

 **SONOR**[®]
Orff

Glockenspiels
Xylophones
Chime Bars
Percussion
Cajones



Welcome to the 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, and they invested heavily in R&D which produced much technological advancement. Such as the sound bar material used in Palisano products or the invention of chime bars.

Our close, on-going collaboration with educationalists and therapists continues today to underpin our company's practice-based focus. You will find a selection of useful tips and advice relating to Orff instruments and how to use them throughout this catalog.

We strive to honor Sonor's reputation for tradition, innovation, quality and service.

Most importantly, we aspire to create instruments that live up to your expectations, support your work in the best possible way and ... to give you music-making pleasure!

Yours,

Kristin Weimann, product manager, international & Tim Henry product manager USA
and the whole SONOR-Team

www.sonor.com



www.youtube.com/SonorOrffTube



www.facebook.com/sonor.orrff

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SONOR-ORFF

ORFF Series 04

Glockenspiels 06

Xylophones 12

Metallophones 18

Wood Chime Bars 24

Metal Chime Bars 28

Tonal Range 34

Sustainability 36

SONOR-ORFF Percussion

Timpani 40

Hand Drums 41

Tambourines 42

Effect Percussion 43

Cowbells 44

Instruments with jingles 44

Triangels/ Cymbals/ Chimes 45

Shaker 46

Wood Percussion 48

Global Percussion 50

Street Congas 50

Champion Percussion 51

Cajones 52

Cajones for Kids 54

Primer Cajon Pad 55

Do It Yourself Cajones 55

TOY SOUND 56

Literature 57

Mallets 58

Accessories 60

Parts 62

Index 64



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

The idea that music begins inside human beings was the basis of Carl Orff's approach to music education, 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.



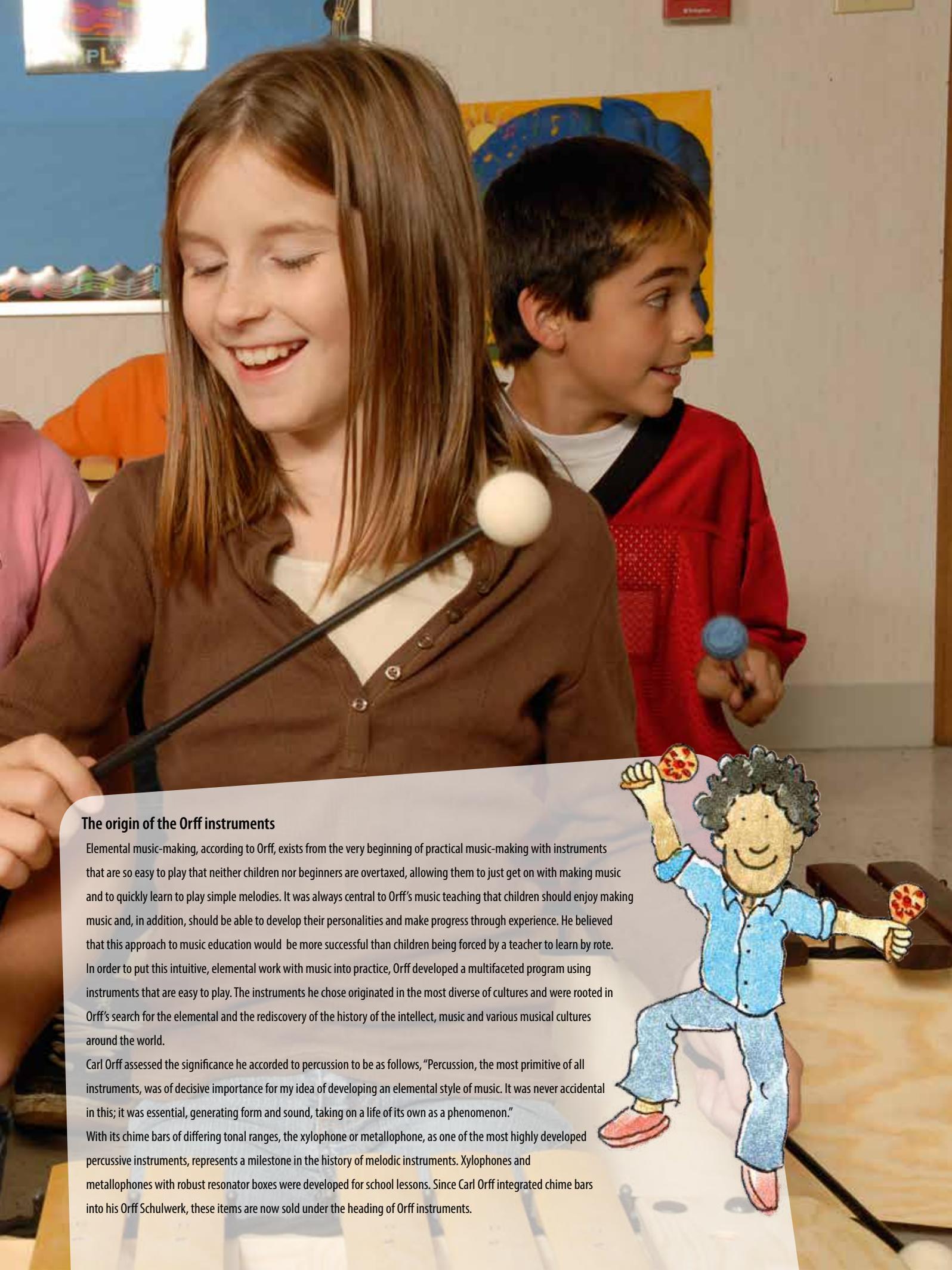
Nonetheless, he was critical of the established music education of the time, because it focused too much on ensuring that children could perform existing songs as well as possible without being allowed to develop their own creativity. He went on to collaborate with other musicians in the development 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 a key aspect of his approach, the aim being to foster true spontaneity, 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.

The creative approach to the elements of music, language and movement fosters personal inventiveness, and thus the creativity and imaginativeness of children in today's society. The use of play and improvisation during music-making encourages self-realization in children and fosters their self-confidence and social development.

The nature of Orff's Schulwerk also offers an array of creative approaches for dealing with the developments, changes and current conditions within society. The key principle is that 'Elemental Music-Making' is "easy to learn and experience for everyone". Playing Orff instruments is intuitive and easily accessible to anyone. This fosters a feeling of inclusion among people of varying ages, with various mother tongues and various cultural backgrounds via the language of music. In many respects, this communal experience takes precedence over the individual process of learning, and creativity and imagination come before the musical score and technical exercises.



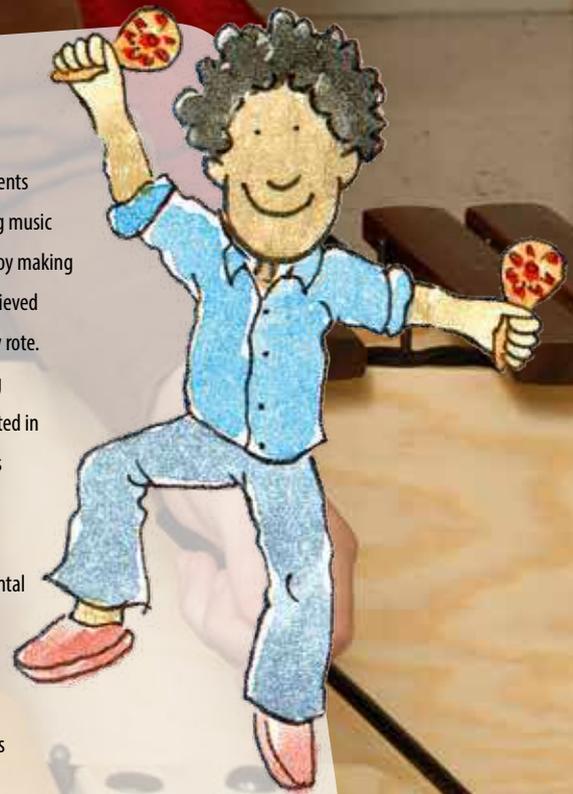


The origin of the Orff instruments

Elemental music-making, according to Orff, exists from the very beginning of practical music-making with instruments that are so easy to play that neither children nor beginners are overtaxed, allowing them to just get on with making music and to quickly learn to play simple melodies. It was always central to Orff's music teaching that children should enjoy making music and, in addition, should be able to develop their personalities and make progress through experience. He believed that this approach to music education would be more successful than children being forced by a teacher to learn by rote. In order to put this intuitive, elemental work with music into practice, Orff developed a multifaceted program using instruments that are easy to play. The instruments he chose originated in the most diverse of cultures and were rooted in Orff's search for the elemental and the rediscovery of the history of the intellect, music and various musical cultures around the world.

Carl Orff assessed the significance he accorded to percussion to be as follows, "Percussion, the most primitive of all instruments, was of decisive importance for my idea of developing an elemental style of music. It was never accidental in this; it was essential, generating form and sound, taking on a life of its own as a phenomenon."

With its chime bars of differing tonal ranges, the xylophone or metallophone, as one of the most highly developed percussive instruments, represents a milestone in the history of melodic instruments. Xylophones and metallophones with robust resonator boxes were developed for school lessons. Since Carl Orff integrated chime bars into his Orff Schulwerk, these items are now sold under the heading of Orff instruments.





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 still depends on the dedication to detail and the focus on excellence in craftsmanship as established by SONOR's founder.

The unique features of the Meisterklasse are:

- 6 octaves 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 BasisTrolley system BasisTrolley Ständerwagen-System
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)

Palisano

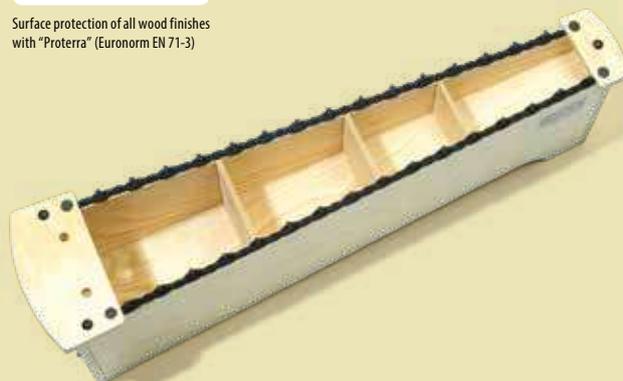
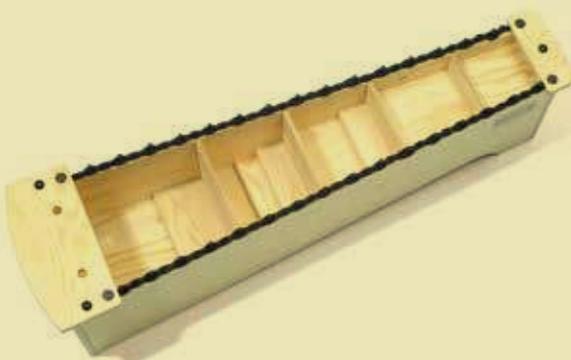
The Palisano range comprises 65 xylophones and chime bars with Palisano bars. What is Palisano? Palisano is a sound material which was developed by SONOR in cooperation with engineering specialists. The sound characteristics of Palisano are ideally suited for the manufacturing of xylophones. Palisano is a special fiberglass with high density that is not hygroscopic, i. e. it is resistant to humidity. This ensures excellent sound quality and a higher tuning stability of the instruments. The same manufacturing standards apply for Palisano as for all Meisterklasse instruments: Excellence in quality and craftsmanship.

The unique features of Palisano are:

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



Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



SERIES



Primary

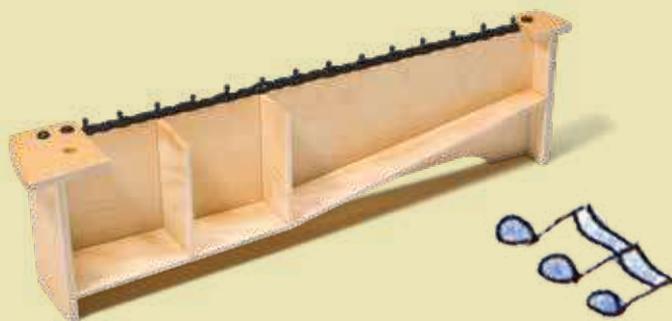
The primary program for elemental music education comprises glockenspiels, xylophones, metallophones, chime bars, timpani and small percussion instruments. When we last revised the range, we attached great importance to the choice of materials used for their construction. We are proud to be able to offer you the first certified environmentally friendly Orff instruments. For many years, we have used an ecological lacquer finish, known as Proterra, made of shellac, oil and carnauba wax. We have been awarded FSC® certification, and can now guarantee that we exclusively use wood from forests managed according to the highest standards. For further information on the FSC, please go to pp. 36-37 or visit www.fsc.org.

The special characteristics of the Primary series are:

- 6 octaves tonal range, C to a4 – of which approx. 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 BasisTrolley system
- Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



Surface protection of all wood finishes with "Proterra" (Euronorm EN 71-3)



Global Beat

Global Beat consists of 2 glockenspiels, 6 xylophones and 3 metallophones. A sound and quality comparison with instruments of other manufactures in a similar category shows the clear advantage of Global Beat instruments.

The special characteristics are:

- Approx. 4 octaves diatonic range, c to a4
- Metal, Sucupira wood and fibreglas 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)



Surface protection of all wood finishes with "Proterra" (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 alloy metal bars 25 x 5 mm, fundamental tuning,
- Resonator made of beechwood, solid and plywood, surface protection of all wood finishes with "Proterra"



SG 25



SG 19

Soprano

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



TAG 25



TAG 19



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 with the print of the note enable a visual connection between the sheet music and the instrument. When improvising with self-created melodies the children always have a visual reference to the printed notation. From the other perspective the players get a feeling of what a printed note sounds like.

- 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"



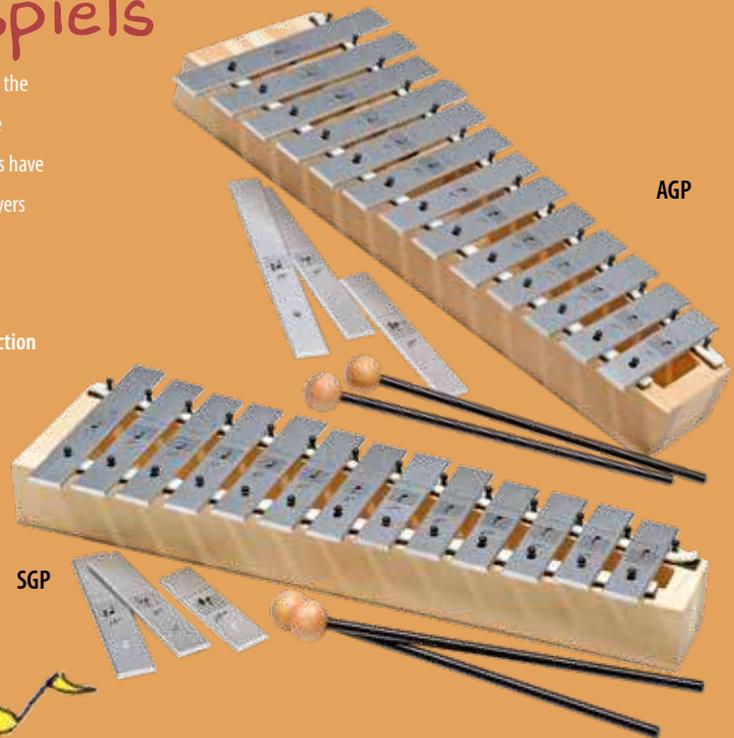
Surface protection of all wood finishes with "Proterra".

