

**SONOR**<sup>®</sup>  
Orff

We believe that music is  
an essential part of life...

Glockenspiels  
Xylophones  
Chime Bars  
Percussion  
Cajons



sonor.com



**SONOR**  
be unique

# Welcome to Orff-World



*Many years of experience, along with our passion for innovation and quality, have made our instruments an essential component of classrooms around the world – and have made SONOR the global market leader.*

*It all started in 1875 with a small drumhead workshop in Weißenfels an der Saale, Germany. Founded by the lathe turner and whittawer, Johannes Link, a flourishing business grew out of modest beginnings. By the turn of the century, an extensive variety of percussion instruments were being manufactured by the Link family.*

*Carl Orff and Gunild Keetman developed the Orff-Schulwerk method in the late 1940's. Their unique approach to elementary music and movement started to gain more popularity mainly due to the broadcasting of "Schulwerk programs" on Bavarian radio. The Links' foresight, along with their passion and vision for expanding the range of products, provided the inspiration for the development of SONOR Orff Instruments which were officially included in the production range in 1953. This was the beginning of a new era.*

*The Links pioneered continuing musical education, from which groundbreaking, didactical concepts originated. They invested heavily in research & development, which produced many technological advancements, such as the sound bar material used in Palisano products and the invention of chime bars.*

*Our close, on-going collaboration with music educators and therapists is the foundation of our philosophy. We are focused on practice-based theory, and are committed to serving our customer base, as well as the professional community of which we are all a part. We honor SONOR's reputation for tradition, innovation, quality and service by creating instruments that live up to your expectations, support your work in the best possible way, and . . . contributes to pleasurable music-making experiences!*

*Yours,  
Kristin Weimann, International Product Manager,  
Tim Henry, USA Product Manager,  
and the whole SONOR-Team*



[www.sonor.com](http://www.sonor.com)



[www.youtube.com/SonorOrffTube](http://www.youtube.com/SonorOrffTube)



[www.facebook.com/sonor.orff](http://www.facebook.com/sonor.orff)

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# »Music begins *inside* human beings.« Carl Orff

The idea that music begins inside human beings was the foundation of Carl Orff's approach to music education and is intended to inspire children to take part in *Elemental Music-Making*. Carl Orff (b. 1895) was particularly interested in the natural and vital aspects of music. For him, music was one of the most important means of expressing personality.



However, he was critical of the established music education of the time because it insisted that children perform existing songs without being allowed to develop their own creativity. He went on to collaborate with other musicians in the development of his Schulwerk, or approach, which combined music, rhythm and dance. He summarized his combination of these three elements in the term *Elemental Music Exercises*. Improvisation was always one key aspect of Orff's approach. He wanted to foster true spontaneity, the use of the imagination and creativity – the real principles of music. Decades after Carl Orff and Gunild Keetman developed the Orff Schulwerk in 1948, the approach is still valid.

Incorporating music, language, and movement stimulates children's creativity and imagination. The improvisation that occurs in the Orff classroom encourages children to find their own voice, resulting in self-confidence, and social development.

The nature of Orff's Schulwerk also offers an array of creative approaches for managing changes in society. The key principle is that *Elemental Music-Making is an easy-to-learn experience for everyone*. Playing Orff instruments is intuitive and easily accessible to everyone. Active participation in music-making fosters a feeling of inclusion among people of varying ages, languages and cultural backgrounds. In many respects, this communal experience takes precedence over the individual process of learning, allowing creativity and imagination to come before the musical score and technical exercises.







According to Orff, elemental music making happens when children or beginners are not overly challenged but are quickly able to play simple melodies on easy-to-play instruments. He chose instruments originating in diverse cultures as the cornerstone in his search for the roots of elemental music making and made great efforts to maintain this diversity as he developed the Orff Schulwerk. "Percussion, the most primitive of all instruments, was critical in developing my idea for elemental music," commented Orff. "Including percussion was not an accident but was essential in generating form and sound, helping the Schulwerk take on a life of its own."

Xylophones and metallophones, with removable chime bars of differing tonal ranges and robust resonator boxes, are some of the most highly developed percussive instruments and represent a milestone in the history of melodic instruments. Carl Orff integrated xylophones and metallophones into his Schulwerk, and they are considered the core elements of the Orff instrumentarium today.







# ORFF



## Meisterklasse

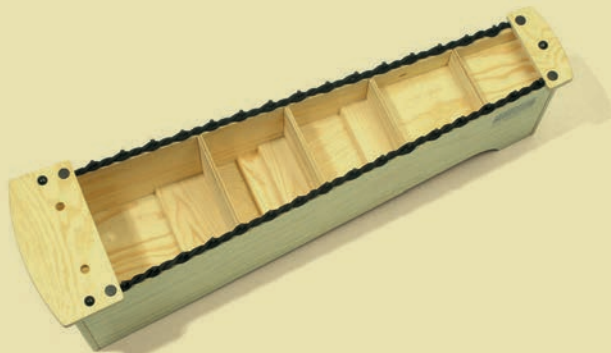
Meisterklasse is SONOR's largest range of instruments within the program for music education, therapy, leisure and family. Meisterklasse presents the ultimate in sound quality and craftsmanship. Although modern technology is firmly integrated into the manufacturing process, the secret of the SONOR sound lies in its continued dedication to detail and focus on excellent craftsmanship as established by SONOR's founder.

**Special Features:**

- 6 octave chromatic tonal range, C to c5
- Special alloy metal bars and select rosewood bars
- Sound bars with overtone or fundamental tuning
- Resonator boxes with special acoustic chambers and brackets for carrying legs or the Basis Trolley system
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)



## Palisano

The Palisano Series consists of 65 xylophones and chime bars with Palisano bars. Palisano, a sound material developed by SONOR in cooperation with engineering specialists, contains special characteristics that are ideally suited for the manufacturing of xylophones. Made of high-density, humidity resistant fiberglass, Palisano bars ensure premium tonal quality and increased tuning stability throughout the range of instruments. The same manufacturing standards apply for Palisano as for all Meisterklasse instruments: Excellence in quality and craftsmanship.

**Special Features:**

- 5 octave chromatic tonal range, C to b-flat4
- Sound bars with overtone or fundamental tuning
- Resonator boxes with brackets for carrying legs or for the Basis Trolley system
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)





# SERIES



## Primary

The Primary Series is comprised of glockenspiels, xylophones, metallophones, chime bars, timpani and small percussion instruments. When we last revised the range, we attached great importance to the choice of materials used for their construction. We are proud to be able to offer you the first certified environmentally friendly Orff instruments. For many years, we have used Proterra consisting of shellac, oil and carnauba wax. We have been awarded FSC® certification, which means the wood in our products originate from forests managed according to the highest standards. For more information on FSC Certification, please go to page 39 or visit [www.fsc.org](http://www.fsc.org).

### Special Features:

- 6 octaves tonal range, C to a4  
4 octaves are chromatic, c to b-flat3.
- The sound material of the xylophones is the beautifully veined and colorful African Pao Rosa.
- Sound bars with overtone tuning, fundamental tuning or standard tuning.
- Imprinted on all sound bars is the staff with the corresponding note.
- Resonator boxes with brackets for carrying legs or for the Basis Trolley system
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)



## Global Beat

Global Beat consists of 2 glockenspiels, 6 xylophones and 3 metallophones. This series is a great value with good sound and affordable pricing.

### Special Features:

- Approx. 4 octaves diatonic range, c to a4
- Metal, Sucupira wood and fiberglass bars available
- Sound bars with overtone tuning, fundamental tuning or standard tuning.
- Each xylophone and metallophone has a bag to store the 3 accidentals lower f-sharp, b-flat and higher f-sharp.
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)





# Meisterklasse Glockenspiels

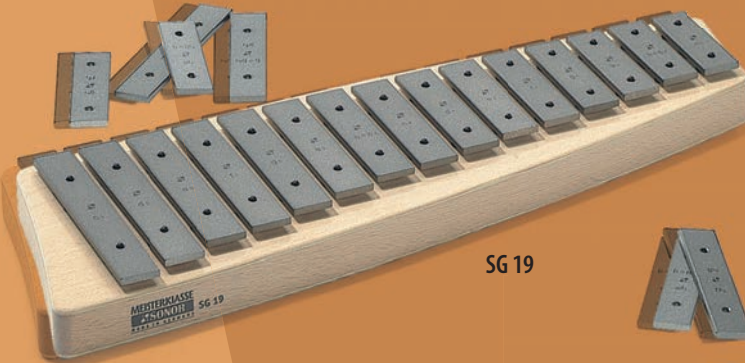
The excellent sound and soft shape of the resonator boxes of these glockenspiels invite creative playing. The metal bars of the Meisterklasse glockenspiels are 20% wider. This enhances playability and offers a greater sound spectrum.

**Special Features:**

- Special alloy metal bars 25X5 mm with fundamental tuning
- Resonator boxes made of solid and laminated beechwood
- All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish.



SG 25



SG 19



TAG 25



TAG 19



**Soprano**

SG 19 19 bars, c3-c5, 1 pair SCH 3 and SCH 95, C-major scale with f-sharp3, b-flat3, f-sharp4 and b-flat4

SG 25 25 bars, c3-c5, 1 pair SCH 3 and SCH 95, chromatic scale

**Tenor-Alto**

TAG 19 19 bars, c2-c4, 1 pair SCH 3 and SCH 95, C-major scale with f-sharp2, b-flat2, f-sharp3 and b-flat3

TAG 25 25 bars, c2-c4, 1 pair SCH 3 and SCH 95, chromatic scale

**Did you know?**

Until the 17th century, glockenspiels were actually small bells that were struck with metal rods. This is where the name glockenspiel came from (Glocken in German means bells). From the late 17th century onwards, the small bells started to be replaced by little steel plates, developing into the glockenspiels that we know today. Wolfgang Amadeus Mozart was one of the first well-known composers to employ the glockenspiel professionally in an orchestra setting. He chose to use a glockenspiel to represent the bird catcher, Papageno in his famous opera, The Magic Flute (1791).





# Primary Glockenspiels

The Primary glockenspiels SGP and AGP support music reading. The bars are printed with note names and staff positions to help players visually connect the sound of a note with its notation, especially when improvising self-created melodies. From the other perspective, players get a feeling of what a printed note sounds like.

## Special Features:

- Silver steel sound bars, 20 x 3 mm in size, with fundamental tuning
- Resonator boxes made of pinewood, solid and plywood, surface protection of all wood finishes with "Proterra"



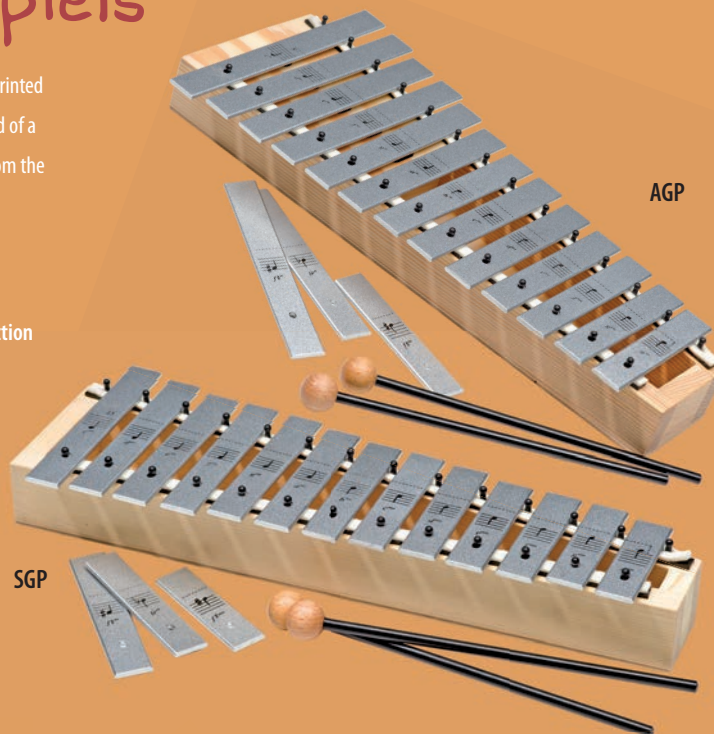
All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)

## Soprano

**SGP** 16 bars, c3-a4, 1 pair SCH 95,  
C-major scale with f-sharp3, b-flat3 and f-sharp4

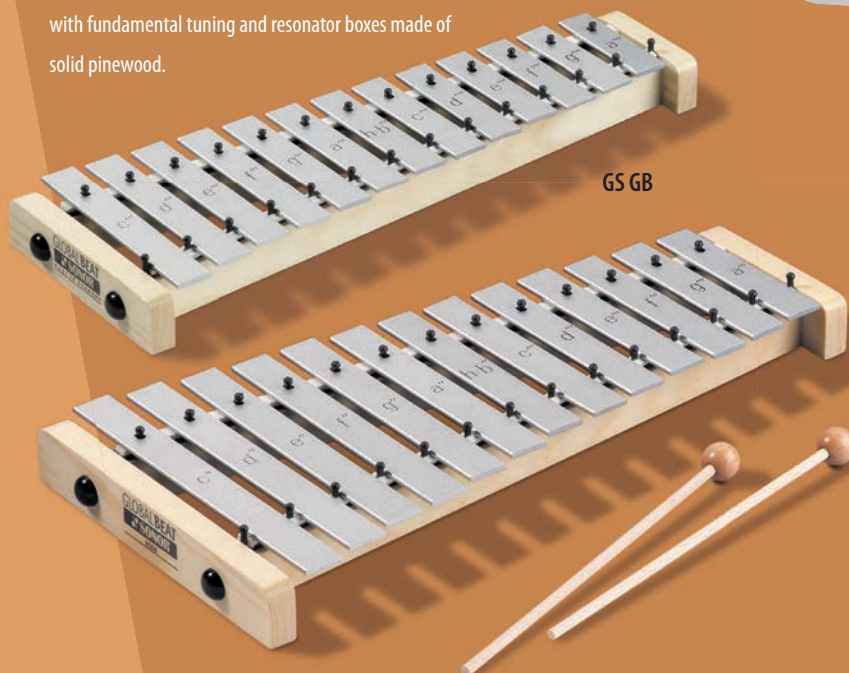
## Alto

**AGP** 16 bars, c2-a3, 1 pair SCH 95,  
C-major scale with f-sharp2, b-flat2 and f-sharp3



# Global Beat Glockenspiels

These glockenspiels have attractive silver steel sound bars, 20 x 3 mm in size, with fundamental tuning and resonator boxes made of solid pinewood.

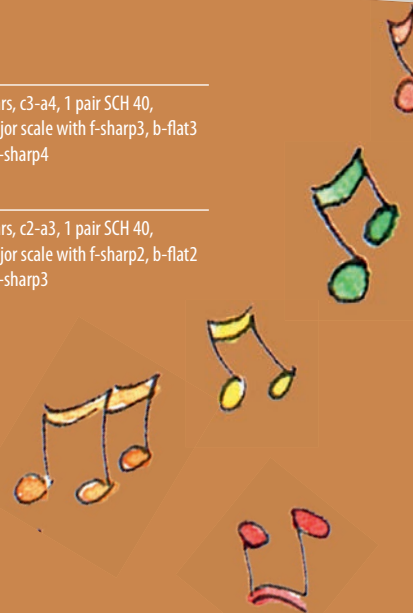


## Soprano

**GS GB** 16 bars, c3-a4, 1 pair SCH 40,  
C-major scale with f-sharp3, b-flat3 and f-sharp4

## Alto

**GA GP** 16 bars, c2-a3, 1 pair SCH 40,  
C-major scale with f-sharp2, b-flat2 and f-sharp3





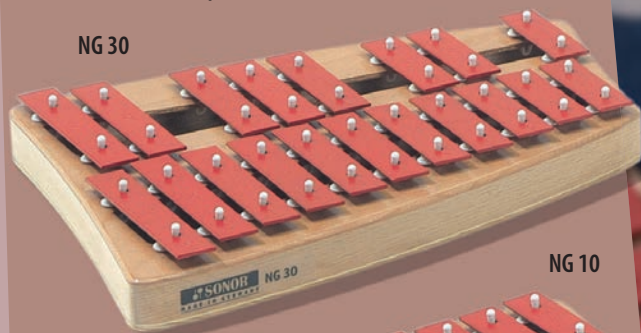
# NG Glockenspiels

## The glockenspiel for elementary music education!

Our NG glockenspiels are the most widely used glockenspiels for this age group, and are loved by children and experienced music teachers alike. The vibrant sound, produced from the combination of metal chime bars, made with special alloys, and curved wooden resonator boxes, fascinates young and old. These glockenspiels are a good choice for mastering the principles of music.

- Red steel bars 20 x 2 mm, fundamental tuning,
- Resonator made of beechwood, solid and plywood
- Wood Surfaces are protected with "Proterra"

NG 30



NG 10



NG 31



NG 11



### Soprano

NG 10 13 bars, c3-f4, 1 pair SCH 40, C-major scale with f-sharp3 and b-flat3

NG 30 19 bars, c3-f-sharp4, 1 pair SCH 40, chromatic scale

### Alto

NG 11 16 bars, c2-a3, 1 pair SCH 40, C-major scale with f-sharp2, b-flat2 and f-sharp3

NG 31 23 bars, c2-b-flat3, 1 pair SCH 40, chromatic scale

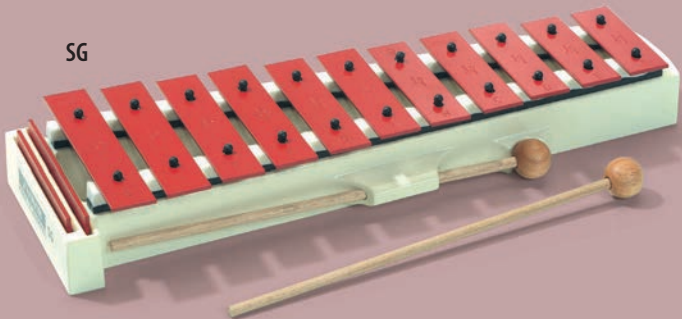
**Proterra**

All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)



# Kinderglockenspiels

It was very important for us to develop a child friendly design for these glockenspiels without sacrificing quality of sound and materials. These specially designed glockenspiels are perfect to introduce early childhood sound concepts while providing an enriching musical experience that helps build auditory skills.



