A layering effect will remain active until the other ENSEMBLES button is pressed, or you press the same ENSEMBLES button again. If the keyboard is split (see “Splits” above), then only the upper (right) section of the keyboard will be layered. Only one ENSEMBLES effect can be active at a time.



Select the Grand Piano Sound (see Selecting Sounds at the beginning of this chapter). Press the button labeled “String Orchestra” in the ENSEMBLES Section of the Front panel. (*Don’t confuse this with the String Orchestra button in the KURZWEIL SOUNDS Section of the Front Panel.*) A light above the button goes on, showing that this effect is active. Play the keyboard. The Grand Piano Sound is now mixed with a String Orchestra Sound.

Transpose

Transposition is playing music in a different key than it was originally written. The Kurzweil Piano allows you to automatically transpose music. This means that when you play a note, the pitch of another note is heard. This can be useful when accompanying singers, or when you are playing music written for a transposing instrument.

To set the transposition, press and hold down the Transpose button in the EFFECTS Section of the Front Panel. While you are holding down the Transpose button, strike a key on the musical keyboard. Middle “C” (or C4) will now sound like this pitch, and all notes on the keyboard will shift accordingly. A light above the Transpose button will remain on while any transposition is active. If you press the Transpose button again, the light will go off and the keyboard will return to normal. After you have set a transposition the first time, you can use the Transpose button to toggle in and out of the new key.

Stereo

Stereo is another effect that simulates space. The Kurzweil Piano is normally heard in auto-pan stereo, which means that sound is heard from the same side of the keyboard that it is being played. Low notes are heard on the left, and High notes are heard on the right.

There are times when you may wish to turn off Stereo, such as during a recording session, or when playing through a monophonic amplifier. The light above the Stereo button is usually on, showing that the Kurzweil Piano is in Stereo Mode.

Press the Stereo button in the EFFECTS Section of the Front Panel. The light above the Stereo button goes off, showing that the Kurzweil Piano is not in stereo mode. This is also known as Monophonic Mode. Press the Stereo button again. The light goes on, showing that you are back in Stereo Mode.

Chapter Five

MIDI and the Kurzweil Piano



What is MIDI?

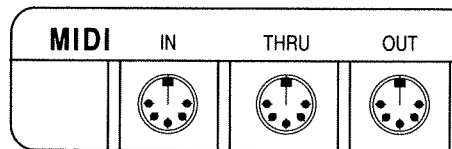
MIDI stands for Musical Instrument Digital Interface. It is an international standard that allows electronic musical instruments to communicate with each other. For example, using MIDI, you can play the Keyboard on your Kurzweil Piano and hear the sounds of another MIDI instrument, or vice-versa. It ensures that the Kurzweil Piano will remain compatible with instruments of the future.

MIDI transmits and receives information that simulates a performance. When a note is played on the Kurzweil Piano, a “note on” message is sent through MIDI. When you stop playing the note, a “note off” message is sent. Other information is also sent, such as how hard (i.e. fast) you hit the note, the channel it is being sent on (see MIDI Channels, below), and the MIDI note number (corresponding to the pitch) that you are playing. The status of the sostenuto or sustain pedal is sent as MIDI information called a Controller message. Changing any of the KURZWEIL SOUNDS on the Front Panel sends a MIDI message called a Program Change.

A MIDI sequencer is like a modern player piano. The sequencer is used to record the MIDI data as you perform it (analogous to the holes on a player piano scroll). You can play this performance back into *any* MIDI instrument (including the Kurzweil Piano) using *any* sound, and the MIDI instrument will respond exactly as if you were playing it.

MIDI Connections

There are three five-pin MIDI jacks in the rear of your Kurzweil Piano: IN, THRU, and OUT.



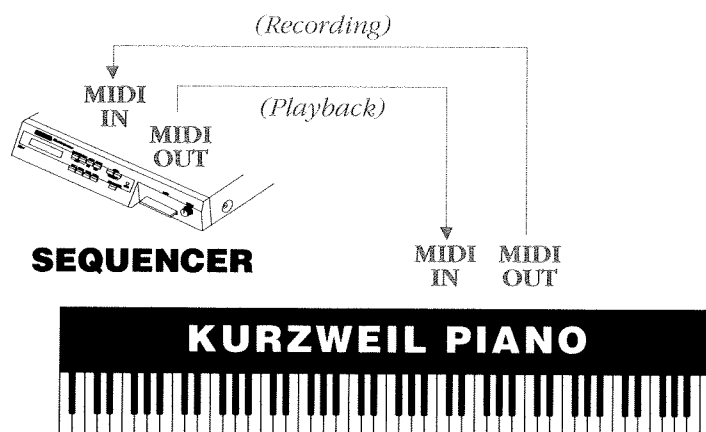
IN receives MIDI information from other devices.

THRU duplicates the information received by the IN jack, to be passed along to other MIDI devices.

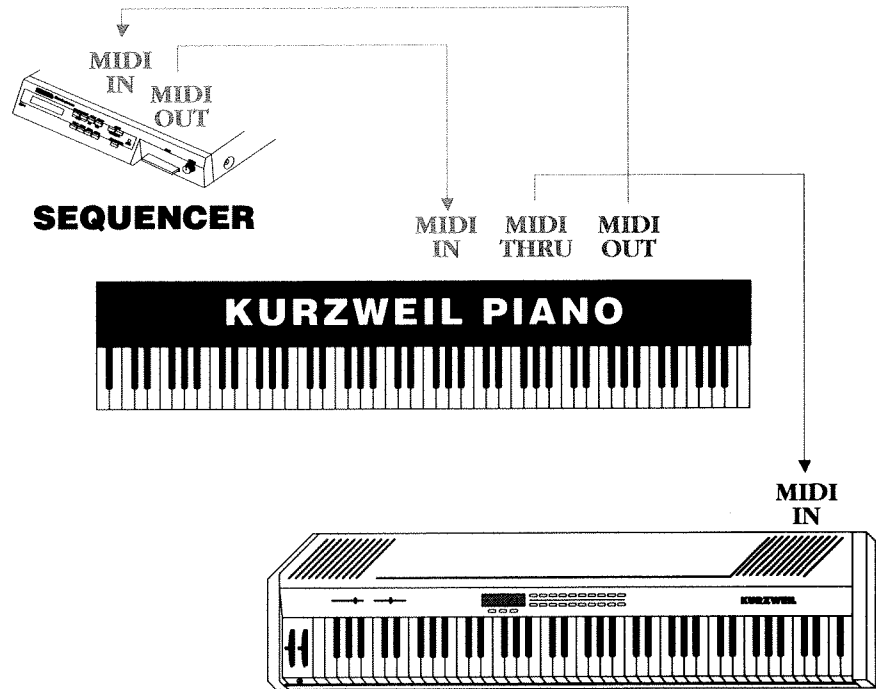
OUT sends MIDI information from the Kurzweil Piano to other devices.



An exciting use of MIDI is to connect a sequencer to your keyboard. A sequencer is a digital recording device, for recording and playing back musical performances. It can be a hardware unit such as the MicroSequencer, MS-1A, or it can be a personal computer running sequencing software. The MIDI connections are shown below. The Kurzweil Piano will act as the master (or *controlling* device) during the recording process, and the slave (or *controlled* device) during playback. *Master* and *slave* are the common words used to describe these functions.