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.

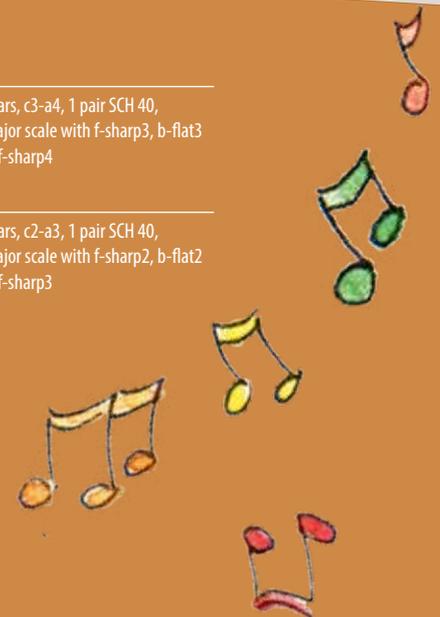
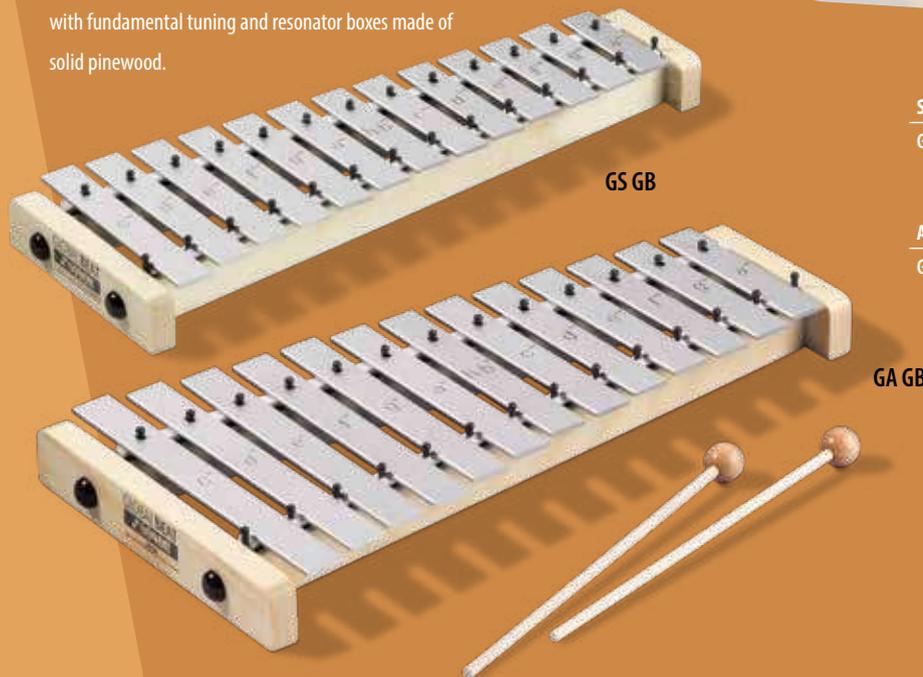


Soprano

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

Alto

GA GB 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 frequently purchased 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. 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, surface protection of all wood finishes with "Proterra"

NG 30



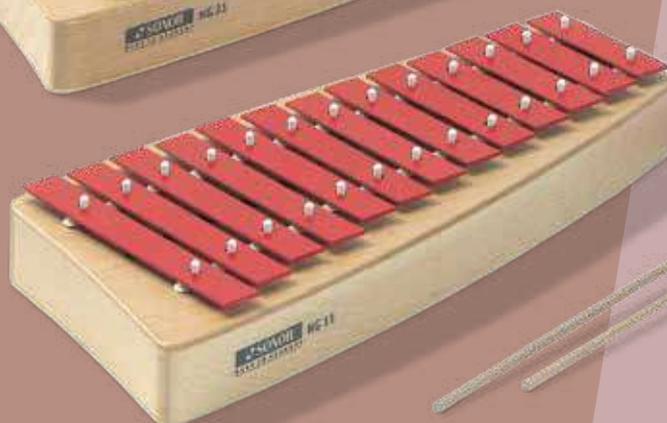
NG 10



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

Alt

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



Surface protection of all wood finishes with "Proterra"

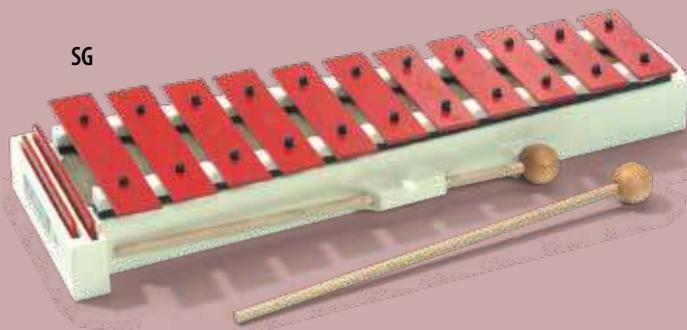


Kinderglockenspiels



It was very important to us to develop a particularly child-friendly design for our children's glockenspiels, as was the quality of materials and sound. Instruments that let children experience the phenomenon of sound for the first time influence their auditory sensibility over the long term. The clean SONOR tuning trains children's auditory faculties in a harmonious manner, creating the ideal preconditions for their development as musicians of the future.

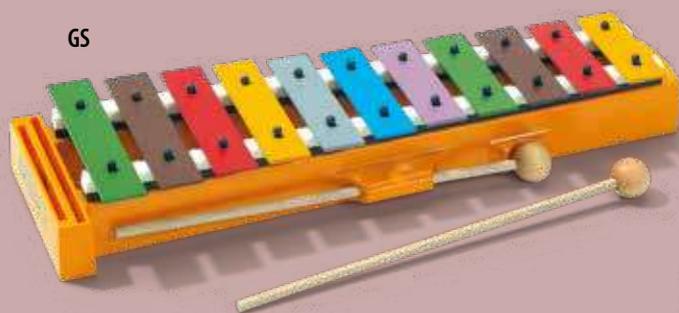
SG



Our glockenspiels with synthetic frames have rounded edges and integrated compartments for the mallets. They are available in the standard version with the classic red chime bars or with colorful chime bars as well as in Boomwhackers® colors.



GS



Soprano

- SG 13 bars, c3-f4, 1 pair SCH 40, C-major scale with f-sharp3 and b-flat3
- GS Child's glockenspiel, bars, c3-f4, 1 pair SCH 40, C-major scale, children's songs with colored notes
- BWG Boomwhackers® Child's glockenspiel, 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 great favorites among children. So even the littlest musicians can improvise with them. Mini Mouse is tuned in a pentatonic scale, so that each note is sounded. There can be no wrong notes, thanks to the pentatonic tuning.

MG C



MiMa



GP



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 perfectly 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 und f-sharp4



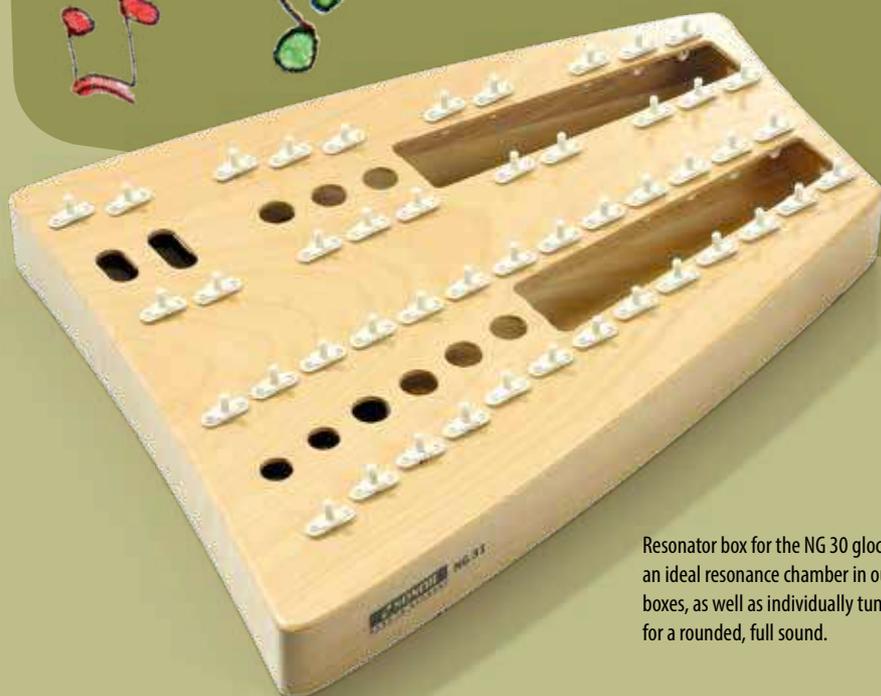
MaMa & MiMa





Reference Glockenspiels

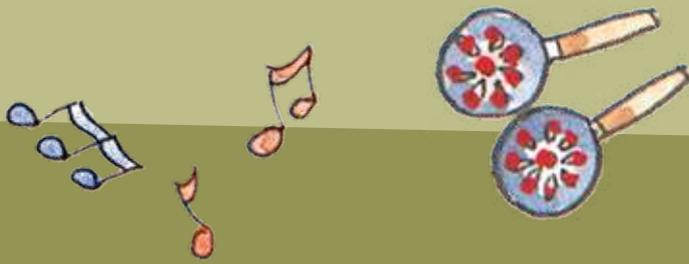
		Number of bars	Scale	Tonal range
SOPRAN				
SG 19	Soprano Meisterklasse	19	C-major with f-sharp3, b-flat3, f-sharp4 and b-flat4	c3-c5
SG 25	Soprano Meisterklasse	25	chromatic	c3-c5
SGP	Soprano PRIMARY	16	C-major with f-sharp3, b-flat3 und f-sharp4	c3-a4
GS GB	Soprano GLOBAL BEAT	16	C-major with f-sharp3, b-flat3 und f-sharp4	c3-a4
NG 10	Soprano NG	13	C-major with f-sharp3 und b-flat3	c3-f4
NG 30	Soprano NG	19	chromatic	c3-f#4
SG	Soprano Kinderglockenspiel	13	C-major with f-sharp3 und b-flat3	c3-f4
GS	Soprano Kinderglockenspiel	11	C-major	c3-f4
BWG	Soprano Kinderglockenspiel	13	C-major with f-sharp3 und b-flat3	c3-f4
GP	Soprano Kinderglockenspiel	14	C-major with f-sharp3, b-flat3 und 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
ALT				
AGP	Alto PRIMARY	16	C-major with f-sharp2, b-flat2 und f-sharp3	c2-a3
NG 11	Alto NG	16	C-major with f-sharp2, b-flat2 und 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 und f-sharp3	c2-a3
TENOR-ALT				
TAG 19	Tenor-Alto Meisterklasse	19	C-major with f-sharp2, b-flat2, f-sharp3 und b-flat3	c2-c4
TAG 25	Tenor-Alto Meisterklasse	25	chromatic	c2-c4



Up to a few of the Kinderglockenspiels all SONOR Glockenspiels have a fundamental tuning.



Resonator box for the NG 30 glockenspiel. 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 made of	mallet (1 pair)
aluminium 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95
aluminium 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
aluminium 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95
aluminium 25 x 5	G	beechwood, solid and plywood	SCH 3 and SCH 95

S = Standard Tuning
G = Fundamental Tuning



GBKX 10



TAKX 30



SKX 30



Bags for replacement bars see page 61.



Surface protection of all wood finishes with "Proterra"

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 BasisTrolley 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

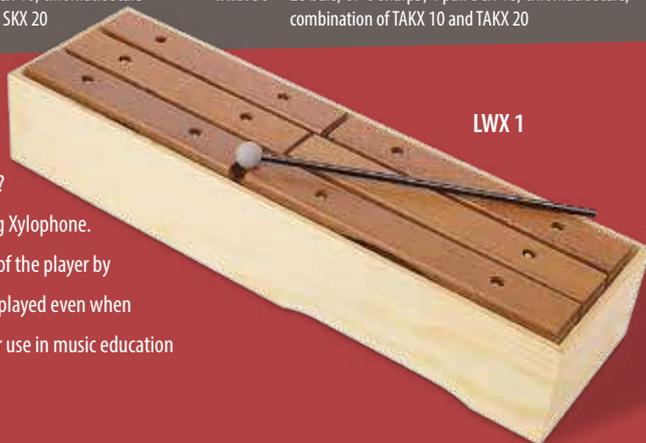
GBKX 30 22 bars, c-a1, 1 pair SCH 25, chromatic scale, combination of GBKX 10 and GBKX 20

Walking-Xylophone

Do you perform in a music group or do you facilitate a seated group?

This is made easy with the Walking Xylophone.

The xylophone is fixed to the arm of the player by means of a strap, so that it can be played even when he/she is walking around. Ideal for use in music education or music therapy situations.

