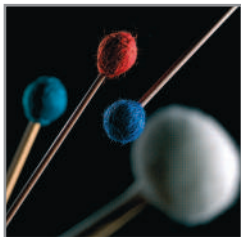


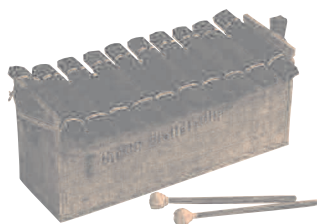
# Orff-Schulwerk

Percussion Instruments for Kindergarten, School, Therapy, and Family



# STUDIO 49

The beginning of Studio 49 actually goes back much further than one might suspect from its founding year, 1949. In 1928 **Carl Orff**, who will always remain an inseparable part of the history of our company, received an African instrument from a friend from Kamerun, a "Kaffir-Piano". This was built from a small rectangular box and had ten bars attached to the open side, tied together with string. Orff had found a model for his own work. Before the Second World War, the first instruments built with his friend and harpsichord maker Karl Maendler became indispensable for teaching at the



Güntherschule in Munich and for the development of Orff's Schulwerk.

In 1948 the Bavarian Broadcasting Company had aired several Schulwerk programs and started a deluge of questions about where to get these "Orff instruments". This is exactly what was missing, especially since Karl Maendler had retired from building instruments after the war. One of Orff's students introduced



Orff to Klaus Becker-Ehmck, a young student, who founded STUDIO 49 a few months later. Klaus Becker-Ehmck then built a lithophone entirely from the ideas and wishes of Carl Orff, as well as a cradle-shaped xylophone for the premier of Carl Orff's "Antigone".



Because of our experience making xylophones and other barred instruments, in 1961 it was possible to establish a manufacturing department for professional orchestral instruments such as vibraphones, marimbas, concert xylophones, and concert glockenspiels under the name ROYAL PERCUSSION.

Continuing development, skilled craftsmanship, high quality awareness, and the use of modern production technology have always been the foundation in the production of your instrument. Many skilled craftsmen have been employed by our company for many years, and are dedicated to the quality of our products. **It has always been our aim to build musical instruments of lifelong value**, with timbre and workmanship to satisfy the highest musical standards.

Since 1983 STUDIO 49, with markets around the world, has been led in the second generation by the founder's son, Bernd Becker-Ehmck. Close contacts to Orff-Schulwerk associations all over the world are today – over 65 years after the foundation – an important component for the permanent development of our instruments.



Founding company plaque from 1949

# From our production



**Your instruments are made in Germany. Lifelong quality requires skilled and experienced craftsmanship.**

All barred and skin instruments as well as most of our hand percussion instruments are exclusively produced in Germany.



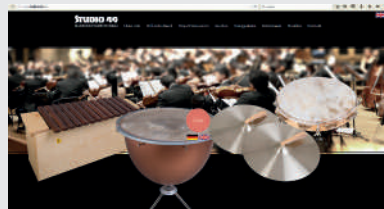
## STUDIO 49

**Your source for lifelong quality and sound**

Rising to the challenges and demands of the highest quality craftsmanship has been the hallmark of STUDIO 49 for over 65 years. Our aim is to provide you with perfect and permanent tuning, as well as unparalleled durability.

Therefore, we offer repair service that will enable you to recondition your instrument, even after many years of intensive use.

You can find all spare parts **from 1949** models onwards listed on our website.



[www.studio49.de](http://www.studio49.de)

## Barred Instruments

- ▶ **Series 500 easycussion** 8-9
- ▶ **Series 1000 Compact Line** 10-13
  - Xylophones
  - Metallophones
- ▶ **Series 1600** 14-17
  - Glockenspiels
  - Xylophones
  - Metallophones
- ▶ **Series 2000** 18-22
  - Glockenspiels
  - Xylophones
  - Metallophones
- ▶ **Accessories for barred instruments** 23
  - Tables/Stands
  - Bar holders
  - Cases
- ▶ **Series 2500** 24
- ▶ **Resonator bars** 25-29
  - Soprano and alto resonator bells
  - Soprano and alto resonator bars
  - Bass and contrabass resonator bars
- ▶ **Mallets for barred instruments** 30-32

## Skin Instruments

- ▶ **Timpani** 33-35
  - Timpani
  - Rotary timpani
  - Kettle drums
  - **Mallets** for timpani
- ▶ **Drums & Co.** 36-38
  - Djembes
  - Log Drums
  - Cajons
  - further drums and bongos
- ▶ **Tambours** 39
  - Tambourines
- ▶ **Stringed instruments** 40
  - Psaltery

## Hand Percussion

- ▶ Temple blocks
- Wood blocks
- Concert Triangles
- Cowbells
- Stands
- Holders for stands
- Accessory tables

## Hand Percussion

44-49

- ▶ Hanging cymbals
- Cymbals
- Cabasas
- ▶ Castanets
- Sleigh bell sprays, bell sprays
- Sleigh bell wristlets
- ▶ Claves
- Woodblocks
- Tubular woodblocks
- Agogo bells
- ▶ Guiros, guiro shakers
- Wooden agogos
- Vibra Slaps
- Maracas
- Shakers
- Caxixi
- ▶ Jingle matrix
- The multi-sound tambourine
- Mallets** for hand percussion

## Important hints

50-51

- Maintenance of instruments
- Workshops
- Orff-Schulwerk institutions



## A collection of various musical instruments, including a large drum, xylophones, maracas, and other percussion instruments, displayed together. The instruments are arranged in a cluster, showcasing a variety of wooden and metal percussion. The large drum on the left has "STUDIO 44" written on its head. The xylophones and other percussion instruments are made of wood and metal, with some featuring colorful mallets. The maracas at the bottom are red and wooden. The background is a solid light gray.

41



## Barred Instruments

The sound quality your instrument produces is highly dependent on the mallet you choose. For the barred instruments of the

Series 500  
Series 1000  
Series 1600  
Series 2000

mallets with specific attributes, such as size and hardness of the head, length and flexibility of the handle, are required. To help you choose the mallet that creates the best sound for your instrument, STUDIO 49 now includes a mallet guide with each new instrument.





## easy

The barred instrument series in alto range with c-pentatonic scale.

- Ideal for the first steps in music for young and old
- Pentatonic scale allows harmonic sound no matter which tones are played in which order
- Highly appropriate for musical accompaniment as well as playing simple melodies
- Notation in c-d-e-g-a-c and do-re-mi-sol-la-do on each instrument
- Compact construction allows the instrument to be played either on your lap or table
- Easy-to-play wide bars
- Attached bars and mallets

- Bars made of bright rosewood, aluminum, or special steel
- Resonance box made of solid pine
- Compact design with integrated handles
- Fabric-coated bar seating for lasting durability
- Simple storage in standing position

### **Penta soprano recorder** (c-d-e-g-a-c)

- Ideal complement for series 500 easycussion
- Minimized distance between holes makes it easy for children to grip
- Easy transition to full-sized recorder
- Head joint made of high-quality plastic easy to care, body made of pear tree
- Includes cloth bag, cleaning bar and fingering chart



**BF 500**

### **Alto xylophone** **AX 500**

6 Bars (36 x 16 mm)  
includes 2 mallets PKS 4  
measures 38 x 34 x 11 cm

### **Alto metallophone** **AM 500**

6 Bars (35 x 6 mm)  
includes 2 mallets PKS 1  
measures 38 x 34 x 10 cm

### **Alto glockenspiel** **AG 500**

6 Bars (25 x 3 mm)  
includes 2 mallets PKS 2  
measures 26 x 19 x 6 cm



**Bags for series 500**  
for glockenspiel  
for xylophone/  
metallophone

**T-AG 500**

**T-AXM 500**



AX 500



AM 500



AG 500



Series 500

easycussion  
made by STUDIO 49

# Compact Line

## Harmonic tone in a compact style

These instruments offer the ideal prerequisites for music education in nursery schools, kindergarten and preschools, or for home use. The compact style makes transportation easy and saves storage space. These qualities make these instruments especially appropriate for school settings. To ensure balanced sound quality, three resonance chambers are built in the soprano range and six in the alto. In addition, the unique design allows the instruments to be played on tables from a sitting or standing position.

The new innovative construction of the bass instruments produces rich sound and strong volume while being compact in size and easy to carry with a weight of approx. 8kg.

- Bars made of bright Rosewood or aluminum
- Includes f# and b $\flat$  bars
- Patented resonance box made of solid pine
- Multiple resonance chambers for harmonic sound quality
- Compact style with integrated handles
- Fabric-coated bar seating for lasting durability
- Carrying bags for soprano and alto instruments



**BX 1000**

**BM 1000**

**SM 1000**



H-AX 1000

AX 1000

H-SM 1000

## Xylophones

### Soprano xylophone, c2 – a3

16 Bars 32 x 18 mm, 2 mallets CS 5

**SX 1000**

### Chromatic resonance box

with c#2, d#2, g#2, c#3, d#3, g#3

**H-SX 1000**

### Alto xylophone, c1 – a2

16 Bars 32 x 18 mm, 2 mallets CS 44

**AX 1000**

### Chromatic resonance box

with c#1, d#1, g#1, c#2, d#2, g#2

**H-AX 1000**

### Bass xylophone, c – a1

with harmonic overtone tuning

16 bars, 2 mallets CS 7

(6 bars 36 x 20 mm, 10 bars 32 x 18 mm)

**BX 1000**

### Chromatic resonance box

with c#, d#, g#, c#1, d#1, g#1

**H-BX 1000**

## Metallophones

### Soprano metallophone, c2 – a3

16 Bars 30 x 6 mm, 2 mallets CS 55

**SM 1000**

### Chromatic resonance box

with c#2, d#2, g#2, c#3, d#3, g#3

**H-SM 1000**

### Alto metallophone, c1 – a2

16 Bars 30 x 6 mm, 2 mallets CS 7

**AM 1000**

### Chromatic resonance box

with c#1, d#1, g#1, c#2, d#2, g#2

**H-AM 1000**

### Bass metallophone, c – a1

with harmonic overtone tuning

16 bars, 2 mallets CS 7

(6 bars 36 x 10 mm, 10 bars 32 x 8 mm)

**BM 1000**

### Chromatic resonance box

with c#, d#, g#, c#1, d#1, g#1

**H-BM 1000**

**Note:** For bags look at page 13



H-BXG 1000

BXG 1000



printed notation

SXG 1000



H-AXG 1000



AXG 1000





## Xylophones – Series 1000 with indestructible bars

- Sound bars made of indestructible "wood" with sound characteristics very close to xylophones and the advantage of constant pitch over its lifetime even in strongly changing climates
- Notation in „c-d-e“ and „do-re-mi“ on each bar
- Resonance boxes made of 12 mm solid pine with multiple resonance chambers for rich volume and harmonic sound
- Compact design with integrated handles
- Fabric-coated bar seating for lasting durability
- All instruments include f# and b<sup>b</sup> bars
- Carrying bags for soprano and alto instruments
- Volume rich sounding bass instruments in compact design with a total weight of 7,8 Kg for easier transportation