SG



GS

Our glockenspiels feature synthetic frames, rounded edges and integrated compartments for the mallets. Available bar color options include classic red, multi-color and a Boomwhackers® color-coordinated configuration.



## Soprano

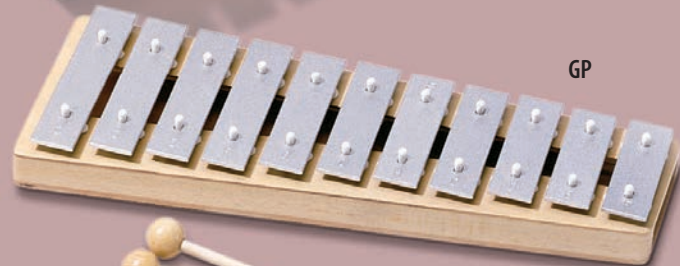
- SG 13 bars, c3-f4, 1 pair SCH 40, C-major scale with f-sharp3 and b-flat3
- GS Kinderglockenspiel, bars, c3-f4, 1 pair SCH 40, C-major scale, children's songs with colored notes
- BWG Boomwhackers® Kinderglockenspiel, 13 bars, c3-f4, 1 pair SCH 40, C-major scale with f-sharp3 and b-flat3, nursery rhymes with colored notes



BWG

**BOOMWHACKERS®**  
 Boomwhackers® is a registered trademark of Rhythm Band Instruments, LLC.

Mama Mouse and her baby, Mini Mouse are popular with children because of their size and scale for young musicians to begin improvising. The Mini Mouse, with a pentatonic scale, ensures a pleasant sound experience regardless of note combinations played. With pentatonic tuning, improvisational skills are developed, ensuring all notes are aurally pleasant.



GP



MG C



MiMa



## Soprano

- MiMa Mini Mouse glockenspiel, 5 bars, g3, a3, b3, d4, e4, G-major pentatonic scale, 1 pair SCH 40S, children's songs with colored note heads
- MG C Mouse glockenspiel, 8 bars, c3-c4, 1 pair SCH 40, C-major scale, children's songs with colored notes
- MaMa & MiMa Glockenspiel Set consisting of: Mama Mouse and Mini Mouse in a beautifully finished wood case, children's songs with colored notes
- GP 14 bars, c3-f-sharp4, 1 Paar SCH 40, C-major scale with f-sharp3, b-flat3 and f-sharp4

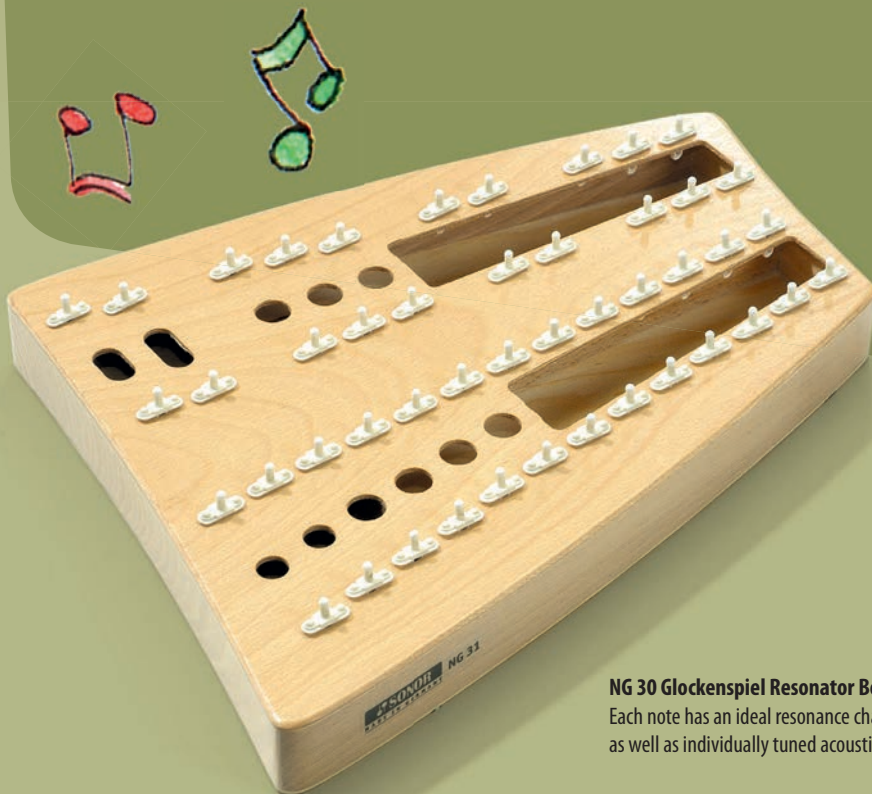


MaMa & MiMa



# Reference Glockenspiels

		Number of bars	Scale	Tonal range
<b>SOPRANO</b>				
SG 19	Soprano Meisterklasse	19	C-major with f-sharp3, b-flat3, f-sharp4 and b-flat4	c3-c5
SG 25	Soprano Meisterklasse	25	chromatic	c3-c5
SGP	Soprano PRIMARY	16	C-major with f-sharp3, b-flat3 and f-sharp4	c3-a4
GS GB	Soprano GLOBAL BEAT	16	C-major with f-sharp3, b-flat3 and f-sharp4	c3-a4
NG 10	Soprano NG	13	C-major with f-sharp3 and b-flat3	c3-f4
NG 30	Soprano NG	19	chromatic	c3-f#4
SG	Soprano Kinderglockenspiel	13	C-major with f-sharp3 and b-flat3	c3-f4
GS	Soprano Kinderglockenspiel	11	C-major	c3-f4
BWG	Soprano Kinderglockenspiel	13	C-major with f-sharp3 and b-flat3	c3-f4
GP	Soprano Kinderglockenspiel	14	C-major with f-sharp3, b-flat3 and f-sharp4	c3-f#4
MG C	Soprano Mouse Glockenspiel	8	C-major	c3-c4
MIMA	Soprano Mini Mouse Glockenspiel	5	G-major pentatonic	g3, a3, h3, d4, e4
<b>Alto</b>				
AGP	Alto PRIMARY	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
NG 11	Alto NG	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
NG 31	Alto NG	23	chromatic	c2-b3
GA GB	Alto GLOBAL BEAT	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
<b>TENOR-Alto</b>				
TAG 19	Tenor-Alto Meisterklasse	19	C-major with f-sharp2, b-flat2, f-sharp3 and b-flat3	c2-c4
TAG 25	Tenor-Alto Meisterklasse	25	chromatic	c2-c4



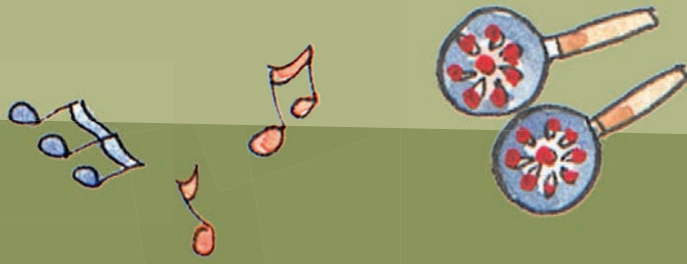
With the exception of a few Kinderglockenspiels, all SONOR Glockenspiels have fundamental tuning.



### NG 30 Glockenspiel Resonator Box

Each note has an ideal resonance chamber in our glockenspiel resonator boxes, as well as individually tuned acoustic chambers, for a rounded, full sound.





Bars (mm)	Tuning	Resonator Box Material	Mallet (1 pair)
-----------	--------	------------------------	-----------------

aluminum 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95
aluminum 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95
steel 20 x 3	G	pinewood, solid and plywood	SCH 95
steel 20 x 3	G	pinewood, solid and plywood	SCH 40
steel 20 x 2	G	beechwood, solid and plywood	SCH 40
steel 20 x 2	G	beechwood, solid and plywood	SCH 40
steel 20 x 2	G	plastic with holder for mallet, f-sharp3, b-flat3	SCH 40
steel 20 x 2	S	plastic with holder for mallet	SCH 40
steel 20 x 2	G	plastic with holder for mallet, f-sharp3, b-flat3	SCH 40
steel 20 x 2	S	beechwood, solid and plywood	SCH 40
steel 20 x 2	S	pinewood, solid	SCH 40
steel 20 x 2	S	pinewood, solid	SCH 40S

steel 20 x 3	G	pinewood, solid and plywood	SCH 95
steel 20 x 2	G	beechwood, solid and plywood	SCH 40
steel 20 x 2	G	beechwood, solid and plywood	SCH 40
steel 20 x 3	G	pinewood, solid	SCH 40

aluminum 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95
aluminum 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95

S = Standard Tuning  
G = Fundamental Tuning







Information for all accessory bar bags can be found on page 53.



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)

# Meisterklasse Xylophones

Meisterklasse xylophones have the highest quality rosewood bars with overtone tuning or fundamental tuning. All resonator boxes are equipped with brackets for carrying legs or the Basis Trolley system. Surface protection of all wood finishes and bars with "Proterra".

## Soprano

- SKX 10** 16 bars, c2-a3, 1 pair SCH 16, C-major scale with f-sharp2, b-flat2 and f-sharp3
- SKX 20** 7 bars, sharp: c2, d2, g2, c3, d3, g3, flat: b3, chromatic extension for SKX 10
- SKX 30** 23 bars, c2-b-flat3, 1 pair SCH 16, chromatic scale combination of SKX 10 and SKX 20

## Tenor-Alto

- TAKX 10** 19 bars, c1-c3, 1 pair SCH 16, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2
- TAKX 20** 7 bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for TAKX 10
- TAKX 30** 26 bars, c1-c-sharp3, 1 pair SCH 16, chromatic scale, combination of TAKX 10 and TAKX 20

## Deep Bass

- GBKX 10** 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1
- GBKX 20** 6 bars, sharp: c, d, g, c1, d1, g1, chromatic extension for GBKX 10
- GBKX 30** 22 bars, c-a1, 1 pair SCH 25, chromatic scale, combination of GBKX 10 and GBKX 20

## Walking-Xylophone

Lightweight and portable, the walking xylophone is perfect for individual music therapy applications. The smaller scale will easily fit on wheelchair tables or in your lap and makes it easy to engage children and adults. It is also ideal as the lead instrument in group facilitation.



LWX 1



## Sopran

- LWX 1** 6 bars, c2, d2, e2, g2, a2, c3, 1 pair SCH 2, pentatonic starting with c, Sucupira (South American Hardwood) bars 35 x 18 mm, fundamental tuning, resonator made of pinewood, plywood, length 50 cm, width 15 cm, height 8.5 cm





Carrying legs and Basis Trolley system See page 52.

# Palisono Xylophones

These xylophones have Palisono fiberglass sound bars with overtone tuning or fundamental tuning. Their tuning is resistant to temperature fluctuations and humidity variations. All resonator boxes (except AX PO) are equipped with brackets for carrying legs or the Basis Trolley. Sound bars and resonator boxes are treated with environmentally safe "Proterra" finish.

## Soprano

- SKX 100** 16 bars, c2-a3, 1 pair SCH 11, C-major scale with f-sharp2, b-flat2 and f-sharp3
- SKX 200** 7 bars, sharp: c2, d2, g2, c3, d3, g3, flat: b3, chromatic extension for SKX 100
- SKX 300** 23 bars, c2-b-flat3, 1 pair SCH 11, chromatic scale, combination of SKX 100 and SKX 200

## Alto

- AX PO** 16 bars, c1-a2, 1 pair SCH 11, C-major scale with f-sharp1, b-flat1 and f-sharp2

## Tenor-Alto

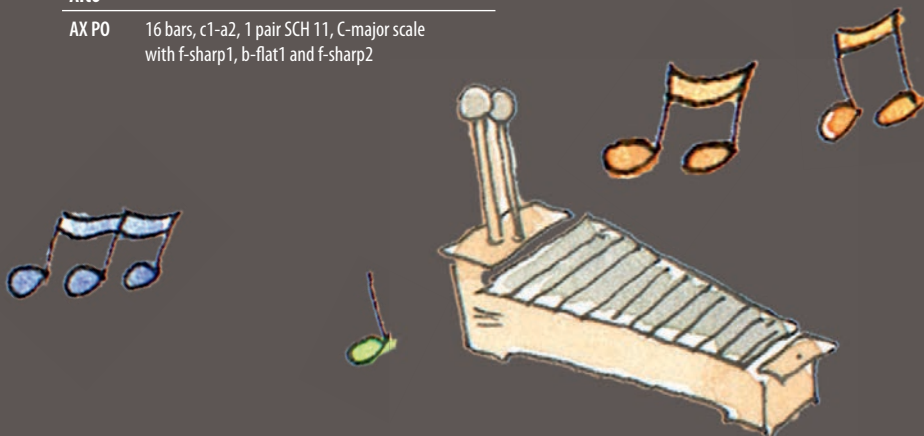
- TAKX 100** 19 bars, c1-c3, 1 pair SCH 11, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2
- TAKX 200** 7 bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for TAKX 100
- TAKX 300** 26 bars, c1-cis3, 1 pair SCH 11, chromatic scale, combination of TAKX 100 and TAKX 200

## Bass

- BKX 100** 16 bars, f-c2, 1 pair SCH 25, C-major scale with f-sharp, b-flat, f-sharp1 and b-flat1
- BKX 200** 5 bars, sharp: g, c1, d1, g1, c2, chromatic extension for BKX 100
- BKX 300** 21 bars, f-c-sharp2, 1 pair SCH 25, chromatic scale, combination of BKX 100 and BKX 200

## Deep Bass

- GBKX 100** 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1
- GBKX 200** 6 bars, sharp: c, d, g, c1, d1, g1, chromatic extension for GBKX 100
- GBKX 300** 22 bars, c-a1, 1 pair SCH 25, chromatic scale, combination of GBKX 100 and GBKX 200





# Primary Xylophones

## Primary – The future sounds green!

The bars, printed with note names and staff positions, help the player connect the sound of the note with its notation, which is helpful when improvising or playing self-created melodies. From the other perspective the players get a feeling of how a printed note sounds. All Primary xylophones have 35 x 18 mm Pao Rosa sound bars with overtone or fundamental tuning. The newly designed resonator box with enhanced acoustics are made of solid and laminated birch. The sound bars and resonator boxes of SONOR Primary xylophones are made of FSC™ certified timber from well managed forests. In addition, all wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish.



The mark of responsible forestry



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)

AXP 2.1

AXP 1.1

GBXP 2.1

GBXP 1.1

# Global Beat Xylophones

## Xylophones with Sucupira Hardwood Sound Bars

Hardwood sound bars are 35 x 18 mm with overtone tuning or fundamental tuning and resonator boxes made of birch plywood.

Each xylophone is equipped with a carrying bag to stow 3 bars (2 x f-sharp, 1x b-flat)

### Soprano

**SX GB** 16 bars, c2-a3, 1 pair SCH 23, C-major scale with f-sharp2, b-flat2 and f-sharp3

### Alto

**AX GB** 16 bars, c1-a2, 1 pair SCH 23, C-major scale with f-sharp1, b-flat1 and f-sharp2

### Deep Bass

**GBX GB** 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1

SX GB

GBX GB

AX GB







**Soprano**

- SXP 1.1 16 bars, c2-a3, 1 pair SCH 11, C-major scale with f-sharp2, b-flat2 and f-sharp3
- SXP 2.1 7 bars, sharp: c2, d2, g2, c3, d3, g3, flat: b3, chromatic extension for SXP 1.1
- SXP 3.1 Chromatic set consisting of SXP 1.1 and SXP 2.1

**Alto**

- AXP 1.1 16 bars, c1-a2, 1 pair SCH 23, C-major scale with f-sharp1, b-flat1 and f-sharp2
- AXP 2.1 7 bars, sharp: c1, d1, g1, c2, d2, g2, flat: b2, chromatic extension for AXP 1.1
- AXP 3.1 Chromatic set consisting of AXP 1.1 and AXP 2.1

**Deep Bass**

- GBXP 1.1 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1
- GBXP 2.1 7 bars, sharp: c, d, g, c1, d1, g, flat: b1, chromatic extension for GBXP 1.1
- GBXP 3.1 Chromatic set consisting of GBXP 1.1 and GBXP 2.1

SXP 1.1

Bags for replacement bars are available on page 53.

**Xylophones with Fiberglass Sound Bars**

The Global Beat fiberglass xylophones have 38 x 15 mm wide fiberglass bars with overtone tuning or fundamental tuning and resonator boxes from basswood with inner and outer maple plies. Each xylophone comes with a storage bag for the accidentals lower f-sharp, b-flat and higher f-sharp.