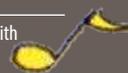


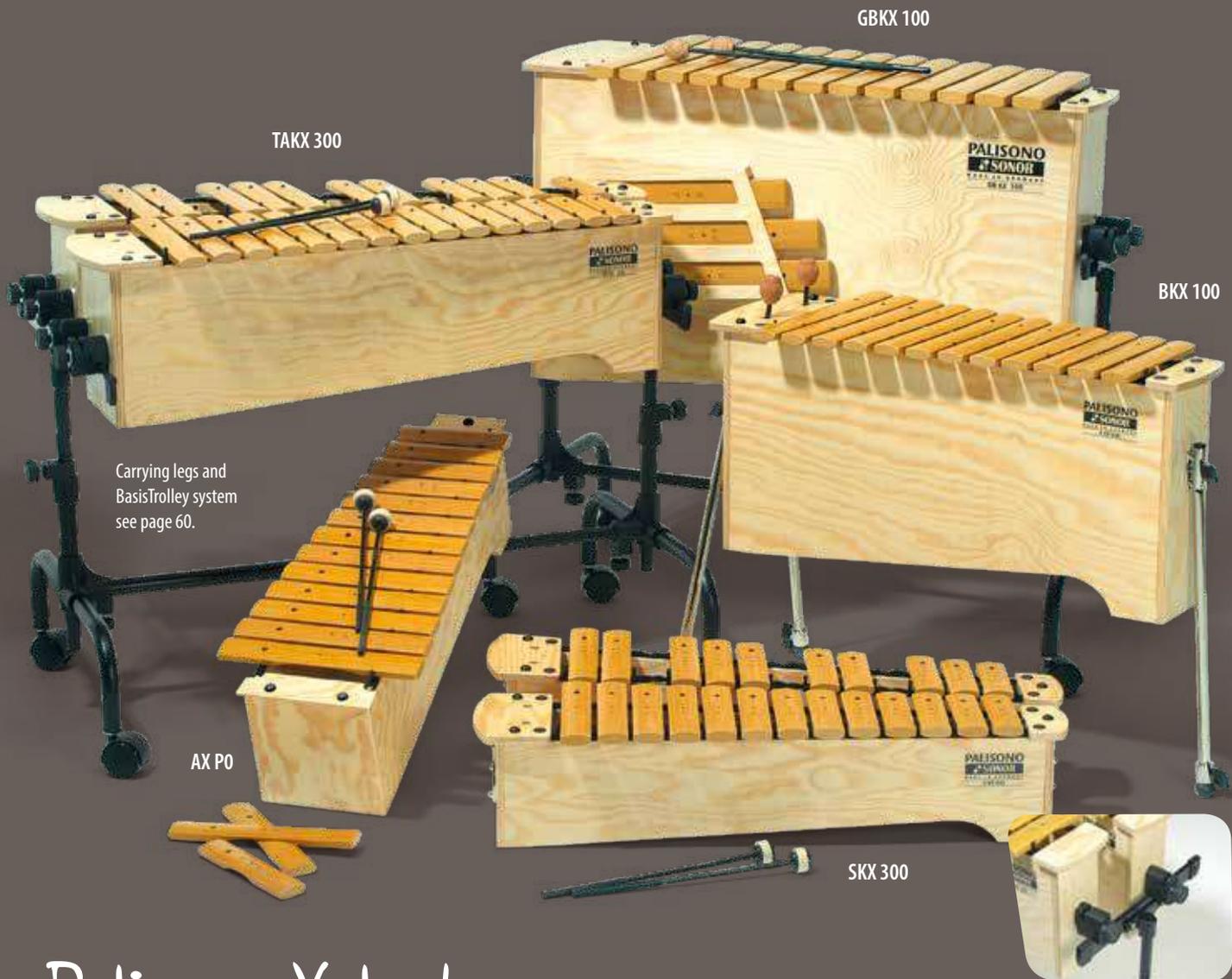
LWX 1



Sopran

LWX 1 6 bars, c2, d2, e2, g2, a2, c3, 1 pair SCH 2, pentatonic starting with c, Sucupira 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 BasisTrolley system see page 60.

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 the environmentally safe finish "Proterra".

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

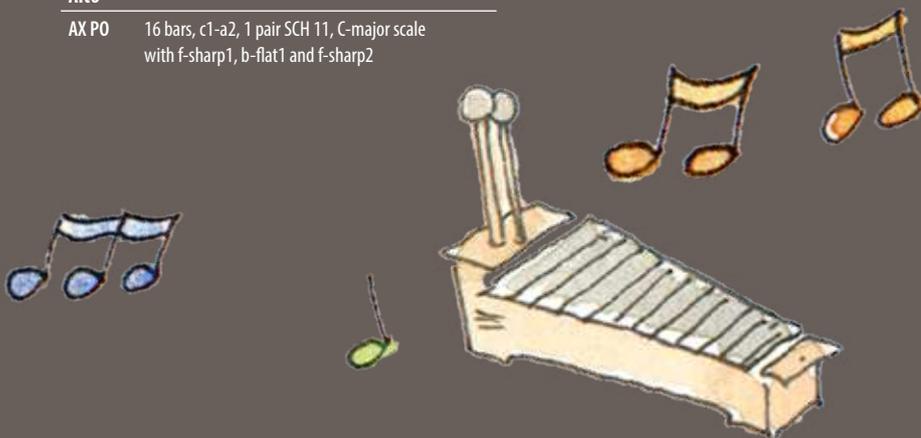
- TAKX 100 19 bars, c1-c3, 1 pair SCH 11, C-major scale with f-sharp1, b-flat1, f-sharp2 and b-flat2
- TAKX 200 7 bars, sharp: c1, d1, g1, c2, d2, g2, c3, chromatic extension for TAKX 100
- TAKX 300 26 bars, c1-cis3, 1 pair SCH 11, chromatic scale, combination of TAKX 100 and TAKX 200

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!

Primary xylophones 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 the 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 xylophones have 35 x 18 mm Pao Rosa sound bars with overtone or fundamental tuning. The redesigned stepped resonator boxes are made of solid birch plywood to prevent warping.

The sound bars and resonator boxes of SONOR Primary xylophones are FSC™ certified, which means that only timber from well managed forests are being used. In addition an environmentally safe finish is used, based on shellac, oil and carnauba wax.



Surface protection of all wood finishes with "Proterra"

All FSC® certified instruments are marked in the catalog with the FSC tree logo.

GBXP 2.1

GBXP 1.1

AXP 2.1

AXP 1.1

Global Beat Xylophones

Xylophones with Scupira sound bars

These Global Beat xylophones have scupira hardwood sound bars 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 CB 16 bars, c2-a3, 1 pair SCH 23, C-major scale with f-sharp2, b-flat2 and f-sharp3

Alto

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

Deep Bass

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

GBX GB

AX GB

SX 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 see page 61.

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

Alt

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

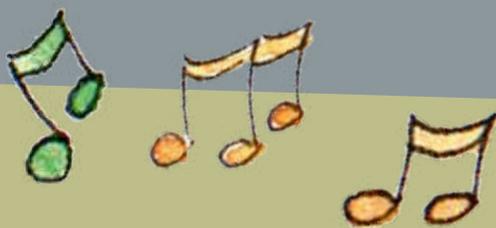
Großbass

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

GBX CB F



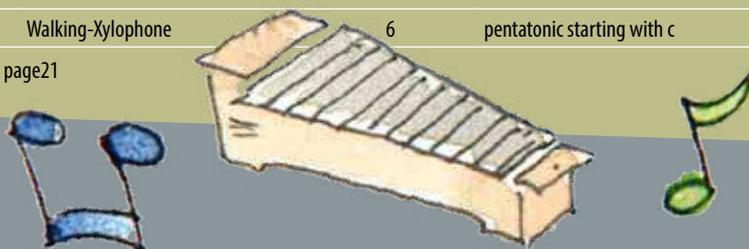
SX CB F



Reference Xylophones

		Number of bars	Scale	Tonal range
SOPRANO				
SKX 10	Soprano Meisterklasse	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKX 20	Soprano Meisterklasse	7		c [♯] 2, d [♯] 2, g [♯] 2, c [♯] 3, d [♯] 3, g [♯] 3, b [♯] 3
SKX 100	Soprano Palisano	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKX 200	Soprano Palisano	7		c [♯] 2, d [♯] 2, g [♯] 2, c [♯] 3, d [♯] 3, g [♯] 3, b [♯] 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 [♯] 2, d [♯] 2, g [♯] 2, c [♯] 3, d [♯] 3, g [♯] 3, b [♯] 3
SX GB	Soprano Global Beat	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SX CB F	Soprano Global Beat	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
ALTO				
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 [♯] 1, d [♯] 1, g [♯] 1, c [♯] 2, d [♯] 2, g [♯] 2, b [♯] 2
AX GB	Alto Global Beat	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AX CB	Alto Global Beat	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
AX PO	Alto Palisano	16	C-major with f-sharp1, b-flat1 and f-sharp2	c1-a2
TENOR-ALTO				
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 [♯] 1, d [♯] 1, g [♯] 1, c [♯] 2, d [♯] 2, g [♯] 2, c [♯] 3
TAKX 100	Tenor-Alto Palisano	19	C-major with f-sharp1, b-flat1 and f-sharp2	c1-c3
TAKX 200	Tenor-Alto Palisano	7		c [♯] 1, d [♯] 1, g [♯] 1, c [♯] 2, d [♯] 2, g [♯] 2, c [♯] 3
BASS				
BKX 100	Bass Palisano	16	C-major with f-sharp, b-flat, f-sharp1 and b-flat1	f-c2
BKX 200	Bass Palisano	5		g [♯] , c [♯] 1, d [♯] 1, g [♯] 1, c [♯] 2
DEEP BASS				
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 [♯] , d [♯] , g [♯] , c [♯] 1, d [♯] 1, g [♯] 1
GBKX 100	Deep Bass Palisano	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBKX 200	Deep Bass Palisano	6		c [♯] , d [♯] , g [♯] , c [♯] 1, d [♯] 1, g [♯] 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 [♯] , d [♯] , g [♯] , c [♯] 1, d [♯] 1, g [♯] 1, b [♯] 1
GBX GB	Deep Bass Global Beat	16	C-major with f-sharp, b-flat and f-sharp1	c-a1
GBX CB 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 Palisano*	38	chromatic	f-fis3
LWX 1	Walking-Xylophone	6	pentatonic starting with c	c2, d2, e2, g2, a2, c3

* see page 21





Practice Tip: Xylophone sound bars paiste with points

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.

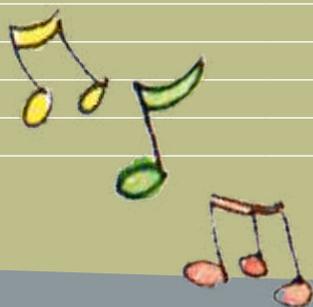
With colorful adhesive dots (available at stores selling stationery), you can make it even easier to accompany a song on the xylophone. As an example, we have used green, red and blue dots for the basic chords of the C-major scale. The colors help to create a better overview, and you can immediately tell which notes belong to the C-major scale and which to the F-major or G-major scales.

The same principle works with metallophones, of course, and with all of the chime bars. Some of our chime bars have already been marked with green, red and blue colors. (see pp. 29 and 30)

Chromatic extension for	Chromatic Instrument	Bars (in mm)	Tuning	Resonator chambers	Resonator made of	Mallets (1 Paar)
		Rosewood 37 x 18	G	3	pinewood	SCH 16
SKX 10	SKX 30	Rosewood 37 x 18	G	3	pinewood	
		Palisano 38 x 15	G	3	pinewood	SCH 11
SKX 100	SKX 300	Palisano 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 ² , F from d2	5	pinewood	SCH 16
TAKX 10	TAKX 30	Rosewood 37 x 18	0 up to c ² , G from d2	5	pinewood	SCH 16
		Palisano 38 x 15	0 up to c ² , G from d2	4	pinewood	SCH 11
TAKX 100	TAKX 300	Palisano 38 x 15	0 up to c ² , G from d2	4	pinewood	
		Palisano 38 x 15	0	3	pinewood	SCH 25
BKX 100	BKX 300	Palisano 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	
		Palisano 44 x 20	0	6	pinewood	SCH 25
GBKX 100	GBKX 300	Palisano 44 x 20	0	6	pinewood	
		Pao Rosa 37 x 18	0 up to a, G from b ^b	6	birchwood	SCH 25
GBXP 1.1	GBXP 3.1	Pao Rosa 37 x 18	0 up to a, G from b ^b	4	birchwood	
		Sucupira 37 x 18	0 up to a, G from b ^b	6	birchwood	SCH 15
		Fiberglass 38 x 15	0 up to a, G from b ^b	6	limewood	SCH 25
		Rosewood 37 x 15	0 up to c ² , G from d2	38	RESOPHEN	SXY G 1
		Palisano 38 x 15	0 up to c ² , 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





Surface protection of all wood finishes with "Proterra"



SKM 10

TAKM 10

Meisterklasse Metallophones

SKM, TAKM and GBKM metallophones have special alloy metal sound bars with overtone tuning or fundamental tuning.

All resonator boxes are equipped with brackets for carrying legs or the BasisTrolley system.

Surface protection of all wood finishes with "Proterra".

Practice Tip: The ideal relation of mallet instruments in the classroom

We are often asked how many instruments of a specific type we would recommend you to buy. If you are wanting to equip a school class or an ensemble, you should ensure that the number of xylophones is greater than the number of metallophones. Xylophones have a shorter decay and are, therefore, suitable for the playing of melodies and chords. The metallophone decay is relatively long, and it is thus ideally suited to playing chords and slow, sustained melodies. The ideal ratio would be 1/3 metallophones to 2/3 xylophones.

The tenor-alto line covers the tonal range of children's voices. For this reason, the central voice is often played by tenor-alto xylophones and metallophones, and, the greatest number of instruments for an ensemble should be purchased at this pitch. Do not forget bass instruments, because they create a harmonious framework for musical pieces. Soprano instruments create accents, amongst other things.

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-cis3, 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



Kristin Weimann,
Product Manager Orff/Percussion,
SONOR



Primary Metallophones

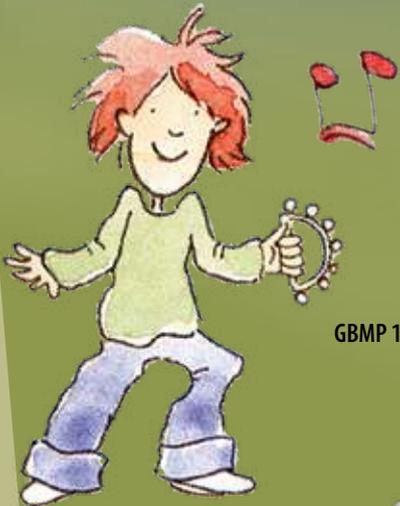
Primary – The future sounds green!

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 the 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 like.

All Primary metallophones have 35 x 5 mm (Soprano and Alto) or 35 x 10 mm sound bars with fundamental tuning. The newly constructed resonator boxes are made of solid birch plywood.

The resonator boxes of the SONOR Primary metallophones are FSC™ certified, which means that only timber from well managed forests are being used. In addition an environmentally safe finish is used, based on shellac, oil and carnauba wax.



GBMP 1.1

GBMP 2.1



All FSC™ certificated instruments are marked in the catalog with the FSC tree logo.



Surface protection of all wood finishes with "Proterra"



AMP 2.1

AMP 1.1

SMP 1.1

SMP 2.1



Bags for replacement bars see page 61.



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, 1x b-flat).



MS GB

MGB GB

MA 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

Concert Mallets

SONOR Concert Mallets are available with special alloy metal bars, with Palisano or genuine rosewood bars.

These three types of sound bar sets can be mixed individually on one instrument and expand the musical expressions.

The only requirement is the purchase of the optional sound bar set. The complete instrument can be set up or switched, as an example from xylophone to metallophone, within minutes.



CX PO (Palisano)

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

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 metallophones SM and AM are compact in size and should find a firm place in any children's room. The sound character is warm and full-bodied. Surface protection of all wood finishes with "Proterra".