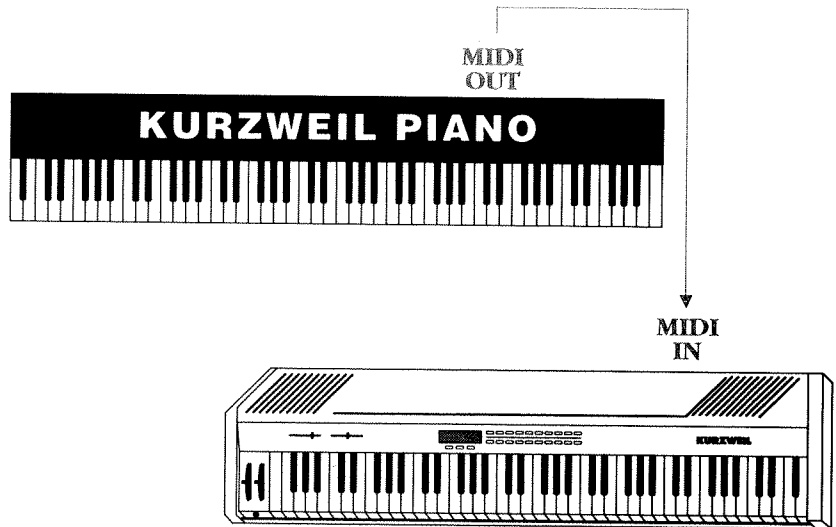


Another MIDI possibility is the use of MIDI THRU. The MIDI THRU jack on the Kurzweil Piano allows you to form a chain of MIDI devices, so that a master can control more than one slave at once.

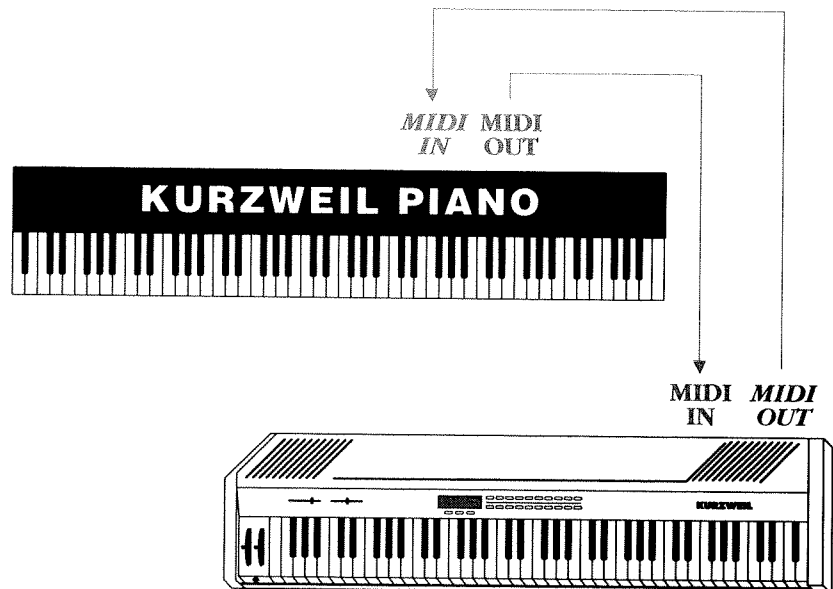


In the diagram above, when the sequencer plays back, the information is sent first to the Kurzweil Piano, then—via the MIDI THRU jack—to the second MIDI instrument, which could be another keyboard (as shown above) or a sound module. If this second MIDI instrument has a MIDI THRU jack, another slave could be added, and so on. You should be aware that MIDI transmission becomes unreliable after three or four instruments are connected in series.

Another common MIDI application is to play two instruments at the same time from the keyboard of one of them. This is again a master-slave relationship. In this case, you will probably want to use your Kurzweil Piano as the master keyboard. Use a MIDI cable to connect the MIDI OUT jack of the Kurzweil Piano to the MIDI IN jack of the other MIDI instrument.

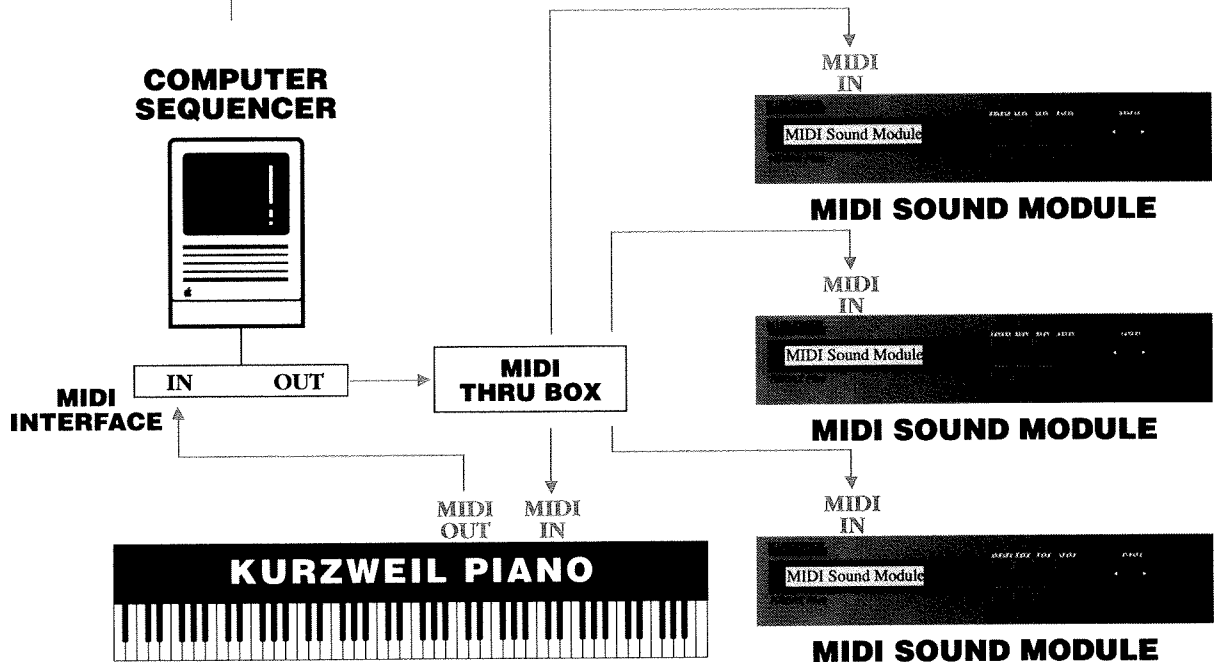


For added versatility, use a second MIDI cable to connect the MIDI OUT jack of the second MIDI instrument to MIDI IN jack of the Kurzweil Piano. Now either instrument can be used as the master.



Yet another alternative is to make the connections in parallel. To do this, you should either use a sequencer with multiple MIDI OUTs, or get a MIDI THRU BOX, which produces several identical MIDI OUTs from one MIDI IN.

The diagram below illustrates how you might hook up a personal computer with a large MIDI setup.



MIDI Channels

When using MIDI to control different devices, it is important to understand the concept of *channels*. During a MIDI recording session, many different things can be happening at the same time. A simple MIDI configuration might consist of a drum part, bass part, and piano part. In order to make sure that the notes targeted for the piano aren't being played by the drums, each part must be sent over a different channel.

The MIDI button provides access to many features of the Kurzweil Piano.

MIDI channels can be compared to television channels. An instrument must be “tuned” to the correct one or it will not receive what is being transmitted. Or, it may receive information that is meant to be received by another instrument. There are 16 channels available. Each channel can transmit any number of notes or chords to any MIDI instrument that is set up to receive on that channel.