**Soprano**

- SX GBF 16 bars, c2-a3, 1 pair SCH 23, C-major scale with f-sharp2, b-flat2 and f-sharp3

**Alto**

- AX GBF 16 bars, c1-a2, 1 pair SCH 23, C-major scale with f-sharp1, b-flat1 and f-sharp2

**Deep Bass**

- GBX GBF 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1

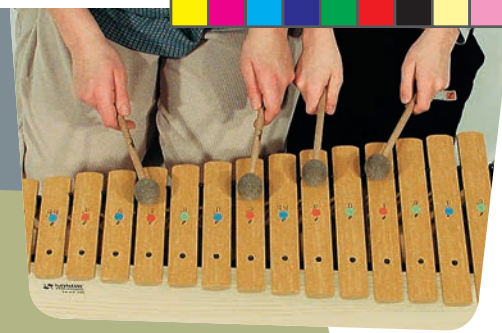
GBX GBF

AX-GBF

SX GBF



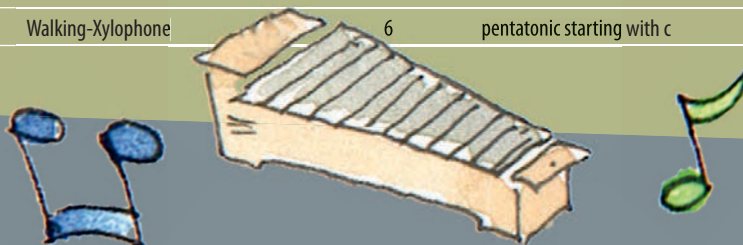




# Reference Xylophones

		Number of Bars	Scale	Tonal Range
<b>SOPRANO</b>				
SKX 10	Soprano Meisterklasse	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKX 20	Soprano Meisterklasse	7		c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, c <sup>♯</sup> 3, d <sup>♯</sup> 3, g <sup>♯</sup> 3, b <sup>♯</sup> 3
SKX 100	Soprano Palisono	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKX 200	Soprano Palisono	7		c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, c <sup>♯</sup> 3, d <sup>♯</sup> 3, g <sup>♯</sup> 3, b <sup>♯</sup> 3
SXP 1.1	Soprano Primary	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SXP 2.1	Soprano Primary	7		c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, c <sup>♯</sup> 3, d <sup>♯</sup> 3, g <sup>♯</sup> 3, b <sup>♯</sup> 3
SX GB	Soprano Global Beat	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SX GBF	Soprano Global Beat	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
<b>ALTO</b>				
AXP 1.1	Alto Primary	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AXP 2.1	Alto Primary	7		c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1, c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, b <sup>♯</sup> 2
AX GB	Alto Global Beat	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AX GBF	Alto Global Beat	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AX PO	Alto Palisono	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
<b>TENOR-ALTO</b>				
TAKX 10	Tenor-Alto Meisterklasse	19	C-major with f-sharp1, b-flat1 and f-sharp2	c1-c3
TAKX 20	Tenor-Alto Meisterklasse	7		c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1, c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, c <sup>♯</sup> 3
TAKX 100	Tenor-Alto Palisono	19	C-major with f-sharp1, b-flat1 and f-sharp2	c1-c3
TAKX 200	Tenor-Alto Palisono	7		c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1, c <sup>♯</sup> 2, d <sup>♯</sup> 2, g <sup>♯</sup> 2, c <sup>♯</sup> 3
<b>BASS</b>				
BKX 100	Bass Palisono	16	C-major with f-sharp, b-flat, f-sharp1 and b-flat1	f-c2
BKX 200	Bass Palisono	5		g <sup>♯</sup> , c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1, c <sup>♯</sup> 2
<b>DEEP BASS</b>				
GBKX 10	Deep Bass Meisterklasse	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBKX 20	Deep Bass Meisterklasse	6		c <sup>♯</sup> , d <sup>♯</sup> , g <sup>♯</sup> , c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1
GBKX 100	Deep Bass Palisono	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBKX 200	Deep Bass Palisono	6		c <sup>♯</sup> , d <sup>♯</sup> , g <sup>♯</sup> , c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1
GBXP 1.1	Deep Bass Primary	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBXP 2.1	Deep Bass Primary	7		c <sup>♯</sup> , d <sup>♯</sup> , g <sup>♯</sup> , c <sup>♯</sup> 1, d <sup>♯</sup> 1, g <sup>♯</sup> 1, b <sup>♯</sup> 1
GBX GB	Deep Bass Global Beat	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBX GB F	Deep Bass Global Beat	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
CX P	Concert Xylophone Rosewood*	38	chromatic	f-fis3
CX PO	Concert Xylophone Palisono*	38	chromatic	f-fis3
LWX 1	Walking-Xylophone	6	pentatonic starting with c	c2, d2, e2, g2, a2, c3

\* See page 21.







### Practice Tip: Using colored dots to make chord playing easier

A simple accompaniment to a song often consists of just a few chords. You will recognize these from the chord notation or guitar tabs above the lines of the score. With colorful adhesive dots, you can make it easier to accompany a song on the xylophone. As an example, we have used green, red and blue dots for the basic chords of the C-major scale. The colors help to create a better overview, and you can immediately tell which notes belong to the C-major scale and which to the F-major or G-major scales.

The same principle works with both metallophones and all chime bars. Some of our chime bars have already been marked with green, red and blue colors. Please refer to pages 29 for further details.

Chromatic Extension	Chromatic Instrument	Bars (mm)	Tuning	Resonator Chambers	Resonator Box Material	Mallets (1 Pair)
		Rosewood 37 x 18	G	3	pinewood	SCH 16
SKX 10	SKX 30	Rosewood 37 x 18	G	3	pinewood	
		Palisono 38 x 15	G	3	pinewood	SCH 11
SKX 100	SKX 300	Palisono 38 x 15	G	3	pinewood	
		Pao Rosa 37 x 18	G	1	birchwood	SCH 11
SXP 1.1	SXP 3.1	Pao Rosa 37 x 18	G	1	birchwood	
		Sucupira 37 x 18	G	1	birchwood	SCH 11
		Fiberglass 38 x 15	G	1	limewood	SCH 23
		Pao Rosa 37 x 18	G	1	birchwood	SCH 23
AXP 1.1	AXP 3.1	Pao Rosa 37 x 18	G	1	birchwood	
		Sucupira 37 x 18	G	1	birchwood	SCH 50
		Fiberglass 38 x 15	G	1	limewood	SCH 23
		Fiberglass 38 x 15	G	1	pinewood	SCH 11
		Rosewood 37 x 18	0 up to c <sup>2</sup> , F from d2	5	pinewood	SCH 16
TAKX 10	TAKX 30	Rosewood 37 x 18	0 up to c <sup>2</sup> , G from d2	5	pinewood	SCH 16
		Palisono 38 x 15	0 up to c <sup>2</sup> , G from d2	4	pinewood	SCH 11
TAKX 100	TAKX 300	Palisono 38 x 15	0 up to c <sup>2</sup> , G from d2	4	pinewood	
		Palisono 38 x 15	0	3	pinewood	SCH 25
BKX 100	BKX 300	Palisono 38 x 15	0	3	pinewood	
		Rosewood 44 x 20	0	6	pinewood	SCH 25
GBKX 10	GBKX 30	Rosewood 44 x 20	0	6	pinewood	
		Palisono 44 x 20	0	6	pinewood	SCH 25
GBKX 100	GBKX 300	Palisono 44 x 20	0	6	pinewood	
		Pao Rosa 37 x 18	0 up to a, G from b <sup>b</sup>	6	birchwood	SCH 25
GBXP 1.1	GBXP 3.1	Pao Rosa 37 x 18	0 up to a, G from b <sup>b</sup>	4	birchwood	
		Sucupira 37 x 18	0 up to a, G from b <sup>b</sup>	6	birchwood	SCH 15
		Fiberglass 38 x 15	0 up to a, G from b <sup>b</sup>	6	limewood	SCH 25
		Rosewood 37 x 15	0 up to c <sup>2</sup> , G from d2	38	RESOPHEN	SXY G 1
		Palisono 38 x 15	0 up to c <sup>2</sup> , G from d2	38	RESOPHEN	SXY G 1
		Sucupira 36 x 18	G		pinewood	SCH 2



G = Fundamental Tuning  
0 = Overtone Tuning

38 = 38 tuned tube resonators made of RESOPHEN







All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish.



SKM 10

TAKM 10

# Meisterklasse Metallophones

Meisterklasse metallophones have special alloy metal sound bars with overtone or fundamental tuning.

All resonator boxes are equipped with brackets for carrying legs or the Basis Trolley system. All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish.

## Classroom Tip: Creating an ideal balance of mallet instruments for your ensemble

To properly equip a classroom or ensemble, we recommend more xylophones (wood) than metallophones (metal) - the ideal ratio is 2:1. Xylophones have a shorter resonance and are suitable for playing melodies, while metallophones sustain longer and can overpower the ensemble with an improper ratio. With the right balance, metallophones provide good chordal accompaniment.

The tenor-alto models cover the tonal range of children's voices, so as the central voice, these instruments are ideal to purchase first and should be the largest quantity in your ensemble. Don't forget bass instruments as they create a harmonic foundation, while soprano instruments create melodic accents.



Kristin Weimann,  
Product Manager Orff/Percussion,  
SONOR



### Soprano

- SKM 10** 16 bars, c2-a3, 1 pair SCH 16, C-major scale with f-sharp2, b-flat2 and f-sharp3
- SKM 20** 7 bars, sharp: c2, d2, g2, c3, d3, g3, flat: b3, chromatic extension for SKM 10
- SKM 30s** 23 bars, c2-b-flat3, 1 pair SCH 16, chromatic scale, combination of SKM 10 and SKM 20

### Tenor-Alto

- TAKM 10** 19 bars, c1-c3, 1 pair SCH 16, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2
- TAKM 20** 7 bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for TAKM 10
- TAKM 30** 26 bars, c1-c3, 1 pair SCH 16, chromatic scale, combination of TAKM 10 and TAKM 20

### Deep Bass

- GBKM 10** 16 bars, c-a1, 1 pair SCH 15, C-major scale with f-sharp, b-flat and f-sharp1
- GBKM 20** 6 bars, sharp: c, d, g, c1, d1, g1, chromatic extension for GBKM 10
- GBKM 30** 22 bars, c-a1, 1 pair SCH 15, chromatic scale, combination of GBKM 10 and GBKM 20



# Primary Metallophones



Primary metallophones support music reading. The bars with the print of the note enable a visual connection between the sheet music and the instrument. When improvising with self-created melodies children always have a visual reference to the printed notation. From the other perspective the players get a feeling of how a printed note sounds. All Primary metallophones have 35 x 5 mm (Soprano and Alto) or 35 x 10 mm sound bars with fundamental tuning. The newly designed resonator box with enhanced acoustics are made of solid and laminated birch. The resonator boxes of the SONOR Primary metallophones are made from FSC® certified timber from well managed forests. In addition, all wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish.



GBMP 2.1

GBMP 1.1



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)



AMP 2.1

AMP 1.1

SMP 1.1

SMP 2.1



Bags for replacement bars are available on page 53.



## Soprano

- SMP 1.1 16 bars, c2-a3, 1 pair SCH 23, C-major scale with f-sharp2, b-flat2 and f-sharp3
- SMP 2.1 7 bars, sharp: c2, d2, g2, c3, d3, g3, flat: b3, chromatic extension for SMP 1.1
- SMP 3.1 Chromatic set consisting of SMP 1.1 and SMP 2.1

## Tenor-Alto

- AMP 1.1 16 bars, c1-a2, 1 pair SCH 25, C-major scale with f-sharp1, b-flat1 and f-sharp2
- AMP 2.1 7 bars, sharp: c1, d1, g1, c2, d2, g2, flat: b2, chromatic extension for AMP 1.1
- AMP 3.1 Chromatic set consisting of AMP 1.1 and AMP 2.1

## Deep Bass

- GBMP 1.1 16 bars, c-a1, 1 pair SCH 25, C-major scale with f-sharp, b-flat and f-sharp1
- GBMP 2.1 7 bars, sharp: c, d, g, c1, d1, g1, flat: b1, chromatic extension for GBMP 1.1
- GBMP 3.1 Chromatic set consisting of GBMP 1.1 and GBMP 2.1



# Global Beat Metallophones

All Global Beat metallophones have 35 mm wide metal sound bars made of special alloy with overtone or fundamental tuning and resonator boxes made of birch plywood. Each metallophone is equipped with a carrying bag for 3 sound bars (2 x f-sharp, 1 x b-flat).



MGB GB

**Soprano**

**MS GB** 16 bars, c2-a3, 1 pair SCH 5, C-major scale, with f-sharp2, b-flat2 and f-sharp3

**Alto**

**MA GB** 16 bars, c1-a2, 1 pair SCH 5, C-major scale, with f-sharp1, b-flat1 and f-sharp2

**Deep Bass**

**MGB GB** 16 bars, c-a1, 1 pair SCH 15, C-major scale, with f-sharp, b-flat and f-sharp1

MA GB

MS GB



Note name labels inside the resonator box make it easy to put bars back in their proper places.

## Concert Mallets

Sonor Concert Mallets are available with Palisano fiberglass, genuine, high-quality rosewood or alloy bars. One frame lets you change it up! Get a set of the rosewood bars and the alloy bars, and using the same frame, change your xylophone to a metallophone in minutes.



CX PO (Palisano)

**Frame**

**CX CM** Frame construction with wheels, height adjustable from approx. 30 to 40 inches, resonator bar with tuned tube resonators made of shock-resistant RESOPHEN for 38 bars

**Sound Bar Sets (38 bars, f-f-sharp3, chromatic scale)**

**CX P 38** Rosewood sound bar set, 1 pair SCH SXY G 1, Rosewood bars 38 x 15 mm, overtone tuning up to c-sharp2, fundamental tuning from d2

**CX PO 38** Palisano sound bar set, 1 pair SCH SXY G 1, Palisano bars 38 x 15 mm, overtone tuning up to c-sharp2, fundamental tuning from d2

**CM L 38** Metal sound bar set, 1 pair SCH 16, Special alloy metal bars 40 x 6 mm, overtone tuning up to b, fundamental tuning from c1

**Complete Instruments**

**CX P** Combination of CX CM and CX P 38

**CX PO** Combination of CX CM and CX PO 38

**CM L** Combination of CX CM and CM L 38

# Other Metallophones

The SM and AM models have compact resonator boxes making them lighter weight and more portable. These are ideal for early childhood classes or mobile music therapists.

## Soprano

SM 13 bars, c2-f3, 1 pair SCH 17, C-major scale with f-sharp2 and b-flat2

## Alto

AM 16 bars, c1-a2, 1 pair SCH 5, C-major scale with f-sharp1, b-flat1 and f-sharp2

AM

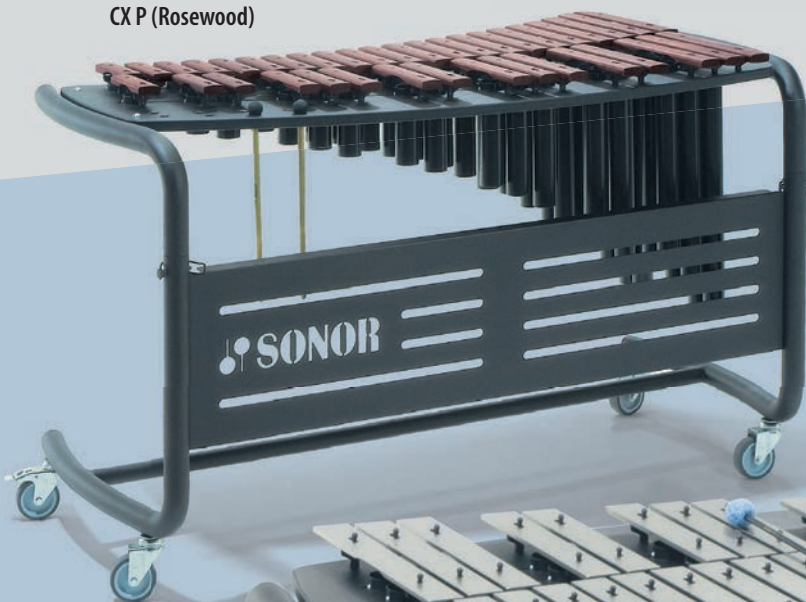


SM



All wood surfaces are protected with Protterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)

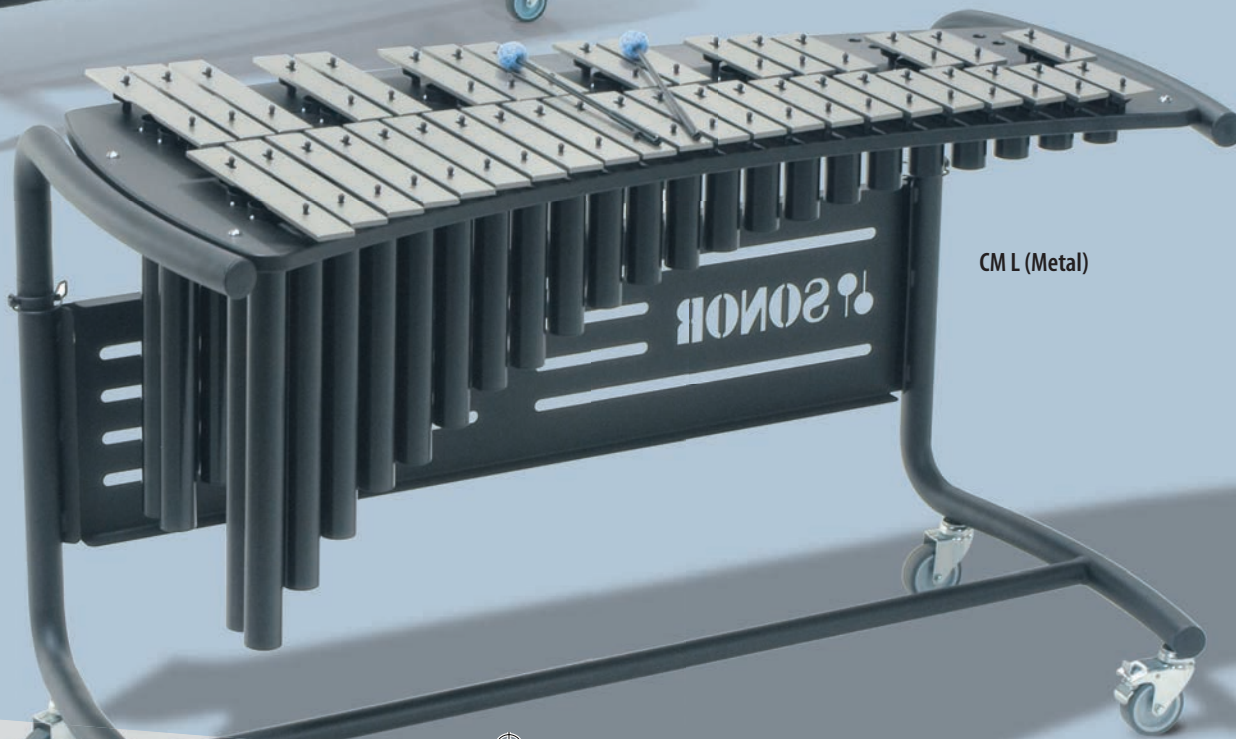
CX P (Rosewood)