Soprano

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

Alt

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

AM



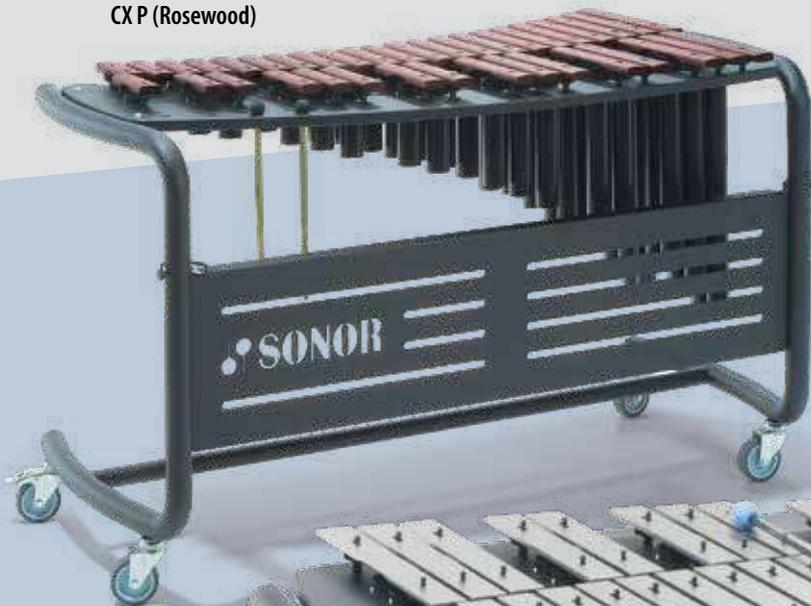
SM



Surface protection of all wood finishes with "Proterra"



CX P (Rosewood)



CX Sound Bar Holder



CX Height adjustment

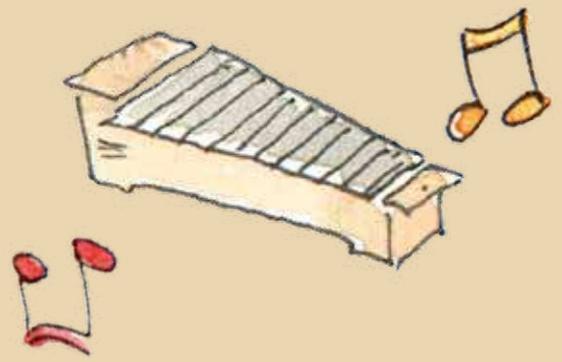


CM L (Metal)

Reference Metallophones

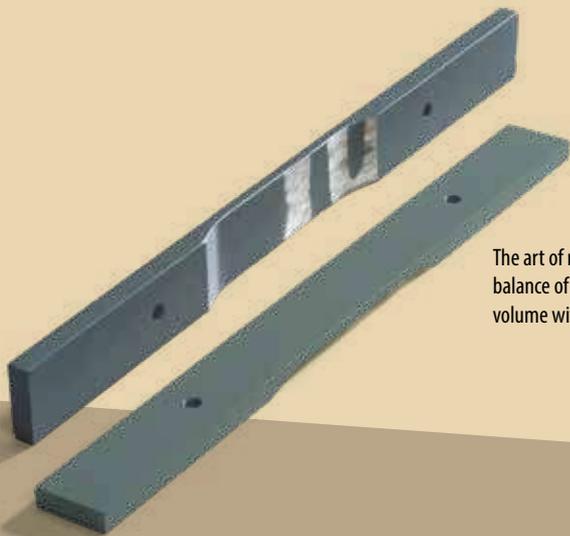
		Number of Bars	Scale	Tonal Range
SOPRANO				
SKM 10	Soprano MEISTERKLASSE	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SKM 20	Soprano MEISTERKLASSE	7		c ² , d ² , g ² , c ³ , d ³ , g ³ , b ³
SMP 1.1	Soprano PRIMARY	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
SMP 2.1	Soprano PRIMARY	7		c ² , d ² , g ² , c ³ , d ³ , g ³ , b ³
SM	Soprano Metallophone	13	C-major with f-sharp2 und b-flat2	c2-f3
MS GB	Soprano GLOBAL BEAT	16	C-major with f-sharp2, b-flat2 and f-sharp3	c2-a3
ALTO				
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 ¹ , d ¹ , g ¹ , c ² , d ² , g ² , b ²
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
TENOR-ALTO				
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 ¹ , d ¹ , g ¹ , c ² , d ² , g ² , c ³
DEEP BASS				
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 ¹ , d ¹ , g ¹ , c ² , d ² , g ²
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 ¹ , d ¹ , g ¹ , c ² , d ² , g ² , b ²
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 ³





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

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



The art of making metal bars is in creating a balance of sound quality, timbre, sustain and volume without side noises over several octaves.





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 chime bars have sound bars with overtone tuning and resonator boxes made of pinewood. All resonator boxes have tuning adjusters to change the sustain and volume. SONOR developed special feet for these instruments, which provide optimum resonance.



Deep Bass

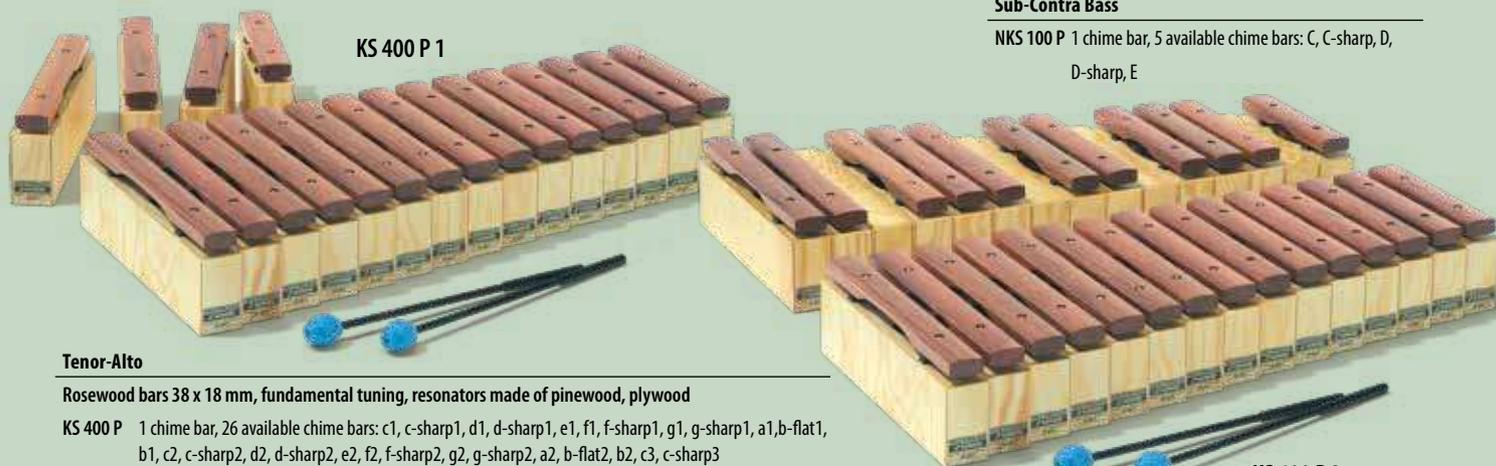
KS 50 P 1 chime bar, 13 available chime bars: c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b, c1

Contra Bass

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

Sub-Contr 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 offer excellent sound quality and superior craftsmanship. They are ideally suited for music education and music therapy. The chromatic tonal range has 4 octaves from C to c-sharp3. Palisono chime bars stand for impressive sound experiences.



KS 40 PO 1



KS 40 PO 3

Tenor-Alto

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

KS 40 PO 1 19 chime bars, 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-cis3, 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, BSub-**Contra Bass**

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

Resonator with tuning adjuster



The Palisono chime bars KS 50 PO, NKS 60 PO and NKS 100 PO have sound bars with overtone tuning and resonator boxes made of pinewood. All resonator boxes have tuning adjusters to change the sustain and volume. SONOR developed special feet for these instruments, which provide optimum resonance.

NKS 60 PO

NKS 100 PO

KS 50 PO



Surface protection of all wood finishes with "Proterra".

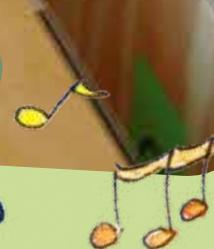
Recommended mallets:
SCH 15, SCH 8 or SCH 100

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' in this way.



Primary Chime Bars

All Primary chime bars with wooden sound bars 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 an environmentally safe finish called Proterra, based on shellac, oil and carnauba wax.

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 Ton, 19 lieferbare Töne: c1, d1, e1, f1, fis1, g1, a1, b1, h1, c2, d2, e2, f2, fis2, g2, a2, b2, h2, c3

KSP 40 X 1 19 Töne, c1-c3, 1 Paar SCH 5, C-Dur Tonleiter mit fis2, b2, fis3 und b3



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 birchwood, plywood

KSP 50 X 1 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



The mark of responsible forestry



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 birchwood, plywood, with tuning adjuster to bring the sound in line with the 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 birchwood, plywood, with tuning adjuster to bring the sound in line with the room acoustics

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



Surface protection of all wood finishes with "Proterra".

Deep Bass

KS 50 L 1 chime bar, 13 available chime bars: c, c-sharp, d,



Meisterklasse Chime Bars

Excellent sound and craftsmanship are the basis for the superior quality of this instrument range.

Meisterklasse chime bars are available in the chromatic range of 5 octaves from C to c-sharp4.

They are especially suitable for music education and music therapy.



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





Arrange notes as you wish!

No musical instrument is as flexible 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, teachers, preschool teachers and music educators. The notes of the C-major triad are marked with green dots and musical notes, the F-major triad notes in red, and the D-major triad notes in blue. You can play hundreds of songs using these three basic chords and thus interpret them musically with the chime bars.

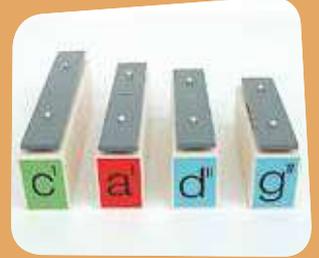
For example the song: „My Bonnie lies over the Ocean“

My ^C Bonnie lies ^F over the ^C ocean,
 My ^C Bonnie lies ^C over the ^G sea.
 My ^C Bonnie lies ^F over the ^C ocean,
 Please ^F bring back my ^G Bonnie to ^C me.

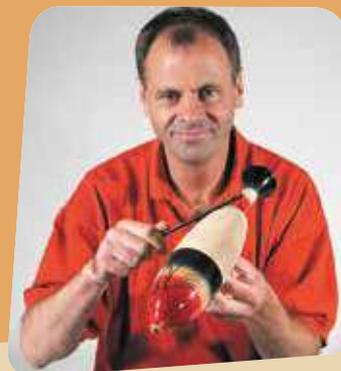


But aside from that, almost all accompaniments can be arranged using chime bars. The well-known German song, Der Papagei, ein Vogel ist, for instance, can be accompanied with these notes (chords).

The notes are simply replaced by chime bars, with the three voices allocated to three players.



You can find a more comprehensive explanation (in German) of the concept associated with the KS 40 L 15 chime bar set in the book, Ganz einfach, aber wie? (see p. 49 - Literature). Alternately, you could attend one of Wolfgang Schmitz's music education seminars. You can find an overview of current events at www.fkmu.de.



Wolfgang Schmitz
 Music educationalist, living in Trossingen, Germany. For many years, he has regularly taught advanced training courses for SONOR, demonstrating the diverse, practice-based possibilities of using Orff and percussion instruments.

Primary Chime Bars

Primary chime bars 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 the 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 like.

Primary – The future sounds green!

The birch resonator boxes of SONOR Primary chime bars are FSC™ certified, which means that only timber from well managed forests are being used.



KPS 50 L



All FSC™ certificated instruments are marked in the catalog with the FSC tree logo.



KSP 30 M 1



Soprano

Silver special alloy metal bars 30 x 4 mm 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

Silver special alloy metal bars 35 x 5 mm 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

Silver special alloy metal bars 38 x 10 mm with staff imprint, overtone tuning, resonators made of birchwood, 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



All Primary chime bars with metal bars either have overtone or fundamental tuning. The resonator boxes are made of shock-resistant RESOPHEN or solid birch plywood.

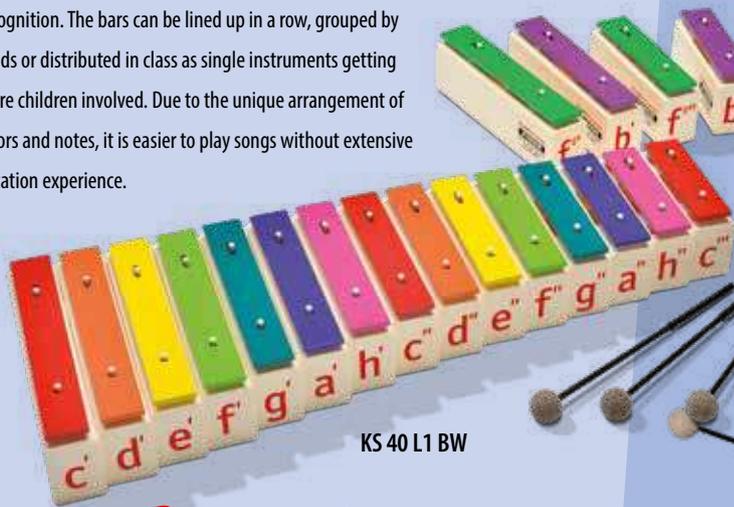


KSP 40 M 15



Boomwhackers® Chime Bars

These chime bars feature metal bars in official Boomwhacker® colors with note names in large visible labels to reinforce note recognition. The bars can be lined up in a row, grouped by triads or distributed in class as single instruments getting more children involved. Due to the unique arrangement of colors and notes, it is easier to play songs without 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

Tipps von... Andreas von Hoff

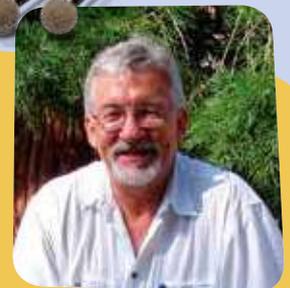
Musizieren Jung und Alt miteinander, ist immer für Spaß und Aufregung gesorgt. Das gemeinsame Erlebnis sorgt auf beiden Seiten für strahlende Gesichter. Allerdings gilt es, bei der Organisation einige Stolperfallen zu vermeiden.

Die Instrumente (die menschliche Stimme gehört selbstverständlich dazu) sollten in enger Zusammenarbeit mit dem Betreuungspersonal und im Hinblick auf mögliche Bewegungseinschränkungen und Hörprobleme ausgewählt werden. Die altersbedingte Schwerhörigkeit führt dazu, dass sich ältere Menschen durch hochfrequente Töne und Geräusche viel leichter gestört fühlen. Hart angespielte metallische Klangerzeuger (Triangeln, Glockenspiele, Becken) gehören somit zu den eher kritischen Instrumenten.