### Soprano xylophone, c2 – a3

16 bars 32 x 10 mm, 2 mallets CS 55

**SXG 1000**

### Chromatic resonance box

with c#2, d#2, g#2, c#3, d#3, g#3

**H-SXG 1000**

### Alto xylophone, c1 – a2

16 bars 32 x 10 mm, 2 mallets CS 44

**AXG 1000**

### Chromatic resonance box

with c#1, d#1, g#1, c#2, d#2, g#2

**H-AXG 1000**

### Bass xylophone, c – a1

with harmonic overtone tuning

16 bars, 32 x 14 mm, 2 mallets CS 7

**BXG 1000**

### Chromatic resonance box

with c#, d#, g#, c#1, d#1, g#1

**H-BXG 1000**

## Bags for Series 1000

- Made of sturdy textile-tissue with reinforced upper and lower side
- With padded grip, wide and adjustable carrying strap, comes with additional pocket



Soprano: full tone **T-SXM 1000**  
semitone **T-HSXM 1000**

Alto: full tone **T-AXM 1000**  
semitone **T-H-AXM 1000**

Serie 1000 Series 1000

## 1600

**The sonorous entry model for the price conscious offers all possibilities of later expansion.** From the soprano to the bass range, in single and double-row (chromatic) models. For professional music lessons, these instruments fulfill every need. High quality bars combined with complex resonance chambers in the alto and bass ranges always produce ample volume and rich, strong sound. The instruments in the bass range (patented design) are extremely compact, space saving and easy to carry with a weight of approx. 8,5 kg. All xylophones and metallophones in the Series 1600 have a particularly stable resonance box made of 12 mm varnished pine, as well as handles for simple transportation. The handles also serve as supports for the mobile instrument stands.

**You will find stands and tables for barred instruments under Accessories on page 23.**



### Glockenspiels

- Bars made of special steel
- Includes f# and b<sup>b</sup> bars
- Resonance box made of solid beech
- Rich sound quality in the lower range
- Fabric-coated bar seating for lasting durability

#### **Soprano glockenspiel, c3 – f4**

13 bars 20 x 2 mm, 2 mallets GS

**GSD**

#### **Soprano glockenspiel, chromatic c3 – f4**

18 bars 20 x 2 mm, 2 mallets GS

**GSc**

#### **Alto glockenspiel, c2 – a3**

16 bars 20 x 2 mm, 2 mallets PKS 3

**GAd**

#### **Chromatic resonance box**

with c#2, d#2, g#2, c#3, d#3, g#3

**H-GA**

#### **Bell Tower, c2 – a3**

16 bars 20 x 2 mm, 2 mallets PKS 3

**GT**

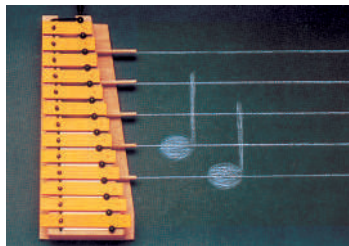


The STUDIO 49 bar seating prevents the bars from falling out.

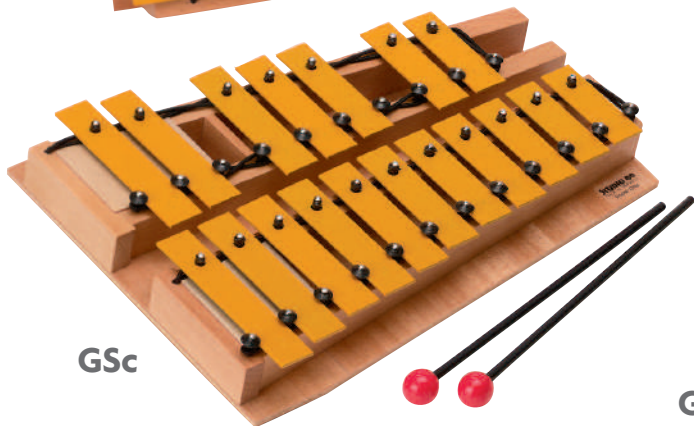




GT



The bell tower is an excellent tool for teaching musical notation.



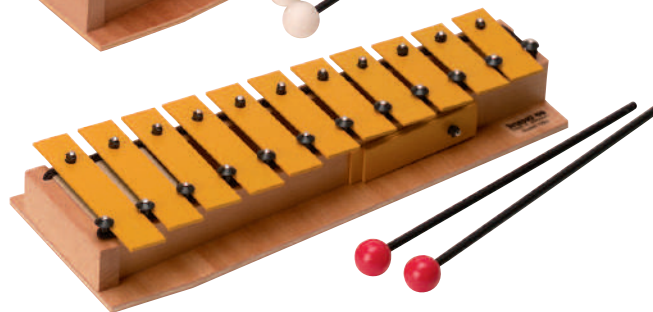
GSc

GSd



H-GA

GAd





## Xylophones and Metallophones

- Bars made of bright Rosewood or aluminum
- Includes f# and b<sup>b</sup> bars
- Flexible pins
- Resonance box made of 12 mm solid pine
- Multiple resonance chambers for a rich sound quality
- Handles for easy transportation
- Fabric-coated bar seating for lasting durability
- Compact style in the basses for easy transportation and storage

### Xylophones

#### Soprano xylophone, c2 – a3

16 bars 32 x 18 mm, 2 mallets S 5

**SX 1600**

#### Chromatic resonance box

with c#2, d#2, g#2, c#3, d#3, g#3

**H-SX 1600**

#### Alto xylophone, c1 – a2

16 bars 32 x 18 mm, 2 mallets S 4

**AX 1600**

#### Chromatic resonance box

with c#1, d#1, g#1, c#2, d#2, g#2

**H-AX 1600**

#### Bass xylophone, c – a1

with harmonic overtone tuning

16 bars, 2 mallets S 33

(6 bars 36 x 20 mm, 10 bars 32 x 18 mm)

**BX 1600**

#### Chromatic resonance box

with c#, d#, g#, c#1, d#1, g#1

**H-BX 1600**

## BM 1600



## H-AX 1600

## AX 1600

## H-SM 1600



**BX 1600**

**SM 1600**



Series 1600 bass size (patented design)  
compared to traditional models.

## **Metallophones**

### **Soprano metallophone, c2 – a3**

16 bars 30 x 6 mm, 2 mallets S 55

**SM 1600**

### **Chromatic resonance box**

with c#2, d#2, g#2, c#3, d#3, g#3

**H-SM 1600**

### **Alto metallophone, c1 – a2**

16 bars 30 x 6 mm, 2 mallets S 7

**AM 1600**

### **Chromatic resonance box**

with c#1, d#1, g#1, c#2, d#2, g#2

**H-AM 1600**

### **Bass metallophone, c – a1**

with harmonic overtone tuning

16 bars, 2 mallets S 33

(6 bars 36 x 10 mm, 10 bars 32 x 8 mm)

**BM 1600**

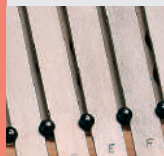
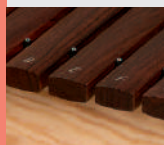
### **Chromatic resonance box**

with c#, d#, g#, c#1, d#1, g#1

**H-BM 1600**

# 2000

The instruments of the premium **Series 2000** satisfy the highest musical standards and are excellent for use in music and grade schools. All instruments, with exception of the glockenspiels, have resonance boxes of solid wood and handles for easy transportation. The handles also



serve as supports for the stands. Adjusting the instruments on the stands is easy with the turn of a screw, for a quick change of instruments and uninterrupted instruction. For maximum volume, the alto and bass instruments include several proportioned resonance chambers and sound-reinforcing lips on the dividers. Only hand-selected and expertly cured **Premium Rosewood** is used in the legendary Series 2000.

As an alternative to Rosewood bars, **Grillodur** bars, made of a highly refined fiberglass material, are available, which hold the pitch through strong changes of temperature and humidity. **Grillodur** bars have outstanding sound and are appropriate for making music in outdoor settings.

The Series 2000 Metallophone bars consist of special profiled, high-quality **aluminum**. This contributes to the exceptionally balanced and warm sound.

Series 2000 Glockenspiel bars have special alloyed and processed **steel** that creates clear, powerful, sustaining sound. The STUDIO 49 bar seating prevents the interchangeable bars from falling out.

**You will find stands and tables for barred instruments under Accessories on page 23.**

## Glockenspiels

Highest quality sound and craftsmanship

- Interchangeable zinc-plated bars made from special steel
- Includes f# and b $\flat$  bars
- Resonance box of solid pine
- Resonator chambers in alto range for brilliant and rich sound

**Soprano glockenspiel**, c3 – a4  
16 bars 20 x 3 mm, 2 mallets S 1

**SGd**

**Chromatic resonance box**  
with c#3, d#3, g#3, c#4, d#4, g#4

**H-SG**

**Alto glockenspiel**, c2 – a3  
16 bars 20 x 3 mm, 2 mallets S 2

**AGd**

**Chromatic resonance box**  
with c#2, d#2, g#2, c#3, d#3, g#3

**H-AG**

**Note:** When ordering **SGc** or **AGc**, the diatonic resonance box is connected to the chromatic add-on.

**Soprano glockenspiel**, chromatic c3 – a4  
22 bars 20 x 3 mm, 2 mallets S 1

**SGc**

**Alto glockenspiel**, chromatic c2 – a3  
22 bars 20 x 3 mm mallets S 2

**AGc**

**AGc**

**H-SG**

**SGd**





## Bags for glockenspiels Series 2000

- Made of study textile-tissue with reinforced upper and lower side
- With padded grip



**T-AGd**

| Instrument | Bag   |
|------------|-------|
| AGd        | T-AGd |
| SGd        | T-SGd |
| AGc        | T-AGc |
| SGc        | T-SGc |

**AGd**



**H-BXG 2000**

**BX 2000**



**H-AX 2000**

**H-SXG 2000**

**AX 2000**

**SXG 2000**

## Xylophones with Rosewood or *Grillodur* bars

- Includes  $f\sharp$  and  $b\flat$  bars
- Harmonious overtone tuning in alto and bass ranges
- Flexible pins
- Resonance box made of 12 mm solid pine
- Multiple resonance chambers for excellent sound quality
- Attached handles for carrying ease
- Fabric-coated bar seating for lasting durability

Bars made of *Grillodur*, a highly refined fiberglass material, offers the advantage of extremely high-impact strength as well as resistance against any changes in humidity. This guarantees consistent, permanent pitch even in areas with strongly changing climates. Instruments with *Grillodur* bars are an excellent choice for making music in outdoor settings.