CX Sound Bar Holder



CX Height adjustment



CML (Metal)

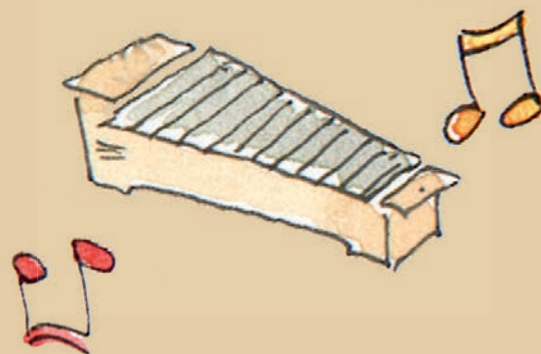


# Reference Metallophones

		Number of Bars	Scale	Tonal Range
<b>SOPRANO</b>				
SKM 10	Soprano MEISTERKLASSE	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKM 20	Soprano MEISTERKLASSE	7		c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup> , d <sup>3</sup> , g <sup>3</sup> , b <sup>3</sup>
SMP 1.1	Soprano PRIMARY	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SMP 2.1	Soprano PRIMARY	7		c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup> , d <sup>3</sup> , g <sup>3</sup> , b <sup>3</sup>
SM	Soprano Metallophone	13	C-major with f-sharp2 and b-flat2	c2-f3
MS GB	Soprano GLOBAL BEAT	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
<b>ALTO</b>				
AMP 1.1	Alto PRIMARY	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AMP 2.1	Alto PRIMARY	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , b <sup>2</sup>
AM	Alto Metallophone	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
MA GB	Alto GLOBAL BEAT	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
<b>TENOR-ALTO</b>				
TAKM 10	Tenor-Alto MEISTERKLASSE	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
TAKM 20	Tenor-Alto MEISTERKLASSE	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
<b>DEEP BASS</b>				
GBKM 10	Deep Bass MEISTERKLASSE	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBKM 20	Deep Bass MEISTERKLASSE	6		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup>
GBMP 1.1	Deep Bass PRIMARY	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBMP 2.1	Deep Bass PRIMARY	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , b <sup>1</sup>
MGB GB	Deep Bass GLOBAL BEAT	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
CM L	Concert Metallophone*	38	chromatic	f-f <sup>3</sup>

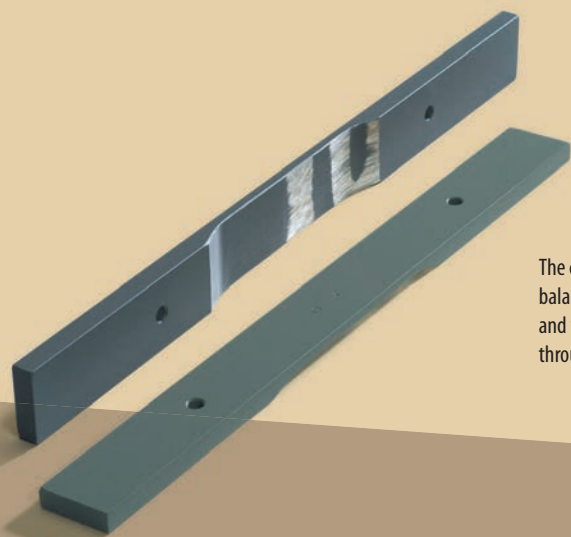






Primary Instrument	Full Chromatic Instrument	Bars (in mm)	Tuning	Resonator chambers	Resonator Material	Mallets (1 pair)
		38 x 10	G	3	pinewood	SCH 16
SKM 10	SKM 30	38 x 10	G	3	pinewood	
		35 x 5	G	1	birchwood	SCH 23
SMP 1.1	SMP 3.1	35 x 5	G	1	birchwood	
		30 x 4	G	1	pinewood	SCH 17
		35 x 5	G	1	birchwood	SCH 23
		35 x 5	G	1	birchwood	SCH 25
AMP 1.1	AMP 3.1	35 x 5	G	1	birchwood	
		40 x 6	G	1	pinewood	SCH 5
		35 x 5	G	1	birchwood	SCH 25
		38 x 10	0 up to h1, G from c2	5	pinewood	SCH 16
TAKM 10	TAKM 30	38 x 10	0 up to h1, G from c2	5	pinewood	
		45 x 13	0	6	pinewood	SCH 15
GBKM 10	GBKM 30	45 x 13	0	6	pinewood	
		35 x 10	0 up to a, G from b <sup>b</sup>	6	birchwood	SCH 25
GBMP 1.1	GBMP 3.1	35 x 10	0 up to a, G from b <sup>b</sup>	4	birchwood	
		35 x 10	0 up to a, G from b <sup>b</sup>	6	birchwood	SCH 25
		40 x 6	0 up to h, G from c1	38	CX CM	SCH 16

G = Fundamental Tuning    38 = 38 tuned tube resonators made of RESOPHEN  
 0 = Overtune Tuning



The construction of metal bars requires balance of sound quality, timbre, sustain and volume, while eliminating side noises throughout several octaves.





24|25 WOOD CHIME BARS



NKS 100 P

Recommended mallets:  
SCH 16, SCH 15, SCH 8 or SCH 100



NKS 60 P

NKS 50 P

KS 400 P

## Meisterklasse Chime Bars

The Meisterklasse KS 50 L, KS 50 P, NKS 60 P and NKS 100 P have high-quality, genuine rosewood sound bars with overtone tuning and pinewood resonator boxes. All resonator boxes have tuning adjusters to change the sustain and volume. Special feet, developed by SONOR, provide for optimum resonance.

### Deep Bass

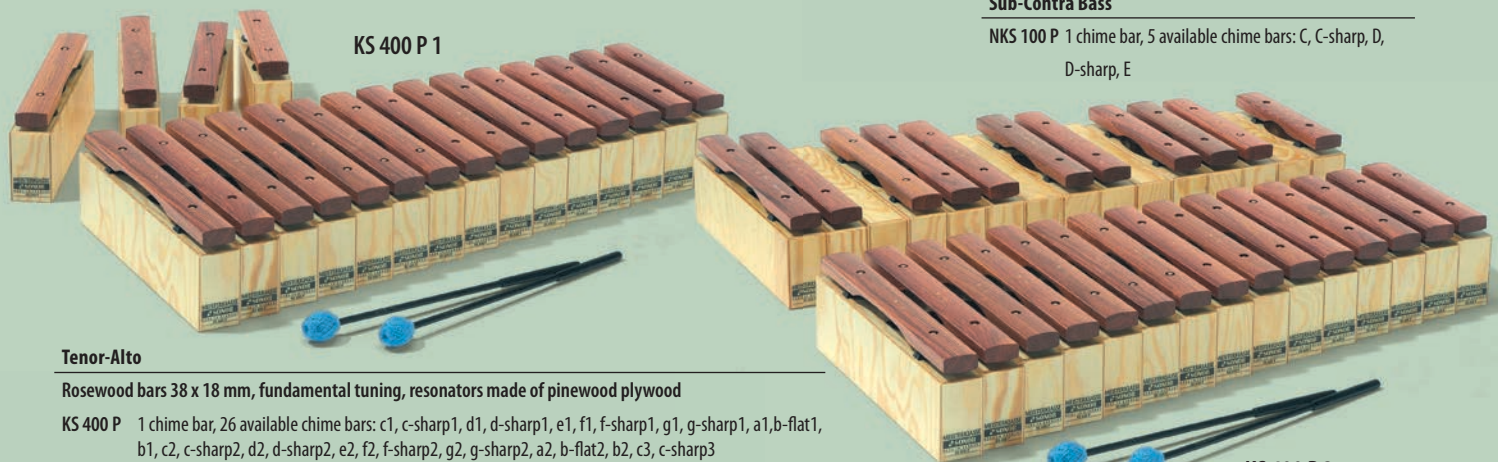
**KS 50 P** 1 chime bar, 13 available chime bars: c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b, c1

### Contra Bass

**NKS 60 P** 1 chime bar, 7 available chime bars: F, F-sharp, G, G-sharp, A, B-flat, B

### Sub-Contra Bass

**NKS 100 P** 1 chime bar, 5 available chime bars: C, C-sharp, D, D-sharp, E



KS 400 P 1

KS 400 P 3

### Tenor-Alto

Rosewood bars 38 x 18 mm, fundamental tuning, resonators made of pinewood plywood

**KS 400 P** 1 chime bar, 26 available chime bars: c1, c-sharp1, d1, d-sharp1, e1, f1, f-sharp1, g1, g-sharp1, a1, b-flat1, b1, c2, c-sharp2, d2, d-sharp2, e2, f2, f-sharp2, g2, g-sharp2, a2, b-flat2, b2, c3, c-sharp3

**KS 400 P1** 19 chime bars, c1-c3, 1 pair SCH 16, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2

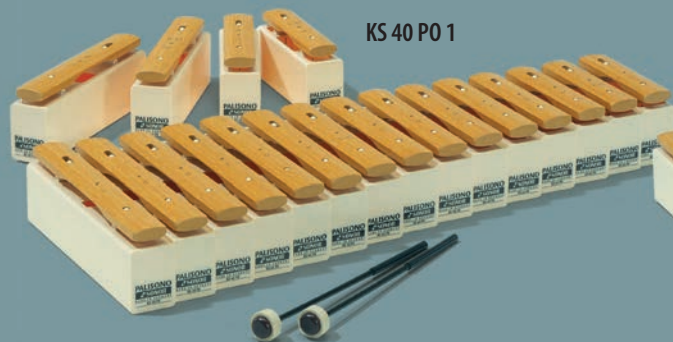
**KS 400 P2** 7 chime bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for KS 400 P 1

**KS 400 P3** 26 chime bars, c1-cis3, 1 pair SCH 16, chromatic scale, combination of KS 400 P 1 and KS 400 P 2



# Palisono Chime Bars

Palisono chime bars produce premium sound quality with superior craftsmanship and solid durability. The chromatic tonal range has 4 octaves from C to c-sharp3.



## Tenor-Alto

Palisono bars 38 x 15 mm, fundamental tuning, resonators made of shock-resistant RESOPHEN

**KS 40 PO** 1 chime bar, 26 available chime bars: c1, c-sharp1, d1, d-sharp1, e1, f1, f-sharp1, g1, g-sharp1, a1, b-flat1, b1, c2, c-sharp2, d2, d-sharp2, e2, f2, f-sharp2, g2, g-sharp2, a2, b-flat2, b2, c3, c-sharp3

**KS 40 PO 1** 19 chime bars, c1-c3, 1 pair SCH 11, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2

**KS 40 PO 2** 7 chime bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for KS 40 PO 1

**KS 40 PO 3** 26 chime bars, c1-c3, 1 pair SCH 11, chromatic scale, combination of KS 40 PO 1 and KS 40 PO 2

## Deep Bass

**KS 50 PO** 1 chime bar, 13 available chime bars: c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b, c1

## Contra Bass

**NKS 60 PO** 1 chime bar, 7 available chime bars: F, F-sharp, G, G-sharp, A, B-flat, B

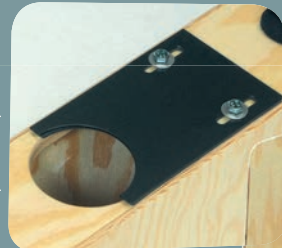
## Sub-Contra Bass

**NKS 100 PO** 1 chime bar, 5 available chime bars: C, C-sharp, D, D-sharp, E

The Palisono chime bars KS 50 PO, NKS 60 PO and NKS 100 PO have sound bars with overtone tuning and pinewood resonator boxes.

All resonator boxes have tuning adjusters to tightly control frequencies and volume within room acoustics. Special feet, developed by SONOR, provide for optimum resonance.

Resonator with tuning adjuster



KS 50 PO

NKS 60 PO

NKS 100 PO



All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)

Recommended mallets:  
SCH 15, SCH 8 or SCH 100

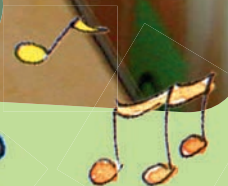
KS 40 PO





**Practice-Tip:**

Play the key notes of chords on chime bars in the bass tonal range, from deep bass, to contrabass and sub-contrabass. Song accompaniments often become "musical masterpieces" by using this technique.





# Primary Chime Bars

All Primary Chime Bars with a wooden striking surface are made with FSC® certified Pao Rosa and have either overtone or fundamental tuning. The resonator boxes are made from shock-resistant RESOPHEN or solid birch plywood. SONOR uses Proterra, an environmentally safe, all-natural varnish.

## Tenor-Alto

Pao Rosa bars 37 x 17 mm with staff imprint, fundamental tuning, white resonators made of shock-resistant RESOPHEN

**KSP 40 X** 1 chime bar, 19 available chime bars:- listing of notes is correct c1, d1, e1, f1, fis1, g1, a1, b1, h1, c2, d2, e2, f2, fis2, g2, a2, b2, h2, c3

**KSP 40 X1** Set of 19 chime bars, includes: c1-c3 C major scale, 1 pair of sch 5 mallets, plus f-sharp 2, b-flat 2, f-sharp 3, and b-flat 3.



KSP 40 X 1



KSP 50 X 1

## Deep Bass

Pao Rosa bars 45 x 20 mm with staff imprint, overtone tuning, resonators made of birch, plywood

**KSP 50 X** 1 chime bar, 10 available chime bars: c, d, e, f, f-sharp, g, a, b-flat, b, c1

**KSP 50 X 1** 10 chime bars, c-c1, 1 pair SCH 8, C-major scale with f-sharp and b-flat



KSP 60 and KSP 100 tuning adjuster



KSP 60 and KSP 100 mallet holder



KSP 100 X

KSP 60 X

## Contra Bass

Pao Rosa bars 53 x 20 mm with staff imprint, overtone tuning, resonators made of birch, plywood, with tuning adjuster to tightly control frequencies within room acoustics

**KSP 60 X** 1 chime bar, 6 available chime bars: F, F-sharp, G, A, B-flat, B, recommended mallets: SCH 8, SCH 100

## Sub-Contra-Bass

Pao Rosa bars 100 x 20 mm with staff imprint, overtone tuning, resonators made of birch, plywood, with tuning to tightly control frequencies within room acoustics

**KSP 100 X** 1 chime bar, 3 available chime bars: C, D, E, recommended mallet: SCH 100



The mark of responsible forestry



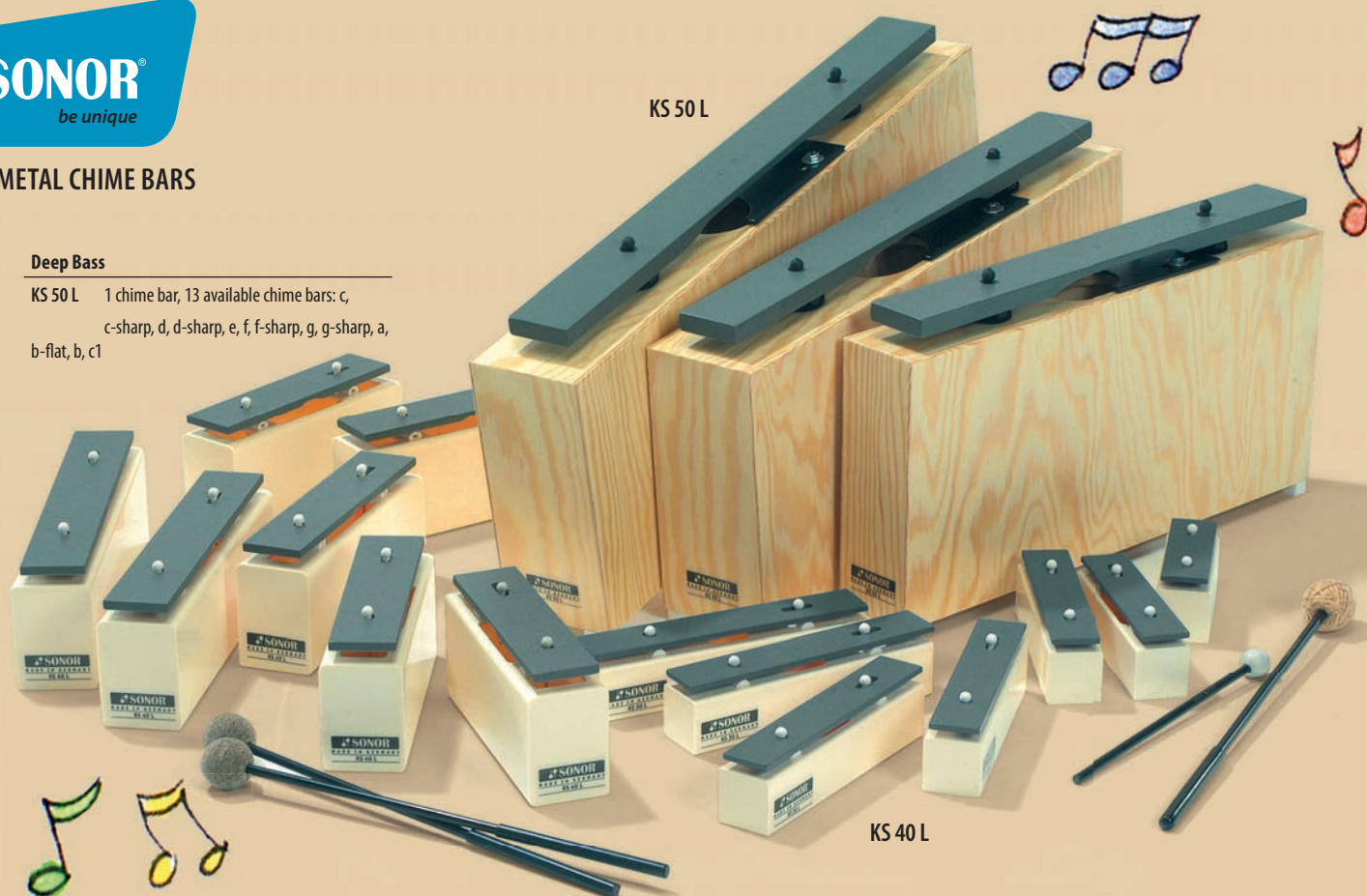
All wood surfaces are protected with Proterra, an environmentally safe, all-natural varnish. (Euronorm EN 71-3)



## 28|29 METAL CHIME BARS

### Deep Bass

**KS 50 L** 1 chime bar, 13 available chime bars: c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b, c1



# Meisterklasse Chime Bars

These chime bars provide excellent sound and craftsmanship, showing the quality of the instrument. Meisterklasse chime bars are available in the chromatic range of 5-octaves from C to c-sharp4.

