

Virtual Ethno Instruments

INCLUDES
SPECIAL VERSION OF
KOMPAKT
SAMPLE PLAYER
FROM
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MARCEL BARSOTTI ETHNOWORLD 3 COMPLETE

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Welcome to the **Kompakt-Instrument**
Ethno World 3 Complete
by **Marcel Barsotti**

INTRODUCTION

Marcel Barsottis Ethno World 3 Complete is one of the biggest ethno libraries and contains 30 new rare ethnic instruments plus the complete content of Ethno World 1 and Ethno World 2. A total sum of about 170 instruments. This collection sets new standards in sound quality and in the technical playing styles of ethnic instruments. Within more than 5 Gigabytes of sample material, you will find instrument sounds in a variety of playing styles, loops in different tempi, licks and an enormous selection of special effects.

EthnoWorld 3 Complete has amazing sound quality. Many renowned and famous instrumental artists from all over the world have added their talent and skills to create this library. Great care has been exercised to transmit the sound of the instruments as naturally as possible.

Ethno World 3 Complete - one of the world's largest collections of ethnic instruments from: Africa, America, Asia, Australia, Bali, Bengal, Bhutan, Brasil, Burma, Ceylon, China, Cuba, Egypt, Europe, Germany, La Gomera, Greece, Guinea & Mali, Hawaii, Himalaya, India, Indonesia, Iran, Ireland, Italy, Japan, Kenja, Korea, Lombok, Mexico, Mongolia, Morocco, Nepal, Nigeria, Persia, Peru, Russia, Senegal, Slovakia, South Africa, South America, Spain, Lanzarote, Sri Lanka, Taiwan, Tansania, Thailand, Tibet, Tunesia, Turkey, USA and Vietnam.

Credits

Produced by Marcel Barsotti and Andreas Hofner. Photos by BAM Music.
Recorded and mastered at BAM Music & Artman Music.
Design & graphic realisation by Marcel Barsotti & pro-arte Richard Aicher
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Musicians:

Marcel Barsotti
Andreas Hofner

Xizhi Nie	Stringed instruments, drums & percussion, flutes and key instruments
Enrique Ugarte	Erhu, Gaohu, Jinghu, Bawu, Sheng, Hulusi, Melodica
Raoul Alvarellos	Accordion, Shenai
Pepe Rochas	Shiva flute, Tenor Recorder
Fabian Roemer	Kena, Mocéno Bassflute
David Junior	Moorin Khur, Egyptian violin
Andreas Zoellner	World percussion and drums
Wolfgang Lohmeier	Rag Dun horns, Hawaiian Shell horn
Andreas Weidinger	Drums, Percussion, Monochord on EW3
Tom Hake	Flutes on EW1
Seref Dalyanoglu	Overtone Whistles and Uilleann Pipes on EW3
Claus Gstatter	Saz, Oud, Cümbüs & Tanbur on EW3
Wolfgang Kotzowilis	Western Fiddle on EW3
	Drums on EW1

Special thanks to:

Klaus Kandler, Gundi, Regina, Roland, Richard, the Music Shop crew, Andi, Christof and all the great musicians!

ABOUT THE PRODUCERS

Ethno World's producers are

Marcel Barsotti and Andreas Hofner.

Living in Munich, **Marcel Barsotti** has for many years been composing film scores. He wrote the music for more than 40 films including "The Miracle of Bern - Das Wunder von Bern" (Soenke Wortmann), „Kebab Connection“, "The Poet" (Paul Hills), "Sirga" (Luc Besson production), "Dolphins", "Green Desert" and "Always and Always". He was nominated for the German Television Award in 2004. Among many CD releases and music for commercials, he released his first CD-ROM library Ethno World in 1999. This product became one of the best selling ethnic CD-ROM libraries world wide.

Andreas Hofner is renowned as a composer of many radio jingles and film scores for feature films and documentaries. He now works as a professional producer and is an excellent musician in his own right.

THE SOUND CONCEPT

The library contains more than 5 Gigabytes of ethnic instruments. Almost all instruments were recorded in stereo with different velocities. For sound reasons (no pun intended...), several flutes were sampled in mono. Very often flutes do sound smoother and richer in mono. All instruments have been recorded with the finest state-of-the-art tube technology and then mastered with professional high quality plug-ins. Great care has been exercised to transmit the authenticity of the instruments. This has sometimes meant that original tunes are sampled with some unavoidable sounds and noises. The reference tuning is set at 440 Hz.

HOW TO USE THE INSTRUMENTS

The Virtual Instrument "Ethno World 3 Complete" is available for Mac and PC/Win and includes a special version of Native Instrument's KOMPAKT Sampler. You can use the instruments like in a "normal" orchestra, that's why there are different groups like bell type instruments, bowed instruments, construction sets, gongs and bowls, key instruments, metal type instruments, stringed instruments, woodwind and brass, world drums and world percussion. The instruments do sound extremely dynamic and natural. You will hear the swish of vibrating strings and in addition there is an effects bank that lets you combine the specific noises of an instrument with the basic instrument sound.

In the main program many instruments are equipped with dimension keys. Via keys they let you select the different playing styles of the instrument. Some of the instruments (e.g. the Erhu) are programmed with up to 11 dimension keys and playing styles. For a certain instrument, the dimension keys let you change the playing styles like piano/forte, marcato, pizzicato, tremolo, glissandi, slides, mordent, trills and many more. Given precise programming, one can no longer differentiate the Ethno World Volume 2 instruments from the "real" instruments.

In addition there is a lot of different loops, licks and effects in tempi from 60 to 140 bpm. Ethno World 3 Complete can be used in many different styles like folk, mainstream, film scores, avantgarde, ethno music and pop/rock music.

ABBREVIATIONS:

CH	Chords
DT	Double Tone
ESP	Espressivo
F	Forte
FG	Fingerstyle
FX	Effect
GL	Glissando
LK	Lick
LP	Looped Programs
MT	Marcato
NV	Non Vibrato
ORIG	Original Tune
P	Piano
PL	played with Plectrum
PLF	Plectrum Forte
PLP	Plectrum Piano
PS	Playing Styles
PT	Pitched Version
PZ	Pizzicato
S	Solo
SD	Slide Down
SL	Slides
SP	Slaps
STAC	Staccato
STF	Staccato Forte
STK	played with Sticks
STP	Staccato Piano
SU	Slide up
TR	Tremolo
TRL	Trill
V	Version/Vibrato
VB	Vibrato
VF	Vibrato Forte
VP	Vibrato Piano

Wolfgang Lohmeier



Tom Hake



Seref Dalyanoglu



Marcel Barsotti - Producer



Andreas Hofner

Enrique Ugarte



Raoul Alvarellos



Xizhi Nie



David Junior



Fabian Roemer

BELL & METAL TYPE

Here are some very unusual instruments from around the world. They all have varying dynamics, playing styles, loops and pitched pro-

grammes. In the pitched version some of the instruments sound like large Tibetan bowls, gongs or church bells. The Saron is a Gamelan

Glockenspiel from Lombok (1 octave).

The Kalimbas (African plucked instruments, here with 5 and 15 small metal rods) have pro-

grammes in the original tuning and in the European half tone tuning.

A selection of ethnic bell instruments is available as well as Tibetan sin-

INSTRUMENTS

ging bells, which are played with a rubber-coated stick.

There are temple cymbals from China and Tibet and bells from Burma.

You will find European instruments, such as a Metallophone, a chromatic 2 octave Glockenspiel, and small tubular bells.

These too have varying dynamics. A few more unusual instruments are the Shanghai baby piano (its little wooden clappers fall onto longer metal rods), a bamboo vibra-

phone with synthetically produced tremolo and a Gamelan crashbell, where four firmly fixed cymbals are hit by two cymbals.