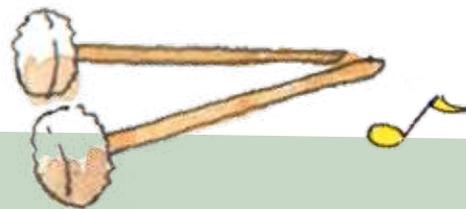
Inhaltlich geht das generationsübergreifende Musizieren immer vom Erfahrungsschatz und dem Erinnerungsfundus der älteren Menschen aus. Dies zu ermitteln und mit dem Liedgut der Schüler abzugleichen, gehört zu den wichtigen Vorarbeiten für ein erfolgreiches Musizieren. Thematisch bietet sich an, den Jahreszeiten zu folgen. Bewährt hat sich hier die Hefreihe „Gemeinsam durch die Jahreszeiten“ von mir und Tom Wagner, erschienen im Polyhymnia-Verlag.

Als Arbeitsgrundlage, auch für Dozenten ohne umfangreiche musikalische Vorkenntnisse, habe ich eine ausschließlich grafisch orientierte Darstellungsmethode entwickelt, die auch sehgeschwache Menschen in die Lage versetzt, einer Präsentation durch Beamer zu folgen. Dabei orientiere ich mich an der Ton-Farbkodierung, die sich weltweit mit den beim Klassenmusizieren eingesetzten Boomwhackers etabliert hat.

Für die musikalische Umsetzung verwende ich deshalb gerne die die SONOR Boomwhackers Klingenden Stäbe und lasse sie von den älteren Menschen vorzugsweise mit den Fingern oder mit weichen Schlägeln (SCH 60) anspielen, um so ein filigranes und angenehm leises Klangbild zu erzeugen.



Andreas von Hoff
wohnhaft in Heidelberg. Seit vielen Jahren veranstaltet er Fortbildungen zum Thema Musizieren mit größeren Gruppen bzw. Klassenmusizieren. Aktueller Schwerpunkt seiner Aktivitäten ist das generationsübergreifende Musizieren.



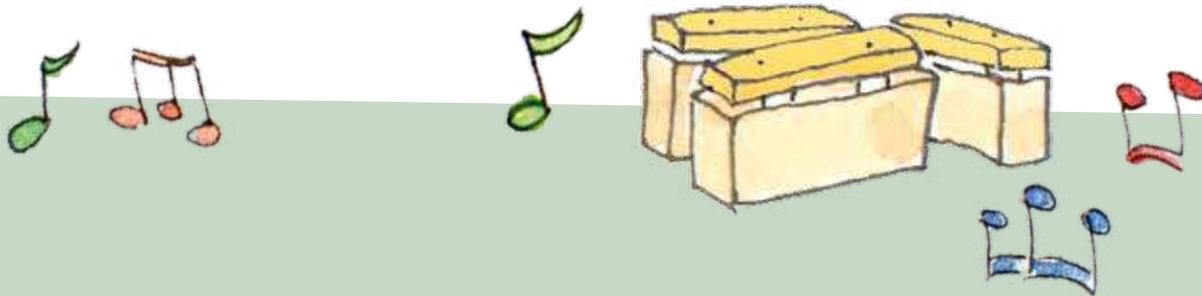
Reference Chime Bars

Complete Sets

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

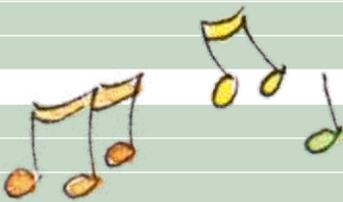
Single Bars

		Bars (in mm)	Tuning	Resonator made of
SOPRANO				
KS 30 L	Soprano MEISTERKLASSE	Metal 30 x 4	G	RESOPHEN
KSP 30 M	Soprano PRIMARY	Metal 30 x 4	G	RESOPHEN
TENOR-ALTO				
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
DEEP BASS				
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
CONTRA BASS				
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
SUB-CONTRA BASS				
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



Chromatic extension for	Chromatic Instrument	Bars (in mm)	Tuning	Resonator made of	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	SCH 3
		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	SCH 5 (8 pair)
		Metal 40 x 6	G	RESOPHEN	SCH 23 (2 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	SCH 16
KS 40 PO 1	KS 40 PO 3	Palisano 38 x 15	G/0	RESOPHEN	SCH 11
		Palisano 38 x 15	G/0	RESOPHEN	SCH 11
		Palisano 38 x 15	G/0	RESOPHEN	SCH 11
		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
		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, Bb, B	SCH 8
F, F#, G, G#, A, Bb, B	SCH 8
F, F#, G, A, Bb, 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 almost all music literature xylophones, metallophones and glockenspiels are arranged with terms like "soprano". Unfortunately these terms do not give any indication of the actual tonal range.

Therefore SONOR specifies the exact range of all instruments with detailed description of scale and number of notes.

Example:

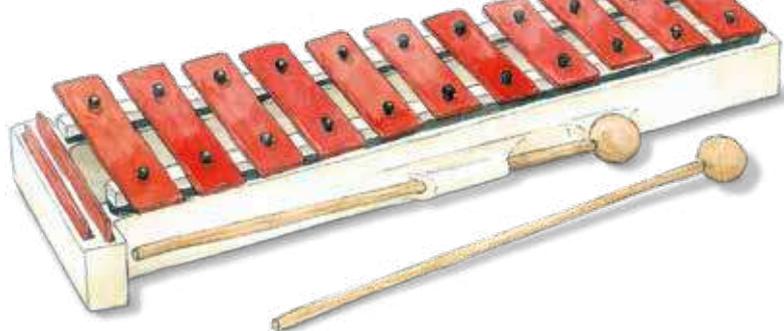
The soprano xylophone SKX 300 has a chromatic scale from c2 to b-flat3 (23 notes).

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.

The reference chart shows all terms used within the SONOR program and the available tonal ranges. We want to stress that glockenspiels are transposing musical instruments. They sound one or two octaves higher than transcribed in music literature. Instruments in the bass range are sometimes notated with the bass clef (F clef) and other times with the treble clefs (G clef). Depending on the notation they are counted as transposing instruments with a lower sound than indicated in literature (one octave or two octaves).





Soprano (Glockenspiels)

Soprano

Alto (Glockenspiels)

Tenor-Alto (Glockenspiels)

Alto

Tenor-Alto

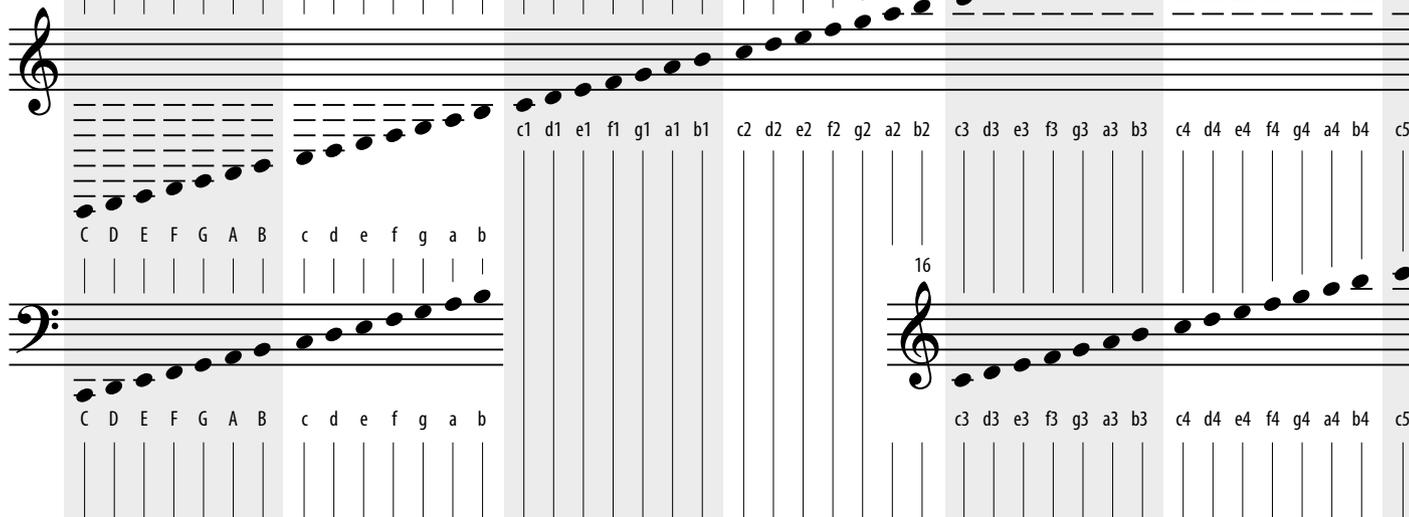
Bass-Soprano

Bass

Deep Bass

Contra Bass

Sub-Contra Bass



large Octave

small Octave

once-accented Octave

twice-accented Octave

thrice-accented Octave

four times-accented Octave

C = 64 Hz

c = 128 Hz

c1 = 256 Hz

c2 = 512 Hz

c3 = 1024 Hz

c4 = 2048 Hz

Concert Pitch a1 = 880 Oscillations = 440 Hz





For us, sustainability

means thinking

today

about the

future and the music of *tomorrow*

As a company with its headquarters in Bad Berleburg-Aue, Germany, we take our responsibility to our children and the upcoming generations very seriously. For this reason, it is important to us not only to produce instruments with excellent sound, but also to work according to our ecological and social responsibilities.

We continually seek to optimize our operational processes, taking a variety of measures, in order to steadily reduce our demand for raw materials, our emissions and the volume of waste we produce, as well as selecting the range of raw materials we use as responsibly as possible. We also follow these principles in the new development and production of our products.

Placing social responsibility at the core of our business philosophy means for us making a contribution to society, caring for our employees and the German Siegen-Wittgenstein region. It also means supporting and securing the future of our site at Bad Berleburg-Aue.

Energy and recycling

Our heating is fueled by wood residue and pellets, probably the simplest and most effective form of green energy generation. Our plant is subject to the most up-to-date standards, and 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 met 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.



Responsible use of materials

Wood is a natural raw material, which we use in almost all of our instruments. Trees are a vital component of our ecological balance. For this reason, we take the greatest interest in ensuring that our wood comes from responsibly managed sources.



We have been demonstrating this aim since 2010 via our FSC™ certification, and we are the first manufacturer worldwide to produce Orff instruments from certified woods. You can recognize these products from the FSC™ tree logo.

The Forest Stewardship Council™

(its German branch - www.fsc-deutschland.de), FSC™ for short, is a non-profit, independent organization with its headquarters in Bonn and has national working groups in 43 countries. The objective of the FSC® is to foster the responsible management of forests worldwide. It is supported by environmental organizations (WWF, Greenpeace, NABU, Robin Wood, and others), social associations (IG BAU, IG Metall, and others), as well as numerous companies.

A key focus of its work is to give equal consideration to the social, ecological and economic aspects of the use of natural products. For us, the FSC® is a certification standard with the highest credibility in terms of legal and exemplary forest management.

We purchase other imported wood exclusively from suppliers who adhere to worldwide norms relating to species protection.

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.

This ensures that imports of this kind conform to

'CITES' and 'EUTR'. 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. 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 .



We use reconstructed veneers alongside natural ones. These veneers are produced by the company Alpi in Italy. Alpi's ecologic strategy: to use wood from plantations and controlled forestry to achieve a sparing use of natural resources – completely in harmony with our environment.

Since 2004, we have employed an ecological finish for the surfaces of our wood products. Known as Proterra, it 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.

Responsibility to society, our employees and the region

As manufacturers of musical instruments, we see it as our task to foster active music-making within society. For this reason, SONOR supports projects, initiatives and associations working in tandem with this aim. For instance, we sponsor up to 50 seminars offering music education training aimed at teachers, preschool teachers and other staff in schools, preschools and social facilities.



The future of our company is ensured by means of targeted training and further 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, we support cultural events and work together with social facilities.



»Elemental music
is never music alone, but forms a unity
of movement, dance
and
speech.

It is music that one *makes oneself,*
in which one takes part not as a listener but as a

participant.»

Carl Orff

Small percussion instruments form the second important group of instruments in the Orff arsenal, alongside the melodic xylophones, glockenspiels and chime bars. They include timpani, large and small drums, frame drums and tambourines, jingle rings, wood block drums, rattles, maracas, cymbals, triangles, finger cymbals and castagnettes as well as noise-makers and sound effect instruments.

These instruments are considered to be particularly 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 and without following a score. They are able to accompany their own physical movements instrumentally and compose their music themselves.

Carl Orff set great store in the development of differentiated play, oriented towards the possible sound nuances produced by percussion. A wide spectrum of contrasting types of instruments allows players to build rich associations, resulting in improvised dance employing many forms of movement. When one puts together a collection of instruments, it is, therefore, advisable to aim for a varied selection of instruments with long and short decays, and a mixture of those made from wood and metal.





The body as an instrument

In addition to small percussion instruments, you can of course use of your own body as an instrument. It is always with us and can be employed in a variety of ways. Thanks to the way the body is constructed, different sounds can be made with various parts of it or using its surfaces. Many different sounds can be produced using your body. You can clap your hands, slap your legs, click your tongue, snap your fingers, and stamp your feet. These are just some of the ideas for producing different sounds using your body. Rhythms produced with the body will be perceived by others in a very conscious, intense manner. In this manner, one can foster integrated perception and creativity in a child, and their search for ways of making sounds becomes a voyage of discovery around their own body. Children can be prepared to play instruments by using their bodies as instruments, or by singing, or, indeed, by speaking rhythmic syllables. It makes it even easier to introduce them to learning new songs and pieces of music.



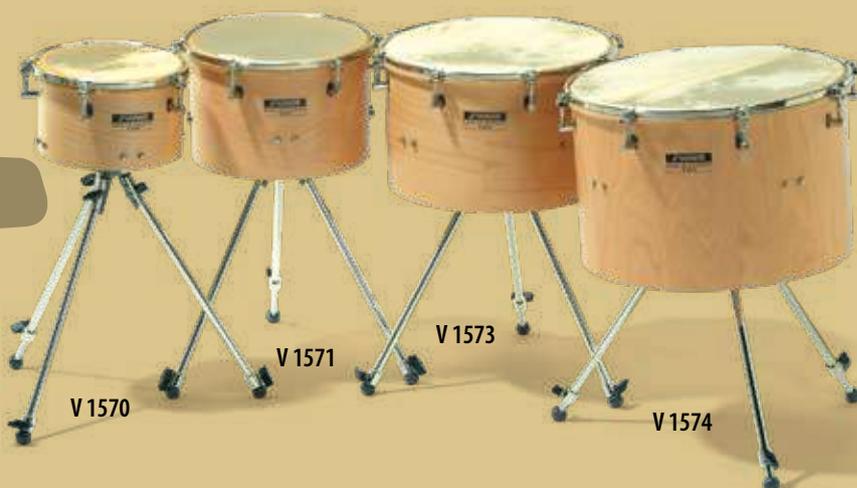
Timpani

Meisterklasse Rotary Timpani

The principle of the rotary kettledrum for orchestral use, known since 1821, has been combined in the SONOR rotary timpani with a tried-and-tested system of central tuning. The technical advantage of the SONOR timpani lies in the unimpeded transfer of vibration from the head to the shell. The construction of the SONOR rotary timpani is based on over 140 years' experience.