Multiple resonance chambers for high sound quality



Integrated handles



Flexible pins



## Xylophones with Rosewood bars

**Soprano xylophone**,  $c2 - a3$   
16 bars 32 x 18 mm, 2 mallets S 5 **SX 2000**

**Chromatic resonance box**  
with  $c\sharp2$ ,  $d\sharp2$ ,  $g\sharp2$ ,  $c\sharp3$ ,  $d\sharp3$ ,  $g\sharp3$  **H-SX 2000**

**Alto xylophone**,  $c1 - a2$   
with harmonic overtone tuning  
16 bars 32 x 18 mm, 2 mallets S 4 **AX 2000**

**Chromatic resonance box**  
with  $c\sharp1$ ,  $d\sharp1$ ,  $g\sharp1$ ,  $c\sharp2$ ,  $d\sharp2$ ,  $g\sharp2$  **H-AX 2000**

**Bass xylophone**,  $c - a1$   
with harmonic overtone tuning  
16 bars 45 x 20 mm, 2 mallets S 3 **BX 2000**

**Chromatic resonance box**  
with  $c\sharp$ ,  $d\sharp$ ,  $g\sharp$ ,  $c\sharp1$ ,  $d\sharp1$ ,  $g\sharp1$  **H-BX 2000**

## Xylophones with *Grillodur* bars

**Soprano xylophone**,  $c2 - a3$   
16 bars 32 x 14 mm, 2 mallets S 50 **SXG 2000**

**Chromatic resonance box**  
with  $c\sharp2$ ,  $d\sharp2$ ,  $g\sharp2$ ,  $c\sharp3$ ,  $d\sharp3$ ,  $g\sharp3$  **H-SXG 2000**

**Alto xylophone**,  $c1 - a2$   
with harmonic overtone tuning  
16 bars 32 x 14 mm, 2 mallets S 40 **AXG 2000**

**Chromatic resonance box**  
with  $c\sharp1$ ,  $d\sharp1$ ,  $g\sharp1$ ,  $c\sharp2$ ,  $d\sharp2$ ,  $g\sharp2$  **H-AXG 2000**

**Bass xylophone**,  $c - a1$   
with harmonic overtone tuning  
16 bars 45 x 17 mm, 2 mallets S 3 **BXG 2000**

**Chromatic resonance box**  
with  $c\sharp$ ,  $d\sharp$ ,  $g\sharp$ ,  $c\sharp1$ ,  $d\sharp1$ ,  $g\sharp1$  **H-BXG 2000**



## Metallophones

- High quality, profiled aluminum bars
- Includes f# and b $\flat$  bars
- Harmonious overtone-tuning in alto and bass ranges
- Flexible pins
- Resonance box made of 12 mm solid pine
- Multiple resonance chambers for excellent sound quality
- Attached handles for carrying ease
- Fabric-coated bar seating for lasting durability

**Soprano metallophone**, c2 – a3  
16 bars 32 x 8 mm, 2 mallets S 50

**Chromatic resonance box**  
with c#2, d#2, g#2, c#3, d#3, g#3

**Alto metallophone**, c1 – a2  
with harmonic overtone tuning  
16 bars 32 x 8 mm, 2 mallets S 7

**Chromatic resonance box**  
with c#1, d#1, g#1, c#2, d#2, g#2

**SM 2000**

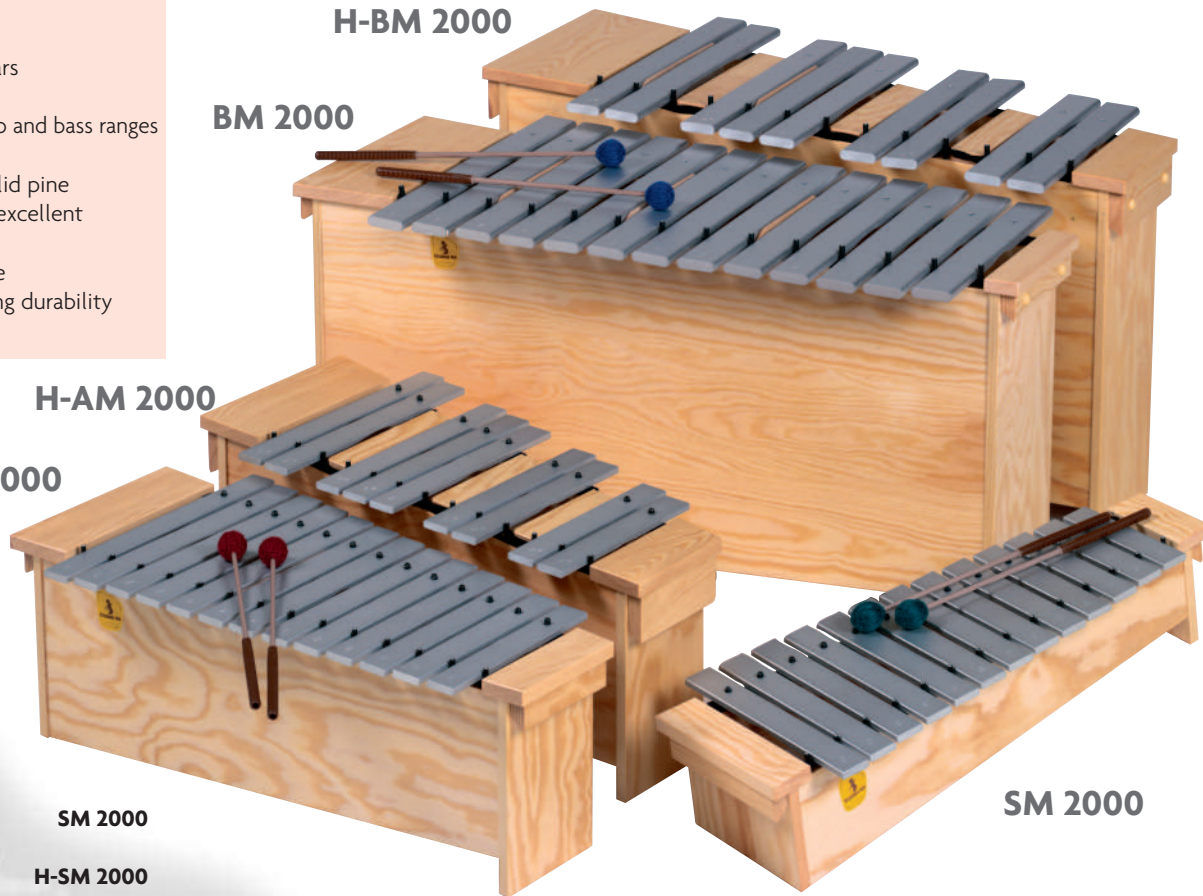
**H-SM 2000**

**AM 2000**

**H-AM 2000**

**H-BM 2000**

**BM 2000**



**Bass metallophone**, c – a1  
with harmonic overtone tuning  
16 bars 45 x 12 mm, 2 mallets S 3

**Chromatic resonance box**  
with c#, d#, g#, c#1, d#1, g#1

**BM 2000**

**H-BM 2000**

## Accessories for mallet percussion

**Table**, made of pine, about 69 x 30 cm  
table height, adjustable from 46 – 76 cm

ST

**Stand**, adjustable height about 50 – 80 cm  
with useful support for mallets, suitable for  
*diatonic* xylophones and metallophones of  
Series 1000, 1600 und 2000

SD

**Mobile stand**, adjustable height about 55 – 85 cm  
with useful support for mallets, smooth movement  
with rubber-coated wheels, two of which with  
arresting device, suitable for

all *diatonic* xylophones and metallophones of  
Series 1000, 1600 and 2000

FSD

all *chromatic* xylophones and metallophones of  
Series 1000, 1600 and 2000

FSC

**Bar holder** for storage of extra bars and mallets.  
Simple design, easy-to-attach screws.

for bass instruments

Ko/B

for soprano or alto instruments **Ko/SA**

**Wooden case** made of high-quality pine  
for glockenspiel model

SGd or AGd  
measures 40 x 22 x 9 cm

K 1

SGc or SGd + H-SG or  
AGc respect. AGd + H-AG  
measures 40 x 38 x 10 cm

K 3

ST

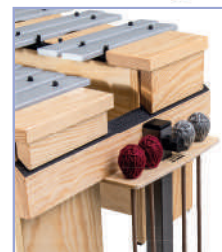


SD

FSD



FSC



All stands with support for mallets

## Semi-professional Line

- Concert percussion for institutions with a raised musical standard
- Professional start with tone f in the low octave
- Resonance-chamber system in the low octave for a volume rich sound
- Xylophone with S-curved base
- Glockenspiel bars with only one drilling for improved sound
- High solid resonance-frames in beech wood



### SP-G 2500

2.5 octaves f 2 – c 5  
Bars made of high-grade steel, 30 x 4 mm  
Tuning 442 Hz  
Inclusive 2 mallets  
Measures 80 x 33 cm,  
approx. 6 Kg

Stand **GP/ST** equipped  
with four additional anti-  
slide elements for safe  
fixing of the instrument.



## KGS



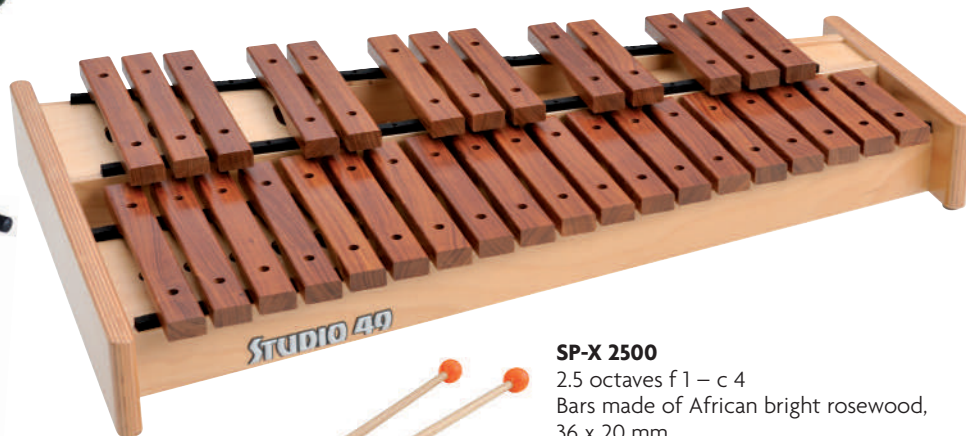
### Orchestra Bells

The ideal traveling instrument with a professional range of 2.5 octaves, from g2 – c5. The bars are made of a special steel alloy 30 x 8 mm producing a bright and clear timbre. The semi-tone bars can be arranged by the player either raised or level.