Kalimba Kibirizi, Tuning Plates (Kenja)



Hugh Tracey Kalimba (South Afrika)



1) Small Tubular Bells (Asia), 2) Chi Gong Balls (China)
3) Hand Cymbals (Europe), Headless Tambourine (Germ.),
Big African Rice Shaker (Kenja), Drum Pots (Europe)
4) Traditional Cowbells 1 (Europe), Castanets (Spain)



Tibetan Singing Bells (Nepal)



Tibetan Temple Cymbals (Nepal)



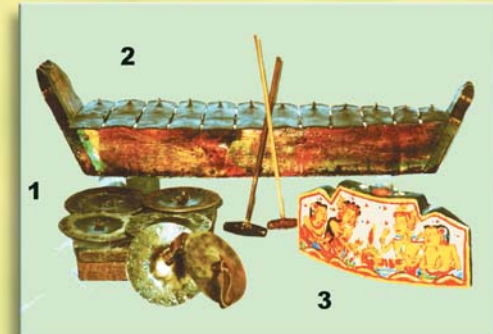
Gamelan Crash Bells (Lombok)



1) Metallophone (Germany), 2) Chromatic Glockenspiel (Germany),
3) Small Bamboo Vibraphon (Synth. Tremolo)



Belltire + Fingercymbals (Iran) + Windbells



1) Gamelan Crash Bells (Lombok), 2) Saron (Gamelan Glockenspiel/Lombok),
3) Gamelan Wood Cowbell (Indonesia)



Shanghai Baby Piano (China)

From the instrument family of the Gongs there are instruments like the **Wuhan Tam Tam** from China, the **Java Gong** with a diameter of 80 Centimeters (approx. 31 inches) and the **Tam Tam Besar** from Indonesia.

There is also a large collection of Singing Bowls at your disposal: **Big Rako Bowls**, **Big Tibetan Singing Bowls** from Tibet and **Rin Bowls** from Japan in different playing styles and sizes.

From Indonesia is the **Gong Besar** with a deep curve at the back, and the **Dreamcatchers**, very much like windchimes.

GONGS & BOWLS



Big Tibetan Singing Bowls



Big Rako Bowls



Tam Tam Besar & Wuhan Tam Tam & Java Gong



Gong Besar 18" (Indonesia)



Rin Bowls

BOWED INSTRUMENTS

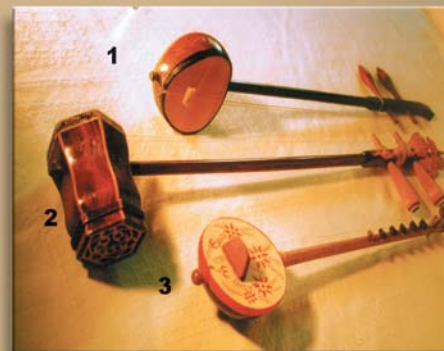
In China the **Erhu**, **Gaohu** and **Jinghu** (Chinese opera violin) are traditional bowed instruments.

The **Erhu** is a two-string violin tuned in fifths. It has no frets and no fingerboard and is being played with a fixed bow stick.

The **Gaohu** is a higher pitch sounding Erhu and the little **Jinghu** is a Chinese soprano violin which is used in Beijing opera music.

The **Morin Khuur** is also called the Mongolian horse head violin. It originates from Mongolia and is very similar to our cello. This low sounding violin has two strings made from horse hair, again it has no frets and no fingerboard.

The **Fiddle** is a bowed instrument very similar to the Violin. The Fiddle is different from the classical Violin in the way it is played and in the musical style played on this instrument.



1) Small Erhu Plectrum Violin (China). 2) Erhu Plectrum Violin (China). 3) Ceylon Guitar (Ceylon)



Jinghu Opera Violin



Erhu & Gaohu



Egyptian Fiddle

Stringed instruments have been recorded in whole and half tone steps and consist of two stereo layers, tapering up to 15 seconds. The bass neck of the contra guitar was recorded plucked and also played with a plectrum.

The Chinese **Erhu violin** (2 strings) was played with a plectrum and is played in two different ways: on the left half of the keyboard (E1 to C3) you can hear the first string with varying dynamics, from C1 to D1 the drone can be played; on the right half of the keyboard (D3 to A4) you can play the melody line on the second string.

The **Small Erhu plectrum violin** and the **Ceylonese guitar** (2 strings with fingerboard) behave similarly, but they would be used better for an Arabian style.

The **Kantele** (developed from the dulcimer) has 15 strings, and it has an F tuning. It is played with a glissando chord and tuned to key note and fifth (fourth).

There is also a **banjo** and a **Truxa mandolin**, which can be used for East Asian, European and Arabian styles.

Finally there is a **six-stringed steel guitar** with slide notes.

The **Zheng Harp** (Chinese curved base Zither)

is similar to the Japanese Koto. It is a harp with a size of approx. 2 Meters (6 ft.) and its 21 strings are tuned diatonically. The Zheng's specific vibrato is produced with the left hand close to the bridge.

The **Bouzouki** from Greece is a four voice guitar which is well known for its tremolo.

The **Zsoura** is a small three voice Bouzouki which is very well suited as a solo instrument because of its higher pitch.

The **Sitar** and the **Tampura** are the most famous stringed instruments from India. The standard Sitar has 7 main strings and 11 freely vibrating drone-strings for harmonics. The Tampura, used as an accompanying instrument for Raga singing or together with Sitar, consists of 5 strings without a fingerboard. It is played with a glissando chord and tuned to key note and fifth (fourth).

The **Dra-Ngen** is a 7 string kerb lute with matching half octave string originating from Bhutan.

The **Oud** originally comes from the Persian geographical area and is a short neck lute with up to 6 voices. Due to its fretless fingerboard it can be played in micro intervals.

STRINGED



Dra-Ngen & Morin Khuur



Tanbur & Oud



1) Kantele. 2) Small Kantele



Cora



Zheng Harp



Santoor Saberi



Bouzouki & Zsoura

INSTRUMENTS



Sitar & Tampura



1) Banjo Framus, 2) Saz Seven Strings



1) Mandolin Truxa. 2) Steel String Guitar Falcon
3) Contra Guitar F - Bass, 4) Saz Seven Strings. 5) Banjo Framus



Ukulele & Banjolin



Vester Acousticbass



Timple & Domra



Grand Monochord

The **Balalaika** and the **Domra** both are from Russia. The Balalaika is tuned in E-E-A and is mostly played with a tremolo. The accompaniment, the Domra, originally comes from Mongolia. It is a small plucked guitar tuned in fifths. It is built in several different versions.

The **Timple** is the traditional 5 string guitar from Lanzarote. It shows similarities with the Ukulele.

The **Ukulele** from Hawaii is a small 4 string guitar tuned to A-D-F#-B (featured here as a soprano version).

The **Banjolin**, since 1885 also known as the Banjo Mandolin, is a 4 voice mandolin tuned to G-D-A-E. It is played with a banjo corpus.

The 72 string **Santoor** is a 4 voice zither from Persia and it is played with two hammers over a tonal range of 3 octaves.

The **Cora**, a stringed instrument from West Africa, depending on its version, features 8 to 16 strings that can be tuned over a bridge. Without a fingerboard, the strings are fixed and are plucked with several fingers.

The **Vester Acousticbass** with its 4 strings is tuned to E-A-D-G.

A **Resonator Guitar** made by **Continental** from Germany is a tin guitar which is brought

to resonance with the "cone". Its sound is slightly tinny and aggressive. The instrument often is played with the slide technique.

The **Tanbur**, a long-neck lute from the Middle East, is played with a pick (plectrum) just like a Mandolin.

The **Saz** or **Baglama** is a Turkish long-neck lute with seven strings and frets. Despite its shape which is similar to the Greek Bouzouki, it is different in construction, size and sound. The Saz is the most popular string instrument in Turkey. The word "Saz" originates in the Persian language and simply means "musical instrument". It is the traditional accompanying instrument of the bards who are called Asik in Anatolia and the Caucasian region and is played in an open tuning. "Slaps" is a further playing style available here.

Monochord - The sound bench on this recording is being used in the areas of relaxation and wellness, birth preparation, in kindergartens and schools. The 50 strings running over two well rounded frets found their way from the Cembalo makers into this instrument; they guarantee a very warm, pleasant and deep sound with rich harmonics.