### Tenor-Alto

Special alloy metal bars 40 x 6 mm, fundamental tuning, resonators made of shock-resistant RESOPHEN

**KS 40 L** 1 chime bar, 26 available chime bars: c1, c-sharp1, d1, d-sharp1, e1, f1, f-sharp1, g1, g-sharp1, a1, b-flat1, b1, c2, c-sharp2, d2, d-sharp2, e2, f2, f-sharp2, g2, g-sharp2, a2, b-flat2, b2, c3, c-sharp3

**KS 40 L 1** 19 chime bars, c1-c3, 1 pair SCH 5, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2

**KS 40 L 2** 7 chime bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for KS 40 L 1

**KS 40 L 3** 26 chime bars, c1-cis3, 1 pair SCH 5, chromatic scale, combination of KS 40 L 1 and KS 40 L 2

### Soprano

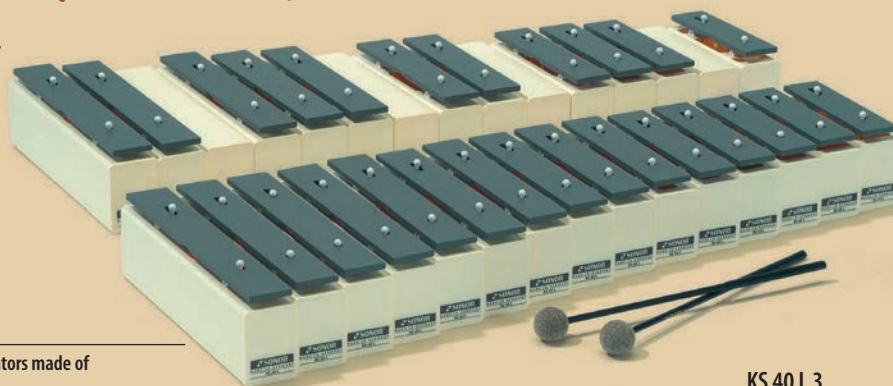
Special alloy metal bars 30 x 4 mm, fundamental tuning, resonators made of shock-resistant RESOPHEN

**KS 30 L** 1 chime bar, 26 available chime bars: c2, c-sharp2, d2, d-sharp2, e2, f2, f-sharp2, g2, g-sharp2, a2, b-flat2, b2, c3, c-sharp3, d3, d-sharp3, e3, f3, f-sharp3, g3, g-sharp3, a3, b-flat3, b3, c4, c-sharp4

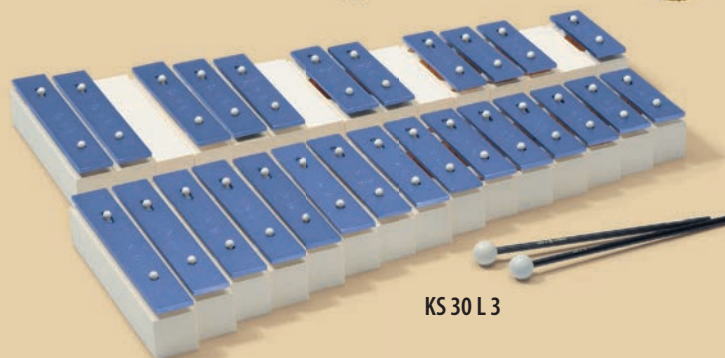
**KS 30 L 1** 19 chime bars, c2-c4, 1 pair SCH 3, C-major scale with f-sharp2, b-flat2, f-sharp3 and b-flat3

**KS 30 L 2** 7 chime bars, sharp: c2, d2, g2, c3, d3, g3, c4, chromatic extension for KS 30 L 1

**KS 30 L 3** 26 chime bars, c2-cis4, 1 pair SCH 3, chromatic scale, combination of KS 30 L 1 and KS 30 L 2

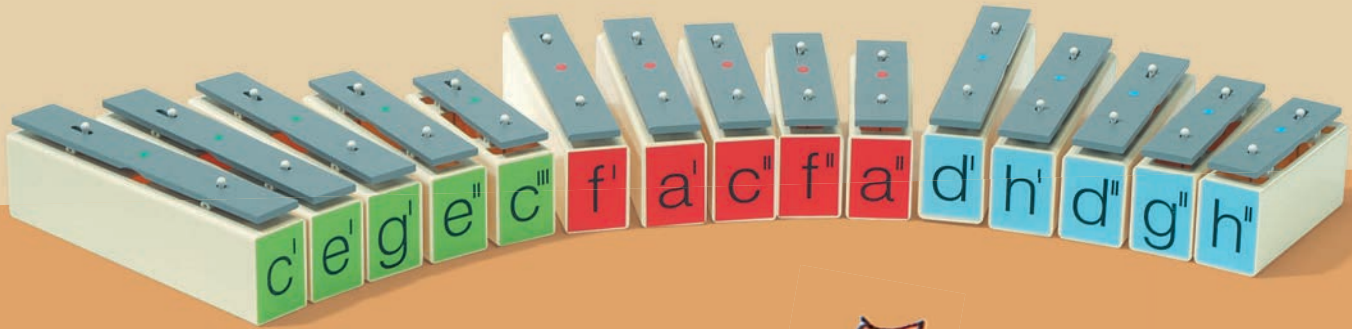


KS 40 L 3



KS 30 L 3





### Arrange notes as you wish!

No musical instrument is as versatile as chime bars. You can place chime bars in any order to suit your needs, and your own musical accompaniments. The design of the KS 40 L 15 SONOR Meisterklasse instrument set is particularly popular with children and educators alike. The notes of the C-major triad are marked with green dots and musical notes, the F-major triad notes in red, and the G-major triad notes in blue. Many songs can be played using these three chords, making chime bars the perfect accompaniment.



For example the song: "My Bonnie lies over the Ocean"

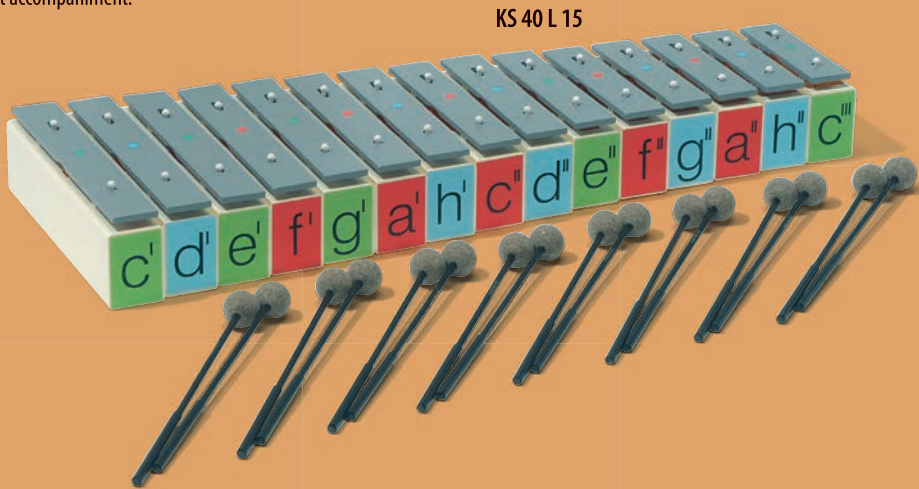
My <sup>C</sup> Bonnie lies <sup>F</sup> over the <sup>C</sup> ocean,

My <sup>C</sup> Bonnie lies <sup>C</sup> over the <sup>G</sup> sea.

My <sup>C</sup> Bonnie lies <sup>F</sup> over the <sup>C</sup> ocean,

Please <sup>F</sup> bring back my <sup>G</sup> Bonnie to <sup>C</sup> me.

But aside from that, almost all accompaniments can be arranged using chime bars. Most children's songs can be played using 3 chords.



KS 40 L 15



#### Tenor-Alto

Special alloy metal bars 40 x 6 mm, fundamental tuning, resonators made of shock-resistant RESOPHEN

KS 40 L 15 15 chime bars, c1-c3, 8 pairs SCH 5, C-major scale, with instruction

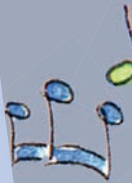
The notes are played on the chime bars, with the three voices allocated to three players.





# Primary Chime Bars

The bars, printed with note names and staff positions, help the player connect the sound of the note with its notation, especially helpful when improvising or playing self-created melodies.



KPS 50 L



KSP 30 M 1



## Soprano

30 x 4 mm silver alloy bars with staff imprint, fundamental tuning, white resonators made of shock-resistant RESOPHEN

- KSP 30 M 1 chime bar, 19 available chime bars: c2, d2, e2, f2, f-sharp2, g2, a2, b-flat2, b2, c3, d3, e3, f3, f-sharp3, g3, a3, b-flat3, b3, c4
- KSP 30 M 1 19 chime bars, c2-c4, 1 pair SCH 3, C-major scale with f-sharp2, b-flat2, f-sharp3 and b-flat3

## Tenor-Alto

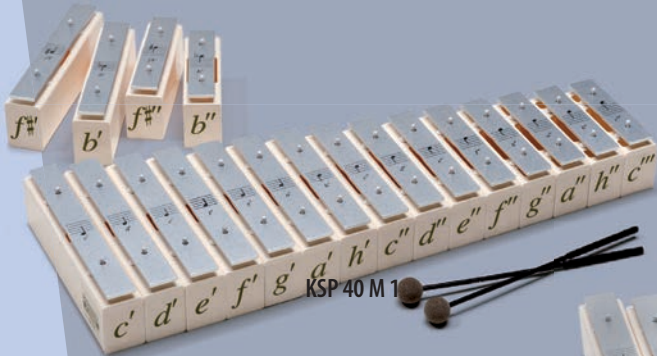
35 x 5 mm silver alloy bars with staff imprint, fundamental tuning, white resonators made of shock-resistant RESOPHEN

- KSP 40 M 1 chime bar, 19 available chime bars: c1, d1, e1, f1, f-sharp1, g1, a1, b-flat1, b1, c2, d2, e2, f2, f-sharp2, g2, a2, b-flat2, b2, c3
- KSP 40 M 1 19 chime bars, c1-c3, 1 pair SCH 5, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat3
- KSP 40 M 15 15 chime bars, c1-c3, 8 pairs SCH 5, C-major scale, color coded corresponding to the included song book

## Deep Bass

38 x 10 mm silver alloy bars with staff imprint, overtone tuning, resonators made of birch, plywood

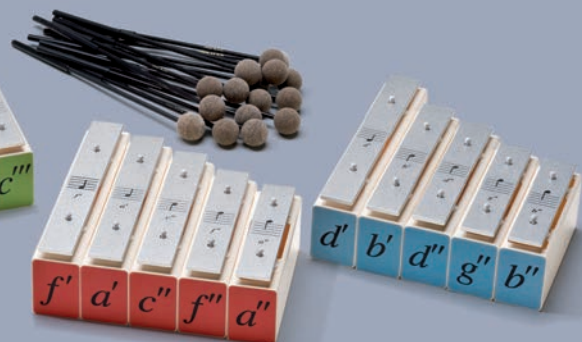
- KSP 50 M 1 chime bar, 10 available chime bars: c, d, e, f, f-sharp, g, a, b-flat, b, c1
- KSP 50 M 1 10 chime bars, c-c1, 1 pair SCH 8, C-major scale with f-sharp and b-flat



KSP 40 M 1



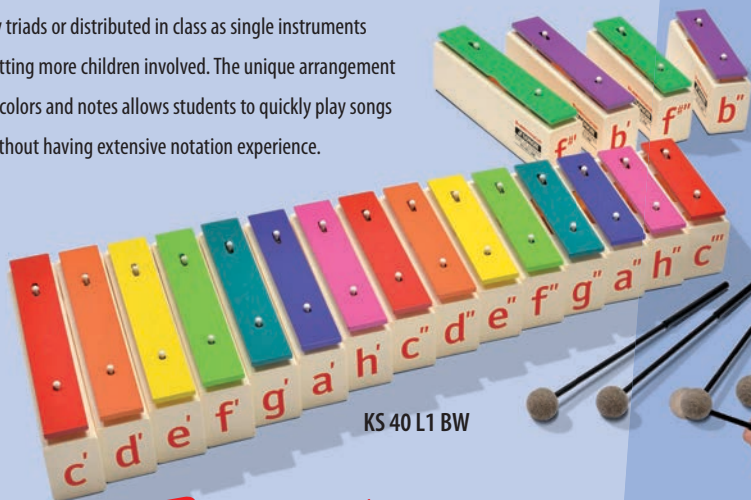
KSP 40 M 15





# Boomwhackers® Chime Bars

The Boomwhackers® metal chime bars feature clearly labeled note names and official colors that reinforce note and pitch association. The bars can be lined up in a row, grouped by triads or distributed in class as single instruments getting more children involved. The unique arrangement of colors and notes allows students to quickly play songs without having extensive notation experience.



KS 40 L1 BW

## BOOMWHACKERS®

Boomwhackers® is a registered trademark of Rhythm Band Instruments, LLC.

This set is a great choice to use in classrooms, therapy settings, or active music making anywhere. Having bars which match the official Boomwhacker® colors makes it easy to use alongside the wide variety of instructional material already available.

### Tenor-Alto

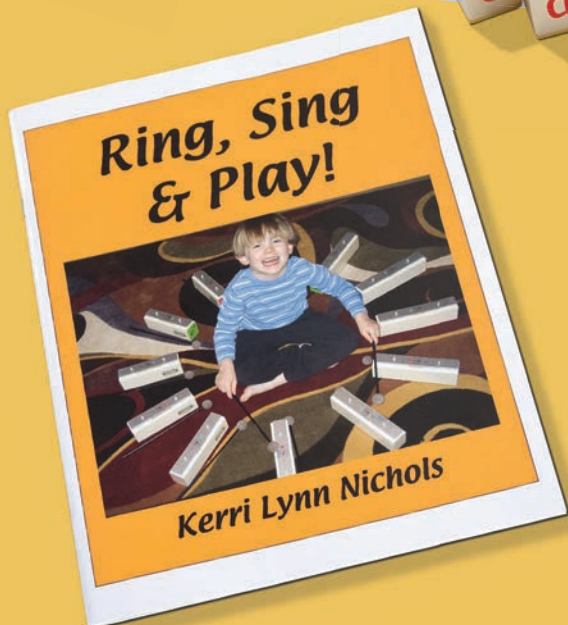
Special alloy metal bars 40 x 6 mm in Boomwhackers® colors, fundamental tuning, resonators made of shock-resistant RESOPHEN

KS 40 L1 BW 15 bars, c1-c3, 2 pairs SCH 23, C-major scale

KS 40 L BW 1 chime bar, 4 available chromatic chime bars: f-sharp1, b-flat1, f-sharp2 and b-flat2



KS 40 L BW



## Literature

ISBN 978-0-9792109-6-9 | Author: Kerri Lynn Nichols

54 pages; for elementary school age

In the center of this book are the color coded sets KS 40 L 15 and KSP 40 M 15 as well as other Orff and percussion instruments.

**Author's Note: Who Can Benefit From Playing Chime Bars?**

The answer is ... Everyone!