**KGS**, g2 – c5  
bars 30 x 8 mm,  
includes 2 mallets 026  
measures 82 x 43 x 9 cm

#### Note:

Additional models of Orchestra Bells are shown in our ROYAL PERCUSSION catalog.



### SP-X 2500

2.5 octaves f 1 – c 4  
Bars made of African bright rosewood, 36 x 20 mm  
Tuning 442 Hz  
Inclusive 2 mallets  
Measures 95 x 60 cm, approx. 12 Kg





## RESONATOR BARS

STUDIO 49 resonator bars are well-suited for a variety of uses and offer limitless possibilities in any setting. They are widely used for music education in kindergarten, elementary, primary, and special-needs schools, as well as pedagogical settings, institutions, and in music therapy. Choose from Rosewood and *Grillodur* bars from soprano to bass range. *Grillodur* is a reliable high-quality synthetic material which has the tonal characteristics of a xylophone bar. This offers additional technical advantages, such as tone stability and humidity resistance, thus guaranteeing constant pitch in changing climates. Instruments with *Grillodur* bars are also well suited for outdoor play.

## Individual Resonator Bells

with note names

- Tuned tone chambers made of impact-resistant plastic material
- Practical shape
- Aluminum bars 30 x 4 mm
- Chromatic range c1 – a3
- Includes mallet PKS 1, 2 or 3

## Individual resonator bells

**KBN** No. 1 – 12 including mallet PKS 1

**KBN** No. 13 – 24 including mallet PKS 2

**KBN** No. 25 – 34 including mallet PKS 3

## Individual resonator bell sets, diatonic

includes f# and b $\flat$  bars

and 1 mallet for each bar

tonal range c2 – a3, 16 bars

c1 – c3, 19 bars

**KBN 1d**

**KBN 3d**

## Individual resonator bell sets, chromatic

includes 1 mallet for each bar

tonal range c2 – a3, 22 bars

c1 – c3, 25 bars

**KBN 1c**

**KBN 3c**

## Case for resonator bells

for Set KBN 1d or KBN 1c

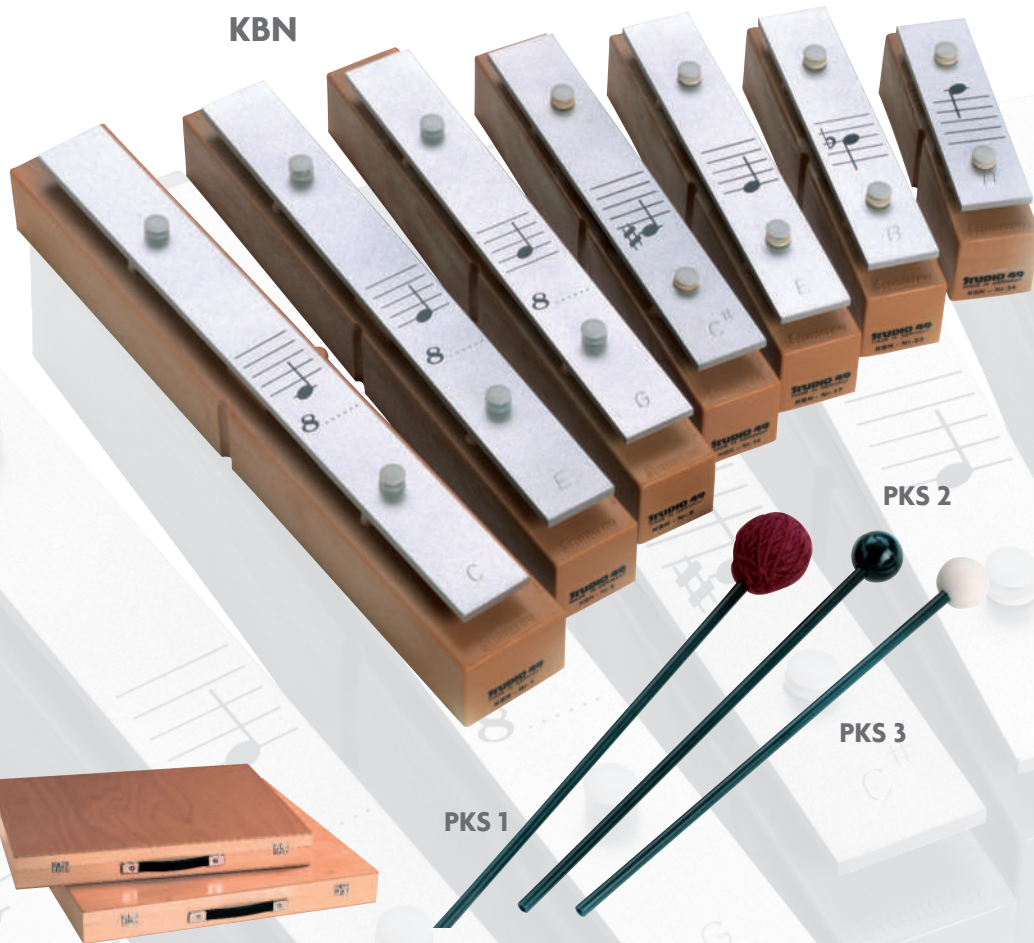
measures 56 x 42 x 7 cm

**BK 1**

for Set KBN 3d or KBN 3c

measures 58 x 56 x 6,5 cm

**BK 3**



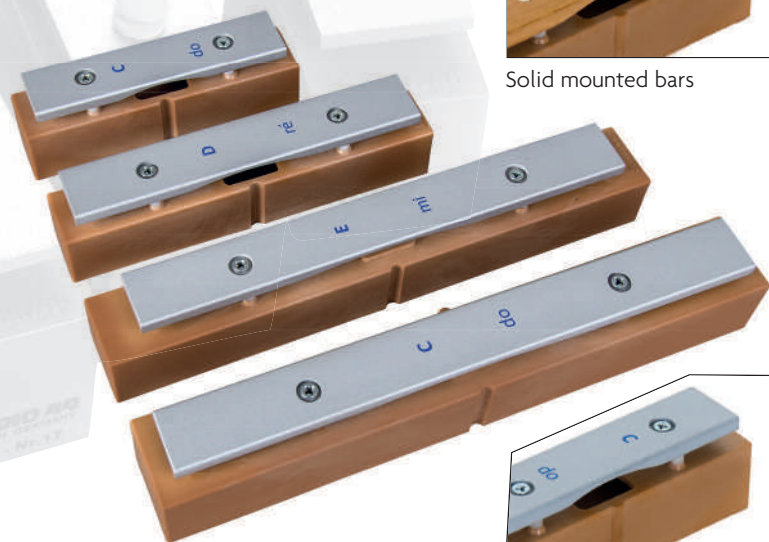
| Tone | c1 | c#1 | d1 | d#1 | e1 | f1 | f#1 | g1 | g#1 | a1 | b1 | b1 | c2 | c#2 | d2 | d#2 | e2 | f2 | f#2 | g2 | g#2 | a2 | b2 | b2 | c3 | c#3 | d3 | d#3 | e3 | f3 | f#3 | g3 | g#3 | a3 |
|------|----|-----|----|-----|----|----|-----|----|-----|----|----|----|----|-----|----|-----|----|----|-----|----|-----|----|----|----|----|-----|----|-----|----|----|-----|----|-----|----|
| No.  | 1  | 2   | 3  | 4   | 5  | 6  | 7   | 8  | 9   | 10 | 11 | 12 | 13 | 14  | 15 | 16  | 17 | 18 | 19  | 20 | 21  | 22 | 23 | 24 | 25 | 26  | 27 | 28  | 29 | 30 | 31  | 32 | 33  | 34 |

**Note:** All resonator bells sound an octave higher than shown here

## KB/SAXG



Solid mounted bars



## KB/SAM



Solid mounted bars

## Resonator Bars SAM and SAXG

- Tuned resonance chambers made of impact-resistant plastic material
- Practical shape in small size for holding in hand
- KB/SAXG bars with overtone tuning (32 x 10 mm), made of "indestructible wood" with the sound of a premium wood and the advantage of constant pitch over its lifetime even in strongly changing climates
- KB/SAM bars with overtone tuning (32 x 8 mm), made of profiled, high-quality aluminum for a full and long-standing sound
- Tonal range: alto and soprano, c<sup>1</sup> – c<sup>3</sup>, resp. do<sup>1</sup> – do<sup>3</sup>
- Notation in „c-d-e“ and „do-re-mi“ on each bar
- All notes come with mounted screws
- Recommended mallet: KB/SAXG **CS 44**  
KB/SAM **PKS 1**

Pic. Tone c<sup>1</sup>,  
very handy size



CS 44

PKS 1



## No. Tone

|    |                                     |
|----|-------------------------------------|
| 1  | c <sup>1</sup> – do <sup>1</sup>    |
| 2  | c <sup>#1</sup> – do <sup>#1</sup>  |
| 3  | d <sup>1</sup> – re <sup>1</sup>    |
| 4  | d <sup>#1</sup> – re <sup>#1</sup>  |
| 5  | e <sup>1</sup> – mi <sup>1</sup>    |
| 6  | f <sup>1</sup> – fa <sup>1</sup>    |
| 7  | f <sup>#1</sup> – fa <sup>#1</sup>  |
| 8  | g <sup>1</sup> – sol <sup>1</sup>   |
| 9  | g <sup>#1</sup> – sol <sup>#1</sup> |
| 10 | a <sup>1</sup> – la <sup>1</sup>    |
| 11 | b <sup>b1</sup> – si <sup>b1</sup>  |
| 12 | b <sup>1</sup> – si <sup>1</sup>    |
| 13 | c <sup>2</sup> – do <sup>2</sup>    |
| 14 | c <sup>#2</sup> – do <sup>#2</sup>  |
| 15 | d <sup>2</sup> – re <sup>2</sup>    |
| 16 | d <sup>#2</sup> – re <sup>#2</sup>  |
| 17 | e <sup>2</sup> – mi <sup>2</sup>    |
| 18 | f <sup>2</sup> – fa <sup>2</sup>    |
| 19 | f <sup>#2</sup> – fa <sup>#2</sup>  |
| 20 | g <sup>2</sup> – sol <sup>2</sup>   |
| 21 | g <sup>#2</sup> – sol <sup>#2</sup> |
| 22 | a <sup>2</sup> – la <sup>2</sup>    |
| 23 | b <sup>b2</sup> – si <sup>b2</sup>  |
| 24 | b <sup>2</sup> – si <sup>2</sup>    |
| 25 | c <sup>3</sup> – do <sup>3</sup>    |