Uilleann Pipes Irish & Overton Whistles



Chinese Bawu



Pan Flute

AND BRASS



Chinese Hulusi



Rag Dun Horn



Sheng



Indian Snake Charmer



Zukra Bagpipe



1) Bamboo Flute (Indonesia) 2) Irish Low Whistle (Ireland)
3) Recorder Alto F (Germany) 4) Dagoba Flute (Sri Lanka)
5) Susato Tin Whistle D (USA)

All the woodwind instruments have tapered notes, some with and some without vibrato. The following instruments are included: an **Indian and a Ceylonese snake charmer** and a **double neck recorder** made from a pumpkin, which always plays two notes at once like a bagpipe.

There is, however, a programme that lets you play on just one recorder neck at a time. With its loop version you can imitate Irish pipes.

There is a **big bamboo flute** from Indonesia for warm sounds and for a strong ethnic flute character, a **Mexican piccolo**, an **Irish aluminium low whistle** in D, a **Susato tin whistle** from the USA, a **clay ocarina** from Peru, a **Dagoba (temple) flute** from Sri Lanka and an **alto recorder** in F.

In addition, there is a good selection of **flute phrases and effects** for the musical regions of East Asia and South America.

The **Bawu** is a smooth and mellow sounding Chinese bamboo flute with 5 holes. Its sound is produced by a copper reed.

The **Sheng**, also known as mouth organ, comes from China as well, and its sound is similar to a blow organ. The

sound is produced by 30 bamboo tubes with valves. The Sheng covers a tonal range of approx. 3 octaves.

The Chinese **Hulusi** is a 6 hole double tube flute with a bamboo body in the shape of a pumpkin. Its sound is warm and clear.

The **Kena** and the **Moceno Bassflute** both are South American kerb flutes from Bolivia. Their characteristically powerful and airy sound is a bit similar to the Shaku-hachi.

The **Peruvian Ocarinas** are made from clay and are, as their name implies, from Peru.

The **Shiva Flute** is played by Indian preachers. This brass flute has a very transparent and high pitch sound.

The **Slovakian Fujara** - like many flutes an instrument of the cattle drovers - is made from elder. After removing the soft pulp, the two elder tubes (one up to 170 cm/67 inches long, the other significantly shorter) are attached to each other. The long tube is fitted with a labium and three gripholes, the shorter tube gets a mouthpiece which is used to blow the flute.

The European **Tenor Recorder** starts at C minor and belongs to the instrument family of recorders.

The **Hawaiian Shellhorn** is a shell-like horn flute from Hawaii.

The **Rag Dun Horn** is often played at ceremonies. It comes from the Himalayas and shows similarities with the European Alphorn, but it sounds much louder and more metallic than its European counterpart. There are Rag Dun Horn versions of up to 3 Meters (approx. 9 ft.) length.

The **Dung Dkar Conch Trumpet** from the Himalayas is a shell-like trumpet with rich ornamentation.

The Indian **Shenai** is a double reed flute and it is very similar to the Schalmei from Morocco. It starts at G# and sounds very loud and harsh.

The **Zukra Bagpipe**, a Tunisian bagpipe, is a double reed flute with a kid-leather body. By powerfully blowing into the instrument it works like a bagpipe.

Overton Whistles are hand-made Irish aluminium whistles. Three whistles are combined to one instrument to achieve a greater range.

The **Tin Whistle** developed from the **Fipple Flute**, which got its name from its mouthpiece (fipple). It directs a narrow air stream to a sharp edge.

Uilleann Pipes is the name for the Irish bagpipe. Uilleann is the gaelic word for elbow. The name came from the fact that the Uilleann Pipes get supplied with air not with the mouth, but by a bellow which is compressed with the elbow.

The **Cümbüs** is a Turkish long-neck lute with a circular metal bowl resonator covered with a screw-tensioned hide soundtable. It resembles a Banjo, only with a deeper bowl resonator and a wider unfretted neck; its sound is deeper. It has six double courses (pairs) of metal strings attached to metal machine tuning heads. It is tuned (and played) with a quill or a plectrum, like the oud.

The **Pan Flute** - named after Pan, god of the shepherds. The sound of this instrument originates from an airstream which is directed to a sharp edge that cuts this airstream (on its cutting edge). All over the world Pan Flutes developed in different cultures more than 6000 years ago. Today the very airy sounding Pan Flutes from South America are famous, especially the ones from the Andes with their tubes aligned in one row.



Dung Dkar Conch Trumpet & Bhutan Bells



Mexican Piccolo Flute



Chinese Bawu



1) Talking Drum. 2) Dolek 3) Fujara Flute



Madal Drum (Ceylon/Nepal)
Big African Donn Donn Drum (Tansania)



Pitched Timbales (Taiwan) Military Snaredrum (USA)



Water Drums



Surdo



Tunis Ceremonial Drum & Tunis Tamburin & Bendir

WORLD

All drums have two dynamics on each key of one programme. There are programmes for playing techniques and pitched programmes and different loop and beat versions. Many programmes contain single samples in addition to playing styles to imitate a phrase realistically, i.e. the military snare or the Darabuka.

The **African Donn Donn** is a tin drum with a cow hide skin and is especially recommended for African and Indian grooves.

The **Madal drum** originally comes from Nepal. It has different sized drum skins on each side and can be tuned with wooden keys on interlaced skins.

From Bali comes the **ceremonial drum**.

Iranian bongos are very small and made from solid wood. Their sound is loud and high pitched and they are played with sticks.

For typical ethnic grooves there is a metal **Darabuka** from Turkey, not to be mistaken for **Derbukas**, which are from Morocco and have a clay body (generally higher pitched).

The **Small Cassa** has a very low and mighty sound, well suited to produce big drum grooves of all styles. There is also the **big hand drum** for all playing styles, a **tambourine drum** and a **headless tambourine** with rolls and crescendi, **brass tablas** from India, low pitched **timbales** and grooves, etc.

The **Bendir** from Tunisia is similar to the Irish Bodhran. Its cha-

DRUMS

racteristic sound is produced by two cords inside the drum.

Also from Tunisia are the **Tunis Ceremonial Drum** and the **Tunis Tamburin**.

The **Gopichand** is a plucked drum from Bengal. It is made of two longitudinal wooden sticks and a body which changes its pitch whenever an internal string is being compressed.

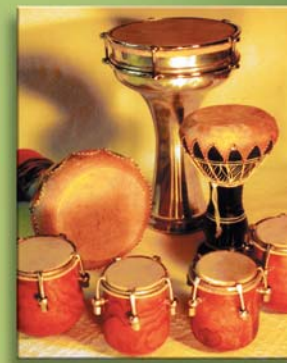
The **Balafon** and the **African Xylophone** both are from Senegal, they are the counterpart to the European Xylophone. The Balafon exists in versions of different size. The resonance of the sound boards is transmitted over pumpkins cut in half.

The **Bass Cajon** and the **Yambu** are two large drums from Peru and Cuba which both have a wooden head. They were used to urge slaves to work.

The **Djembe** is a drum originating from Guinea and Mali. It has a batter head made from goat skin and it offers a rich sound palette.

Kanjira - a simple South Indian frame drum which is hit only with the right hand. Nevertheless it provides an astounding variety of sounds. By keeping the skin moist one gets a remarkable bass sound.

Surdo - the big Samba drum from Brazil is played with heavy sticks. It provides the basic rhythm for the Samba and is constructed from a large aluminium kettle, stringed with two plastic skins.



Derbuka & Small Derbuka & Iran Bongos



Moroccan Conga & Djembe & Cuica



Kanjira



Bass Cajon



Flat Udo



Indian Tablas (India)

WORLD PERCUSSION

Here are some very unusual instruments like the Angklung from Indonesia. Varying woods in diatonic tuning are shaken to achieve a kind of tremolo sound. This instrument can sound quite East Asian,

but can also be used for a kind of Russian balaika. Furthermore there is the wide selection of playing techniques and loops of shaker-like percussion instruments like

the **African rice shaker** (a rice filled rectangular bamboo board), an **Afuche Cabasa** with metal chains, **South American rainmakers** in varying sizes, **chicken eggs** and **maracas** from Africa and America.

Qi Gong balls from China, which are traditionally used for hand meditation, a **Gamelan wooden bell**, two hand cymbals from Europe and many other percussion instruments from around the world.