The book contains:

- Basic Music Fun-d-Mentals
- Games & Activities
- Orchestrations & Lyric Sheets



# Reference Chime Bars

## Complete Sets

		Number of bars	Scale	Tonal range
<b>SOPRANO</b>				
KS 30 L 1	Soprano MEISTERKLASSE	19	C-major with f-sharp2, b-flat2, f-sharp3 and b-flat3	c2-c4
KS 30 L 2	Soprano MEISTERKLASSE	7		c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup> , d <sup>3</sup> , g <sup>3</sup> , c <sup>4</sup>
KSP 30 M 1	Soprano PRIMARY	19	C-major with f-sharp2, b-flat2, f-sharp3 and b-flat3	c2-c4
<b>TENOR-ALTO</b>				
KS 40 L 1	Tenor-Alto MEISTERKLASSE	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
KS 40 L 2	Tenor-Alto MEISTERKLASSE	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
KS 40 L 15	Tenor-Alto MEISTERKLASSE	15	C-major	c1-c3
KS 40 L 1 BW	Tenor-Alto MEISTERKLASSE (Boomwhackers)	15	C-major	c1-c3
KS 400 P 1	Tenor-Alto MEISTERKLASSE	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
KS 400 P 2	Tenor-Alto MEISTERKLASSE	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
KS 40 PO 1	Tenor-Alto PALISONO	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
KS 40 PO 2	Tenor-Alto PALISONO	7		c <sup>1</sup> , d <sup>1</sup> , g <sup>1</sup> , c <sup>2</sup> , d <sup>2</sup> , g <sup>2</sup> , c <sup>3</sup>
KSP 40 M 1	Tenor-Alto PRIMARY	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
KSP 40 M 15	Tenor-Alto PRIMARY	15	C-major	c1-c3
KSP 40 X 1	Tenor-Alto PRIMARY	19	C-major with f-sharp1, b-flat1, f-sharp2 and b-flat2	c1-c3
<b>DEEP BASS</b>				
KSP 50 M 1	Deep Bass PRIMARY	10	C-major with f-sharp and b-flat	c-c1
KSP 50 X 1	Deep Bass PRIMARY	10	C-major with f-sharp and b-flat	c-c1

## Single Bars

		Bars (in mm)	Tuning	Resonator Material
<b>SOPRANO</b>				
KS 30 L	Soprano MEISTERKLASSE	Metal 30 x 4	G	RESOPHEN
KSP 30 M	Soprano PRIMARY	Metal 30 x 4	G	RESOPHEN
<b>TENOR-ALTO</b>				
KS 40 L	Tenor-Alto MEISTERKLASSE	Metal 40 x 6	G	RESOPHEN
KS 40 L BW	Tenor-Alto MEISTERKLASSE (Boomwhackers)	Metal 40 x 6	G	RESOPHEN
KS 400 P	Tenor-Alto MEISTERKLASSE	Rosewood 37 x 18	G/O	Pinewood
KS 40 PO	Tenor-Alto PALISONO	Palisono 38 x 15	G/O	RESOPHEN
KSP 40 M	Tenor-Alto PRIMARY	Metal 35 x 5	G	RESOPHEN
KSP 40 X	Tenor-Alto PRIMARY	Pao Rosa 37 x 18	G	RESOPHEN
<b>DEEP BASS</b>				
KS 50 L	Deep Bass MEISTERKLASSE	Metal 45 x 13	0	Pinewood
KS 50 P	Deep Bass MEISTERKLASSE	Rosewood 44 x 20	0	Pinewood
KS 50 PO	Deep Bass PALISONO	Palisono 44 x 20	0	Pinewood
KSP 50 M	Deep Bass PRIMARY	Metal 38 x 10	0	Birchwood
KSP 50 X	Deep Bass PRIMARY	Pao Rosa 44 x 20	0	Birchwood
<b>CONTRA BASS</b>				
NKS 60 P	Contra Bass MEISTERKLASSE	Rosewood 53 x 20	0	Pinewood
NKS 60 PO	Contra Bass PALISONO	Palisono 53 x 20	0	Pinewood
KSP 60 X	Contra Bass PRIMARY	Pao Rosa 53 x 20	0	Birchwood
<b>SUB-CONTRA BASS</b>				
NKS 100 P	Sub-Contra Bass MEISTERKLASSE	Rosewood 100 x 20	0	Pinewood
NKS 100 PO	Sub-Contra Bass PALISONO	Palisono 100 x 20	0	Pinewood
KSP 100 X	Sub-Contra Bass PALISONO	Pao Rosa 100 x 20	0	Birchwood

G = Fundamental Tuning / 0 = Overtone Tuning





Primary Instrument	Full Chromatic Instrument	Bars (in mm)	Tuning	Resonator Material	Mallets (1 pair)
KS 30 L 1	KS 30 L 3	Metal 30 x 4	G	RESOPHEN	SCH 3
		Metal 30 x 4	G	RESOPHEN	
		Metal 30 x 4	G	RESOPHEN	SCH 3
KS 40 L 1	KS 40 L 3	Metal 40 x 6	G	RESOPHEN	SCH 5
		Metal 40 x 6	G	RESOPHEN	
		Metal 40 x 6	G	RESOPHEN	SCH 5 (8 pair)
		Metal 40 x 6	G	RESOPHEN	SCH 23 (2 pair)
KS 400 P 1	KS 400 P 3	Rosewood 37 x 18	G/0	Pinewood	SCH 16
		Rosewood 37 x 18	G/0	Pinewood	
KS 40 PO 1	KS 40 PO 3	Palisano 38 x 15	G/0	RESOPHEN	SCH 11
		Palisano 38 x 15	G/0	RESOPHEN	
		Metal 35 x 5	G	RESOPHEN	SCH 5
		Metal 35 x 5	G	RESOPHEN	SCH 5 (8 pair)
		Pao Rosa 37 x 18	G	RESOPHEN	SCH 5
		Metal 37 x 10	0	Birchwood	SCH 8
		Pao Rosa 44 x 20	0	Birchwood	SCH 8
Available bars		Recommended mallets			
c2, c#2, d2, d#2, e2, f2, f#2, g2, g#2, a2, b#2, b2, c3, c#3, d3, d#3, e3, f3, f#3, g3, g#3, a3, b#3, b3, c4, c#4		SCH 3			
c2, d2, e2, f2, f#2, g2, a2, b#2, b2, c3, d3, e3, f3, f#3, g3, a3, b#3, b3, c4		SCH 3			
c1, c#1, d1, d#1, e1, f1, f#1, g1, g#1, a1, b#1, b1, c2, c#2, d2, d#2, e2, f2, f#2, g2, g#2, a2, b#2, b2, c3, c#3		SCH 5			
f#1, b#1, f#2, b#2		SCH 23			
c1, c#1, d1, d#1, e1, f1, f#1, g1, g#1, a1, b#1, b1, c2, c#2, d2, d#2, e2, f2, f#2, g2, g#2, a2, b#2, b2, c3, c#3		SCH 16			
c1, c#1, d1, d#1, e1, f1, f#1, g1, g#1, a1, b#1, b1, c2, c#2, d2, d#2, e2, f2, f#2, g2, g#2, a2, b#2, b2, c3, c#3		SCH 11			
c1, d1, e1, f1, f#1, g1, a1, b#1, b1, c2, d2, e2, f2, f#2, g2, a2, b#2, b2, c3		SCH 5			
c1, d1, e1, f1, f#1, g1, a1, b#1, b1, c2, d2, e2, f2, f#2, g2, a2, b#2, b2, c3		SCH 5			
c, c#, d, d#, e, f, f#, g, g#, a, b, b, c1		SCH 8, 15, 16			
c, c#, d, d#, e, f, f#, g, g#, a, b, b, c1		SCH 8, 15, 16			
c, c#, d, d#, e, f, f#, g, g#, a, b, b, c1		SCH 8, 15, 16			
c, d, e, f, f#, g, a, b, b, c1		SCH 8, 15, 16			
c, d, e, f, f#, g, a, b, b, c1		SCH 8, 15, 16			
F, F#, G, G#, A, B, B		SCH 8			
F, F#, G, G#, A, B, B		SCH 8			
F, F#, G, A, B, B		SCH 8			
C, C#, D, D#, E		SCH 100			
C, C#, D, D#, E		SCH 100			
C, D, E		SCH 100			



# Tonal Ranges

In describing the complete range of SONOR Orff Instruments, we use standard voicing terms such as soprano, alto, and bass, and further define the complete tonal range for all instruments in the comprehensive tonal chart on the following page.

**Example:**

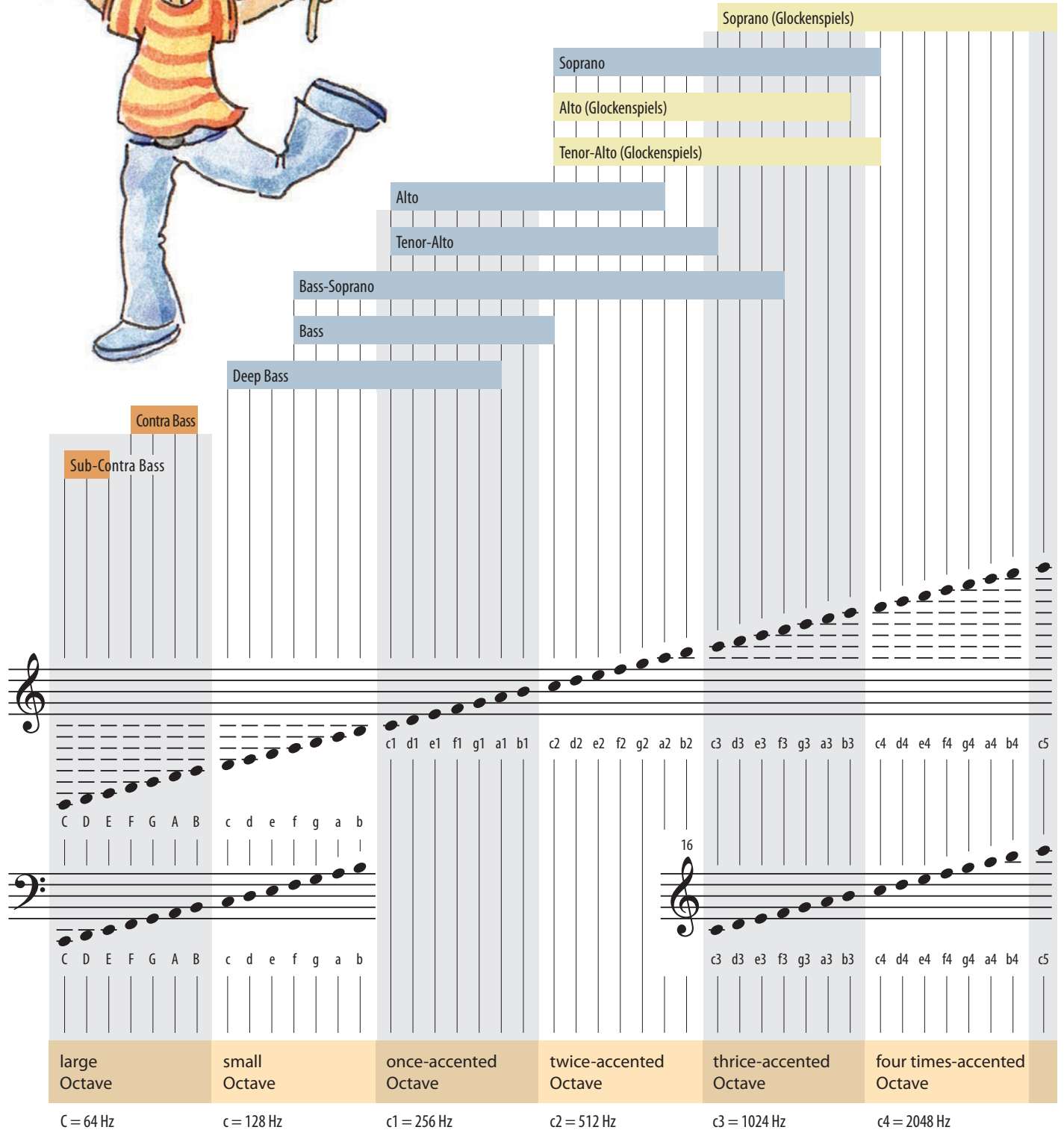
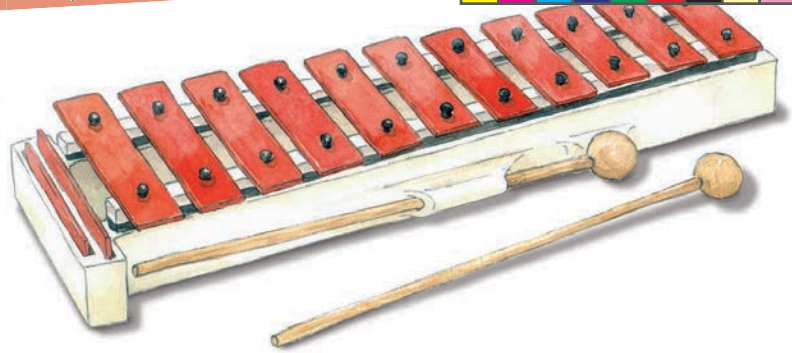
The soprano xylophone SKX 300 has a chromatic scale from c2 to b-flat3 (23 notes).

The soprano glockenspiel NG 10 has a C-major scale with f-sharp3 and b-flat3 from c3 to f4 (13 notes).

Although the term “soprano” is used, neither tonal range nor scale are identical. SONOR is using these terms only because they have become a standard in music literature worldwide. These instruments are transposing so care must be taken when used in a collaborative setting.







Concert Pitch a1 = 880 Oscillations = 440 Hz



# For us, sustainability

means thinking

*today*

about the

# future and the music of *tomorrow*

We take our responsibility to children and upcoming generations seriously. It is important for us to not only produce instruments with excellent sound but also to work according to our ecological and social responsibilities.

We continually seek to optimize operations, taking a variety of measures to steadily reduce emissions, waste and our demand for raw materials, as well as selecting raw materials as responsibly as possible.

As a company with its headquarters in Bad Berleburg-Aue, Germany, we place social responsibility at the core of our business philosophy. To us this means making a contribution to society and caring for our customers, employees and the German Siegen-Wittgenstein region.





## Energy and recycling

The heating in our facilities is fueled by wood residue and pellets, probably the simplest and most effective form of green energy generation. We hold ourselves and our facilities to the highest and most up-to-date standards, and our exhaust gas pollution is filtered in an environmentally friendly manner. The energy generated at our incineration plant heats our headquarters and other buildings. Starting in 2016, our entire electricity requirement will be obtained by green electricity, a trend-setting decision made for the good of the future. Climate protection and saving energy are not just issues facing the production side of our business. We insist on printing our marketing catalogs and flyers in a climate-neutral manner using certified printers.



It goes without saying that waste separation and recycling are key issues for us. As a matter of course, we reuse packaging several times in our dispatch department, in order to avoid waste and to save on raw materials. Central to recycling are the packaging regulations, according to which we, as manufacturers, are required to collect, sort and process sales packaging, sent to private end consumers, in a dual system. This serves to avoid packaging waste and to ensure we reuse or reprocess these materials.

Our business environment was deliberately designed to be environmentally friendly. Have you ever heard of eco-plaster? This ecological, water-permeable surface material is used almost everywhere throughout our site. This permeable ground-covering material ensures the run-off of precipitation, so that the natural water cycle is not interrupted.

## Responsible use of materials

We understand that trees are a vital component of our ecological balance. Because most of our instruments are made of wood, we are specially committed to ensuring that our raw materials come from responsibly managed sources.



As the first worldwide manufacturer to produce Orff instruments from certified woods, we earned our FSC™ certification in 2010. The Forest Stewardship Council (FSC) is a non-profit independent organization of 43 countries. FSC's objective is to foster the responsible management of forests worldwide. It is supported

by environmental organizations and social associations such as WWF, Greenpeace, NAB, Robin Wood, IG BAU and IG Metall.

A key focus of the FSC is to give equal consideration to the social, ecological and economic aspects of the use of natural products. FSC certification offers the highest credibility for legal and exemplary forest management. We purchase imported wood exclusively from

suppliers who adhere to the worldwide standards of species protection to ensure that our imported wood supply conforms to both CITES<sup>1</sup> and EUTR<sup>2</sup>.



We use reconstructed veneers alongside natural ones. Our reconstructed veneers are produced by Alpi, a company based in Italy. Alpi's ecologic strategy is to use farmed wood and controlled forestry to achieve a sparing use of natural resources – completely in harmony with our environment.

Since 2004, we have used Proterra, an ecological finish, on the surfaces of our wood products. Proterra is produced from shellac, oil, and carnauba wax. Instead of a lacquer-based wood stain, we insist on using a water-soluble, environmentally friendly stain. We do this not just for environmental reasons, but also to protect the health of our staff and customers around the world.

<sup>1</sup> CITES (Convention on International Trade in Endangered Species of Wild Flora and Fauna) is a treaty that aims to regulate the international trade in wild animals and plants to the extent that the survival of animal and plant species living in the wild are not endangered.

<sup>2</sup> The EU Timber Regulation (EUTR) seeks to prevent the sale of illegally sourced wood within the European Union. It prohibits the import of wood and wood products from illegal logging into the EU domestic market.

## Responsibility to society, our employees and the region

As a manufacturer of musical instruments, it is our mission to help foster an active music-making society by supporting projects, initiatives and associations that work in tandem with our vision. For that reason, we sponsor up to 50 seminars that offer music education



training for teachers, preschool teachers, as well as other school, preschools and social facilities staff members. The future of our company is ensured by means of targeted training

and continued education in various fields. Fair working conditions, occupational safety, human resources policies based on differing phases of life, and remunerating our staff in line with negotiated contracts, all of this is a matter of course for our business.

Integral to our business philosophy is the strengthening and safe-guarding of our company's site at Bad Berleburg-Aue., Germany.

Securing the future of the site of our headquarters is also part of supporting the region in which it is based.

Whenever possible, we involve regional suppliers and service companies, support cultural events and work together with social facilities.