## Alto and Soprano Resonator Bars

- Tuned resonance chambers in best maple
- Practical shape
- Harmonious overtone tuning

**Individual bars no. 1 – 12** with  
selected Rosewood bars 32 x 18 mm  
*Grillodur* bars 32 x 14 mm

**Recommended mallet**

| Tone | c <sup>1</sup> | c <sup>#1</sup> | d <sup>1</sup> | d <sup>#1</sup> | e <sup>1</sup> | f <sup>1</sup> | f <sup>#1</sup> | g <sup>1</sup> | g <sup>#1</sup> | a <sup>1</sup> | b <sup>b1</sup> | b <sup>1</sup> |
|------|----------------|-----------------|----------------|-----------------|----------------|----------------|-----------------|----------------|-----------------|----------------|-----------------|----------------|
| No.  | 1              | 2               | 3              | 4               | 5              | 6              | 7               | 8              | 9               | 10             | 11              | 12             |

**KB/AX  
KB/AXG**

**S 40**

**KB/AXG**



**Individual bars no. 13 – 22** with  
selected Rosewood bars 32 x 18 mm  
*Grillodur* bars 32 x 14 mm

**Recommended mallet**

| Tone | c <sup>2</sup> | c <sup>#2</sup> | d <sup>2</sup> | d <sup>#2</sup> | e <sup>2</sup> | f <sup>2</sup> | f <sup>#2</sup> | g <sup>2</sup> | g <sup>#2</sup> | a <sup>2</sup> |
|------|----------------|-----------------|----------------|-----------------|----------------|----------------|-----------------|----------------|-----------------|----------------|
| No.  | 13             | 14              | 15             | 16              | 17             | 18             | 19              | 20             | 21              | 22             |

**KB/SX  
KB/SXG**

**S 50**

**Case**

for resonator bars  
each holds one chromatic octave  
measures 60 x 45 x 12 cm

**BK 13**

**KB/AX**



**S 40**

## KB/KBX

## Contrabass Resonator Bars

- Acoustically accurate resonance chambers made of 12 mm solid pine with integrated handles
- Rosewood bars 90 x 20 mm to 60 x 20 mm
- Harmonious overtone tuning

**Recommended mallet S 60**

| No. | KB/KBX         |
|-----|----------------|
| 1   | C              |
| 2   | C#             |
| 3   | D              |
| 4   | D#             |
| 5   | E              |
| 6   | F              |
| 7   | F#             |
| 8   | G              |
| 9   | G#             |
| 10  | A              |
| 11  | B <sup>b</sup> |
| 12  | B              |

## KB/BX

## Bass Resonator Bars

- Tuned resonance chambers in best wood quality
- Harmonious overtone tuning

Bright Rosewood  
Rosewood 45 x 20 mm  
Grillodur 45 x 17 mm  
Aluminum 45 x 12 mm

**Recommended mallet S 3**

**KB/CBX**  
**KB/BX**  
**KB/BXG**  
**KB/BM**

## KB/BXG

## KB/BM

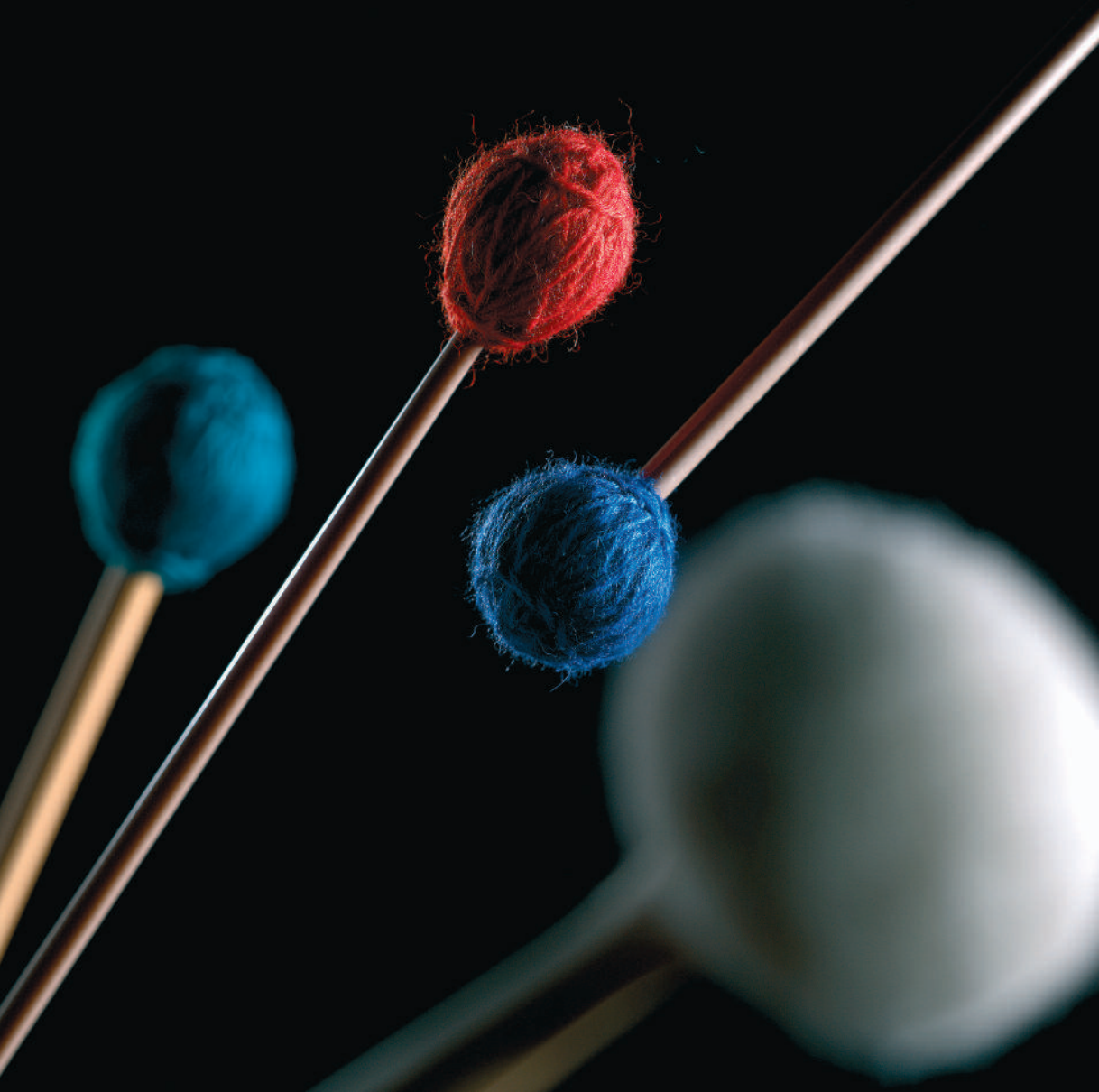
| Tone | c | c# | d | d# | e | f | f# | g | g# | a  | b <sup>b</sup> | b  | c <sup>1</sup> |
|------|---|----|---|----|---|---|----|---|----|----|----------------|----|----------------|
| No.  | 1 | 2  | 3 | 4  | 5 | 6 | 7  | 8 | 9  | 10 | 11             | 12 | 13             |



Recommended mallet **S 33**

**KB/CBX**





## Mallets

The sound quality your instrument produces is highly dependent on the mallet you choose. In general, soft mallets produce more fundamental pitch and less overtone; hard mallets produce less fundamental pitch and more overtone. Large bars require proportionately larger mallet heads.

To assist you with choosing the mallets which produce the best sound for your instruments, STUDIO 49 now includes its new mallet guide with each new instrument, making it quick and easy for you and your students to create optimum sound.







# Mallets for glockenspiels

| model | tonal range | series | pieces | length |
|-------|-------------|--------|--------|--------|
| GS    | soprano     | 1600   | 2      | 22 cm  |
| S 1   | soprano     | 2000   | 2      | 25 cm  |
| PKS 3 | alto        | 1600   | 1      | 22 cm  |
| S 2   | alto        | 2000   | 2      | 25 cm  |

# Mallets for xylophones with Grillodur bars

| model | tonal range | series | pieces | length |
|-------|-------------|--------|--------|--------|
| S 50  | soprano     | 2000   | 2      | 32 cm  |
| S 40  | alto        | 2000   | 2      | 32 cm  |
| S 3   | bass        | 2000   | 2      | 36 cm  |

# Mallets for xylophones with Rosewood bars

| model | tonal range | series    | pieces | length |
|-------|-------------|-----------|--------|--------|
| CS 5  | soprano     | 1000      | 2      | 28 cm  |
| S 5   | soprano     | 1600/2000 | 2      | 32 cm  |
| CS 44 | alto        | 1000      | 2      | 28 cm  |
| S 4   | alto        | 1600/2000 | 2      | 32 cm  |
| S 40  | alto        | 2000      | 2      | 32 cm  |
| S 33  | bass        | 1600      | 2      | 32 cm  |
| S 3   | bass        | 2000      | 2      | 36 cm  |

## Mallets for metallophones

| model        | tonal range | series    | pieces | length |
|--------------|-------------|-----------|--------|--------|
| <b>CS 55</b> | soprano     | 1000      | 2      | 28 cm  |
| <b>S 55</b>  | soprano     | 1600      | 2      | 32 cm  |
| <b>S 50</b>  | soprano     | 2000      | 2      | 32 cm  |
| <b>CS 7</b>  | alto        | 1000      | 2      | 28 cm  |
| <b>S 7</b>   | alto        | 1600/2000 | 2      | 32 cm  |
| <b>S 33</b>  | bass        | 1600      | 2      | 32 cm  |
| <b>S 3</b>   | bass        | 2000      | 2      | 36 cm  |



## Mallets for resonator bells and bars

| model        | tonal range | series | pieces | length |
|--------------|-------------|--------|--------|--------|
| <b>PKS 3</b> | c3 – a3     | KBN    | 1      | 22 cm  |
| <b>PKS 2</b> | c2 – b2     | KBN    | 1      | 22 cm  |
| <b>PKS 1</b> | c1 – b1     | KBN    | 1      | 25 cm  |
| <b>S 50</b>  | soprano     | 2000   | 2      | 32 cm  |
| <b>S 40</b>  | alto        | 2000   | 2      | 32 cm  |
| <b>S 33</b>  | bass        | 1000   | 2      | 32 cm  |
| <b>S 3</b>   | bass        | 2000   | 2      | 32 cm  |
| <b>S 60</b>  | contrabass  | 2000   | 1      | 43 cm  |

## SKIN INSTRUMENTS

Available with real calfskin or goat-skin, or optional plastic heads in most cases. Natural skins have a warmer timbre than the somewhat dry sound of plastic heads. Plastic, however, has the advantage of constant pitch. It does not react hygroscopically and does not need to be retuned after changes in temperature or humidity.