Additional instruments are: **Moroccan Conga**, **Military Cassa** and **Cymbals** from Italy, **Mini Bells**, **Schellenkranz (Jingle Ring)**, **Shell Shakers**, **Gon Bops Cuica**, **Wrist Jingles**, a **Bass Skin Udu** from Nigeria, **Log drum**, **Ocean drums** with steel bullets, **Bhutan** and **Vietnam bells**, **Wooden bells**, **Bass Kalimba** from Africa, **Tamborcito** from Peru and **Spring Drums**.



Baobab Shaker & Cola Shaker & Rattle Shakers & Eggs & Wood Shaker & Small Maracas & Metal Guiro Shaker



Bass Kalimba & Gopichand & Tamborcito



Mixed Wood



Xylophon & Balafo



Military Cymbals



1) Rainmakers (South America/Bali), 2) Chicken Eggs (Europe), 3) Afuche Cabasa (Europe), 4) Various Maracas (Global),



Gran Military Cassa



Scale Changer Harmonium



Hohner Melodica



Dallape Akkordion

KEY INSTRUMENTS

The **Scale Changer Harmonium** was first introduced to India by the missionaries. It is brought to resonance with a beam of air. The whole keyboard can be shifted, and thereby the key note is adjustable from G# to E. An organ sound can also be added.

The **Dallape Accordion** from Italy is a 3 octave wide accordion with keys.

The **Hohner Melodica** is a keyboard-like reed instrument from Germany and features a scale of 2 octaves.

I hope all users will find a lot of enjoyment, plenty of inspiration and musical creativity in the musical transformation of ethnic and other styles.

Marcel Barsotti

BELL TYPE INSTRUMENTS

Instrument	Otiginal Tune	Range	Size	EW Volume
BAMBOO VIBRAPHON				1
BAMBOO VIBRA	C3 - C#4	G1-D4	11	
BAMBOO VIBRA 2		G1-D4		
BAMBOO VIBRA PT		C1-C6		
BAMBOO VIBRA STK		G1-D4		
BELLTREE (Tibet)		F1-A4	31,4	3
BELLTREE TUNED PLAY		A1-G6		
BHUTAN BELLS (Bhutan)		G2-A5	15,3	2
BHUTAN BELL TUNED 1		C0-C6		
BHUTAN BELL TUNED 2		C0-C6		
BHUTAN BELL TUNED 3		C0-C6		
CHINA FINGER CYMBALS (China)				1
CHINA FG CYMBALS		C3-A3	6	
CHINA FG CYMBALS PT		C0-C7		
CHINA FG CYMBALS S1		C0-C5		
CHINA FG CYMBALS S2		C0-C5		
CHINA FG CYMBALS V2		C0-C5		
DREAM CATCHER (Windchimes/Asia)				!
DREAMCATCHER		C3-G5	27.6	
DREAMCATCHER F				
DREAMCATCHER PT		C0-C7		
DREAMCTCH STK				
WINDCHIMES LOOPS	D#4 - C5	C3-D4		
WINDCHIMES LP 1		C0-C7		
WINDCHIMES LP 2		C0-C7		
WINDCHIMES LP 3		C0-C7		
GAMELAN CRASH BELLS (Lombok)				1
GAMELANBELLS		C2-A3	7.9	
GAMELANBELLS PT		C2-A3		
GAMELANBELLS S1		C0-F5		
GAMELANBELLS S2		C0-F5		
GAMELANBELLS S3		C0-F5		
GAMELANCRASH		C0-F5		
GLOCKENSPIEL, CHROMATIC (Germany)				1
GLOCKENSPIEL	G3 - G5	C3-C6	36.1	
GLOCKENSPIEL GL		C3-F3		
GLOCKENSPIEL PT		C0-C6		
GLOCKENSPIEL STK		C3-C6		
IRAN FINGERCYMBALS (Iran)		C3-C5	23,5	3
METALLOPHON (Germany)				1
METALLOPHON	C3 - Bb4	C2-D5	55.5	
METALLOPHON PT		C1-C6		
METALLOPHON STK		C2-D5		
METALLOPHON F		C2-D5		
METALLOPHON P		C2-D5		
MINI BELLS (Morocco)		C3-A4	15,6	2
MINI BELLS LOW		C3-A4		
SARON (Gamelan Glockenspiel/Lombok)				1
SARON	C#4 - F#5	C3-A5	11.3	
SARON GL		C3-E3		
SARON PT		C0-C7		
SARON STK		C3-A5		
SHANGHAI BABY PIANO (China)				1
BABYPIANO	E3 - E5	C3-E5	25.4	
BABYPIANO PT		C1-C6		
SMALL BURMA BELLS (Burma)				1
BURMA BELLS		C3-A3	7.2	

BURMA BELLS LP				C0-C7
BURMA BELLS PT				C0-C7
BURMA BELLS S1				C0-C7
BURMA BELLS S2				C0-C7
BURMA BELLS S3				C0-C7
BURMA BELLS V2				C3-G4
SMALL TUBULAR BELLS (Asia)				1
TUB BELLS	D4-D5	G3-G5	33	
TUB BELLS PT		C2-D6		
TIBETAN TEMPLE CYMBALS (Nepal)				1
TIB-CYMBALS		C3-E4	29	
TIB-CYMBALS PT		C0-C7		
TIB-CYMBALS S1		C0-C7		
TIB-CYMBALS S2		C0-C7		
TIB-CYMBALS S3		C0-C7		
TIB-CYMBALS V2		C2-A4		
TIBETAN SINGING BELLS (Nepal)				1
TIBETAN SINGING BELLS		C3-D4	32.2	
TIB. SINGING BELLS LOOPS		C3-F4		
ca. 158/121/3x123/120/112/123/122/2x164				
TIBETAN SINGING BELLS PT		C2-D4		
TIBETAN SINGING BELLS S1		C0-C7		
TIBETAN SINGING BELLS S2		C0-C7		
TIBETAN SINGING BELLS S3		C0-C7		
VIETNAM BELLS (Vietnam)		C3-B5	18,5	2
VIETNAM BELLS HIGH		C3-B5		
VIETNAM BELLS LOOP 1		C0-C5		
VIETNAM BELLS LOOP 2		C0-C5		
WINDBELLS (Tibet)		C3-D4	16,4	3
WINDBELLS PLAY		C1-C5		
WINDBELLS LAYER		D0-C7		

BOWED INSTRUMENTS

Instrument	Original Tune	Range	Size	EW Volume
EGYPTIAN FIDDLE (Egypt)	D2-D4	E1-E4	15,9	2
EGYPTIAN FIDDLE LOOPS 100-140		C3-D4		
ERHU (China)	B2-B4	A2-C5	69,9	2
KEY: VP / ESP / VF / TRL / LK / SU / SU2 / SD / STP / STF / PZ				
ERHU KEY+VEL				
KEY: VP-VF / ESP-VF / ESP-LK / VF-TRL / SU-LK / SU2-LK / SD-SU2 / STP-STF				
ERHU LICKS ALL				
ERHU LICKS 100		C3-B3		
ERHU LICKS 120		C3-A#3		
ERHU LICKS 140		C3-D#3		
GAOHU (China)	A3-D5	G3-D5	77,3	2
KEY: VP / VF / ESP / LK / TRL / SU / SD / SD / PZ				
GAOHU ALL LICKS		C1-C#5		
GAOHU LICKS 100		C3-F#3		
GAOHU LICKS 120		C3-G#3		
GAOHU LICKS 140		C3-D4		
JINGHU OPERAVIOLIN (China)	A3-G5	A3-A5	25,9	2
KEY: V / NV / LK / PT / MT / ST / V-LK / MT-ST				
JINGHU OPERAVIOLIN ALL LICKS		C3-A#5		
JINGHU OPERAVIOLIN LICKS 100		C3-C4		
JINGHU OPERAVIOLIN LICKS 120		C3-D4		
JINGHU OPERAVIOLIN LICKS 140		C3-F#3		
MORIN KHUUR (Mongolia)	A1-E3	G1-E3	40,4	2
KEY: P-F / ST				
MORIN KHUUR DOUBLE TONES		C3-D5		