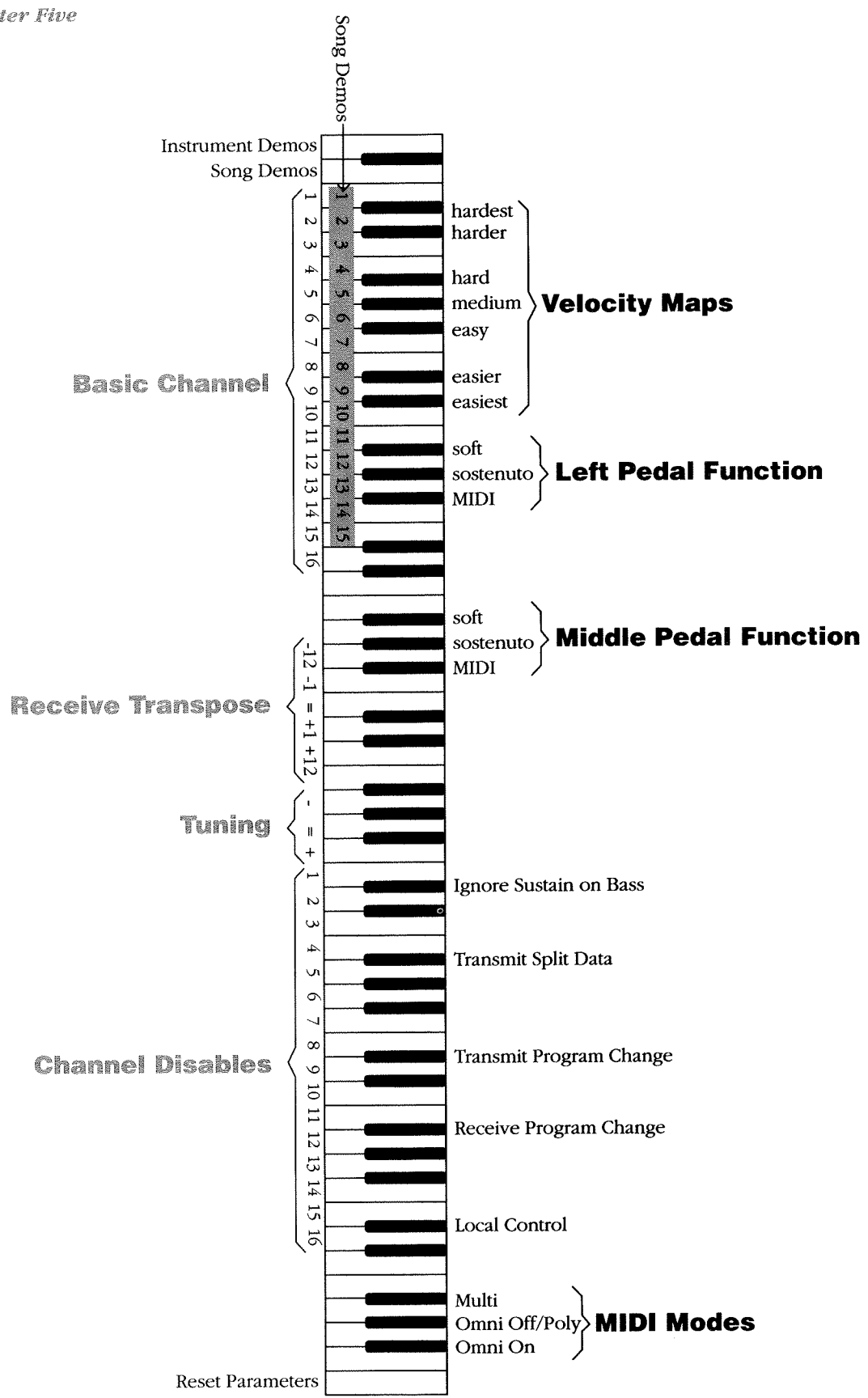
The Basic Channel is the channel on which a MIDI instrument transmits and receives.

Changing MIDI Parameters

To perform a MIDI operation on the Kurzweil Piano, press **and hold** the MIDI button (located in the EFFECTS Section of the Front Panel) while striking a key on the musical keyboard. You won’t hear the note sound when you play the key—this is so that you will know you have successfully changed the Parameter. The only exceptions are Tuning and Receive Transpose, where hearing the note helps you set the Parameter.

While you have the MIDI Button pressed, various keys on the keyboard perform specific functions. This is similar to a Shift Key on a typewriter or a Command Key on a personal computer.

On the next page you will find a map of the Kurzweil Piano keyboard and the function that each key is able to perform when the MIDI button is pressed. The functions *to the right of* the diagram refer to the black keys on the keyboard. The functions *to the left of* the diagram refer to the white keys on the keyboard. The functions *inside* the diagram refer to Song Demo Mode. A more detailed explanation of each function follows the diagram.



Velocity Maps

These keys enable you to set the way your Kurzweil Piano responds to your touch. Easiest is the most sensitive, while Hardest is the least (requiring Harder velocities to obtain loud notes). To change this value, press **and hold** the MIDI button, then strike the black key that represents the desired keyboard sensitivity (see diagram). The default (the value it is set at when you first bought it, or after a hard reset is performed) is Medium.

Left Pedal Function

You can change the function of the left pedal on your Kurzweil Piano to accommodate your individual style. It may be more desirable to set the left pedal function to sostenuto so you can use your left foot to control it more easily. It is normally used as a soft pedal (the default), but can be changed to one of two other functions as well. While you are holding down the MIDI button, striking the appropriate G# (G#2) will cause the left pedal to function as a sostenuto pedal. Striking the appropriate A#(A#2) will cause the left pedal to MIDI General Purpose Controller #7. This will enable you to perform specific MIDI commands such as remote punch-in sequencer recording, and so on. Striking the appropriate F# (F#2) while the MIDI button is pressed will return the Left Pedal Function to soft.

Middle Pedal Function

You can change the function of the middle pedal on your Kurzweil Piano to accommodate your individual style. It is normally used as a sostenuto pedal (the default), but can be changed to one of two other functions as well. While you are holding down the MIDI button, striking the appropriate F# (F#3) will cause the left pedal to function as a soft pedal. Striking the appropriate A# (A#3) will cause the left pedal to MIDI General Purpose Controller #8. This will enable you to perform specific MIDI commands such as remote punch-in sequencer recording, and so on. Striking the appropriate G# (G#3) while the MIDI button is pressed will return the Middle Pedal Function to sostenuto .

Ignore Sustain on Bass

This feature is normally active, which means that any Left Split Sound you are using will ignore all sustain messages. This means that you use the sustain pedal to only affect notes played by the right hand. Strike C# (C#5) while holding down the MIDI button to deactivate this feature. Strike the note again while holding down the MIDI button to activate this feature. This feature is useful for playing music with a left hand moving bass line, which you would not want to sustain, with a right hand part you want sustained, like the Piano.



Transmit Split Data

This parameter allows the Kurzweil Piano to transmit and receive split keyboard information for using a split keyboard when sequencing. Transmit Split Data is normally on, which means the LEFT SPLITS Sound and Split Point are transmitted via MIDI. If Transmit Split is turned off, the LEFT SPLITS Sounds can only be accessed by their program change numbers. This may be desirable in some MIDI applications. To enable or disable this function, strike the appropriate F# (F#5) while holding down the MIDI button.

Transmit Program Change

You can choose whether you want to transmit program change messages with your Kurzweil Piano. This is useful because you may want to control the notes of another MIDI device, but still be able to change Sounds on the Kurzweil Piano without changing the Program of the slave. To enable or disable this function, strike the appropriate C# (C#6) while holding down the MIDI button.