Richness and purity of the beat depends on the precise all-around tuning of the head. In tambours, tambourines, and in simple screw timpani, the required pitch must be obtained by adjusting all the tension screws (always across from each other). The rotary timpani, models DP as well as the kettle drums, models KP, have a central, very precise rotary tuning mechanism, which enables fast and simple tuning by turning the timpani shell. There is no need to adjust any screws, which are used only to balance or correct skin tension from time to time.

### **Note:**

The skin of Tambours, Tambourines and Timpani should be loosened after each playing.





## Timpani

- Body made of firmly laminated hardwood
- Tunable skins
- Natural skin or plastic head available
- Adjustable legs (approx. 50 - 77 cm)

| Diam.      | tonal range | natural skin | plastic head   |
|------------|-------------|--------------|----------------|
| 30 cm, 12" | a – e1      | <b>P 300</b> | <b>P 300/P</b> |
| 35 cm, 14" | f – c1      | <b>P 350</b> | <b>P 350/P</b> |
| 40 cm, 16" | d – a       | <b>P 400</b> | <b>P 400/P</b> |
| 45 cm, 18" | c – g       | <b>P 450</b> | <b>P 450/P</b> |

**DP 450**

## Rotary Timpani

- Body made of firmly laminated hardwood
- Central tuning mechanism
- Natural skin or plastic head available
- Adjustable legs

| Diam.      | tonal range | height     | natural skin  | plastic head    |
|------------|-------------|------------|---------------|-----------------|
| 30 cm, 12" | a – f1      | 56 – 86 cm | <b>DP 300</b> | <b>DP 300/P</b> |
| 35 cm, 14" | f – d1      | 59 – 89 cm | <b>DP 350</b> | <b>DP 350/P</b> |
| 40 cm, 16" | d – h       | 62 – 92 cm | <b>DP 400</b> | <b>DP 400/P</b> |
| 45 cm, 18" | c – a       | 66 – 96 cm | <b>DP 450</b> | <b>DP 450/P</b> |

**DP 350**

**P 400/P**

**P 300/P**

## Timpani mallets (per pair)

for timpani with 10" – 14" diam  
for timpani with 16" – 20" diam.  
especially for kettle drums

**PS 1**  
**PS 2N**

**PS 4**

KP 70

KP 60

KP 50

KP 40

### Kettle Drums

- Body made of lightweight aluminum
- Central tuning mechanism
- With selected calfskins for professional sound
- Playing height KP 40 till KP 70 approx. 72 – 73 cm

#### Diam.

40 cm, 16"

50 cm, 20"

60 cm, 24"

70 cm, 28"

#### tonal range

c – a

A – f#

G – e

E – c

**KP 40**

**KP 50**

**KP 60**

**KP 70**

## Djembes

- Djembes from Africa, specially made for STUDIO 49
- Hand-carved body made of lightweight Iroko (similar to mahogany), finished with linseed oil
- With selected goatskin
- Rope tuning system with specially pre-stretched cords

- All models with clear, concise pitch as well as powerful bass starting with a size of 8 inches

**ADJ 8**, diam. 20 cm, 8", approx. 40 cm height

**ADJ 10**, diam. 25 cm, 10", approx. 45 cm height

**ADJ 12**, diam. 30 cm, 12", approx. 56 cm height

**ADJ 13**, diam. 32 cm, 13", approx. 60 cm height



**ADJ 8**



**ADJ 12**



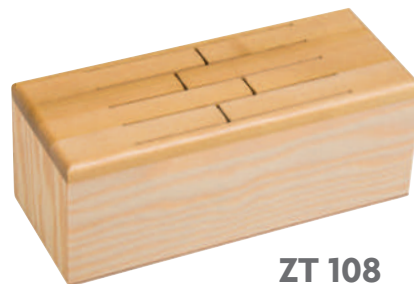
**ADJ 10**



**ADJ 13**



**ZT 106**



**ZT 108**



**ZT 206**



## Log drums

Log drums complement and enhance the sound of the Orff instruments and invite for improvisation. Both Series **100/200** of the log drums are harmonically tuned in intervals, but differ in their sound characteristics. All models are equipped with extra wide tongues of at least 30 mm.

**Models 100** with top plates made of selected Robinia are characterized by a strong, clear and a rather percussive sound. The body is made of pine (40 x 17 x 17 cm). Includes 2 mallets S99

**ZT 106**, 6 tongues

**ZT 108**, 8 tongues

**Models 200** with top plates of Sucupira perform a smooth, warm and longer ringing sound. The body is made of the finest spruce (40 x 17 x 17 cm). Includes 2 mallets S99

**ZT 206**, 6 tongues

**ZT 208**, 8 tongues



**ZT 208**

## Cajons

- Body made of 10 mm Birchwood, anti-slip seat and rubberized felt feet
- Playing surface made of selected multilayer fine Birchwood with easy response
- Both Cajons with two snare components each for strong snare-effects



**CJ 450**

Full and rich basses until crispy heights mark this all round instrument  
Measures 30 x 30 x 45 cm



**CJ 360**

Powerful and round basses despite small construction size, ideal for beginners  
Measures 30 x 30 x 36 cm



**T-CJ**

Padded bag, suitable for model  
CJ 450/360

## Bass Drum GT 50/P

In the beginning there was the drum.....The instrument par excellence for body orientated rhythm. The powerful vibrations caused by the drum while playing are thrilling the whole body. The STUDIO49 body as well as the tension rings are made of firmly laminated beech tree. The special tensioning system - without any bolting through the body - is the basis for a sound being able to deploy unhindered.

- Two tunable plastic heads, diam. 50 cm, 20"
- Including four attached feet
- Recommended mallet GTS N



GT 50/P

GTSN



## Bongos BO 2

- Bongo with tuneable goatskins, diam. 6,5" and 8"
- Body made of White Wood/Asia subsequently reworked by STUDIO 49
- Lightweight version, suitable for children
- Recommended stand BO 2/St

**Stand  
BO 2/St**  
adjustable  
height and  
angle



DT 25

## Hand Drum DT 25

- Laminated hardwood shell made of beech tree
- Special tensioning system without any bolting through the body providing an optimum in sound quality
- Two tunable heads  
natural skin, diam. Ø 25 cm, 10"  
plastic head, diam. Ø 25 cm, 10"

**DT 25  
DT 25/P**

## Tambourines

These are available with real calfskin or goatskin, or optional plastic head. Natural skins have a warmer timbre than the somewhat dry sound of plastic heads. These however, have the advantage of constant pitch. They do not react hygroscopically and need not be retuned after changes in temperature or humidity.

- Hand drum, with laminated hardwood shell
- Tuneable heads
- Available with natural skin or plastic head

## Tambours

| diam.      | natural skin  | plastic head    |
|------------|---------------|-----------------|
| 25 cm, 10" | <b>RT 250</b> | <b>RT 250/P</b> |
| 30 cm, 12" | <b>RT 300</b> | <b>RT 300/P</b> |
| 35 cm, 14" | <b>RT 350</b> | <b>RT 350/P</b> |
| 40 cm, 16" | <b>RT 400</b> | <b>RT 400/P</b> |

## Jingle Rings

Laminated hardwood shell

|                                  |               |
|----------------------------------|---------------|
| 25 cm (10"), 7 pairs of jingles  | <b>HSR 7</b>  |
| 25 cm (10"), 14 pairs of jingles | <b>HSR 14</b> |

## Tambourine

Nailed head, comfortable grip

|                                  |                   |
|----------------------------------|-------------------|
| 25 cm (10"), 10 pairs of jingles | <b>RST 250/10</b> |
|----------------------------------|-------------------|

## Tambourines

| diam.      | jingles  | natural skin     | plastic head       |
|------------|----------|------------------|--------------------|
| 25 cm, 10" | 4 pairs  | <b>RST 250/4</b> | <b>RST 250/4P</b>  |
| 25 cm, 10" | 6 pairs  | <b>RST 250/6</b> | <b>RST 250/6P</b>  |
| 30 cm, 12" | 8 pairs  | <b>RST 300/8</b> | <b>RST 300/8P</b>  |
| 30 cm, 12" | 12 pairs | not available    | <b>RST 300/12P</b> |

**HSR 14**

**RT 400**

**HSR 7**

**RT 400/P**

**RT 350**

**RST 250/10**

**RT 300/P**

**RST 300/8**

**RST 250/6P**

**RT 250**

Large, high quality,  
hammered jingles made of  
German silver





## Stringed instruments

### Bowed Psaltery

Quality craftsmanship, solid maple back and sides, fine spruce top. Includes bow, rosin, and tuning key for precise tuning. Instructions for playing, use, and maintenance are included with each instrument.