MORIN KHUUR ALL LOOPS
MORIN KHUUR LOOPS 80-100
MORIN KHUUR LOOPS 120

WESTERN FIDDLE (USA)
(C-tunes start C1, G-tunes start C3)
WESTERN FIDDLE LICKS 80 (C start C2)
WESTERN FIDDLE LICKS 100
WESTERN FIDDLE LICKS 120
WESTERN FIDDLE LICKS 140

C2-F#5
C3-A#4
C3-F#4

C2-G3
C1-C#4
C1-B4
C1-B4

G1-A4

57

3

CONSTRUCTION SETS

InstrumentOriginal TuneRangeSizeEW Volume

MID EAST SETS
Contain Drums & Percussion-Loops (start C2),
Saz, Cümbüs & Tanbur-Licks in G (start C3)
Saz, Cümbüs, Tanbur & Oud-Licks in C (start C4)

MID EAST SET 80
MID EAST SET 100
MID EAST SET 120
MID EAST SET 140

C1-G#5 35,6 3
C3-C#6 35,5 3
C1-B5 23,2 3
C1-G#5 28,6 3

CHINA SETS
Contain Drums & Percussion-Loops (start C2),
Zheng Harp Loops (start C3)
Erhu, Gaohu or Bawu-Licks (start C4)

CHINA SET 100
CHINA SET 120
CHINA SET 140

C2-A#4 22,1 3
C2-F5 24,8 3
E2-A4 18,9 3

KEY INSTRUMENTS

DALLAPE ACCORDION (Italy)
KEY: P+F / ST / ESP / ESP + F
HOHNER MELODICA (Germany)
KEY: ESP+V / NV / ST / NV+V

C1-A5 B1-B5 73,4 2
B2-B4 A2-C4 38,2 2
A#1-D6 G1-C5 14,8 2
A#1-D6 G0-C5

SCALE CHANGER HARMONIUM (India-Kalkutta)
HARMONIUM + REGISTER

STRINGED INSTRUMENTS

InstrumentOriginal TuneRangeSizeEW Volume

BALALAIKA (Russia)
KEY: P-F / TR / P-TR / P-F-TR
BALALAIKA LOOPS 80-120
BALALAIKA FX

A1-E4 C1-G#5 45,0 2
C3-G#3
C3-B3

BANJO A FRAMUS (Germany)
BANJO FRAMUS
BANJO FRAMUS FX

A1 - Db5 A1-D5 47.9 1
C3-E5

BANJOLIN (Ex DDR)
BIG ERHU PLECTRUM VIOLIN A (China)
BIG ERHU PL
(Playing Styles: C1+D1 / left + right String)

E2-G#4 E1-F6 44,1 2
1
Eb3 - D4 R: D3-A4 17.9
L: C1-C3

BOUZOUKI SAKIS (Greece)
KEY: P-F / TR / SU / TRL / P-SU / P-TRL / P-TR / F-TR
BOUZOUKI SAKIS VEL (P / F / SU / TR)

C2-A#4 C1-B5 92,2 2
C1-B5

BOUZOUKI CHORDS + LOOPS 80-140
BOUZOUKI SAKIS FX

CEYLON GUITAR (Ceylon)
CEYLON GUITAR
(left + right String)
Ceylon Guitar Loops E ca. 149/118/101/93
Original Tune: Ab3 - Gb4 / Well suited for Arab Musicstyle

Ab3 - Gb4

CONTINENTAL RESONATOR GUITAR (Germany)
KEY: P-F / SL / SD / P-F-SL-SD
RESONATOR GUITAR LOOPS 80-120
RESONATOR GUITAR FX

E1-A#4

C2-A#4
C-F4
R:D3-C5
L:C1-C3
E5-A5

13,5

1

CONTRA GUITAR F - BASS (Germany)
CONTRAGUITAR
CONTRAGUITAR FG
CONTRAGUITAR PL

F1 - F2

A0-C6 86,5 2
C3-C4
C3-D4

2

CORA (Sansibar)
CORA LOOPS 100-120
CORA FX

F#2-D#3

C0-G#4 15,6 2
C3-G#3
C3-F#4

2

CÜMBÜS (Tukey)
CUMBUS LICKS 80-140
CUMBUS OPEN STRINGS

E1-E4

D1-D5 78,8 3
C2-D5
C1-D5

3

DOMRA (Russia)
KEY: FGP-FGF / PLP-PLF / TR / PLP-TR
DOMRA CHORDS + LOOPS 80-140
DOMRA FX

D2-B4

C1-G5 61,3 2
C3-G5
C3-G3

2

DRA-NGEN (Bhutan)
DRA-NGEN LOOPS 60-120
DRA-NGEN FX

A1-C4

C0-C#6 35,5 2
C3-D#4
C3-A#4

2

GRAND MONOCHORD (Germany)
GRAND MONOCHORD PLAY LAYER
GRAND MONOCHORD PLAY 1
GRAND MONOCHORD PLAY 2
GRAND MONOCHORD GLISS
GRAND MONOCHORD GLISS PT

C#1

67,0 3
G0-C7
G0-C7
G0-C7
C1-G#5
G0-F#6

3

GREG BENNETT UKULELE (Indonesia)
UKULELE CHORDS + LOOPS 100-140

C3-A4

C1-B5 49,4 2
C2-B5

2

KANTELE (Russia)
KANTELE FG
KANTELE PT
KANTELE STK
KANTELE GLISS
Kantele Loops ca. 97/139/181/x/116/116

F3 - F5

78,4 1
C3-C6
C1-C6
C3-C6
C3-G4

1

MANDOLIN TRUXA (Ireland)
MANDOLIN

E2 - G4

E2-B4 16.8

1

LOUD (Iran)
LOUD LOOPS 80-140
LOUD FX
LOUD LICKS (Turkey)
LOUD LICKS 80-140

F1-D#4

C0-G5 36,3 3
C3-G3
C3-C#4

3

SANTOOR SABERI (India)
SANTOOR SABERI FX

D#2-E4

C1-F#5 41,1
C2-G4

2

SAZ LICKS (Turkey)
SAZ LICKS ALL 80-140
SAZ LICKS C 80-140
SAZ LICKS G 80-140

E1-E4

C1-C#6 39,3 3
F0-C7
C1-C5
C1-G#4

3

SITAR (India)
KEY: P-F / SL / SD / P-SL / P-SD / F-SL / F-SD / P
SITAR VEL (P - F - SU -SD)
SITAR GLISS + FX

D2-D#4

C1-F#6 81,8 2
C2-F4

2

SMALL ERHU PLECTRUM VIOLIN A+LOOPS (China) SM. ERHU (Playing Styles: C1+ D1 / left + right String) Small Erhu Loops A ca. 156/159/126/130	A3 - E4	R: E3-C5 L: C1-D3	12,5	1
STEEL STRING GUITAR FALCON (Japan) FALCON GUITAR FALCON GUITAR FG	E1 - A4	E1-B4 E1-B4	72	1
SMALL KANTELE E (Hungaria) SMALL. KANTELE SMALL KANTELE GLISS SMALL KANTELE LOOPS ca. 127/100/76/142/162 127/104/141/162/162/125/102	E4 - D5	A3-D5 C3-F4 C3-G4	24,2	1
TAMPURA P. & BROTHERS (India) TAMPURA P & BROTHERS SLOW	G1-G2	F1-G4 F1-G4	42,7	2
TANBUR (Turkey) TANBUR LICKS 80-140	A1-A3	F#0-G#4 G0-D5	74,1	3
TIMPLE (Lanzarote) TIMPLE LOOPS 100-120	G2-E4	C2-G5 C3-G3	18,2	2
TURKEY SAZ, SEVEN STRINGS SAZ SAZ LOOPS+CHORDS ca. 76/59/93/92/66/67/112 Saz Chords in E	A1 - C4	E1-E4 C3-A4	42	1
VESTER ACOUSTIC BASS (Korea) KEY: FGP-FGF / PLP-PLF ACOUSTIC BASS FINGERED ACOUSTIC BASS PLECTRUM	E1-C#4	D1-E5 D1-E5	90,8	2
ZHENG HARP (China) KEY (C0 - D#0): P-F / V / SU / SD ZHENG HARP VEL (P / F / V / SU) ZHENG ORIGINAL TONES (P / F / V / SU) ZHENG HARP LOOPS 60 - 100 ZHENG HARP GLISS	G0-G4	A0-C#6 G1-C#6 C3-C4 C3-C#4	110,7	2
ZSOURA SAKIS (Greece) KEY: P-F / TR / P-TR / P-F-TR ZSOURA CHORDS + LOOPS 100-140 ZSOURA FX	C2-E4	C1-C#6 C3-C#6 C3-E4	60,1	2