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



Meisterklasse Rotary Timpani with calfskin heads and three stand legs ST

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



Original calfskin



System of central tuning

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 ST

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



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

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



Primary Screw Adjustment Timpani

These timpani can be used as timbales or tom toms. The unique shape of the tension hoops and the durable plastic heads allow for dynamic playing. These heads are also used for drum sets. Compared with natural heads a plastic head is resistant against humidity thus ensuring perfect pitch. Whether dry or humid weather – Primary timpani always offer excellent sound.



Historical rotary timpani from the SONOR museum

Did you know?

The timpani are instruments with a specific pitch. This means that, unlike drums, they can be tuned to particular 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	ø 25 cm (10"), 5 tension rods
LHDN 13	ø 33 cm (13"), 6 tension rods
LHDN 14	ø 36 cm (14"), 7 tension rods
LHDN 16	ø 40 cm (16"), 8 tension rods

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

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

Hand drums with tunable natural skin and beater

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

Hand drums with tunable plastic head and beater

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

Hand drums with pre-tuned natural skin

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



CG THD 10 N

CG THD 10 P

TB

HDP

Tambourines



LTA 20

LTA 6

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

LTA 20 ø 25 cm (10"), 5 tension rods, 20 pair of jingles

LTA 6 ø 25 cm (10"), 5 tension rods, 6 pair of jingles

with tunable plastic head

CGTT 8 P ø 20 cm (8"), 7 tension rods, 6 pair of jingles

CGTT 10 P ø 25 cm (10"), 10 tension rods, 9 pair of jingles

CGTT 12 P ø 30 cm (12"), 11 tension rods, 20 pair of jingles

with pre-tuned natural skin

CGT 6 N ø 15 cm (6"), 5 pair of jingles

CGT 8 N ø 20 cm (8"), 7 pair of jingles

CGT 10 N ø 25 cm (10"), 9 pair of jingles

CGTT 10 P



CGT 10 N

CG HD 10 N

Instruments with Jingles

LHT Tambourine ø 25 cm (10"), 20 pairs of nickel silver jingles, beechwood frame with natural lacquer finish

CGHT 10 D Tambourine ø 25 cm (10"), 18 pairs of jingles

CGHT 12 D Tambourine ø 30 cm (12"), 20 pairs of jingles

GTS Tambourine Star ø 25 cm (10"), 14 pairs of jingles, star-shaped, colored

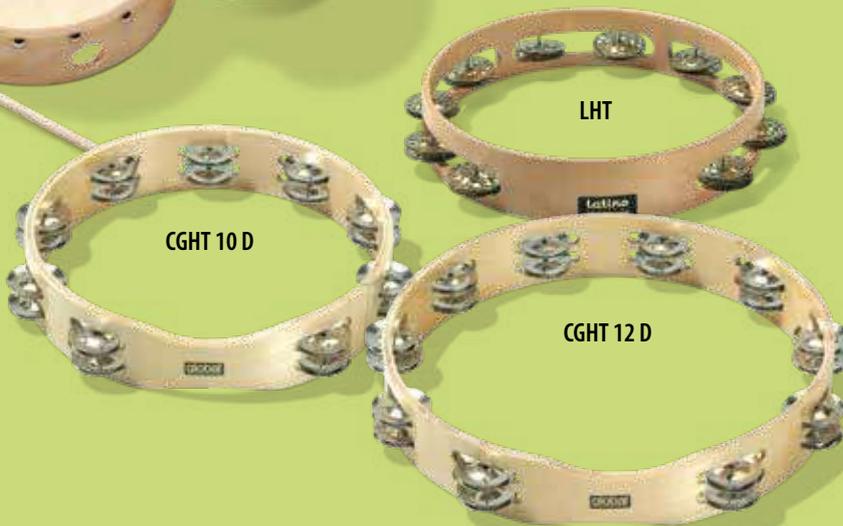
Tambourine with an ergonomically shaped handle

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

Guiros

- FGS N Guiro, fiberglass, small, natural
- FGS B Guiro, fiberglass, small, soft black
- FGL N Guiro, fiberglass, large, natural
- FGL B Guiro, fiberglass, large, soft black
- L 2621 Guiro, Mexican style, with scraper

Cabasa

- LCAF Cabasa Catena (Latino)
- GCAS Global Cabasa small
- GCAL Global Cabasa large



FGS N

FGL B

FGL N



LCAF



FGS B

GCAL



GCAS



L 2621

KIKA



LCA



PCA



GCE



LVS

Quijada

- LVS Quijada

Castanets with Handle

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

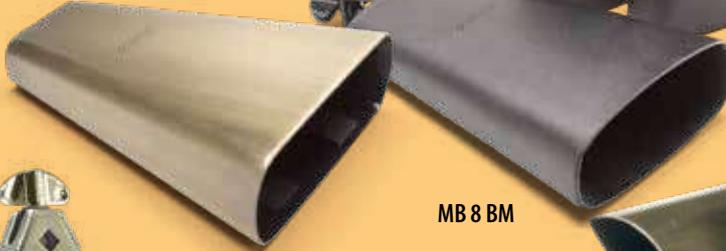
Circle Effect

- GCE Circle Effect, with beater



Cowbells

HB 8



FB 65 BM

CCB 55 BM

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

- CCB 55 BM Cha Cha Bell 5,5", black matt finish
- FB 65 BM Fusion Bell 6,5", black matt finish
- MB 8 BM Mambo Bell 8", black matt finish

Agogo Bells

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

MB 8 BM



AGM

AGH

LAG

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.

CBB



Instruments with Jingles

GHB M

GSB

V 4003

V 4004

GHB S

V 4001



Instruments with Jingles

- 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

GSS



Triangles/Cymbals/Chimes



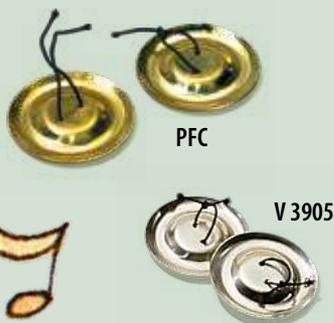
Triangles

- LTR 10 Triangle 10 cm, silver steel, with beater
- LTR 15 Triangle 15 cm, silver steel, with beater
- LTR 18 Triangle 18 cm, silver steel, with beater
- GTR 10 Triangle 10 cm, with beater
- GTR 15 Triangle 15 cm, with beater
- GTR 20 Triangle 20 cm, with beater
- SCH T Triangle beater



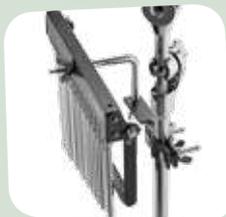
Finger Cymbals

- 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 5 cm ø, silver bronze, 1 pair
- PFC Primary Finger Cymbals, 1 pair



Cymbals

- V 3900 Cymbals ø 10 cm (4"), silver bronze, 1 pair
- V 3901 Cymbals ø 15 cm (6"), silver bronze, 1 pair
- V 3902 Cymbals ø 20 cm (8"), silver bronze, 1 pair
- V 2012 Hanging Cymbal ø 30 cm (12"), bronze
- V 2014 Hanging Cymbal ø 35 cm (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 und BC 32, mountable on any hardware arm.

Shaker

46 | 47 PERCUSSION

Maracas are among the best known percussion instruments and allow for many different ways of rhythmic accentuation and playing styles. SONOR Maracas are available in wood, plastic or calabash giving a warmer or more defined, crisp sound...



Maracas

L 2693	wood, Mexican style
GMW S	ø 7 cm, length 22 cm, wood
GMW M	ø 8 cm, length 25 cm, wood
GMP	ø 9 cm, length 25 cm, plastic body
MM R	Mini Maracas, plastic, red
MM BR	Mini Maracas, plastic, brown

Caxixis

LADS	African Double Shaker, 2 woven baskets
LCX S	Caxixi, basketwork, small
LCX M	Caxixi, basketwork, medium
LCX L	Caxixi, basketwork, large, (not shown)
LTC S	Tube Caxixi, length 10 cm, basketwork
LTC L	Tube Caxixi, length 18 cm, basketwork





Shaker

- AS S Acrylic Shaker, length 12,5 cm
- AS M Acrylic Shaker, length 20 cm
- AS L Acrylic Shaker, length 25 cm
- LRMS S Round Metal Shaker, length 16 cm
- LRMS M Round Metal Shaker, length 21 cm
- LRMS L Round Metal Shaker, length 27 cm
- LSMS M Square Metal Shaker, length 14 cm
- LSMS L Square Metal Shaker, length 26 cm



Bambus Shaker

- NBS S Natural Bamboo Shaker, small
- NBS M Natural Bamboo Shaker, medium
- NBS L Natural Bamboo Shaker, large
- NBS Natural Bamboo Shaker, set of NBS S, NBS M and NBS L



Toy Sound

- RB Juggle-Bear, ø 3.5 cm, length 6 cm
- RS Juggle-Pig, ø 3.5 cm, length 6 cm
- RF Juggle-Friends, set of Bear and Pig



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.



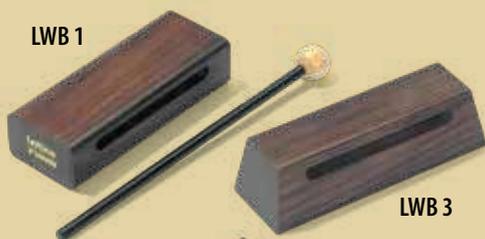
CLA



LCL 2



PCL



LWB 1



LWB 2



LWB 3



LCL 1



LCL 3

Claves belong to 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, ø 22 mm, rosewood
LCL 2	Claves, ø 17 mm, rosewood
LCL 3	Claves, ø 27 mm, rosewood, original Mexican modell
PCL	Primary Claves, beechwood, 1 pair



GWB L



GWB S



LWA

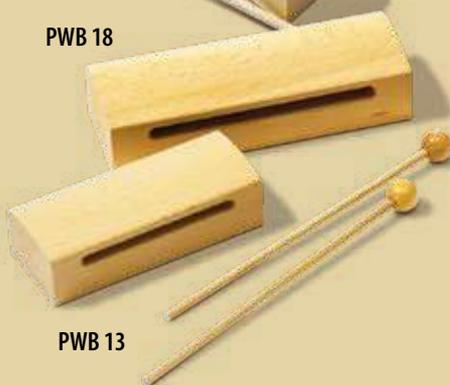


LTU



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, ø 3.5 cm, with beater
GDTB M	Double Tone Block, ø 4.5 cm, with beater



PWB 18



GDTB M



GDTB S



GTB

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

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

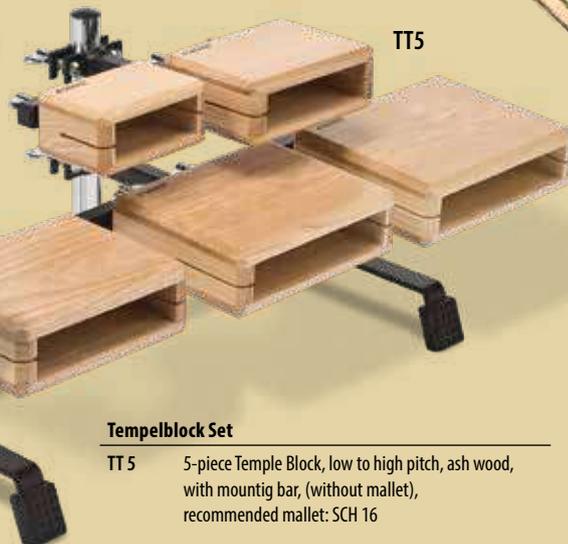
WBS	Wood Block, small, 12 x 5,5 x 8 cm
WBM	Wood Block, medium, 15 x 5,5 x 11,5 cm
WBL	Wood Block, large, 17,5 x 5,5 x 14 cm



WBS

WBM

WBL



TT5

Templeblock Set

TT 5	5-piece Temple Block, low to high pitch, ash wood, with mountig bar, (without mallet), recommended mallet: SCH 16
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Suitable mallets are:
SCH 15, SCH 8 or SCH 100

Drums

As the world's oldest manufacturer of drum kits, SONOR carries an extensive range for all budgets. For further information go to: www.sonor.com



Smart Force Xtend Studio Set WM
in Wine Red

Global Percussion

50 | 51 PERCUSSION

The SONOR Global instruments offer a great start into the world of percussion and are available both in wood and fiberglass. The curved chrome rims provide a comfortable playing feel. With an excellent price performance ratio these instruments offer great sound and professional looks.



Specifications:

Height: 28", 2-ply thai oak (approx. 18 mm) or 3-ply fiberglass, buffalo heads, chrome-plated curved rims, rubber floor ring, 8 mm tension lugs, satin matte finishes, Congas incl. height adjustable stand



Global Congas & Bongo, Holz

- GRW 10 Requinto 10", thai oak, with stand
- GQW 11 Quinto 11", thai oak, with stand
- GCW 1175 Conga 11,75", thai oak, with stand
- GTW 1250 Tumba 12,5", thai oak, with stand
- GBW 7850 Bongo 7" & 8,5", thai oak, without stand

Global Congas und Bongo, Fibreglas

- GRFS 10 Requinto 10", fiberglass, with stand
- GQFS 11 Quinto 11", fiberglass, with stand
- GCFS 1175 Conga 11,75", fiberglass, with stand
- GTF 1250 Tumba 12,5", fiberglass, with stand
- GBF 7850 Bongo 7" & 8,5", fiberglass, without stand



NM (Natural Matte)



OFM (Orange Fade Matte)



BM (Black Matte)



BF (Brown Fade Matte)

Street Congas

Street Congas offer a multitude of playing applications with different styles and are ideally suited for playing while walking (walking drums). Soundholes on bottom of shell provide best sound projection when placed on floor.

Specifications:

Fiberglass, buffalo skin, carrying adapter, Cuban Style rim/chrome, rubber floor rings, stand not included

Street Congas and Street Conga Accessories

- SC 10 Street Conga, Ø 25 cm (10"), height 27 cm (28")
- SC 11 Street Conga, Ø 27,5 cm (11"), height 27 cm (28")
- SCS 10 Stand Ø 25 cm (10"), steel, height-adjustable, black
- SCS 11 Stand Ø 27,5 cm (11"), steel, height-adjustable, black
- SCG Street Conga Strap, black, adjustable



SCG



BW (Black/White)
High Gloss



RW (Red/White)
High Gloss



SCS 11

SCS 10

CMC 0910 NHG

CC 1175 SHG

CB 78 BBHG

CQ 11 BBHG

CD 12 BBHG

CMB 45 SHG

CD 12 SHG

Champion Percussion

The Champion line offers a full program of Congas, Mini Congas and Bongos for beginners to intermediate players at very affordable prices.