»Elemental music  
*is never just music. It is bound up with*  
**movement, dance**  
and **speech,**

and so it is a *form of music* in which one is  
involved not as a listener but as a **co-performer.**»

**Carl Orff**

Small percussion instruments are another integral part of the Orff arsenal that include timpani, large and small drums, frame drums and tambourines, jingles, rattles, wood blocks, maracas, cymbals, triangles, and castanets as well as other color instruments.

These instruments are suitable for learning the principles of music, since they are so easy to play and in some cases only produce a single tone, noise or effect. Even the youngest and most inexperienced players are able to make sounds and play rhythms independently without following a score. They are able to accompany their physical movements and aid the composing process.

Carl Orff made great strides in the development of differentiated play, oriented towards the possible sound nuances produced by percussion. A wide spectrum of contrasting types of instruments allow players to build rich associations, resulting in improvised dance employing many forms of movement. When putting together a collection of instruments, we recommend including a diversity of instruments with long and short sustain, and a mix of woods and metals.







## Body Percussion

In addition to small percussion instruments, you can use your own body as an instrument. Many different sounds can be produced using your body. You can clap your hands, slap your legs, click your tongue, snap your fingers, and stomp your feet. By using their bodies as instruments, or by singing or speaking rhythmic syllables, children are developing skills that will help them learn new songs and eventually play instruments.





# Timpani

## Meisterklasse Rotary Timpani

Since 1821, rotary kettle drums have been used in orchestral settings. For over 140 years, SONOR has adapted these drums for the education market integrating a proven system of central tuning. The technical advantage of the SONOR timpani lies in the unimpeded transfer of vibration from the head to the shell.

Suitable mallets are:  
SCH 6, SCH 7, SCH 8 or SCH 60



### Meisterklasse Rotary Timpani with calfskin heads and three stand legs

- V 1570 10" (25 cm), tonal range approx. C - a
- V 1571 13" (33 cm), tonal range approx. G - e
- V 1573 16" (40 cm), tonal range approx. E - c
- V 1574 18" (46 cm), tonal range approx. C - G



Original calfskin



System of central tuning



Suitable mallets are:  
SCH 6, SCH 7, SCH 8 or SCH 60

## Meisterklasse Screw Adjustment Timpani

The easiest and most traditional type of timpani tuning mechanism is the tension screw system. By turning 5 to 8 tension screws (depending on the diameter of the timpani) to the right, the head is tightened and the pitch increased. If the tension screws are turned to the left, the head is loosened and the pitch becomes lower.

### Meisterklasse Screw Adjustment Timpani with calfskin heads and three stand legs

- V 1551 13" (33 cm), tonal range approx. G - e
- V 1553 16" (40 cm), tonal range approx. E - c
- V 1554 18" (46 cm), tonal range approx. C - G



### Primary Screw Adjustment Timpani with plastic heads and three stand legs

- TP 13 13" (33 cm), tonal range approx. G - e
- TP 16 16" (40 cm), tonal range approx. E - c



## Primary Screw Adjustment Timpani

These timpani can also be used as timbales or tom toms. The unique shape of the hoops and the durable plastic heads allow for dynamic playing with a variety of implements, including drum sticks. Unlike natural skin heads, these plastic heads are resistant to changes in pitch caused by fluctuations in humidity. This allows Primary timpani to sound great in a variety of conditions.



Historical rotary timpani from the SONOR museum

### Did you know?

Timpani are instruments with a specific range of pitch that can be fine tuned to individual notes. They arrived in Europe from Arabia in a reduced form during the 13th century. From the 17th century onwards, the timpani gained in significance within orchestral music. Carl Orff developed a school timpani for his Orff Schulwerk with a wooden cylinder, open below, instead of a semi-spherical kettle. Since the 1950s, these timpani have been a key component of the SONOR-Orff program.





# Hand Drums

SONOR Hand Drums are made according to high quality standards in a wide variety of designs and dimensions. Hand Drums are available either with select natural skins or plastic heads for different sound characters and playing techniques. Natural skins offer a warmer tone, plastic heads sound dryer and react less sensitive to temperature changes.

### Hand drums with tunable natural skins, beechwood frames with natural lacquer finish, nickel-plated tension hoops

LHDN 10	25 cm (10"), 5 tension rods
LHDN 13	33 cm (13"), 6 tension rods
LHDN 14	36 cm (14"), 7 tension rods
LHDN 16	40 cm (16"), 8 tension rods

### Hand drums with tunable plastic heads, beechwood frames with natural lacquer finish, nickel-plated tension hoops

LHDP 10	25 cm (10"), 5 tension rods
LHDP 13	33 cm (13"), 6 tension rods
LHDP 14	36 cm (14"), 7 tension rods

### Hand drums with tunable natural skin and beater

CG THD 8 N	20 cm (8")
CG THD 10 N	25 cm (10")
CG THD 12 N	30 cm (12")

### Hand drums with tunable plastic head and beater

CG THD 8 P	20 cm (8")
CG THD 10 P	25 cm (10")
CG THD 12 P	30 cm (12")

### Hand drums with pre-tuned natural skin

CG HD 8 N	20 cm (8"), beater
CG HD 10 N	25 cm (10"), beater
HDP	Primary Hand drum 20 cm (8") with practical handle on the inside
TB	Toy Sound Drum-bear 20 cm (8")



# Tambourines



CG TT 10 P

LTA 20



LTA 6

**Tambourines with tunable plastic head, nickel silver jingles, beechwood frames with natural lacquer finish, nickel-plated tension hoops**

- LTA 20 25 cm (10"), 5 tension rods, 20 pair of jingles
- LTA 6 25 cm (10"), 5 tension rods, 6 pair of jingles
- CG TT 8 P 20 cm (8"), 7 tension rods, 6 pair of jingles
- CG TT 10 P 25 cm (10"), 10 tension rods, 9 pair of jingles
- CG TT 12 P 30 cm (12"), 11 tension rods, 20 pair of jingles

CGT 10 N

**Tambourines with pre-tuned natural skin**

- CGT 6 N 15 cm (6"), 5 pair of jingles
- CGT 8 N 20 cm (8"), 7 pair of jingles
- CGT 10 N 25 cm (10"), 9 pair of jingles

CG HD 10N



**Instruments with Jingles**

- LHT Tambourine 25 cm (10"), 20 pairs of nickel silver jingles, beechwood frame with natural lacquer finish
- CGHT 10 D Tambourine 25 cm (10"), 18 pairs of jingles
- CGHT 12 D Tambourine 30 cm (12"), 20 pairs of jingles
- GTS Tambourine Star 25 cm (10"), 14 pairs of jingles, star-shaped, colored

**Tambourine with an ergonomically shaped handle**

- TBBJ Tambourine, black with brass jingles
- TBSJ Tambourine, black with steel jingles
- TWBJ Tambourine, white with brass jingles
- TWSJ Tambourine, white with steel jingles

LHT



CGHT 10 D



CGHT 12 D



GTS



TBSJ



TWBJ





# Effect Percussion



FS B

FS N

## Shekere

- FS N Shekere, fiberglass, natural
- FS B Shekere, fiberglass, soft black



FGL N

FGL B

## Guiros with Scraper

- FGL N Guiro, fiberglass, large, natural
- FGL B Guiro, fiberglass, large, soft black
- L 2621 Guiro, Mexican style



LCAF

GCAS

## Cabasa

- LCAF Cabasa Catena (Latino)
- GCAS Global Cabasa (Small)
- GCAL Global Cabasa (Large)



LCA

PCA



KICA

KICB



GCE

GCEB

## Circle Effect

- GCE Circle Effect, with beater



LVS

## Quijada

- LVS Quijada



## Castanets with Handle

- KICA Child's castanet, beechwood
- LCA Castanet with handle, rosewood (Latino)
- PCA Primary Castanet with handle, beechwood



GCE



# Cowbells

HB 8



FB 65 BM

CCB 55 BM

**Cowbells Black Matte Finish**  
with mounting attachment and rubber stripe damper

- CCB 55 BM Cha Cha Bell 5.5", black Matte finish
- FB 65 BM Fusion Bell 6.5", black Matte finish
- MB 8 BM Mambo Bell 8", black Matte finish

**Agogo Bells**

- AGM Agogo Bell mounted, brass finish
- AGH Agogo Bell, brass finish
- LAG Agogo Bell, black



MB 8 BM



**Cowbells Brass Finish**

- CB 4 Charanga Bell 4", brass finish
- CCB 5 Cha Cha Bell 5", brass finish
- CCB 55 Cha Cha Bell 5.5", brass finish
- MB 8 Mambo Bell 8", brass finish
- HB 8 Hand Bell 8", brass finish, with rubber stripe damper
- CBB Cowbell Beater

MB 8

CCB 55

CCB 5

CB 4



A special 3-sided wing screw allows easy and quick attachment to a mounting arm or stand without interfering with the movement of the player.

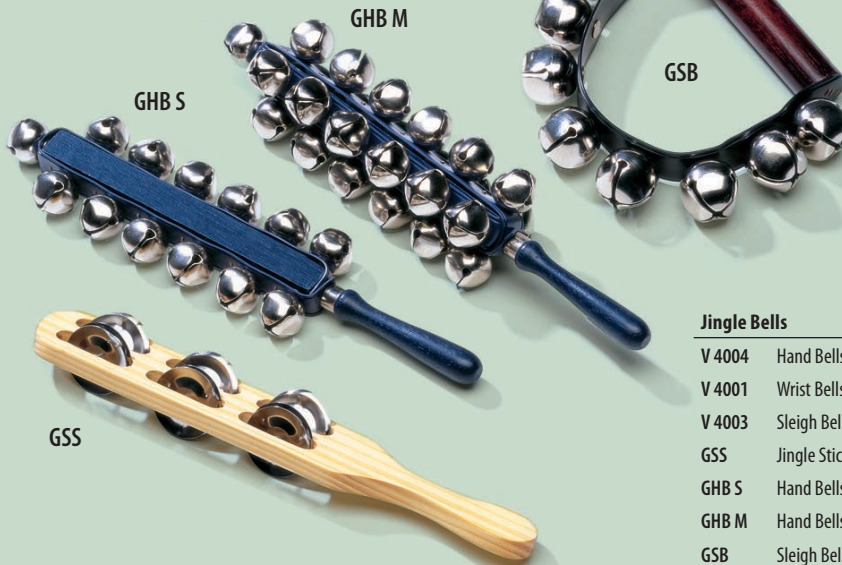
AGM

AGH

LAG

CBB

# Jingle Bells



GHB M

GSB

GHB S

GSS

V 4003

V 4004

V 4001

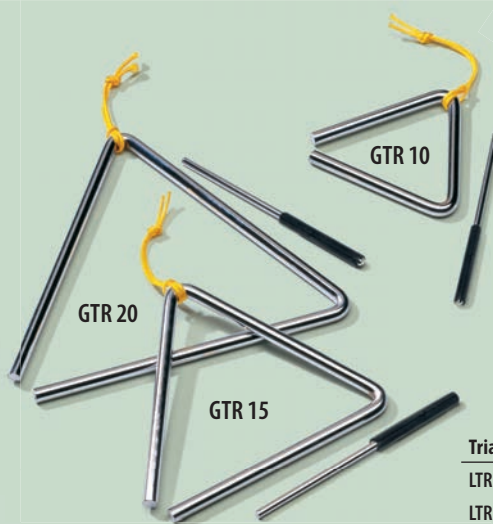
**Jingle Bells**

- V 4004 Hand Bells, with 5 bells
- V 4001 Wrist Bells, with 6 small bells, white leather
- V 4003 Sleigh Bells, with 6 large bells
- GSS Jingle Stick, 6 pairs of jingles
- GHB S Hand Bells, wooden stick with 13 bells
- GHB M Hand Bells, wooden stick with 24 bells
- GSB Sleigh Bells, with 9 bells





# Triangles/Cymbals/Chimes



## Triangles

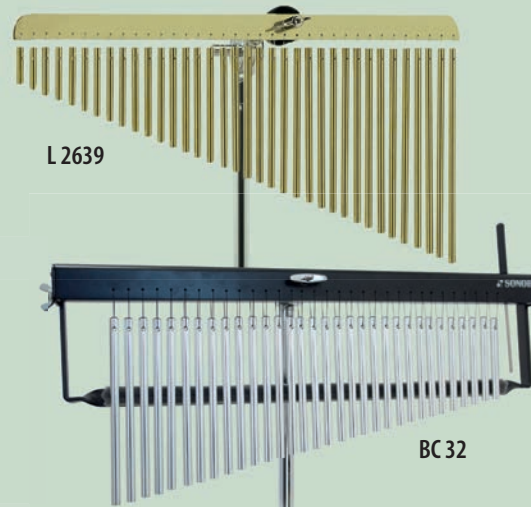
- LTR 10 Triangle 4", silver steel, with beater
- LTR 15 Triangle 6", silver steel, with beater
- LTR 18 Triangle 7", silver steel, with beater
- GTR 10 Triangle 4", with beater
- GTR 15 Triangle 6", with beater
- GTR 20 Triangle 8", with beater
- SCHT Triangle beater

## Finger Cymbals

- SFC Finger Cymbals, with bag, 1 pair
- GFC 1 Finger Cymbals, 1 pair
- GFC 2 Finger Cymbals, the same as GFC 1, 2 pairs
- V 3905 Finger Cymbals 2", silver bronze, 1 pair
- PFC Primary Finger Cymbals, 1 pair

## Cymbals

- V 3900 Cymbals 4", silver bronze, 1 pair
- V 3901 Cymbals 6", silver bronze, 1 pair
- V 3902 Cymbals 8", silver bronze, 1 pair
- V 2012 Hanging Cymbal 12", bronze
- V 2014 Hanging Cymbal 14", bronze



## Bar Chimes

- BC 32 Latino Bar Chimes, 32 bars, silver steel bars 9 mm diameter, with damper and beater, without stand
- BC 16 Latino Bar Chimes, 16 bars, silver steel bars 9 mm diameter, with damper and beater, without stand
- L 2639 Solid Bar Chimes, 36 bars, brass bars 8 mm diameter, 35 mm up to 209 mm long, with stand
- CBH Chime Bar Holder, suitable for BC 16 and BC 32, mountable on any hardware arm.

# Wood Percussion



Wood idiophones are a large group of instruments coming from different cultures. They are used for basic rhythm patterns or for complex challenging playing styles. Like the originals, SONOR wood percussion instruments are carefully handmade from select hardwoods. They have great sound quality and a cutting, powerful projection.



CLA



LCL 1



LCL 2



LCL 3



PCL



Claves belong in the basic setup of every percussionist. The SONOR CLA Claves are built after the original Cuban design with a cutout for better resonance and a conically shaped beater. They have an excellent cutting sound with high projection.

### Claves

CLA	Claves, Cuban design
LCL 1	Claves, 22 mm, rosewood
LCL 2	Claves, 17 mm, rosewood
LCL 3	Claves, 27 mm, rosewood, original Mexican model
PCL	Primary Claves, beechwood, 1 pair



GDTB M



GDTB S



GTB



LTU

### Wooden Agogos

LWA	Wooden Agogo, with beater
LTU	Two-Tone Block, rosewood, with beater
GTB	Tone Block, length 20 cm, with beater
GDTB S	Double Tone Block, 3.5 cm, with beater
GDTB M	Double Tone Block, 4.5 cm, with beater



LWA







LWB 1



LWB 2



GWB L



GWB S



LWB 3

PWB 18

PWB 13

**Wood Blocks**

- LWB 1 Wood Block, length 13 cm, rosewood, with beater
- LWB 3 Wood Block, length 13 cm, rosewood, with beater
- LWB 2 Wood Block, length 18 cm, rosewood, with beater
- GWB S Wood Block, length 16 cm, with beater
- GWB L Wood Block, length 18 cm, with beater
- PWB 13 Primary Wood Block, length 13 cm, beechwood, with beater
- PWB 18 Primary Wood Block, length 18 cm, beechwood, with beater



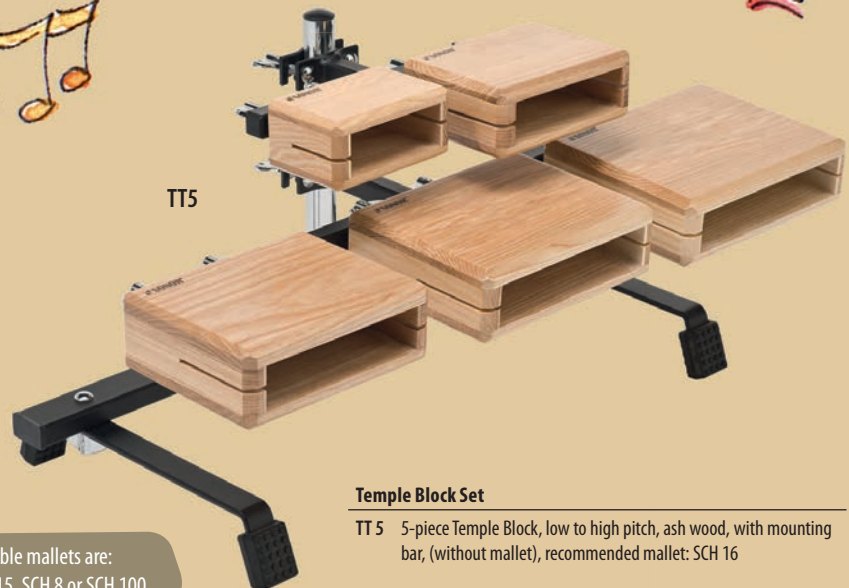
WBS

WBM

WBL

**Wood Blocks ash wood, with 3-sided adjustable wing screw**

- WBS Wood Block, small, 12 x 5.5 x 8 cm
- WBM Wood Block, medium, 15 x 5.5 x 11.5 cm
- WBL Wood Block, large, 17.5 x 5.5 x 14 cm



TT5

**Temple Block Set**

- TT5 5-piece Temple Block, low to high pitch, ash wood, with mounting bar, (without mallet), recommended mallet: SCH 16

Suitable mallets are:  
SCH 15, SCH 8 or SCH 100

# Cajons for Children

## Two playing surfaces!

Children often have difficulty playing on a regular sized cajon because their feet can't touch the floor. To address this, SONOR specially developed two children-sized cajons for kids to play.