WOODWIND AND BRASS

Instrument	Otiginal Tune	Range	Size	EW Volume
BAMBOO FLUTE G (Indonesia) BAMBOO FLUTE BAMBOO FLUTE STAC BAMBOO FLUTE VB 2	G3 - A4	D3-E5 D3-E5 C3-A4	25,6	1
BAWU (China) KEY: V / ESP / NV / LK / TRL / SU / SD / ST BAWU KEY VEL KEY: ESP-V-LK / ESP-V-SU BAWU LICKS	D3-E4	C2-F4 C2-F4 C3-A#3	36,4	2
CEYLON SNAKE CHARMER (Ceylon) CEYLON SNAKECHARMER	Gb3 - G4	C3-A4	13,3	1
DAGOBA FLUTE D (Sri Lanka) DAGOBA FLUTE DAGOBA FLUTE LP	D3 - Ab3	F2-E4 F2-E4	10,5	1
DUNG DKAR CONCH TRUMPET (Tibet) KEY: P-F / F-SL Flute Phrases (Ethnic) & Effects (Phrases + Effects from various Flutes)	F#3-C4	E2-A4	4,1	2

FLUTE PHRASES		C1-D6	31	1
FUJARA FLUTE (Slowakia) KEY: NV / V / NV-V FUJARA STEREO FUJARA FX	F2-F4	C1-C6 C3-G4	7,2	3
HAWAIIAN SHELLHORN (Hawaii) KEY: V / NV / NV-V HAWAIIAN SHELLHORN LICKS	A#2-A3	C2-C4	19,2	2
HULUSI (China) KEY: V / NV / LK / DT / DT LK / DT ST HULUSI VEL (V-LK) HULUSI LICKS	G3-A4	C3-G3 C2-C5 C3-F3	35,2	2
INDIAN SNAKE CHARMER DB (India) SNAKECHARMER SNAKECHARMER LP SNAKECHARMER LAYER SNAKECHARMER ORIG	Dd3 - A3	A2-C4 A2-C4 C2-C4 A2-A3	31,6	1
IRISH LOW WHISTLE VB (Ireland) LOW WHSTLE VB LOW WHSTLE VB+STAC LOW WHSTLE VB STAC Irish Low Whistle AT (Ireland)	D3 - C#5	C3-D5 C3-D5 C3-D5	28	1
LOW WHSTLE LOW WHSTLE STAC LOW WHSTLE+STAC	D3 - C#5	C3-D5 C3-D5 C3-D5	23,5	
KENA (Peru) KEY: V1 / V2 / NV / ST / TRL / NV-V1 / V1-V2 / V2-TRL KENA LICKS	E3-A5	C1-B5 C3-D#4	57,7	2
MEXICAN PICCOLO FLUTE F# (Mexico) MEXICAN PICCOLO MEXICAN PICCOLO+STAC MEXICAN PICCOLO STAC	F#4 - C#5	E4-G5 E4-G5 E4-G5	8,1	1
MOCENO BASSFLUTE (Peru) KEY: V / NV / TRL / V-TRL MOCENO BASSFLUTE SLOW KEY: V- TRL / NV-V MOCENO BASSFLUTE LICKS	F2-D3	A1-G4 C3-G3	13,7	2
OCARINA (Peru) OCARINA VB	D3 - A4	C3-D5	15,6	1
OVERTON WHISTLE LICKS (Ireland) IRISH WHISTLE LICKS NO BPM IRISH WHISTLE LICKS 80 IRISH WHISTLE LICKS 100 IRISH WHISTLE LICKS 120 IRISH WHISTLE LICKS 140	D3-C5	C1-F#4 C2-G#3 C1-F#5 C1-B4 C1-B4	122,9	3
OVERTON IRISH WHISTLE (Ireland) KEY: NV / SU / LK / ST	A2-C5	C1-G5	49,9	3
PANFLUTE (Peru) KEY: NV / V1 / V2 / ST PANFLUTE LICKS 80-140	F#1-C4	F1-D4	95,7	3
PERUVIAN DOUBLE OCARINA (Peru) PERUVIAN DOUBLE OCARINA FX PERUVIAN OCARINA (Peru) KEY: V / NV / ST PERUVIAN OCARINA FX	C#4-E4 G2-F3 C3-F#4	C1-B5 C1-C5 C3-D5 F2-C4	11,6 20,6	2
RAG DUN HORNS (Tibet) RAG DUN BASS HORN RAG DUN TENOR HORN RAG DUN ALT HORN	C1-C#3 C1-D4 C1-C5 E2-A4	F#1-F2 C1-C#3 D2-F#3	14,3	2

Recorder Alto F (Germany) No VIB				1
RECORDER F	F3 - G4	D3-D5	18.8	
Recorder Alto F (Germany) VIB				
RECORDER VIB	F3 - D5	F3-G5	23.1	
RECORDER VIB+STAC		F3-G5		
RECORDER STAC		F3-G5		
SHENAI (India)	F#2-F#3	C1-G#4	46,2	2
KEY: V / NV / TRL / ST				
SHENAI LICKS		C3-B4		
SHENG (China)	B2-F#5	C1-G5	62,3	2
KEY: V / NV / ST / DT / DT V				
SHENG KEY VEL		C1-G5		
KEY: NV-V / V-ST				
SHENG LICKS 120-140		C3-G4		
SHIVA FLUTE (India)	C4-C6	C2-D6	37,9	2
Key: V / NV / ST / Smooth V				
SHIVA FLUTE LICKS		C3-B4		
SUSATO TIN WHISTLE D (USA) No VB				1
SUSATO D	D4 - C#6	C4-D6	29.5	
SUSATO D+STAC		C4-C6		
SUSATO D STAC		C4-C6		
Susato Tin Whistle D (USA) VB				
SUSATO VB	D4 - B5	C4-C6	18.9	
SUSATO VB+STAC		C4-C6		
SUSATO VB STAC		C4-C6		
TENOR RECORDER (Germany)	C3-D5	C1-D5	42,8	2
KEY: V / NV				
TENOR RECORDER LICKS		C3-G#4		
ULLEANN PIPES (Ireland)	D1-B4	G0--C5	53,8	3
KEY: ATT / LEG / LK				
ULLEANN PIPES LICKS 80-100		D1-B3		
ULLEANN PIPES LICKS 120-140		D1-D#5		
ZUKRA BAGPIPE 1 (Tunesia)	A2-E3	G#0-C#5	10,2	2
ZUKRA BAGPIPE 2		G#0-C#5		
ZUKRA BAGPIPE 3		G#0-C#5		
ZUKRA ONEPIPE		C3-C#5		

WORLD DRUMS

Instrument	Original Tune	Range	Size	EW Volume
African Donn Donn Drum (Tansania)				1
DONN DONN		C1-D5	37.8	
DONNDDONN PT		F2-G5		
DONN DONN LOOPS		C2-G5		
ca. 150/115/115/99/144/144/71/111/148/150/60/61/ 147/149/131/133/101/112/105/108/110/109/132/127/100/81/160				
BASS CAJON (Cuba)		C1-A5	15,6	2
BASS CAJON LOOPS 80-140				
BASS SKIN UDU (Nigeria)		C0-B5	22,2	2
BASS SKIN UDU LOOPS 80-140		C3-E4		
BENDIR (Tunesia)		C1-G5	43,6	2
BENDIR DRUM		C1-F#6		
Left Hand Samples - Right Hand Samples				
BENDIR LOOPS 60-140		C2-F#4		
BIG HAND DRUM (Germany)				1
HANDDRUM		C2-B5	49.1	
HANDDRUM PT		C2-B5		
HANDDRUM LOOPS ca. 98/98/104/ 128/129/130/125/127/98/129/129/129/139/		C2-G5		