Champion Congas

CR 10	Requinto 10", Hevea wood, with stand
CQ 11	Ouinto 11", Hevea wood, with stand
CC 1175	Conga 11,75", Hevea wood, with stand
CT 1250	Tumbadora 12,5", Hevea wood, with stand

Champion Mini Conga Set

CMC 0910	9" and 10", Hevea wood, with stand
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Champion Bongo

CB 78	Bongo 7" und 8" Hevea wood
CMB 45	Mini Bongo 4" und 5", Hevea wood

Champion Djembe

CD 12	Djembe 12", Hevea wood, with goat skin
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Champion Percussion Stands

BOST	Bongo Stand, chrome-plated, doublebraced legs, rubber feet
CDST	Double Conga Stand, height-adjustable, chrome-plated, double-braced legs, rubber feet

Specifications:

Hevea wood, buffalo skin (Congas, Bongos), chrome-plated curved rims, rubber floor ring, high gloss finishes, Congas incl. stand



NHG (Natural)
High Gloss



BBHG (Blueburst)
High Gloss



SHG (Sunburst)
High Gloss

Cajones

During the last decades, the Cajon [Spanish: box] became one of the most popular percussion instruments of our time.

Originally, banana boxes were used by South American slaves as an alternative for their traditional drums. So, the Cajon became a symbol for freedom, creativity and fun in making music. Numerous factors have influenced the further development of the instrument over the years. Today, it's hard to find a style of music that has not experimented with Cajon sounds yet.

We from SONOR worked together with national and international professionals to develop a multiple range of Cajons that confirms our high-quality standards of premium workmanship and excellent acoustics. Whether you want to play in an acoustic setting or would like to breathe life into the rhythms of Flamenco, the SONOR Cajon selection offers you a variety of options to find your individual sound and personal design.

Let your creativity flow!

Mosquito

Our models in the Mosquito range are sonorous all-rounders. At an attractive price, they are useful as a way of introducing children to the world of playing cajones, and they are certainly fun to play for hours on end!. Snare wire elements produce a precise snare effect in conjunction with a gentle, natural bass sound. The cajones have natural bodies made of hevea wood with a front plate made from birch. They come with a choice of one of two hand-painted front plates

Cajon Mosquito

CAJ RBS Cajon Mosquito, red-black stripes, 47 x 29 x 29 cm (height x width x depth)

CAJ SBS Cajon Mosquito, sand-black stripes, 47 x 29 x 29 cm (height x width x depth)

CAJ ST



The standard model has a body made of beechwood and a surface skin made from birch. In comparison with the more conventional snare wires, the bamboo snare effect system produces a warmer, earthier snare sound.

Cajon Standard

CAJ ST Front plate made of birch, Bamboo-Snare-Effect-System, warm and earthy snare and bass sounds, 48,5 x 30 x 30 cm (HxWxD)

CAJS GNN



The model Grande is our best-seller model. The snare sound is created by a snare wire system and offers an individual snare damping. Available in natural optics and with "Ola" veneer.

Cajon Grande

CAJS GNN Body and front plate made of birch, Snare-wire, Sound Clips, 48,5 x 30 x 30 cm (HxWxD)

CAJ RBS



CAJ SBS





CAJ WR

CAJ BC

Latino

The Latino model is really impressive thanks to its extraordinary sound characteristics. It produces a sensitive high snare sound and a cleanly articulated bass, due to a division in the playing surface.

Cajon Latino

CAJ WR Cajon Latino Walnut Roots, 48 x 30 x 30 cm (HxWxD)

CAJ BC Cajon Latino Birdseye Cherry, 48 x 30 x 30 cm (HxWxD)

CAJ BA GREY



CAJ BA RED



CAJ BA GREEN



Baterita

The Baterita cajones have been developed especially for percussionists who are looking for a substantial bass and crisp snare sound for acoustic gigs and want to bring a bit of color to the stage.

The XL body and the adjustable snare wiring guarantee the required sound effects. These models have a multicolored body, and their front plates are decorated with the unique 'tribal' veneer already well-known from the SONOR 'SQ²' percussion series.

Cajon Baterita

CAJ BA GREEN Cajon Baterita, green, 46,5 x 32 x 32 cm (HxWxD)

CAJ BA RED Cajon Baterita, red, 46,5 x 32 x 32 cm (HxWxD)

CAJ BA GREY Cajon Baterita, grey, 46,5 x 32 x 32 cm (HxWxD)

CAJ FS



Stage Fiber

The new cajon 'Stage Fiber' offers a modern snare sound for rock/pop rhythms. The crisp, forceful, light snare and the powerful bass produce excellent sounds for live performances and studio recordings.

The fiberglass material makes the instrument really robust and gives it an elegant appearance. The special varnish ensures its non-slip surface. With a trendy, red-and-black finish, it looks great in any rehearsal room and on every stage.

Cajon Stage Fiber

CAJ FS Cajon Stage Fiber, red-black stripes, 48 x 32 x 32 cm (HxWxD)



Cajones for children

- 2 playing surfaces!

For children it is often not easy to play on a regular sized Cajon, because they can't touch the floor with their feet. Therefore the size of the SONOR Cajones Chico and Mediano for children were developed in consideration of the European standard for furniture and chairs in educational institutions (DIN EN 1729).

The smaller Chico is especially suitable for children in elementary school age, while the Mediano Cajon can be used until the 5th or 6th grade. Because children at this age grow unequally fast we don't want to define an age recommendation – the best thing is you try it!

Both Cajones for children have 2 playing surfaces, one with the typical snare sound. Therefore the sound hole in the shape of the SONOR mallet logo is positioned on the side.



CAJS CB

Chico

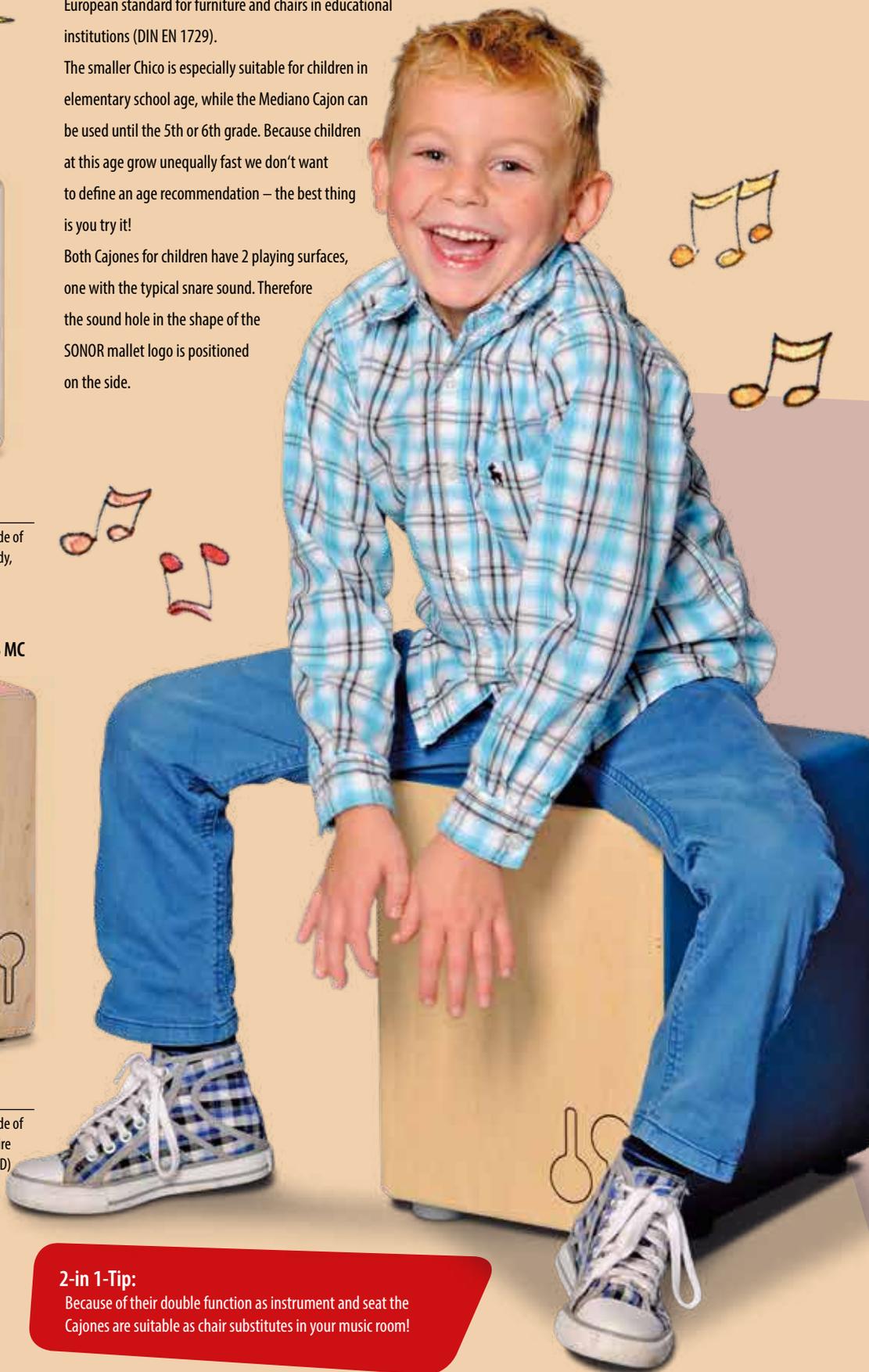
CAJS CB Body made from MDF, 2 playing surfaces made of birch, equipped with 12 snare wires, blue body, 32 x 25 x 30 cm (HxWxD)



CAJS MC

Mediano

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



2-in 1-Tip:

Because of their double function as instrument and seat the Cajones are suitable as chair substitutes in your music room!

Primero 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.

A non-slip foam rubber at the bottom of the pads guarantees a stable playing surface and a pleasant feeling.

Attractive pricing and space-saving design make this instrument an attractive choice for groups and classrooms.

space-saving · typical Cajon Sound with reduced volume · ideal practice

CAJ PAD PB



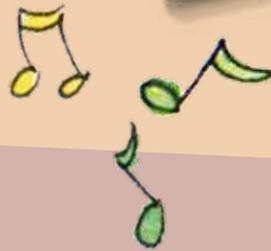
CAJ PAD PW

Primero Cajon Pad

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

CAJ PAD PB Primero Cajon Pad black

CAJ PAD PW Primero Cajon Pad white



DIY Cajones

Build your individual Cajon!

With the DIY –“Do it Yourself”– Cajon-Set you will be able to do this easily, fast and you will have lots of fun. All parts are precisely prefabricated for easy assembling, so that also children and pupils can demonstrate their craftsmanship skills here. High quality wood material and snare wire elements guarantee a great sound.

The set comes along with all the tools and materials needed for assembling, allowing you to start immediately without undue preparation. Furthermore, each set includes a Setup Guide with detailed assembly instructions and tips for your first playing lesson. After construction, the DIY Cajon can be colored, stamped, printed, oiled, waxed or lacquered. There are no bounds to your creativity!

DIY Cajon

Corpus plates made of gabon wood, front plate made of birch, snare system: snare wire, incl. screwdriver, wood glue and sanding 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 K Do it Yourself Cajon Adults, measurements of the assembled Cajon: 45 x 29.5 x 29.5 cm (HxWxD)

CAJS DIY K



CAJS DIY K





Toy instruments and sound experiences during the early years.

Toy Sound musical toy products have been developed by experienced educationalists and instrument designers. Toy instruments which introduce children for the first time to sound as a phenomenon have a profound and lasting effect on auditory sensibilities. For this reason, the quality of the materials and the sound produced are of enormous importance.

Specially designed to meet the needs of children aged 2-6 years old, the Toy Sound instruments comply with European toy standards. All of the instruments shown on this page meet product safety requirements and European Community health regulations. They all carry the EN 71 certification mark.



Toy Sound Instruments

TB	Drum Bear ø 8", (20 cm)
RB	Joggle Bear, ø 35 mm, Höhe 62 mm
RS	Joggle Pig, ø 35 mm, Höhe 62 mm
RF	Joggle friends, Set of RB and RS
KIKA	Child's castanet, beechwood
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 &	Glockenspiel set, combination of Mama Mouse (MG C) and Mini Mouse (MIMA)

Toy Sound Instruments

GS	Child's glockenspiel, 11 bars, c3-f4, 1 pair SCH 40, C-major scale, children's songs with colored note heads
BWG	13 bars, c3-f4, 1 pair SCH 40, C-major scale with f-sharp3 and b-flat3 nursery rhymes with colored notes

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?

Families

SONOR chime bars provide a great way for families to come together for a fun activity that involves everyone regardless of age or skill. From singing and accompanying favorite tunes to creating music and playing games, families have the opportunity to interact in a whole new way.

Prominently displayed, the chime bars become a conversation starter for visiting guests. The mellow timbre enhances the peaceful ambience of any home.



Basic and Music Education

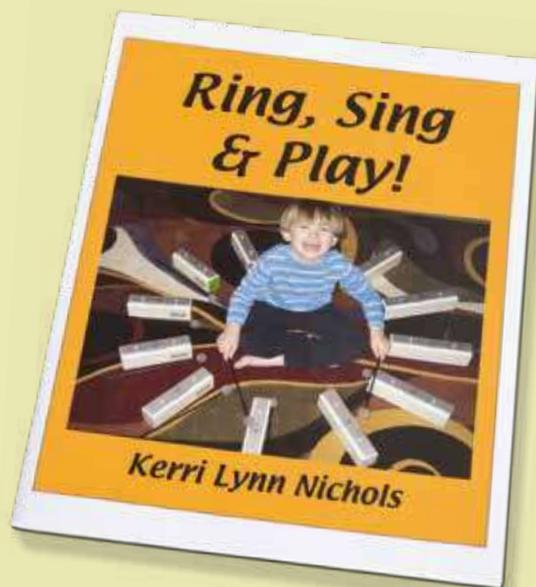
Teachers can use SONOR chime bars to motivate their students and teach academic concepts from the curriculum. For instance, a first grade teacher may ask a student to add $3 + 5$ and give the answer by striking the chime bar 8 times.

While studying sentences, the students could play the chime bar where the appropriate punctuation (period or comma) should occur while reading the sentence aloud. Chime bar activities can also be used for transition times or as incentives for completing other work. Music educators use the chime bars to teach the concepts of rhythm, melody, form, timbre and texture with ease.

Community and Church Groups

SONOR chime bars are designed to be played in community with others. Using them in this manner helps to develop social sensibilities and emotional intelligence.

Their portability and timbre also adapt beautifully for use in church hymns, processions and liturgy. The techniques used in playing the chime bars transfer to the bell choir.



Special Populations

SONOR chime bars are particularly suited for those who may face special challenges. Their lightweight construction, soft resonance and ease of use makes them perfect for adaptive educational settings. Created with a multi-sensory approach to learning in mind, the chime bars can provide aural, visual, tactile and kinesthetic experiences.