Receive Program Change

You can choose whether you want to receive program changes with your Kurzweil Piano. This is useful because you may want to control the notes of your Kurzweil Piano, but still be able to change Programs on the master MIDI device without changing the Sound of the Kurzweil Piano. To enable or disable this function, strike the appropriate F# (F#6) while holding down the MIDI button.

Local Control

Local Control is only turned off when you are using the Kurzweil Piano as a master MIDI controller with other MIDI sound devices. See the diagram on the bottom of page 29 for an example of a situation where you might desire Local Control to be off. This parameter describes the relationship between your Kurzweil Piano's keyboard and the internal Sounds. Normally you want to control (i.e. play) the Sounds on your Kurzweil Piano with the keyboard on your Kurzweil Piano. However, during some MIDI sessions, you may wish to "disconnect" the keyboard from the Sounds, so that playing the keyboard will not cause unwanted Sounds to be produced by your Kurzweil Piano. To enable or disable local control, strike the appropriate C# (C7) while holding down the MIDI button.

MIDI Modes

If you are not using the Kurzweil Piano as part of a MIDI setup, then these parameters are not relevant to you. They determine how the Kurzweil Piano will respond to another MIDI controller's signals. It relates to the manner in which the Kurzweil Piano receives information. There are three MIDI modes available, accessed by holding down the MIDI button and pressing the appropriate F#, G#, or A# (F#7-A#7). These keys correspond to Multi Mode, Poly/Omni Off Mode, and Omni Off Mode, respectively.

Multi Mode

Multi Mode gives you the greatest amount of flexibility of the three MIDI Modes. When you first turn on your Kurzweil Piano, it starts in this Mode. In Multi Mode, you can assign a different Sound to each of the sixteen MIDI channels. This way, if you have a MIDI controller that can transmit on more than one channel at a time, you can use it to trigger any combination of Sounds on the Kurzweil Piano.

Omni Off Mode

Omni Off/Poly Mode means that only one channel can be received at a time on your Kurzweil Piano. This channel is called the Basic Channel, and is also the channel your Kurzweil Piano uses to send MIDI Data. In Omni Off/Poly Mode, the Basic Channel must be set to the channel over which your MIDI controller is transmitting.

Omni On Mode

In Omni On Mode, the Kurzweil Piano will respond to all 16 channels, and will select Sounds according to any program change message sent by a MIDI controller. This will cause your Kurzweil Piano to play any part it is receiving over any of the sixteen MIDI channels.



Instrument Demos

There is an Instrument Demo Mode that allows you to survey how each one of these Sounds could be used. Strike the lowest A on the keyboard (see diagram on page 32) while you are holding down the MIDI button. Release the MIDI button. Notice that the light above the MIDI button stays on, showing that you are in one of the Demo Modes.

Now when you press any of the buttons in the KURZWEIL SOUNDS or LEFT SPLITS Section of the Front Panel, a short song featuring the Sound you just selected will play. After this song is over, you can either play the keyboard and hear the selected Sound, or you can choose another Sound and hear another demo song. To exit Instrument Demo Mode, press the MIDI button so the light goes off.

Song Demos

Song Demo Mode is similar to Instrument Demo Mode, with the exception that the songs are multitimbral, meaning that many instruments play at once. These demo songs show a good example of what you may be able to do with the Kurzweil Piano and a MIDI sequencer. Strike the lowest B on the keyboard (B0) while you are holding the MIDI button. Notice that the light above the MIDI button stays on, showing that you are in one of the Demo Modes.

Strike one of the white keys between the lowest C (C1) and the C two octaves above it (C3) (see diagram on page 32). In Song Demo Mode, striking each one of these white keys produces a different multitimbral song demo. When the song demo is finished, you can play another song demo by striking another white key. To exit Song Demo Mode, press the MIDI button so the light goes off.

Basic Channel

The Basic Channel is the MIDI channel that the Kurzweil Piano will send MIDI information on. It is also the only channel that will receive MIDI data in Omni Off/Poly Mode. This function is accessed when you want to change the basic channel for MIDI sequencing.

Each of the white keys between C1 and D3 corresponds to a different MIDI channel (see diagram on page 32). To set the basic channel to any channel between one and sixteen, strike the corresponding key while you are holding down the MIDI button.



Receive Transpose

This function should not be confused with the Transpose button, which allows instant transpositions of the notes being played on the Kurzweil Piano keyboard (see Transpose in chapter four, “Exploring the Features of the Kurzweil Piano”). This affects notes being received via MIDI. To transpose the MIDI data being received up by half steps, strike the D above middle “C” (D4) while holding down the MIDI button. To transpose the MIDI data down by half steps, strike the B below middle “C” (B3) while holding down the MIDI button. To transpose the MIDI data up by octaves, strike the E above middle “C” (E4) while holding down the MIDI button. To transpose the MIDI data down by octaves, strike the A below middle “C” (A3) while holding down the MIDI button. To reset the MIDI Receive parameter to normal, strike middle “C” (C4) while holding down the MIDI button.

Tuning

One of the advantages of the Kurzweil Piano is that it will never go out of tune. However, when playing with other instruments, you may want the ability to shift the tuning of the instrument.

Press **and hold** the MIDI button. Striking the appropriate B (B4) while holding down the MIDI button will cause the tuning to go up three cents (a small unit of pitch). Striking the appropriate G (G4) while holding down the MIDI button will cause the tuning to go down three cents. You can set the tuning of the Kurzweil Piano to be sharp or flat by fifty cents—100 cents equal one half-step. Striking the appropriate A (A4) while holding down the MIDI button will reset the Kurzweil Piano to normal tuning.

Channel Disables

In Omni Mode, up to 16 different Sounds can be played at once from a MIDI sequencer. Sending a program change message sets the Sound. There are times, as in sequencing with more than one MIDI module (see pages 29-30), where it may be desirable to turn off the receive function of any channel.

To disable a channel, strike the key between C5 and D7 that corresponds to the MIDI channel you would like to disable (see diagram on page 32) while holding down the MIDI button. To enable a channel, strike the same key while holding down the MIDI button.



Reset Parameters

There are many parameters that can be set in the Kurzweil Piano. You may wish to reset the parameters to the way it was when you first bought it. To reset the Parameters, press and hold down the MIDI button. While you are holding down the MIDI button, strike the highest key on the musical keyboard (C8). Release the MIDI button. The parameters are now reset.

Hard Reset

If you have reset the Parameters on your Kurzweil Piano and it is still not responding the way you expect, you may want to perform what is called a “hard reset.” Remember, however, that the “Reset Parameters” option described above is the preferred method. Before you perform a hard reset, you should realize that you will be resetting **everything**. If you have changed any Parameters, you will have to change them again. For this reason, **you should only perform a hard reset as a last resort**.

Each one of the Kurzweil Pianos has a different set of instructions for performing a hard reset. If you decide you wish to perform a hard reset, find your model number below and follow the instructions.

The 300 Series. Start with the power off. Press and hold down the Dynamic Piano button in the KURZWEIL SOUNDS Section of the keyboard **while you are turning on the power**.

The 400 Series. Start with the power off. Press and hold down the A. Bass and Drum Set button in the KURZWEIL SOUNDS Section of the keyboard **while you are turning on the power**.

The 500 Series. Start with the power off. Press and hold down the Bright Piano button in the KURZWEIL SOUNDS Section of the keyboard **while you are turning on the power**.