139/137/137/135/135/136/136/131/134/90 (9/8-8/8)/90 (9/8-8/8)/ 129/127/129/143/143/142/128				
CEREMONY DRUM (Indonesia/Bali)				1
CEREMONYDRUM	C2-B4	22		
CEREMONYDRUM LOOPS ca. 95/94/94/125/142/ 79/80/180/69/69/70/72/99	C3-A4			
(The Ceremony Drum has a left and a right Drumpad)				
DARABUKA (Turkey)				1
DARABUKA	C1-C6	40		
DARABUKA PT	C1-C6			
DARABUKA V2	A-0-B5			
DARABUKA LOOPS ca. 152/101/129/102/ 118/122/117/131/135/136/100/101/102	C3-A4			
DERBUKA (Morocco)				1
DERBUKA	C2-A5	29.2		
DERBUKA LOOPS ca. 121/119/99/99/ 101/132/135/131(13/8)/133/93/93	C3-G5			
DJEMBE (Guinea)	C1-E4	21,2	2	
DJEMBE LOOPS 80-140	C3-D#4			
DOLEK (Sri Lanka)	C1-C6	21,1	3	
DOLEK LOOPS 80-140	C3-G4			
FLAT UDU (Australia)	C1-D6	18,2	3	
FLAT UDU LOOPS 80-140	C3-G4			
GRAN MILITARY CASSA (Italy)	C1-B5	54,3	2	
GRAN MILITARY CASSA LOOPS 60-100	C3-B3			
INDIAN TABLAS (India)				1
INDIAN TABLAS	C2-B5	19.7		
IRAN BONGOS (Iran)				1
IRAN BONGOS	C2-E3	15		
IRAN BONGOS LOOPS	C3-C4			
ca. 143/130/103/108/162/167/168/139/ IRAN BONGOS PT	C2-E3			
KANJIRA (India)	C1-C6	12,9	3	
KANJIRA LOOPS 80-140	C3-F4			
MADAL DRUM (Ceylon/Nepal)				1
MADALDRUM	C1-C6	19.8		
MADALDRUM LOOPS	C3-G3			
ca. 138/82/160/172/72				
(The Madal Drum has a low left- and a high right Drumpad)				
MILITARY SNAREDRUM (USA) 2D				1
MILITARY SNARE	D1-B4	12		
MOROCCON CONGA (Morocco)	C1-B6	25,1	2	
MOROCCON CONGA LOOPS 80-140	C3-G4			
OCEANDRUM (Africa)	C1-F5	26,2	2	
OCEAN SHAKER	C3-F4			
OCEAN WAVES	C3-B3			
PICCOLO MILITARY SNAREDRUM (Japan)				1
PICCOLO MILITARY SD	C2-G4	8		
PITCHED TIMBALES (TAIWAN)				1
PT TIMBALES	C1-D6	39.5		
PT TIMBALES V1	C1-D6			
PT TIMBALES V2				
PT TIMBALES LOOPS	C2-D5			
ca. 140/141/146/119/151/151/151/153/152/151/149/99/103/104/104/107/110/110/111/106/106/153				
SMALL CASSA (Taiwan)				1
SMALL CASSA	C2-G5	63.2		
SMALL CASSA HIGH	C3-D4			
SMALL CASSA PT				
SMALL CASSA S1-S7	F2-C4			
SMALL CASSA V1	F0-C7			

SMALL CASSA V2	F0-C7			
SMALL CASSA LOOPS	C3-A3			
ca. 80/105/131/85/				
SMALL DERBUKA (Morocco)				1
SMALL DERBUKA	C3-G5	17,5		
SMALL DERBUKA LOOPS	C3-C4			
ca. 105/105/105/142/142/99/98/100				
SURDO (Brasilia)	C1-D#55	30,2		3
SURDO LOOPS 80-140	C1-B4			
TALKING DRUM (Nigeria)	C1-C#6	11,7		3
TALKING DRUM LOOPS 80-140	C3-C4			
TAMBOURINE DRUM (Thailand)				1
TAMBOURINE DRUM	F2-D5	12,1		
TAMBOURINE DRUM LOOPS	C3-D4			
ca. 105/105/105/142/104/74/62/127/145				
TRADITIONAL BONGOS (China)				1
TRAD BONGOS	C3-B3	4		
TRADBONGO PT	C3-E3			
TUNIS CEREMONY DRUM (Tunesia)	C1-D#5	19,6		2
Left Hand Samples - Right Hand Samples	C1-D#5			
TUNIS CEREMONY DRUM LOW	C3-G#4			
TUNIS CEREMONY DRUM LOOPS	C1-C#44	11,6		3
WATERDRUMS (America)	C1-E5	17,1		2
WATERDRUMS LOOPS 80-140	C3-F#4			
YAMBU (Cuba)				
YAMBU LOOPS 80-140				

WORLD PERCUSSION

Instrument	Otiginal Tune	Range	Size	EW Volume
AFRICAN RICE SHAKER (Kenja)				1
AFRICAN RICESHAKER		C2-C5	13.8	
African Rice Shaker Loops				
ca. 93/99/132/122/132/133/152/123/135/152/109/116/116/				
AFRICAN XYLOPHONE (Nigeria)	G#3-E5	C1-F#6	11,2	2
KEY: P+F / P+F+TRL / TRL				
AFRICAN XYLOPHONE ORIGINAL TUNE KEY				
KEY: P+F / P+F+TRL / TRL	G#3-E5	C1-F#6		
AFRICAN XYLOPHONE LOOPS 100-140		C3-C#4		
AFRICAN XYLOPHONE FX		C3-F#3		
AFUCHE CABASA (Europe)				1
AFUCHE CABASA+LOOPS		C3-C5	8.3	
ca. 100/124/126/116/117/136/160/196/119/119/152/167/PS/PS/PS				
AMERICAN WOODBLOCKS (USA)				1
AM WOODBLOCKS		C3-B3	3	
ca. 109/158/122				
AM WOODBLOCKS PT		C1-C6		
A-WOODBLOCK S1		C0-C7		
ANGKLUNG GAMELAN (Indonesia)				1
ANGKLUNG	C3 - C4	A2-C4	16.2	
ANGKLUNG LOOP		C1-C4		
ANGKLUNG STAC		A2-C4		
BALAFON (Africa)	C3-G#4	C1-D#5	15,2	2
KEY: P+F / P+F+TRL / Soft P + Soft F + F / TRL				
BALAFON ORIGINAL TUNE KEY	C3-G#4	C1-D#5		
KEY: P+F / P+F+TRL / SOFT P + SOFT F + F / TRL				
BALAFON LOOPS 100-140		C3-C4		
BALAFON FX		C3-D#3		