### Alto bowed psaltery ASp

chromatic, 25 strings f1 – g3  
Measures 55 x 20 x 5 cm

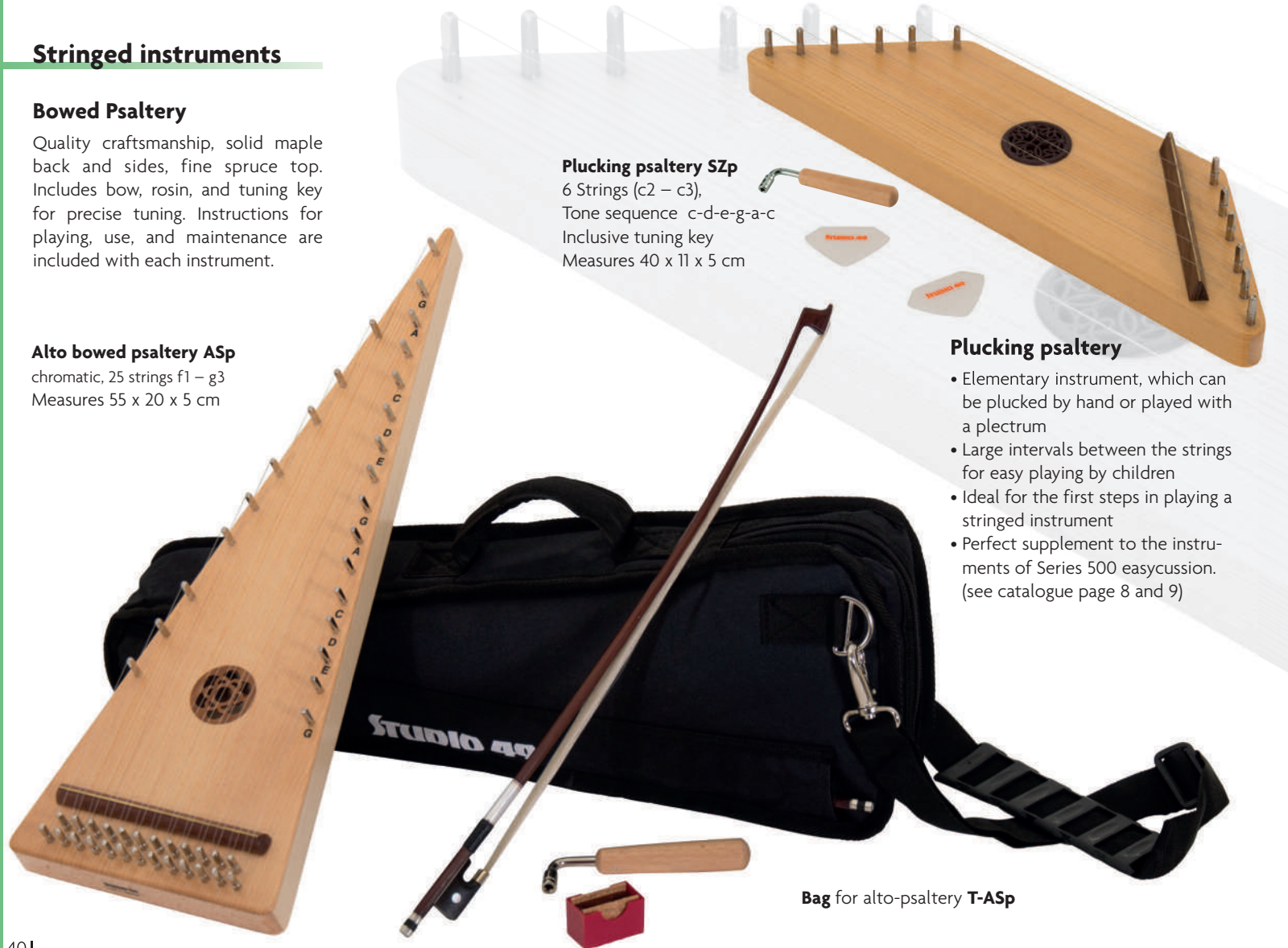
### Plucking psaltery SZp

6 Strings (c2 – c3),  
Tone sequence c-d-e-g-a-c  
Inclusive tuning key  
Measures 40 x 11 x 5 cm

### Plucking psaltery

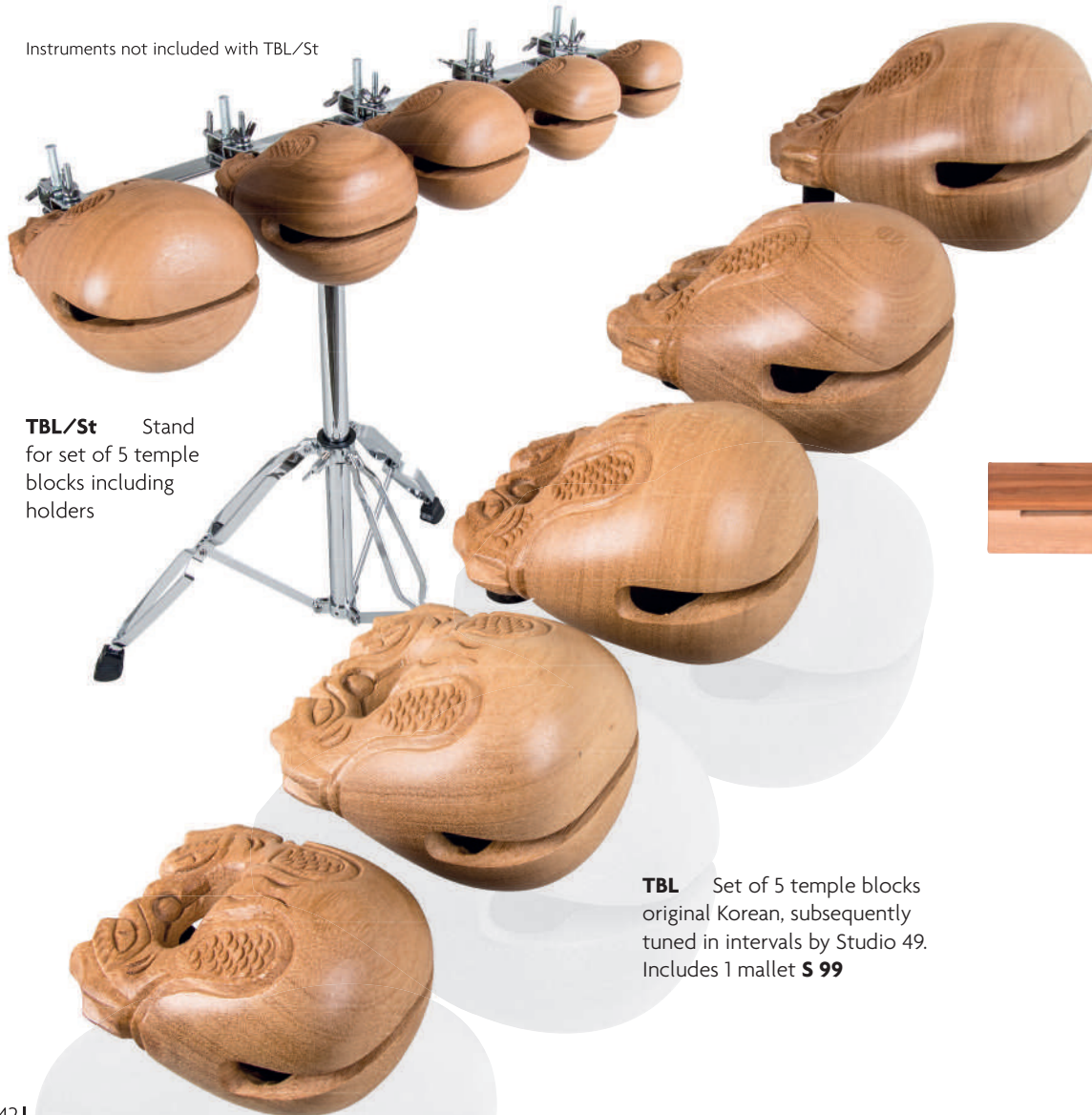
- Elementary instrument, which can be plucked by hand or played with a plectrum
- Large intervals between the strings for easy playing by children
- Ideal for the first steps in playing a stringed instrument
- Perfect supplement to the instruments of Series 500 easycussion. (see catalogue page 8 and 9)

Bag for alto-psaltery T-ASp





Instruments not included with TBL/St



**TBL/St** Stand  
for set of 5 temple  
blocks including  
holders

**TBL** Set of 5 temple blocks  
original Korean, subsequently  
tuned in intervals by Studio 49.  
Includes 1 mallet **S 99**

## Concert Triangles

Highly resonant, manufactured of  
specially alloyed steel with strap.  
Includes 1 striker TSK

- KTI 1** 10 cm (4"), diam. 10 mm ( $\frac{3}{8}$ " )
- KTI 2** 15 cm (6"), diam. 10 mm ( $\frac{3}{8}$ " )
- KTI 3** 20 cm (8"), diam. 12 mm ( $\frac{1}{2}$ " )
- KTI 4** 25 cm (10"), diam. 12 mm ( $\frac{1}{2}$ " )

**TSK** Striker for Concert Triangle KTI



Instruments not included with RUST 4

### Cow Bells

**CB4** about 11 cm, 4 ½"

**CB6** about 16 cm, 6 ¼"

**Woodblocks** of maple/hardwood  
in 3 sizes (without mallet)  
from crackling short highs to deep,  
powerful, sustained tones

**WB14** small

**WB16** medium

**WB18** large

**RUST 4** Universal stand  
for Concert Triangles,  
Woodblocks, and Cow Bells

Necessary holders

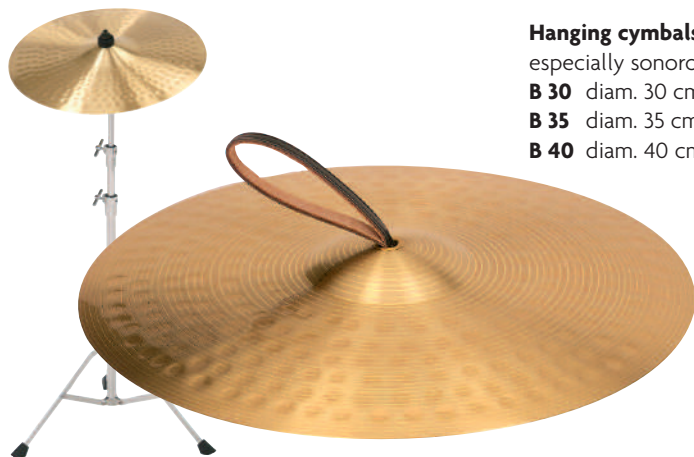
**Ha/KTI** for triangle KTI

**Ha/WB** for woodblock WB

**Ha/CB** for cowbell CB

**Sab** Accessory table

# Hand Percussion



**Hanging cymbals**, hammered model, especially sonorous, with leather strap

**B 30** diam. 30 cm, 12"

**B 35** diam. 35 cm, 14"

**B 40** diam. 40 cm, 16"

## B/St

Folding stand for Cymbal, adjustable height and angle (remove leather strap when setting up the cymbal on the stand)



**Cymbals** made of silver-bronze with leather strap, per pair

**C 12** diam. 12 cm, 5"

**C 15** diam. 15 cm, 6"

**C 20** diam. 20 cm, 8"

**C 25** diam. 25 cm, 10"



**Ca** Cabasa, about 17 cm long, diam.  $\frac{3}{8}$ "

## Triangles

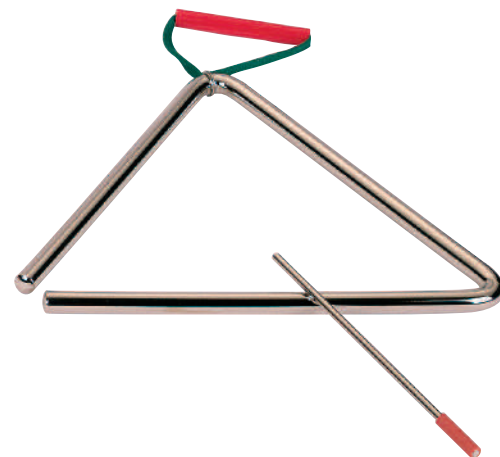
of special steel alloy with strap, includes 1 striker (TS)

