



CALLIOPE User Manual

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1. Intro

1.1 Support

Thanks for purchasing Sonic Cat Inc. product. If you can't solve your problem with this manual, please don't hesitate to contact us for user support.

Email : cat@sonic-cat.com

Must keep your purchasing email. When will be supported, need your order number and product number.

1.2 Overview

CALLIOPE is Universal Sound Module virtual instrument. It contains many instruments for all musical genres like a hardware sound module, ROMpler or music workstation. There are over 1,000 preset sounds in these categories: Keyboard, Bass, Guitar, Lead, Brass, Wind, String, Pad, Synth, Percussion and Drum.

1.3 Summary

Features :

- Universal Sound Module
- All genre, All round PLAYER
- Powered by the KONTAKT Engine. Free KONTAKT PLAYER available
- Low sample size / High quality sounds by NHCL™ technology
- Hybrid Natural Sounds for mixing
- Over 1,000 preset sounds
- Installed only about 830MB
- Two separated module
- Synth module by Independent Quad Engine / Mixing system
- Drum module by 18 Pads / Instruments system
- Double combine main Kicks & Snares
- Can easily make unique user sounds
- Easy to use GUI

Tech Specs :

- 1,002 preset sounds
- About 850 MB installed
- 189 sound sources
- 192 percussive sources
- 1,354 mapping samples
- Various velocity layers in each instrument

System Requirements :

- KONTAKT 5 full or free KONTAKT 5 PLAYER 5.3.1+ version required
- 2 GB free disk space

Windows :

- Windows 7 or Windows 8 (latest Service Pack, 32/64 Bit)
- Intel Core 2 Duo or AMD Athlon 64 X2
- 4 GB RAM (8 GB recommended)

Mac :

- Mac OS X 10.7 ~ 10.9 (latest update)
- Intel Core 2 Duo
- 4 GB RAM (8 GB recommended)

Supported Interfaces :

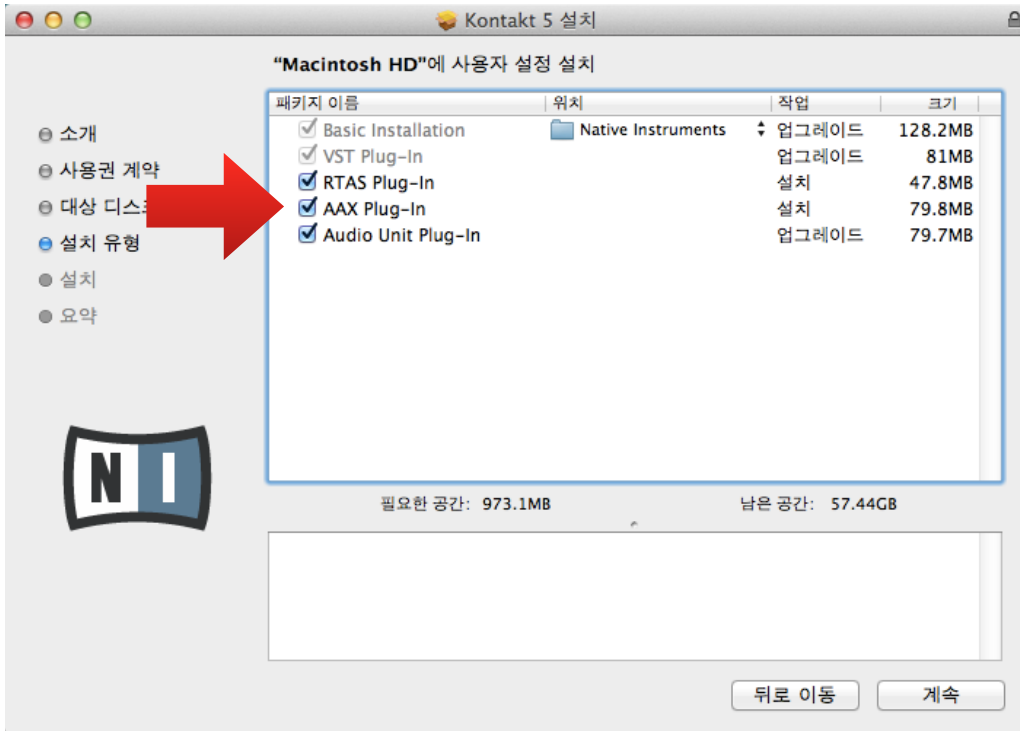
Stand-alone, VST, Audio Units, ASIO, CoreAudio, WASAPI, RTAS (Pro Tools 9 + 10), AAX Native (Pro Tools 10), 64-bit AAX plugins (Pro Tools 11)

2. About Free KONTAKT 5 PLAYER

(If you have already KONTAKT 5, then go to next chapter.)