The Kurzweil Piano

*Songs for the
Kurzweil Piano*

2

*Section
Two*

Program Notes to the Songs

On the following pages you will find fifteen carefully chosen pieces of music to get you started in exploring the Sounds of your Kurzweil Piano. There are arrangements of famous jazz tunes, pop tunes, music from movies, folk music, classical music, religious music, and so on.

These arrangements have been specially created to take advantage of the Sounds in your Kurzweil Piano. Each song can be played effectively on the excellent basic Piano Sound, for example the Grand Piano. However, a variety of special Sounds are also suggested, including Guitar, Vibes, and various layers and splits.



In addition, there are also many different levels of performance difficulty and styles from classical to modern. Finally, there are also various historical and musical anecdotes, to give you a background to the pieces you will be playing. This information is both fun to know, and fun to share with the people you play for.

Enjoy your music-making!

Claire de Lune

Claude Debussy

The French composer Claude Debussy (pronounced Deb´ - you - see) created this masterpiece of Impressionism for piano solo. Debussy, perhaps more than any other composer, discovered mysterious and hidden sonorities of great beauty in the piano. His elusive, haunting musical style brought forth every imaginable nuance from the piano, and this piece is a perfect demonstration of his evocative writing.

It is with purpose that this most intimate of piano pieces has been included with your Kurzweil Piano. Select the Dynamic Piano Sound, and when you play this piece you can truly hear how the Kurzweil Piano captures the nuances of a concert grand. Use the pedals fully as you play this piece: the sustain pedal is an important part of the performance style, and the soft pedal can also be used with great effect.

Moonlight in Vermont

Karl Suessdorf

Streams, falling leaves, a meadowlark, and summer breezes—these romantic images by lyricist John Blackburn combine with Karl Suessdorf's haunting melody to create this all-time classic. Song lovers around the world bought over one million copies of Margaret Whiting's 1944 performance of Moonlight in Vermont, and nearly 50 years later the song is still a well-loved standard, appearing on recordings, broadcasts, and even in the recent movie *Baby Boom* with Diane Keaton and Sam Shepard.

We present Moonlight in Vermont in an interesting modern jazz arrangement that players of all abilities will enjoy. Many Sounds will work with this arrangement—Electric Piano, Vibes, Slow Strings, even 12-String Guitar. However, perhaps the best choice of all for this standard is simply the great Kurzweil Piano Sound, Grand Piano.

Greensleeves

Traditional

The English publisher Playford issued a book of music entitled *The English Dancing Master* in 1561. Greensleeves was in that book. And now, over 400 years later, Greensleeves is still well-known and loved. What accounts for the popularity of this melody? In that magic hour when it was first composed, did its author have any inkling that an enduring masterpiece had been created?

Although we will never know the answer to that question, we can be sure that 400 years from now, in the 24th century, Greensleeves will still be played.

Use the Chorused E. Piano Sound to play this arrangement, or Guitar or Harpsichord. This is the easiest arrangement of this collection—the left hand uses only one type of chord position. Use pedal when playing, and also use your fingers to hold down the Left-Hand notes, for a smooth, delicate performance.

Chorale: Ein feste Burg

J.S. Bach

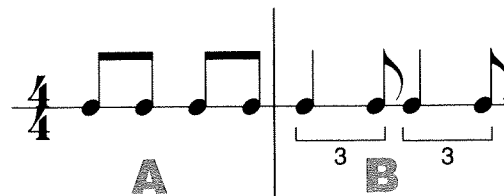
The 371 Chorales by J.S. Bach are a cornerstone of the musical repertoire. They are an integral part of the great collection of Cantatas by Bach. Most of the Cantatas conclude with a chorale; in some cases, the entire Cantata is based on a single chorale. This is the case with what is perhaps the most famous of the Cantatas—#80, Ein feste Burg.

The arrangement presented here is the famous opening melody of Chorale #6. Notice how the music is written—there are four interlocking melodies (soprano, alto, tenor, bass) which are played together. The contrapuntal technique will sound excellent on any of the Kurzweil sounds, but the most suitable choice is no doubt the Choir or Cathedral Choir Sound, played very legato, without any pedal. Also try this arrangement with the Slow Strings Sound.

Let The Good Times Roll

Leonard Lee

Leonard Lee is the composer of this classic, which has been recorded and performed by hundreds of artists. Like most classics, it can be performed in a wide variety of styles, from rock to jazz to rhythm and blues. In addition to records, radio, and live performances, Let The Good Times Roll has been in movies as diverse as *Stand By Me* and Francis Coppola's *Apocalypse Now*.



The arrangement here is in a modern pop style of intermediate difficulty, and should be played with a swing style. As illustrated in the excerpt above, swing-style eighth notes should not be played as two equal-length notes (Example A), but with a long/short rhythm similar but not identical to a triplet figure (Example B). A variety of Sounds work well with this arrangement, including Grand Piano, Organs, and Guitars.

Tiny Bubbles

Leon Pober

“Music is the universal language.” Although this often-quoted statement may have its exceptions, there is indeed a lot of truth to the sentiment. From Mozart’s *Rondo Alla Turca* to the new age performers of the 1990s, composers throughout the ages have adapted music from other countries to the music of their own country. Around 1916 the composers of America’s own Tin Pan Alley discovered the exotic beauty of Hawaiian culture, and from then on there has been a steady stream of songs influenced by our 50th state’s music.

Tiny Bubbles was composed by Leon Pober, and is a well-known, well-loved standard. Its F Major melody and its cut-time rhythms evoke the peacefulness of a far-off island. The built-in echoes in the Right Hand should be played softly, and made to sound as much as possible like real echoes. This beginning-level arrangement sounds excellent on the Grand Piano, but also works well with Vibes and Chorused E. Piano.

To a Wild Rose

*Edward
MacDowell*

The American composer Edward MacDowell composed the ever-popular To A Wild Rose originally for piano solo. Since then, it has been arranged and played in every ensemble imaginable, from flute and harp duo to full orchestra and chorus!

Our arrangement here is especially suitable for the intimate Sounds of your Kurzweil Piano, including Steel String Guitar, Tremolo Vibes, and all the Piano Sounds. But don’t over-sentimentalize the performance—To A Wild Rose should be played with the simplicity of a folk song.

Arkansas Traveller

Traditional

Mountain tunes are simple, direct statements of musical feelings, most often in 2/4 or 4/4 time. Sometimes they are slow, with melodies reminiscent of the hymns of the day. Other times these tunes are lively dance music, like the classic American folk tune presented here: the Arkansas Traveler.

This arrangement of the Arkansas Traveler is in a simple style, although there is one point at which the hands cross. You should use the Steel String Guitar Sound to play this song, with no pedal. The effect will be as if one guitarist were playing the accompaniment, and one guitarist were playing the melody!

Caro Mio Ben

*Giuseppe
Giordani*

Born in Naples in 1798, Giuseppe Giordani composed this delightful aria in the great vocal tradition of his day. Caro Mio Ben is perhaps the single most well-known Neapolitan song of all time.

This arrangement sounds excellent on any of the piano Sounds, but has especially been created for the Slow String Sound. Note the carefully placed sustain pedal markings. For more information on how to use the sustain pedal, please see Chapter Four, "The Sounds of the Kurzweil Piano."

Song of Love

Franz Liszt

The literature of the second half of the 18th century is where the Romantic movement in the arts had its beginning. Musicians took up the cause toward the end of the century, and by the time the Hungarian Franz Liszt was born in 1811, the Romantic movement was beginning to dominate. Liszt, perhaps the greatest of all musical romantics, made outstanding musical contributions whose melodies are still a part of our daily musical lives.