Retirement Communities

Creative and challenging activities for older adults are becoming more popular as modern medicine has extended the average life span. Playing SONOR chime bars offers the perfect balance between social-emotional stimulation and mental challenge while emphasizing the joy of living and connection with others.

Everyone!

Who can benefit from playing SONOR chime bars?

The answer is ... Everyone!

The book contains:

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



Mallets

	Mallet application	Mallet name	Mallet head	Mallet hardness	Mallet shaft
SCH 40	Glockenspiels	Wooden headed mallet	wooden head	hard	wood
SCH 95	Glockenspiels	Wooden headed mallet	wooden head	hard	plastic
SCH 1	Glockenspiels	Rubber headed mallet	rubber head	soft	plastic
SCH 2	Glockenspiels	Rubber headed mallet	rubber head	medium hard	plastic
SCH 3	Glockenspiels	Rubber headed mallet	rubber head	hard	plastic
SCH 13	Glockenspiels	Double mallet	wood and rubber head	hard	plastic
SCH 109	Glockenspiels, Soprano instruments	Glockenspiel mallet	glass head	hard	plastic
SCH 17	Glockenspiels, Soprano instruments	Felt headed mallet	felt head	hard	plastic
SCH 16	Soprano / Tenor-Alto instruments	Concert mallet	woolen yarn head	hard	plastic
SCH 5	Soprano / Tenor-Alto instruments	Felt headed mallet	felt head	medium hard	plastic
SCH 23	Soprano / Tenor-Alto instruments	Felt headed mallet	felt head	hard	plastic
SCH 50	Soprano / Tenor-Alto instruments	Felt headed mallet	feld head	hard	plastic
SCH 11	Soprano / Tenor-Alto instruments, Palisono	Felt ring mallet	felt ring head/wooden core	medium hard	plastic
SCH 6	Bass instruments, timpani	Wool felt headed mallet	wool felt head	soft	plastic
SCH 15	Bass and Deep Bass instruments	Concert mallet	woolen yarn headf	medium hard	plastic
SCH 25	Bass and Deep Bass instruments	Concert mallet	woolen yarn head	medium hard	plastic
SCH 60	Deep Bass instruments, timpani	Wool felt headed mallet	wool felt head	medium hard	tonking
SCH 8	Deep Bass instruments, timpani	Wool felt headed mallet	wool felt head	soft	tonking
SCH 100	Contra Bass and Sub-Contra Bass instruments	Contra Bass mallet	wool felt head	soft	tonking



Mallets SCH 100 is available by piece, all other mallets are sold in pairs..



	Mallet application	Mallet name	Mallet head	Mallet hardness	Mallet shaft
SXY G 1	Xylophone, professional	Xylophone mallet	rubber head	soft	tonking
SXY H 2	Xylophone, professional	Xylophone mallet	rosewood head	hard	tonking
SXY H 3	Xylophone, professional	Xylophone mallet	rosewood head	hard	wood
SXY H 4	Xylophone, professional	Xylophone mallet	wood head with leather cover	hard	wood
STI 20	Timpani, Drums, Cymbals	Junior Timpani mallet	felt head	hard	wood
STI 21	Timpani, Drums, Cymbals	Junior Timpani mallet	felt head	medium hard	wood
STI 22	Timpani, Drums, Cymbals	Junior Timpani mallet	felt head	medium hard	wood
STI 23	Timpani, Drums, Cymbals	Junior Timpani mallet	felt head	soft	wood
STI 26	Timpani, Drums, Cymbals	Junior Timpani mallet	felt head	soft	wood
STI F 24	Timpani, Drums, Cymbals	Junior Timpani mallet	flannel head	hard	wood
STI F 25	Timpani, Drums, Cymbals	Junior Timpani mallet	flannel head	medium hard	wood
STI H 7	Timpani, professional	Timpani mallet	felt head/wooden core	hard	tonking
STI H 9	Timpani, professional	Timpani mallet	felt head/wooden core	medium hard	tonking
STI K 2	Timpani, professional	Timpani mallet	felt head/cork core	hard	tonking
STI K 4	Timpani, professional	Timpani mallet	felt head/cork core	medium hard	tonking
SCH 7	Hand Drums, Cymbals	Felt headed mallet	felt head	soft	plastic
SCH 40	Wood Percussion, small Hand Drums	Wood headed mallet	wood head	hard	wood
SCH 95	Wood Percussion	Wood headed mallet	wood head	hard	plastic



BasisTrolley

Basis trolley system

Thanks to its versatility, the SONOR trolley system is very popular. The safe and easy transport of instruments with resonator boxes is a key factor in this. The Basis Trolley BT, the most important element in the SONOR trolley system, can be adjusted both in height and width. Depending on the type of your instrument and its mounting plates, you can use the adapters to adjust the trolley appropriately. Only chromatic deep bass instruments require two trolleys.

BasisTrolley

BT BasisTrolley, height and width adjustable trolley with 4 large, smooth running wheels

BasisTrolley Adapters

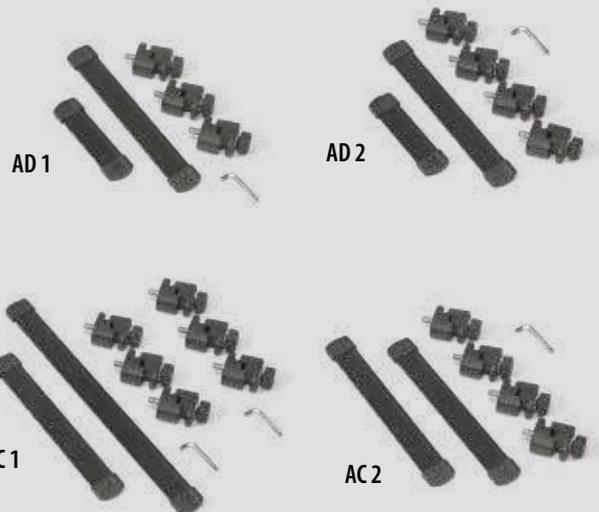
- AD 1** Adapter for BasisTrolley and diatonic soprano, alto tenor-alto and bass mallet instruments with 3 brackets, 1 rail 166 mm, 1 rail 300 mm, 3 adapters, 1 assembly key
- AD 2** Adapter for BasisTrolley and diatonic deep bass mallet instruments, SSX and ShortScale Xylophone with 4 brackets, 1 rail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



BasisTrolley with mounted adapter



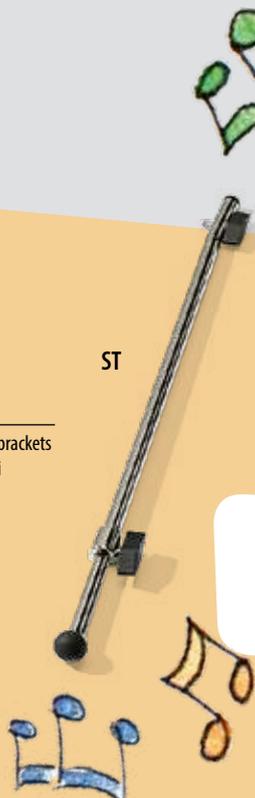
Please note: You will need two BT Basis Trolleys and 2 AC 2 adapters for chromatic deep bass instruments with resonator boxes.



Stand leg

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 stands 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

Simply slide in the bars, 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



B SK



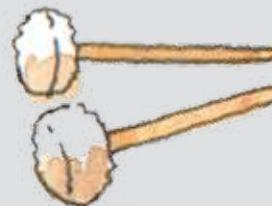
BT



B TAK



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 Cajones with handle and shoulder belts

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

Music Stand

- NS P Music Stand, collapsible

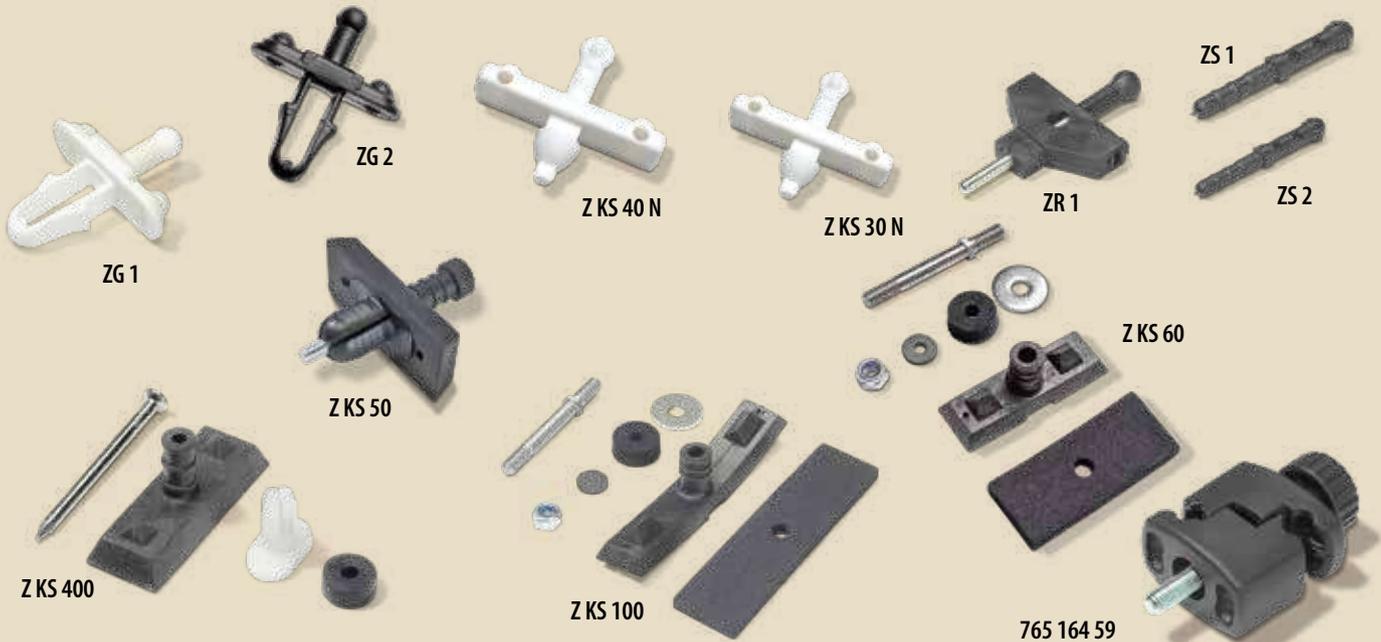


Parts

We want you to enjoy your instruments for years to come. In daily use, your instruments might, however, sometimes lose a chime bar or a small part. You might rip a skin and or brackets could wear out. We do not want that to get in the way of your enjoyment. Therefore, we have a comprehensive range of accessories and replacement parts. The most important and most often used are listed here.

If you are unsure exactly which parts you need, or if you cannot find a certain replacement part on this page, please do not hesitate to contact us. Our specialist staff will be happy to assist you.

You can find a full list of the replacement parts on the market in our price list. This is available as a booklet, which you can order from us, or alternatively, you can download it from www.sonor.com.





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 Cajones, all models
762 212 59	Bracket, complete for box resonator instruments and timpani
765 164 59	Adapter, for BT 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





Index

A

Accessories	61
Acrylic Shaker.....	47
African Double Shaker	46
Agogo Bell.....	44
Alto Glockenspiel.....	7-9
Alto Metallophone	18-21
Alto Xylophone	12-15

B

Bags	61
Bamboo Shaker	47
BasisTrolley.....	60
Bar Chimes	45
Bass Xylophone	12-15
Bongo.....	50-51
Bongo Stand.....	51
Boomwhackers® Glockenspiel	9
Boomwhackers® Chime Bars	31
Brass Bells	44

C

Cabasa	43
Castanets.....	43
Cajones.....	52-55
Cajon Pad	55
Cajon Bags.....	61
Caxixi.....	46
Champion.....	50
Chime Bars	24-31
Circle Effect.....	43
Claves	48
Concert Metallophone	20-21
Concert Xylophone	20-21
Conga	50-51

Conga Stand	50-51
Cowbell	44
Cymbals.....	45

D

Deep Bass Metallophone.....	18-20
Deep Bass Xylophone	12-15
DIY Cajon.....	55
Djembe.....	51
Drums.....	49
Drum Bear	41, 56

F

Finger Cymbals.....	45
Fiberglass Chime Bars.....	13, 15, 20

G

Global Beat.....	5, 7, 14-15, 21
Glockenspiel	6-9
Glockenspiel Bags.....	61
Guiro	43

H

Hand Bells	44
Hand Drum.....	41-42
Hanging Cymbal	45

J

Jinglestick	44
Joggle Bear.....	47, 56
Joggle Friends	47, 56
Joggle Pig.....	47, 56

L

Leg	60
Literature	57

M

Mallets	58-59
Maracas.....	46
Mouse Glockenspiel.....	9, 56
Meisterklasse.....	6, 12, 18, 24, 28-29, 40
Metallophone.....	18-21
Metal Shaker	47
Mini Conga Set	51
Mini Maracas	46
Music Stand.....	61

N

Natural Skin.....	63
-------------------	----

P

Palisano.....	4
Palisano Sound Bar.....	13, 20, 24
Pao Rosa Sound Bar.....	14-15, 27
Parts.....	62-63
Primary	7, 14-15, 19, 28, 30, 40

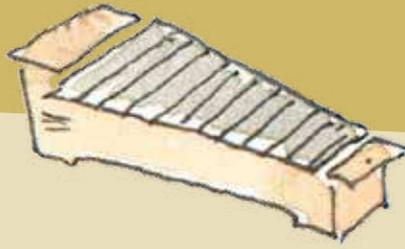
Q

Quijada.....	43
Quinto	50-51

R

Requinto.....	50-51
Rosewood Sound Bar.....	12, 20, 24
Round Metal Shaker	47
Rotary Timpani.....	40





S

Screw Adjustment Timpani.....	40
Shaker	46-47
Shekere	43
Sleigh Bells.....	44
Solid Bar Chimes.....	45
SONOR Stick Bag.....	61
Soprano Glockenspiel	6-9
Soprano Metallophone.....	18-21
Soprano Xylophone	12-15
Sound Bar Holders.....	62
Square Metal Shaker	47
Steel Sound Bar	6-9
Strap.....	50,61
Street Conga.....	50
Street Conga Stand.....	50
Sucupira Sound Bar	14
Sustainability	36

T

Tambourine	42
Tambourine Star.....	42
Tempelblocks.....	48
Tenor-Alto Glockenspiel.....	6
Tenor-Alto Metallophone	18-19
Tenor-Alto Xylophone	12-13
Timpani	40
Tone Block	48
Tonal Range.....	34-35
Toy Sound.....	56
Triangle	45
Tube Caxixi	46
Tumbadora	51

W

Walking-Xylophone	12
Wood Block	48
Wooden Agogo.....	48
Wrist Bell.....	44

X

Xylophone	12-15
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