The Chico, our smallest cajon is especially suited for children at the elementary school level, while the Mediano cajon can be used until 6th grade.

Both cajons feature two playing surfaces and a unique sound hole that's carved out in the shape of the SONOR mallet logo. The typical snare sound is placed on the front-side panel of the instrument, while the bass sound is located on the left-side panel, directly opposite of the sound hole.



CAJS CB

### Chico

CAJS CB Body made from MDF, 2 playing surfaces made of birch, equipped with 12 snare wires, two-color body, 32 x 25 x 30 cm (HxWxD)



CAJS MC

### Mediano

CAJS MC Body made from MDF, 2 playing surfaces made of birchwood, equipped with 12 steel snare wires, two-color body, 40,5 x 29,5 x 29,5 cm (HxWxD)



### 2-in 1-Tip:

Because of their double function as an instrument and a seat, cajons are suitable chair substitutes in your music room!



# Primeros Cajon Pad

These small and portable pads can easily be played on your lap or held between your knees like a bongo. All models include snare wires and produce an authentic cajon sound, though at lower volumes. Due to a special surface treatment additional sound effects can be created such as wind noise or rain. The foam rubber provides a stable, comfortable playing surface. Attractive pricing and space-saving design make this instrument a popular choice for groups and classrooms.



Typical cajon sound with reduced volume, space-saving, portable, ideal practice pad



CAJ PAD PB

CAJ PAD PW

## Primeros Cajon Pad

Made of MDF (medium density fiberboard) and HDF (high density foam), equipped with 12 steel strand snare wire, 2.5 x 29.5 x 29.5 cm (HxWxD)

CAJ PAD PB Primeros Cajon Pad black

CAJ PAD PW Primeros Cajon Pad white

# DIY Cajones



## Build Your Own Individual Cajon!

It's fun to build your own cajon with our DIY - "Do It Yourself" - Cajon set. All parts are precisely prefabricated, so children can quickly and easily assemble their cajon and learn crafting skills. An ideal team project for music, woodworking, and art classes. High quality wood material and snare wire elements contribute to this Cajon's great sound. Includes all tools and materials needed for assembly plus detailed instructions and templates. Tips for playing and sample first lesson also included in assembly guide. After construction, the DIY Cajon can be colored, stamped, printed, oiled, waxed or lacquered. There are no bounds to your creativity!

### DIY Cajon

Main plates made of gabon wood, front plate made of birch, snare system includes: snare wire, screwdriver, wood glue and sand paper

CAJS DIY K Do it Yourself Cajon Kids, measurements of the assembled Cajon: 33 x 29.5 x 29.5 cm (HxWxD)

CAJS DIY A Do it Yourself Cajon Adults, measurements of the assembled Cajon: 45 x 29.5 x 29.5 cm (HxWxD)



CAJS DIY K

CAJS DIY A



# Mallets

	Mallet Application	Mallet Name	Head Material	Mallet Hardness	Mallet Shaft
SCH 40	Glockenspiels	Wooden headed mallet	wood	hard	wood
SCH 95	Glockenspiels	Wooden headed mallet	wood	hard	plastic
SCH 1	Glockenspiels	Rubber headed mallet	rubber	soft	plastic
SCH 2	Glockenspiels	Rubber headed mallet	rubber	medium hard	plastic
SCH 3	Glockenspiels	Rubber headed mallet	rubber	hard	plastic
SCH 13	Glockenspiels	Double mallet	wood and rubber	hard	plastic
SCH 109	Glockenspiels, Soprano Instruments	Glockenspiel mallet	glass	hard	plastic
SCH 17	Glockenspiels, Soprano Instruments	Felt headed mallet	felt	hard	plastic
SCH 16	Soprano / Tenor-Alto Instruments	Concert mallet	woolen yarn	hard	plastic
SCH 5	Soprano / Tenor-Alto Instruments	Felt headed mallet	felt	medium hard	plastic
SCH 23	Soprano / Tenor-Alto Instruments	Felt headed mallet	felt	hard	plastic
SCH 50	Soprano / Tenor-Alto Instruments	Felt headed mallet	felt	hard	plastic
SCH 11	Soprano / Tenor-Alto Instruments, Palisone	Felt ring mallet	felt ring with wood core	medium hard	plastic
SCH 6	Bass Instruments, Timpani	Wool felt headed mallet	wool felt	soft	plastic
SCH 15	Bass and Deep Bass Instruments	Concert mallet	wool yarn	medium hard	plastic
SCH 25	Bass and Deep Bass Instruments	Concert mallet	wool yarn	medium hard	plastic
SCH 60	Deep Bass instruments, Timpani	Wool felt headed mallet	wool felt	medium hard	tonkin
SCH 8	Deep Bass instruments, Timpani	Wool felt headed mallet	wool felt	soft	tonkin
SCH 100	Contra Bass and Sub-Contrabass Instruments	Contra Bass mallet	wool felt	soft	tonkin



SCH 100 mallets sold by piece, all other mallets sold in pairs.





	Mallet Application	Mallet Name	Head Material	Mallet Hardness	Mallet Shaft
SXY G 1	Xylophone, Professional	Xylophone mallet	rubber	soft	tonkin
SXY H 2	Xylophone, Professional	Xylophone mallet	rosewood	hard	tonkin
SXY H 3	Xylophone, Professional	Xylophone mallet	rosewood	hard	wood
SXY H 4	Xylophone, Professional	Xylophone mallet	wood with leather cover	hard	wood
STI 20	Timpani, Drums, Cymbals	Junior Timpani mallet	felt	hard	wood
STI 21	Timpani, Drums, Cymbals	Junior Timpani mallet	felt	medium hard	wood
STI 22	Timpani, Drums, Cymbals	Junior Timpani mallet	felt	medium hard	wood
STI 23	Timpani, Drums, Cymbals	Junior Timpani mallet	felt	soft	wood
STI 26	Timpani, Drums, Cymbals	Junior Timpani mallet	felt	soft	wood
STI F 24	Timpani, Drums, Cymbals	Junior Timpani mallet	flannel	hard	wood
STI F 25	Timpani, Drums, Cymbals	Junior Timpani mallet	flannel	medium hard	wood
STI H 7	Timpani, Professional	Timpani mallet	felt with wood core	hard	tonkin
STI H 9	Timpani, Professional	Timpani mallet	felt with wood core	medium hard	tonkin
STI K 2	Timpani, Professional	Timpani mallet	felt with cork core	hard	tonkin
STI K 4	Timpani, Professional	Timpani mallet	felt with cork core	medium hard	tonkin
SCH 7	Hand Drums, Cymbals	Felt headed mallet	felt	soft	plastic
SCH 40	Wood Percussion, Small Hand Drums	Wood headed mallet	wood	hard	wood
SCH 95	Wood Percussion	Wood headed mallet	wood	hard	plastic



# BasisTrolley

## Basis Trolley System

The SONOR Basis Trolley is very popular due to its versatile usage with larger SONOR instruments. The frame features caster wheels on a wide leg system that allow for ease-of-transportation and resonator box protection. Additional adapters are required to use the Basis Trolley.

**Please note:** Adapters that are listed below (AD1,2, AC1, 2) must be specified and included when ordering a Basis Trolley. The BT will not function without the corresponding adapter.

### Basis Trolley

**BT** Basis Trolley, height and width adjustable trolley with 4 large, smooth running wheels

### Basis Trolley Adapters

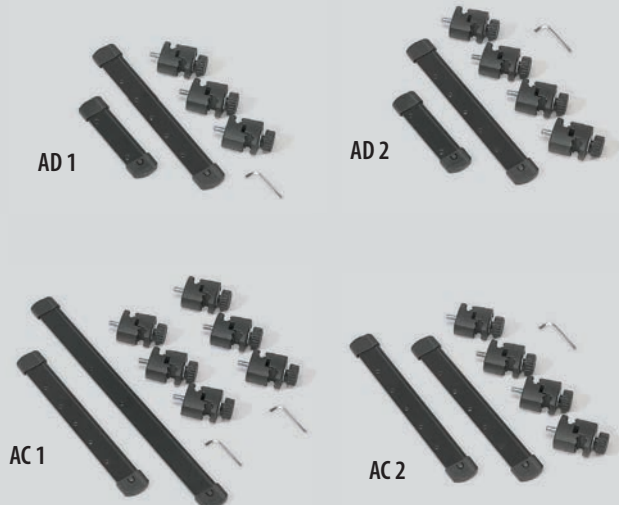
- AD 1** Adapter for Basis Trolley and diatonic soprano, alto tenor-alto and bass mallet instruments with 3 brackets, 1 rail 166 mm, 1 rail 300 mm, 3 adapters, 1 assembly key
- AD 2** Adapter for Basis Trolley and diatonic deep bass mallet instruments, SSX and ShortScale Xylophone with 4 brackets, 1 rail 166 mm, 1 rail 300 mm, 4 adapters, 1 assembly key
- AC 1** Adapter for Basis Trolley and chromatic soprano, alto, tenor-alto and bass mallet instruments with 3 brackets, 1 rail 300 mm, 1 rail 572 mm, 6 adapters, 1 assembly key
- AC 2** Adapter for Basis Trolley and chromatic extensions for deep bass mallet instruments with 4 brackets, 2 rails 300 mm, 4 adapters, 1 assembly key



Basis Trolley with mounted adapter

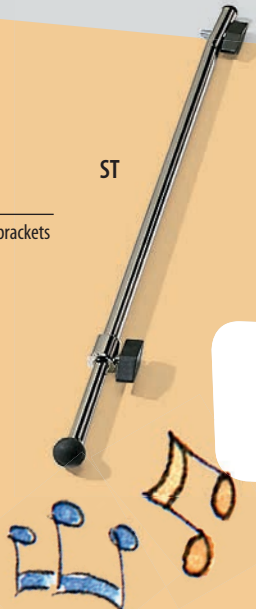


Please note: You will need two BT Basis Trolleys and 2 AC 2 adapters for chromatic deep bass instruments with resonator boxes.



# Stand Leg

**ST** Stand Leg, height-adjustable, for screwing into brackets of box resonators, instrument cases and timpani



Bracket

Depending on your instrument, you will need 3 or 4 legs per instrument. Simply count the number of mounting plates on your resonator boxes!





# Bags & Accessories

## Bags for Glockenspiels

- B-10 for glockenspiel NG 10
- B-11 for glockenspiel NG 11
- B-SG for glockenspiel SG and GS
- B-GP for glockenspiel GP

## Roll Bag and Lock with Velcro Strap

- B SK for bars f-sharp2, b-flat2, f-sharp3 of soprano metallophones or xylophones
- B TAK for bars f-sharp1, b-flat1, f-sharp2, b-flat2 of tenor-alto metallophones or xylophones
- B GBK for bars f-sharp, b-flat, f-sharp1 of deep bass metallophones or xylophones

## SONOR Stick Bag

- SS B for all mallets and drum sticks, 8 pockets



B-11

B-SG



BT

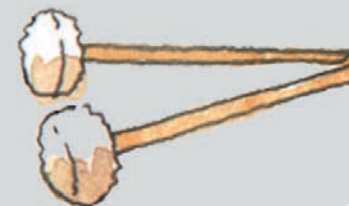


B TAK

B SK



B GBK



CAB ST / CAB XL



GBCO 1175



SCG



GB PE



NS P



## Bags and Straps for Congas

- GBD 13 Bag for Djembe 12" and 13" (not shown)
- GBCO 1011 Bag for Requinto 10" & Quinto 11" (not shown)
- GBCO 1175 Bag for Conga 11.75"
- GBCO 1250 Bag for Conga 12" & Tumbadora 12.5" (not shown)
- GB PE Bag for Percussion and Bongo
- SCG Street Conga Strap

## Bags for Cajons with handle and shoulder belts

- CAB ST Cajon bag for standard sizes (up to 30 x 30 cm)
- CAB XL Cajon bag for large Cajons (32 cm x 32 cm)
- CA MI Cajon bag mini (for Chico and Mediano)

## Music Stand

- NS P Music Stand, collapsible



54|55 PARTS



# Parts

SONOR Instruments are designed and built to ensure a long life of playability. However, throughout their use, bars get lost, flexible pins might break, and tubing may need to be replaced. Maintaining part consistency allows us to efficiently provide service for all SONOR instruments.

The most common parts are listed below. If you cannot locate the part you need, please check our full list of replacement parts at [www.sonor.com](http://www.sonor.com).



ZS 1



ZS 2



Z KS 50



Z KS 400



Z KS 100



ZG 1



Z KS 30 N



ZG 2



Z KS 40 N



ZR 1



Z KS 60



765 164 59





### Sound Bar Holders

ZG 1	for GP, NG, white, 10 pieces
ZG 2	for SG, TAG, black, 10 pieces
ZG 3	for SGL, TAGL, black, 10 pieces, (not shown)
ZS 1	for all xylophones and metallophones with box resonator, 10 pieces
ZS 2	for Global beat fiberglass xylophones, 10 pieces
Z KS 30 N	for KS 30, KSP 30, KSP 30 M, white, 2 pieces
Z KS 40 N	for KS 40, KSP 40, KSP 40 M & X, white, 2 pieces
Z KS 400	for KS 400, black, 2 pieces
Z KS 50	for KS 50, KSP 50, KSP 50 M & X, black, 2 pieces
Z KS 60	for NKS 60, KSP 60 X, black, 1 piece
Z KS 100	for NKS 100, KSP 100 X, black, 1 piece
ZR 1	for CX, CM, BSX 300, black, 1 piece

### Pin Strips and Felt Strips

ZB 1	Pin strip for SGP, AGP, GS GB, GA GB, black, 2 pieces, incl. felt strip
ZB 2	Pin strip for SG, GS, BWG, black, 2 pieces, incl. felt strip
ZB 3	Pin strip for MG, black, 2 pieces, incl. felt strip
ZB 4	Pin strip for GSM, GAM, black, 2 pieces, incl. felt strip
FB 1	Felt strip for SG, GS, BWG, white
FB 2	Felt strip for SGP, AGP, GS GB, GA GB, white
FB 3	Felt strip for MG, white
FB 4	Felt strip for GSM, GAM, white
ALS 1	Rubber cording (1 meter) for all metallophones and xylophones

### Hand Drum Tension Rods

803 003 19	for Latino Hand Drums
998 506 00	for Global Hand Drums

### Feet and Brackets

F KS 1	Feet for KS 50, NKS 60, rubber, 4 pieces
F KS 2	Feet for NKS 100, rubber, 4 pieces
F KSP	Feet for KSP 50, KSP 60, KSP 100, plastic, 4 pieces
F CAJ	Feet for Cajons, all models
762 212 59	Bracket, complete for box resonator instruments and timpani
765 164 59	Adapter, for Basis Trolley rails

### Natural Skins unmounted

700 005 35	Natural skin, 35 cm
700 005 43	Natural skin, 43 cm
700 005 46	Natural skin, 46 cm
700 005 50	Natural skin, 50 cm
700 005 56	Natural skin, 56 cm
700 005 61	Natural skin, 61 cm

### Natural Skins mounted

733 007 71	Natural skin, 10" for LHDN 10 (V 1619/1639)
733 009 71	Natural skin, 13" for LHDN 13 (V 1620)
733 011 71	Natural skin, 14" for LHDN 14 (V 1621)
733 012 71	Natural skin, 16" for LHDN 16 (V 1622)
733 008 71	Natural skin, 10" for V 1550/1570
733 010 71	Natural skin, 13" for V 1551/1571
733 013 71	Natural skin, 16" for V 1553/1573
733 014 71	Natural skin, 18" for V 1554/1574

### Jingles and Bells

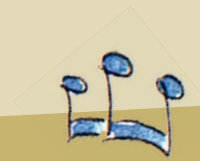
NSS	Nickel silver jingles for PJS, LTA, LHT, V 4002, 1 pair
762 016 02	Bell for V 4001, with rivet
762 017 02	Bell for V 4003, with loop
762 021 02	Bell, single, small, for V 4004
762 022 02	Bell, single, medium, for V 4004
762 023 02	Bell, single, large, for V 4004
762 007 01	Leather strap for cymbals V 3900, V 3901, V 3902, PHC
762 028 01	Leather strap for hanging cymbals V 2012, V 2014



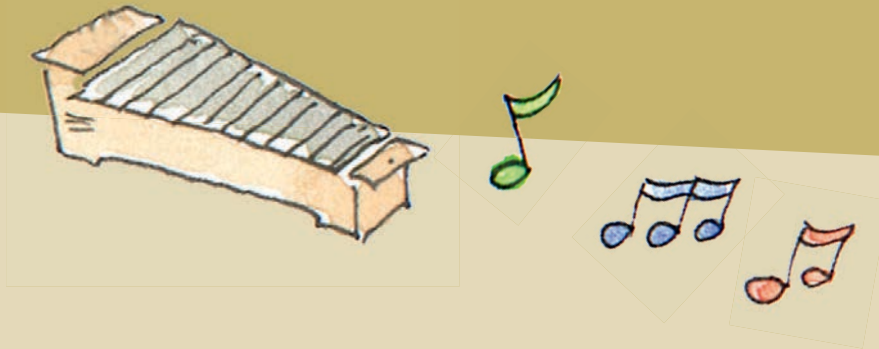
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