The great Liebestraum, or Song of Love, is one of the most famous love songs of all time. Ever since it was composed, it has appeared again and again on concerts, films, TV, and radio. The arrangement here can be played as a piano solo, but it has been created with a special Kurzweil Keyboard Split in mind. It is for Grand Piano in the Left Hand, and Slow Strings in the Right Hand.

Antonin Dvorak

Legend

The famous Bohemian composer Antonin Dvorak moved to the United States in 1892 and became the Director of our National Conservatory of Music in New York. He is well known for combining folk elements with classical forms, with perhaps his most famous example being the great *Symphony from the New World*.

This composition, Legend, displays those characteristics. While the melody opens up in a very simple, folk-like way, the underlying harmonies and modulations are classically oriented. This wonderful piece works well with either Electric Piano or Grand Piano. However, it is created to work especially well with a layer of strings and piano.

*Peggy Lee
Dave Barbour*

It's A Good Day

Peggy Lee was a famous performer well-known for her highly unique singing style, a style characterized by a subdued, very intimate sound. It is not as well known that she was an active songwriter, often collaborating with Benny Goodman's guitarist Dave Barbour to create many of her hits. The couple got married in 1943, and the Lee/Barbour songwriting team created It's A Good Day for the Capitol Records label.

The upbeat words and melody of It's A Good Day has insured its place as a popular favorite. It was in the Sigourney Weaver movie *Gorillas in the Mist*, and now we present it here for your enjoyment. It sounds great on Dynamic Piano played at a fast tempo, and can even be played on Electric Piano or Jazz Organ. Perhaps the best Sound is Ragtime Piano, however.

Charlie Parker

Scrapple From The Apple

Miles Davis said "The history of jazz can be told in four words: Louis Armstrong, Charlie Parker." While many people would want to add other names to that list, it's a fact that saxophonist and composer Charlie "Bird" Parker was one of the most influential jazz musicians of all time. Although he died in 1955 at the young age of 34, this famous musician has been the subject of films, novels, and even poems, as well as countless concerts and recordings.

This song, Scrapple from the Apple, is a deservedly famous jazz tune. It has an interesting angular melody, typical of Parker's bop style. The arrangement presented here is in an authentic, progressive bop style. The best Sound for this arrangement is Dynamic Piano, although Vibes and Chorused E. Piano also work well.

*Ludwig van
Beethoven*

Für Elise

Although well known as a composer of symphonies, concerti, chamber music, and large piano pieces, Ludwig van Beethoven also composed many smaller works for piano solo. These include various bagatelles, sonatinas, and incidental pieces, including this gem Für Elise.

Although he was born to the classical tradition of the 18th century, he embraced and in fact helped to bring about the 19th-century Romantic revolution in the arts. Für Elise, a piano solo that by its title would indicate it was composed for a woman (“For Elise”), is a small but important part of the great Romantic tradition. In addition to sounding wonderful on the Grand Piano setting, also try Tremolo Vibes and 12-String Guitar.

Edvard Greig

To Spring

The lyrical composer Edvard Greig wrote hundreds of lovely pieces for piano solo. The piece presented here, To Spring, is one of his most famous and most loved. It’s style is typical of the mixture of folk music and romantic qualities that characterizes much of Grieg’s music.

This piece can be played on many different Sounds, including the Pianos, Guitars, and Organs. It perhaps sounds best on Tremolo Vibes, which brings out its mysterious qualities best.

Scott Joplin

The Maple Leaf Rag

It’s 1899. Summer. The place is the Maple Leaf Club on Main Street in the town of Sedalia, Missouri. John Stark, owner of the music house John Stark & Son, stops by for a cool drink. A man named Joplin is playing a piece on the piano. When he finishes playing, Stark says “That’s a good number—is it yours?” Joplin says yes, and the next day Joplin is paid \$50 for The Maple Leaf Rag, with an additional agreement for a continuing royalty. And so the 19th century comes to a close, as Scott Joplin and Ragtime itself surge forward into the 20th century with the publication of The Maple Leaf Rag in winter of 1899.

Without a doubt, Scott Joplin was one of the greatest composers of his day. And the ragtime style which he helped to create and define is still widespread and popular today, almost 100 years later. You can probably guess which Sound to use when playing The Maple Leaf Rag—the Ragtime Piano Sound!

Claire de Lune

Peacefully

CLAUDE DEBUSSY
Arranged by James J. Romeo

The first system of musical notation for 'Claire de Lune' is in 3/4 time. The right hand begins with a piano (*p*) dynamic, playing a series of chords and triplets. The left hand provides a simple accompaniment with chords and single notes.

The second system continues the piece. The right hand features a melodic line with a crescendo leading to a piano (*p*) dynamic. The left hand continues with a steady accompaniment.

The third system includes tempo markings: *ritard* (ritardando) and *a tempo*. The right hand has a melodic line that ends with a decrescendo. The left hand has a bass line with a *mp* (mezzo-piano) dynamic.

The fourth system concludes the piece. It features a *p* (piano) dynamic in the right hand and a *subito p* (suddenly piano) dynamic in the left hand. The system ends with a double bar line and repeat signs.

Moonlight in Vermont

KARL SUESSDORF
JOHN BLACKBURN

Arranged by Robert Sherman

Freely $B\flat$ $E\flat$ Maj7 Fm7 E7

$E\flat$ *legato* Cm Fm7 E7 $E\flat$ Cm $D\flat$ 9

Fm7 $B\flat$ 7 $E\flat$ *ritard* $E\flat$ *a tempo* Cm Fm7 E7

$E\flat$ 7 Cm7 F $D\flat$ 9 Fm7 $B\flat$ $E\flat$ *ritard*

The musical score is written for piano in a 4/4 time signature. It consists of four systems of music. The first system shows the beginning of the piece with a 'Freely' tempo marking and a key signature of two flats. The second system includes a 'legato' marking and dynamic markings of *mp* and *mf*. The third system features a *p* dynamic marking, a *ritard* (ritardando) marking, and an *a tempo* marking. The fourth system concludes with a *ritard* marking. The score includes various chords and melodic lines for both the right and left hands.

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Am7 D7 GMaj7 G6 Am7 Ab9-5 GMaj G6

andante

mp

Bbm7 Eb7 Bbm7 Eb9 Ab *ritard* Bb7(b9)

mp

Eb *a tempo* EbMaj7 Fm7 E7 Eb Cm Db9

mf *f*

Fm7 Bb7 Eb F9 *ritard un poco* E9 Eb

mf *mp* *mf*

Greensleeves

Lightly, with pedal

TRADITIONAL
Arrangement by James J. Romeo

The musical score for "Greensleeves" is presented in five systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The melody in the right hand is characterized by dotted rhythms and grace notes. The left hand provides a steady bass line. The fifth system concludes with a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as rests, notes, accidentals, and a fermata in the final measure of the fifth system.

Three systems of piano accompaniment for a piece in G major, 4/4 time. The first system shows the right hand with a melodic line and the left hand with a bass line. The second system continues the accompaniment. The third system concludes with a fermata and a piano (p) dynamic marking.

Chorale: Ein feste Burg

J.S. BACH

Moderately

Arrangement by James J. Romeo

First system of the chorale arrangement in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (mf) dynamic.

Second system of the chorale arrangement, continuing the melody and bass line with a mezzo-forte (mf) dynamic.