**T 10** 10 cm, 4"

**T 15** 15 cm, 6"

**T 20** 20 cm, 8"

**T 25** 25 cm, 10"





**MSR** Jingle ring made of aluminum with 9 pairs of small jingles

**SR** Jingle rattle of Tonkin cane with 4 pairs of hammered German silver jingles



**KS 1** Castanet with handle, made of pearwood about 18 cm long



**KBr** Two castanets made of pearwood on wooden frame, adjustable tension



**GK** Bell spray, 5 different sized bells on leather strap with wooden handle



**SK** Sleighbell spray, 10 sleigh bells on leather strap with wooden handle



**C 5** Finger cymbals with elastic straps, 1 pair, diam. 5 cm, 2"



**SBv**



**SBg**



**KS 2** Double castanet made of pearwood with handle, about 26 cm long

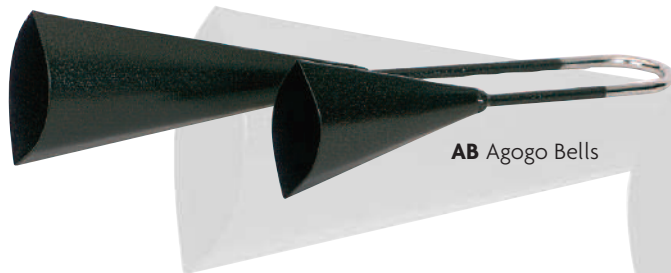


**Kg** Castanet, Rosewood, original Spanish model



**Sleighbell wristlets,**  
Five sleighbells  
on lined leather band  
**SBg** with elastic  
**SBv** with cord ties





**AB** Agogo Bells

**CL** Claves made of hardwood,  
21 cm long, diam. 25 mm



**DCL** Double note claves  
made of selected rosewood,  
various lengths, diam. 23 mm



**HRT** Tubular Woodblock  
double note, includes 1 mallet PKS 3

**S21** Claves made of selected rosewood,  
21 cm long, diam. 23 mm



**HT 2** Woodblock  
of rosewood with two different  
notes, includes 1 mallet PKS 3



**S18** Claves made of selected rosewood,  
18 cm long, diam. 18 mm



**Gu** Guiro with scraper  
Originally from Mexico,  
refinished by Studio 49  
about 41 cm long



**GuS** Guiro-Shaker with  
scraper, about 15 cm long



**WA** Wooden Agogo  
includes 1 mallet



**VS1**

**VS2**

### Vibra Slaps

Special effect instruments  
with buzzing sound

**VS 2** high, sharp sounds

**VS1** deep, rattling sounds

**MS 21**



**MS 17K**



**MS 17G**



### Metal-Shaker

**MS 21** diam. 5 cm, 21 cm long, sandy, smooth sound

**MS 17G** diam. 4 cm, 17 cm long, medium powerful, even sound

**MS 17K** diam. 4 cm, 17 cm long, powerful, meaty sound

## AF 641

Shekere,  
African original,  
diam. about  
15 cm, 6"



## AF 642

Caxixi small,  
African original,  
about 15 cm high,  
diam. 7 cm



## SRr Shaker

Mexican original,  
additionally refinished,  
about 40 cm long



**SH 2** Shaker Set  
with two Shakers  
each 10 cm long,  
with bright and  
dark sound



**Ma21** Maracas  
Mexican original,  
additionally refinished,  
about 21 cm long



**Ma26** Maracas  
Mexican original,  
additionally refinished,  
about 26 cm long



**SH 3** Shaker Set  
with three  
different sounds





## Jingle Matrix

### The multi-sound tambourine

This new instrument (patented) combines the characteristics of a shaker with those of a tambourine and opens completely new possibilities in sound. The special construction and compact design allows precise playing of rhythms, because the **Jingle Matrix** allows play in tambourine or shaker style and comined versions. One shots are also possible.

The models with 8 and 12 pairs of jingles also fit a regular hi-hat with 8 mm pin.



JM 12



JM 8



JM 4



FS

BS



DKS 6

TS

TSK

PKS 3

S 99

## Mallets for Hand Percussion

| model | pieces | use                                  |
|-------|--------|--------------------------------------|
| FS    | 1      | for tambours and hanging cymbals     |
| BS    | 1      | for tambours and hanging cymbals     |
| DKS 6 | 1      | for woodblocks (wooden+plastic head) |
| TS    | 1      | for triangle                         |
| TSK   | 1      | for Concert Triangle (models KTI)    |
| PKS 3 | 1      | for all woodblocks                   |
| S 99  | 1      | for slit drum ZT 6                   |

# Maintenance

Instruments require proper care and storage. Extreme changes in temperature, humidity, and direct sunlight can cause damage to your instrument.

## General Care

All lacquered wood and metal parts can be cleaned with a normal silicone-free furniture polish. Nickel or chrome surfaces such as stand legs and cymbals are best protected with resin-free refined oil or chrome polish.

## Xylophones

When exposed to strong sunlight or moisture, the pitch of wooden xylophone bars can become altered. When needed, Studio 49 can retune your instrument within a reasonable time. The pitch can also change when using mallets with heads that are too hard for that particular instrument. Please see our mallet guide included with all new barred instruments. Xylophones with Grillodur bars, a highly refined fibreglass material, do not lose their pitch regardless of temperature or humidity changes.

## Glockenspiels and Metallophones

These bars don't change their pitch, however, nickel-plated glockenspiel bars are inclined to corrode in extreme climates, especially when stored in humid conditions. Therefore, the bars should be lightly oiled, using a refined oil, from time to time in order to keep their natural shine and prevent corrosion.

## Tambours and Tambourines

The tension on tambours and tambourines should be eased after they are played. All tension screws should be loosened by approximately ¼ turn. This will conserve both the skin and frame.

## Rotary and Kettle Drums

The bodies of rotary and kettle drums should be turned so the instrument is in the middle tone area and the tension arms of the head are as horizontal as possible.

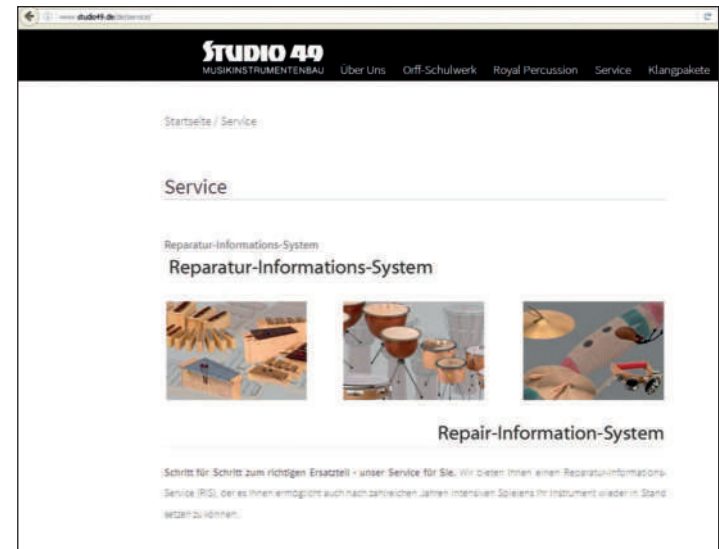


The **threads of both the tension screws and the tension arms** of skin instruments should be lubricated with a fine oil. This will guarantee an easy, yet sensitive tuning of your instrument.

# Spare parts

Despite careful maintenance, some instrument parts are subject to natural wear, especially parts made of rubber or similar materials. These should be replaced from time to time to maintain the full scope and tonal qualities of your instruments.

On our home page, [www.studio49.de](http://www.studio49.de), under Repair Information System you will find the corresponding spare parts for all generations of instruments manufactured since the establishment of our company in 1949, including replacement bars for all barred instrument series.



A lot of small repairs can be done by yourself. For this purpose the pictures in our repair manual will assist you. These manuals are ready for download on our website under the rubric service.

## Institutions associated with the “Orff-Schulwerk” approach

### Orff-Schulwerk Associations

- provide information about current matters concerning elementary music and movement education
- promote the exchange of specialized knowledge and offer seminars for further training
- are a meeting place for everyone, working with children, teenagers, or adults in different areas and for everyone interested in music pedagogy, as well as looking for strong support

- Orff-Schulwerkgesellschaft Deutschland e.V.  
[orff-schulwerk@t-online.de](mailto:orff-schulwerk@t-online.de)
- Gesellschaft “Förderer des Orff-Schulwerks”, Österreich  
[direktion@VS-mattsee.salzburg.at](mailto:direktion@VS-mattsee.salzburg.at)
- Orff-Schulwerkgesellschaft Schweiz  
[anita.winiger@bluewin.ch](mailto:anita.winiger@bluewin.ch)

more information about Orff-Schulwerk associations around the world:

**[www.orff.de](http://www.orff.de)**

under the rubric “sitemaps”

### Orff-Zentrum

- is under authority of the Bavarian State Ministry
  - manages the inheritance from Carl Orff
  - supports scholarly research of the composer's life and works
  - maintains an archive of Carl Orff's manuscripts and the articles written about him
  - issues publications and organizes events
- [www.orff-zentrum.de](http://www.orff-zentrum.de)** or **[kontakt@orff-zentrum.de](mailto:kontakt@orff-zentrum.de)**

### Orff-Schulwerk Forum

- is the international contact point that has links with the Orff Institut in Salzburg
  - disseminates the “Orff Schulwerk” teaching philosophy internationally by means of publications and events
- [www.orff-schulwerk-forum-salzburg.org](http://www.orff-schulwerk-forum-salzburg.org)**

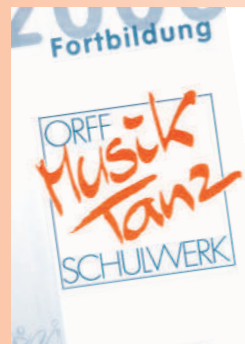
### Orff Institut

- university for teaching music and dance education
  - different courses of studies
  - international summer courses
  - symposiums and meetings
  - guest student weeks in spring and autumn
- [www.orffinstitut.at](http://www.orffinstitut.at)** or **[sonja.czuk@moz.ac.at](mailto:sonja.czuk@moz.ac.at)**

### Orff-Foundation

- was established by Carl Orff in his last will and testament
  - maintains the artist's inheritance, the preservation and dissemination of his spiritual legacy
- [www.orff.de](http://www.orff.de)** or **[info@orff.de](mailto:info@orff.de)**

## Workshops in Germany



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Periodical „Orff-Schulwerk heute“ (2 x per annum)  
Editor: Orff-Institut Salzburg