BAMBOO WINDCHIMES (Bali)				1
BAMBOO WINDCHIMES	C2-C5	5.8		
BAMBOO WINDCHIMES LOOPS	C0-C7			
BAMBOO WINDCHIMES PT	C0-C6			
BAOBAB SHAKER (Gomera)	C1-B3	10,8		3
BAOBAB SHAKER LOOPS 80-140	C3-G4			
CASTANETS (Spain)				1
CASTANETS	C3-C4	0.9		
CHI GONG BALLS (China)				1
CHIGONG	C3-F3	12.1		
CHIGONG LOOP1	C0-C7			
CHIGONG LOOP2	C0-C7			
CHIGONG LOOP3	C0-C7			
CHIGONG LOOPS	C3-F4			
CHIGONG PT	C0-C7			
CHICKEN EGGS (Europe)				1
CHICKENEGGS	C2-E4	18.1		
CHICKENEGGS PS1	C0-C7			
CHICKENEGGS PS2	C0-C7			
CHICKENEGGS LOOPS	C2-E5			
ca.98/102/100/115/132/141/99/116/132/146/103/112/125/145/130/147/148/109/109/140/155/174/PS/PS				
COLA SHAKER (USA)	C3-C#5	5,6		3
COLA SHAKER LOOPS 80-140	C3-C#4			
DRUM POTS (Europe)				1
DRUMPOTS +LOOPS	F2-A4	3,3		
ca. 150/124/151/147/147/150				
DRUMPOTS PLAY	C1-C6			
DRUMPOTS PT	C0-C6			
GAMELAN WOODEN COWBELL (Indonesia)				1
GAMELANCOWBELL	C3-D4	3		
GAMELANCOWBELL PLAY	C0-C7			
GAMELANCOWBELL PS	C0-C7			
GAMELANCOWBELL PT	C0-C7			
GLASSES (Global)				1
GLASSES	C2-G5	8.5		
GLASSES PT	C0-C7			
GLASSES S1	C0-C7			
GLASSES S2	C0-C7			
GLASSES S3	C0-C7			
GON BOPS CUICA (Brasilia)	C3-G5	14,4		2
GON BOPS CUICA DRUMS	A2-D#5			
GOPICHAND (India)	C1-E5	27,2		2
KEY: P+F / SU / P+F+SU				
GOPICHAND LOOPS 80-120	C3-G3			
GOPICHAND FX	C3-B3			
HEADLESS TAMBOURINE (Germany)				1
HEADLESS TAMB + LOOPS	C2-F4	4.6		
ca.110/111/90/134/155/164				
LOGDRUM KEY (Africa)	C1-D#6	21,7		2
KEY: P+F / TRL / P+F+TRL / P+F Hardsticks				
LOG DRUM LOOPS 100-140	C3-C#4			
LOG DRUM FX	C3-C#4			
METAL GUIRO SHAKER (USA)	C1-A#3	6,7		3
METAL SHAKER LOOPS 80-140	C3-C#4			
MIXED WOOD (Global)	C3-D#4	5,9		3
NUT SHAKER (Nigeria)	C3-F4	5,0		3
RAINMAKERS (South America/Bali)				1
RAIMAKERS	C2-G4	26.1		
RAIMAKER FX	C0-C7			

RAIMAKER LOOPS	C2-D5			
ca. 96/109/118/134/98/117/127/81/83/99/117/130/111/128/140/126/109134/152/109/130/159/155				
RATTLE SHAKER (Brasil)	C1-C#4	7,6	3	
RATTLE SHAKER LOOPS 80-140	C3-B4			
SCHELLENKRANZ Germany)	C1-F5	23,5	2	
SCHELLENKRANZ HIGH	C1-F5			
SCHELLENKRANZ LOOPS 80-140	C3-F4			
SHAKER SET 80 (Global)	C2-C#4	9,1	3	
SHAKER SET 100 (Global)	C2-D#4	9,7	3	
SHAKER SET 120 (Global)	C2-G4	10,0	3	
SHAKER SET 140 (Global)	C2-G4	9,7	3	
SHELL SHEKERE Africa)	C1-C6	16,1	2	
SHELL SHEKERE LOOPS 80-140	C3-A4			
SMALL CHICKEN EGGS (Germany)	C1-A#3	6,7	3	
SMALL CHICKEN LOOPS 80-140	C3-F4			
SMALL MARACAS (USA)	C1-B3	6,9	3	
SMALL MARACAS LOOPS 80-140	C3-F#4			
SPRING DRUMS (USA)	F0-B5	40,3	2	
SPRING DRUMS LOW FX	F0-F6			
TAMBORCITO (Peru)	C1-G6	11,5	2	
TAMBORCITO LOW	C1-G6			
TRADITIONAL COWBELLS (Europe)			1	
TR COWBELLS 1	C1-C5	7.6		
TR COWBELLS 2	C1-C5			
TR COWBELLS 3	C1-C5			
TR COWBELLS LOOPS	C3-G3			
ca. 153/135/137/128/123				
TUNIS TAMBURIN (Tunesia)	C1-D6	22,4	2	
TUNIS TAMBURIN LOOPS 60-140	C3-G4			
VARIOUS MARACAS (Global)			1	
MARACAS	C3-D5	20.3		
MARACAS LOOPS	C3-G5			
ca. 97/116/145/163/94/117/125/137/140/96/110/132/120/137/149/92/97/130/129				
WOOD SHAKER (USA)	C1-F4	9,1	3	
WOOD SHAKER LOOPS 80-140	C3-D#4			
WOODEN BELLS (USA)	C1-C#6	5,8	2	
WOODSTICK 1	C1-G4			
WOODSTICK 2	C1-G4			
WOODEN BELL LOOP	C1-G6			
WRIST JINGLES (Germany)	C3-G#5	14,0	2	
WRIST JINGLES LOW	C3-G#5			

GONGS AND BOWLS

Instrument	Otiginal Tune	Range	Size	EW Volume
BIG RAKO BOWLS (Tibet)		C3-A4	42,9	2
BIG RAKO BOWLS TUNED		B1-C#5		
BIG TIBETAN SINGING BOWLS (Tibet)		C2-F#5	109,3	2
BIG TIBETAN BOWLS TUNED 1		C0-G#5		
BIG TIBETAN BOWLS TUNED 2		C0-C6		
BIG TIBETAN BOWLS TUNED 3		C0-D6		
GONG BESAR 18" (Indonesia)				1
GONGBESAR		C3-G4	36.5	
GONGBESAR 1		C0-C7		
GONGBESAR 2		C0-C7		
GONGBESAR PS+LOOPS		C3-A4		
Loops ca. 137/118/122/164/112/112/145				

JAVA GONG (Indonesia)	C3-C6	31,4	1
JAVA GONG LOW	C2-E3		
RIN SINGING BOWLS (Japan)	C1-F#4	68,7	2
RIN SINGING BOWL TUNED 1	C0-G6		
RIN SINGING BOWL TUNED 2	C0-G#6		
RIN SINGING BOWL TUNED 3	C0-C7		
TAM TAM BESAR (Indonesia)	C1-C#6	45,4	2
TAM TAM BESAR LOOPS 80-120	C3-C4		
TAM TAM BESAR FX	C3-C#4		
THAI GONG 14" (Asia)			1
THAI GONG	C3-G4	26.3	
THAI GONG 1	C0-C7		
THAI GONG 2	C0-C7		
THAI GONG 3	C0-C7		
THAI GONG LOOPS	C3-B3		
ca. 134/134/131/127/126/127/PS Loop			
THAI GONG PT	C0-C7		
WUHAN TAM TAM (China)	C2-D6	69,5	2
WUHAN TAM TAM LOOPS 80-120	C3-B3		
WUHAN TAM TAM FX	C3-A3		

METAL TYPE INSTRUMENTS

Instrument	Otiginal Tune	Range	Size	EW Volume
BASS KALIMBA (Tansania)	D2-D3	C1-B6	23,7	2
BASS KALIMBA FX		C3-B3		
BASS KALIMBA LOOPS 80-140		C3-G3		
HAND CYMBALS (Europe)				1
HANDCYMBALS		C3-D5	38	
HANDCYMBALS LOOPS		C3-A3		
HANDCYMBALS PT		C1-C7		
HUGH TRACEY KALIMBA (S-Africa)	A2-A4	C1-A6	26,4	3
KEY: NV / V				
KALIMBA LOOPS 80-140		C3-D4		
KALIMBA KIBIRIZI 5 TUNING PLATES (Kenja)				1
KALIMBA 05	C3 - A3	C2-C4	7	
KALIMBA 05 FX		C0-C7		
KALIMBA 05 ORIG		C3-G3		
Kalimba Kibirizi 15 tuning Plates (Kenja)				
KALIMBA15	D#2 - G#3	A1-D4	11	1
KALIMBA15 FX		C2-F2		
KALIMBA15 ORIG		C3-C5		
METAL SQUARES (Europe)				1
METALSQUARES		C3-D4	3	
METALSQUARES PT		C1-C7		
METALSQUARES S1		C0-C7		
METALSQUARES S2		C0-C7		
LOOPS ca. 118/128/96				
MILITARY CYMBALS (Italy)		C1-A6	86,6	2
MILITARY CYMBALS ROLLS		C3-A3		