Let The Good Times Roll

Medium Swing with Bounce

LEONARD LEE

Arranged by Robert Sherman

F

B \flat F G7 C7

F

B \flat F C7 F ritard

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Tiny Bubbles

Lively, Hawaiian Style

LEON POBER
Arranged by Robert Sherman

The musical score for "Tiny Bubbles" is written in F major (one flat) and 2/4 time. It consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic and features a piano (*p*) melody in the right hand. Chords F7 and C7 are indicated above the staff. The second system continues with the *mf* dynamic, with chords C7 and F. The third system features a variety of chords: F, F7, Bb, and Bbm. The fourth system concludes with chords F and C7, ending with a mezzo-forte (*mf*) dynamic. The bass line provides a steady accompaniment with chords and moving lines.

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To a Wild Rose

EDWARD MACDOWELL
Arrangement by James J. Romeo

Moderately

The musical score is written for piano in G major and 2/4 time. It is marked 'Moderately'. The score is divided into three systems. The first system begins with a piano (*p*) dynamic. The second system features a crescendo leading to a mezzo-forte (*mp*) dynamic. The third system includes dynamics of piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*), ending with a 'flowing' instruction.

First system of musical notation, measures 1-6. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, ending with a fermata and the instruction *ritard*. The left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *f* (forte) is placed above the right hand in measure 5.

Second system of musical notation, measures 7-12. The tempo is marked *a tempo*. The right hand continues the melodic line, starting with a dynamic marking of *p* (piano). The left hand accompaniment remains consistent with eighth notes.

Third system of musical notation, measures 13-18. The right hand has a melodic line with some rests. Dynamic markings include *mp* (mezzo-piano) in measure 14 and *p* in measure 16. The left hand accompaniment features chords and eighth notes.

Fourth system of musical notation, measures 19-24. The right hand continues the melodic line, with dynamic markings of *mf* (mezzo-forte) in measure 21 and *p* in measure 23. The left hand accompaniment includes chords and eighth notes. The system concludes with a double bar line and repeat dots.

Arkansas Traveller

TRADITIONAL
Arrangement by James J. Romeo

Lively

The musical score for "Arkansas Traveller" is presented in a grand staff format, consisting of five systems of two staves each (treble and bass clef). The piece is in 2/4 time and begins with a dynamic marking of *f* (forte). The first system shows the initial melodic line in the treble clef and a supporting bass line. The second system continues the melodic development with some sixteenth-note passages. The third system features a more active bass line with eighth-note patterns. The fourth system includes a dynamic shift to *f* in the treble clef and a more rhythmic bass line. The final system concludes with a dynamic marking of *p* (piano) in the treble clef and a final melodic flourish. The score is marked "Lively" and includes various articulations such as slurs and accents.

Caro Mio Ben

Very Slowly

GIUSEPPE GIORDANI
Arrangement by James J. Romeo

The musical score is written for piano and consists of four systems of music. The first system begins with a repeat sign and a mezzo-forte (*mf*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic. The third system concludes with a piano (*p*) dynamic and a *Fine* marking. The fourth system is marked *del segno al Fine* and concludes the piece.

Song of Love (Liebestraum)

With expression; rubato

FRANZ LISZT

Arrangement by James J. Romeo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It begins with a half note G4, followed by a half note A4, and a half note B4. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The dynamic marking *mp* is placed between the staves. The instruction "with sustain pedal" is written below the bass staff.

The second system of musical notation consists of two staves. The upper staff continues with half notes: C5, D5, E5, F5, G5, A5, B5, C6. The lower staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A hairpin crescendo is shown above the bass staff.

The third system of musical notation consists of two staves. The upper staff continues with half notes: D5, E5, F5, G5, A5, B5, C6. The lower staff continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A hairpin crescendo is shown above the bass staff. The dynamic marking *mp* is placed between the staves.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a fermata over the first measure, followed by a half note, and then a series of quarter notes. Above the staff, there is a 'ritard' marking with a hairpin and a 'C' symbol, and an 'a tempo' marking. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. A dynamic marking of *mf* is placed between the staves.

The second system continues the piece. The upper staff features a melodic line with a fermata over the first measure, followed by a half note, and then a series of quarter notes. Above the staff, the instruction 'mysteriously' is written. The lower staff continues the eighth-note accompaniment. A dynamic marking of *mf* is placed between the staves.

The third system continues the piece. The upper staff features a melodic line with a fermata over the first measure, followed by a half note, and then a series of quarter notes. Above the staff, the instruction 'f' is written. The lower staff continues the eighth-note accompaniment. A dynamic marking of *f* is placed between the staves.

The fourth system continues the piece. The upper staff features a melodic line with a fermata over the first measure, followed by a half note, and then a series of quarter notes. Above the staff, the instruction 'mp' is written. The lower staff continues the eighth-note accompaniment. A dynamic marking of *mp* is placed between the staves.

accelerando *ritenuto*

The first system of music consists of two staves. The treble staff begins with a melodic line in G major, marked *accelerando*. It features eighth and sixteenth notes, with a fermata over a dotted quarter note in the third measure. The bass staff provides a rhythmic accompaniment with eighth notes. The system concludes with a *ritenuto* marking and a *pp* dynamic over a final chord.

a tempo *mp*

The second system continues with two staves. The treble staff has a melodic line marked *a tempo*, starting with a fermata over a dotted quarter note. The bass staff has a rhythmic accompaniment. A *mp* dynamic marking is present in the second measure.

mf *p*

The third system consists of two staves. The treble staff has a melodic line with a *p* dynamic. The bass staff has a rhythmic accompaniment. A *mf* dynamic marking is present in the third measure, and a *p* dynamic marking is present in the fourth measure.

a tempo *subito pp* *ppp*

The fourth system consists of two staves. The treble staff has a melodic line marked *a tempo*. The bass staff has a rhythmic accompaniment. A *subito pp* dynamic marking is present in the third measure, and a *ppp* dynamic marking is present in the fourth measure. A fermata is placed over the final chord in the treble staff.

Legend

ANTONIN DVORAK

Arrangement by James J. Romeo

Slowly

The first system of musical notation for 'Legend' consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic marking. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes B4, A4, and G4. The lower staff is in bass clef and provides harmonic support with chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3.

The second system of musical notation continues the piece. The upper staff features a melodic line with a crescendo hairpin leading to a mezzo-piano (*mp*) dynamic. The lower staff continues with harmonic accompaniment, including a change to a treble clef for a few notes before returning to bass clef.

The third system of musical notation shows further development. The upper staff includes a mezzo-forte (*mf*) dynamic marking followed by a piano (*p*) dynamic. The lower staff continues with harmonic accompaniment, featuring a half note chord in the final measure.

The fourth system of musical notation concludes the piece. It includes a *ritard* (ritardando) marking over the first two measures, followed by an *a tempo* marking. The upper staff ends with a piano (*pp*) dynamic marking and a decrescendo hairpin. The lower staff provides harmonic accompaniment throughout.

It's a Good Day

In the movie "Gorillas in the Mist"

PEGGY LEE
DAVE BARBOUR

Arranged by Robert Sherman

Bright, light march

E \flat 6

E \flat dim E \flat

First system of musical notation. Treble clef, bass clef, 4/4 time signature. The key signature has two flats (B \flat and E \flat). The melody starts with a quarter rest, followed by quarter notes G \flat , A \flat , B \flat , and C \flat . The bass line consists of chords: E \flat 6, E \flat 6, E \flat 6, and E \flat 6. Dynamics include *mf* and *dim*. A hairpin crescendo is shown over the final two measures.

Second system of musical notation. Treble clef, bass clef, 4/4 time signature. The melody continues with quarter notes D \flat , E \flat , F \flat , and G \flat . The bass line consists of chords: Fm7, B \flat 7, Fm7, and E \flat 6. Dynamics include *mp*. A hairpin crescendo is shown over the final two measures.

Third system of musical notation. Treble clef, bass clef, 4/4 time signature. The melody continues with quarter notes A \flat , B \flat , C \flat , and D \flat . The bass line consists of chords: B \flat +7, E \flat 6, E \flat 6, and E \flat 6. Dynamics include *mf* and *f*. A hairpin crescendo is shown over the final two measures.

Fourth system of musical notation. Treble clef, bass clef, 4/4 time signature. The melody continues with quarter notes E \flat , F \flat , G \flat , and A \flat . The bass line consists of chords: Fm7, E \flat , and B \flat +7. Dynamics include *f*. A hairpin crescendo is shown over the final two measures.

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First system of musical notation (measures 1-4). The key signature is three flats (B-flat major/C minor). The first measure has a dynamic marking *mp* with an accent (>). Chord symbols above the staff are E \flat 6 (measures 1-2), E \flat dim (measure 3), and E \flat (measure 4). The notation includes a treble clef, a bass clef, and a grand staff.

Second system of musical notation (measures 5-8). Chord symbols above the staff are Fm7 (measures 5-6), B \flat 7 (measure 7), and Fm7 E \flat 6 (measure 8). The notation includes a treble clef, a bass clef, and a grand staff.

Third system of musical notation (measures 9-12). The first measure has a dynamic marking *mf*. Chord symbols above the staff are B \flat + (measures 9-10), E \flat 6 (measure 11), B \flat +7 (measure 12), and E \flat (measure 13). The notation includes a treble clef, a bass clef, and a grand staff.

Fourth system of musical notation (measures 13-16). The first measure has a dynamic marking *f*. Chord symbols above the staff are Fm7 (measures 13-14), B \flat 9 E \flat 6 (measures 15-16), and E \flat 6 (measures 17-18). The notation includes a treble clef, a bass clef, and a grand staff.

Scrapple From The Apple

CHARLIE PARKER

Arranged by Robert Sherman

Lively Swing Tempo

Gm7 C7 Gm7 C7,9 *legato*

mf

F Gm7 Gb7 F Gm7 Am7 Ab7

Gm7 C7 Gm7 C7,9 *legato*

F Gm7 Gb7 F Gm7 C7,9 F

Für Elise

LUDWIG VAN BEETHOVEN
Arrangement by James J. Romeo

Moderately

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-piano (*mp*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system returns to mezzo-piano (*mp*). The fourth system is marked with a ritardando (*ritard*) and concludes with a fermata over the final chord.

To Spring

EDVARD GRIEG

Arrangement by James J. Romeo

Lively

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a triplet of eighth notes in the right hand. The third system begins with a mezzo-piano (*mp*) dynamic and features a fermata over the final measure. The bass line consists of block chords throughout.

The first system of music consists of three measures. The treble clef staff contains a melody starting with a quarter note, followed by eighth notes, and then a half note. The bass clef staff provides a harmonic accompaniment with chords. The first measure is marked with a dynamic of *mf*. The second measure features a *ritard* (ritardando) marking and a hairpin indicating a decrescendo. The third measure returns to the original tempo, marked *a tempo*, and is also marked with a dynamic of *mf*.

The second system consists of three measures. The treble clef staff features a melody with a triplet of eighth notes in the second measure and another triplet in the third measure. The bass clef staff continues with a steady accompaniment of chords.

The third system consists of three measures. The treble clef staff has a melody of quarter and eighth notes. The bass clef staff has a consistent accompaniment. The first measure is marked with a dynamic of *mp*.

The fourth system consists of three measures. The treble clef staff has a melody with a long note in the second measure. The bass clef staff has a consistent accompaniment. The first measure is marked with a dynamic of *mp*, and the second measure has a hairpin indicating a decrescendo. The third measure is marked with a dynamic of *p*.

The Maple Leaf Rag

SCOTT JOPLIN

Arrangement by James J. Romeo

March Tempo

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a mezzo-forte (*mf*) dynamic. The fourth system concludes the piece with a final cadence.

Appendix A

The 300 Series Kurzweil Piano



The following KURZWEIL SOUNDS Sounds are available with the EP-300 Series Kurzweil Pianos:

- Grand Piano
- Dynamic Piano
- Bright Piano

All EFFECTS features described in this manual are available for the EP-300 Series Kurzweil Pianos.

There are no REVERBERATION features available for the EP-300 Series Kurzweil Pianos.

There are no LEFT SPLITS Sounds available for the EP-300 Series Kurzweil Pianos.

There are no ENSEMBLES Sounds available for the EP-300 Series Kurzweil Pianos.

Appendix B

The 400 Series Kurzweil Piano



The following KURZWEIL SOUNDS Sounds are available with the EP-400 Series Kurzweil Pianos:

- Grand Piano
- Dynamic Piano
- Electric Piano
- Harpsichord
- Electric Organ
- Steel String Guitar
- A. Bass and Drum Set
- Bright Piano
- Ragtime Piano
- Chorused E. Piano
- Forte Harpsichord
- Jazz Organ
- 12-String Guitar

The following LEFT SPLITS Sounds are also available:

- Piano
- Acoustic Bass
- A. Bass and Cymbal

All EFFECTS features described in this manual are available for the EP-400 Series Kurzweil Pianos.

All REVERBERATION features described in this manual are available for the EP-400 Series Kurzweil Pianos.

There are no ENSEMBLES Sounds available for the EP-400 Series Kurzweil Pianos.

Manufacturer:
Young Chang
 Digital Keyboards

MIDI Implementation Chart

Model: Kurzweil EP Series Piano

Date: 11 30 90
 Version: 1.0

FUNCTION		TRANSMITTED	RECOGNIZED	REMARKS
BASIC CHANNEL	Default Changed	1 1 - 16	1 1 - 16	memorized
MODE	Default Messages Altered	X X X	Multi* Mode 1 & 3	memorized memorized
NOTE NUMBER	True Voice	0 - 127 12 - 120	0 - 127 12 - 120	key range: A0 - C8
VELOCITY	Note ON Note OFF	O O	O O	
AFTER TOUCH	Keys Channels	X X	O O	
CONTROL CHANGE		sustain on/off (MIDI 64) sostenuto (MIDI 66) soft pedal (MIDI 67) split key (MIDI 80) left split program (MIDI 81) left pedal (opt) (MIDI 82) middle pedal (opt) (MIDI 83)	O O split key (MIDI 80) left split program (MIDI 81)	1-31 33-63 64-95
PROGRAM CHANGE	True #	O** 0 - 127 1 - 128	O** 0 - 127 1 - 128	
SYSTEM EXCLUSIVE		O	O	
SYSTEM COMMON	Song Pos Song Sel Tune	X X X	X X X	
SYSTEM REAL TIME	Clock Messages	X X	X X	
AUX MESSAGES	Local Control All Notes Off Active Sense Reset	X X X X	O O O X	
NOTES *Use MULTI Mode to assign different Programs to each MIDI Channel. **Can be disabled.				

Mode 1: OMNI ON, POLY
 Mode 2: OMNI ON, MONO
 Mode 3: OMNI OFF, POLY
 Mode 4: OMNI OFF, MONO

O = yes
 X = no

NOTE: This MIDI Chart is a handy technical reference for using your Kurzweil Piano as part of a MIDI setup. If you are not using external MIDI applications, you can skip this page! See Chapter Five for more information.

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