For use CALLIOPE, if you don't have KONTAKT 5, you must install "free KONTAKT 5 PLAYER". Although it's freeware, it is no different than KONTAKT in using CALLIOPE. You can be checked about download and details this link.

<http://www.native-instruments.com/en/products/komplete/samplers/kontakt-5-player/>



When install KONTAKT 5 PLAYER, you can select interfaces you want. After install, click on this icon, the program will run.



3. Installation & Activation

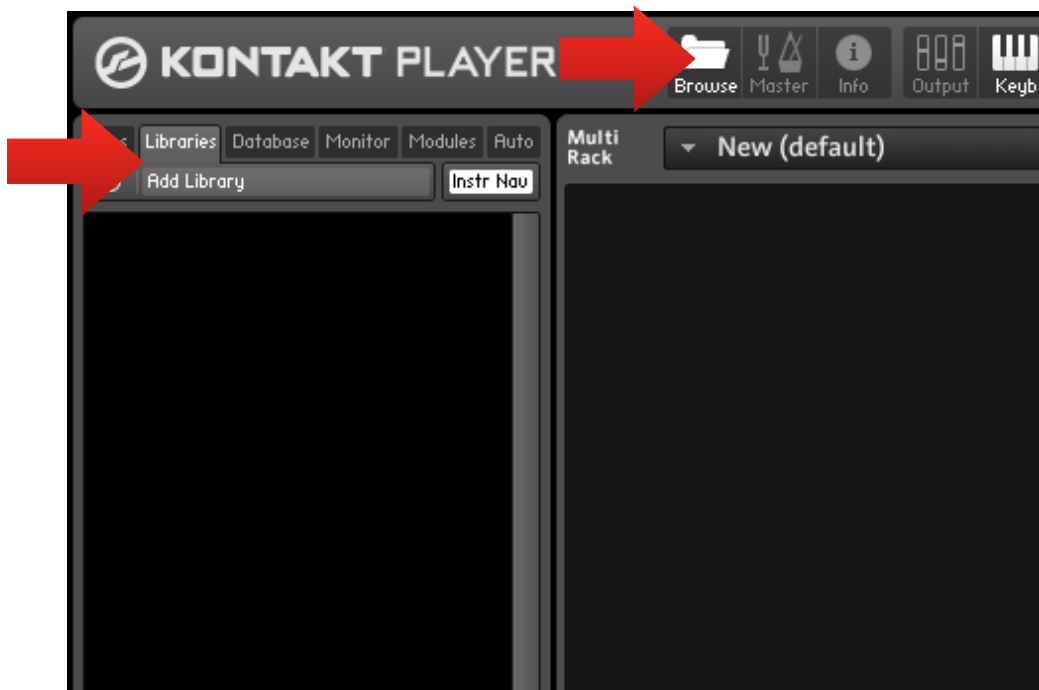
3.1 Decompress

Decompress downloaded .ZIP file at your want directory.
(Please keep a copy for your original .ZIP file.)

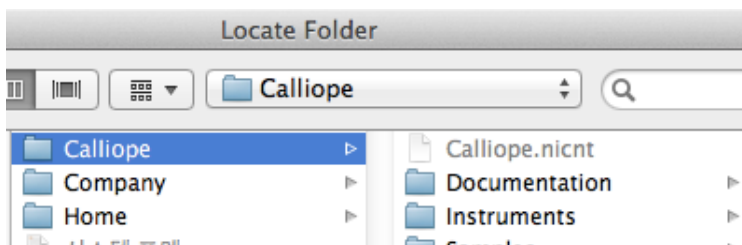
3.2 Folders

- Documentation : There are Manual (with EULA) and Preset Chart.
- Instruments : There are preset files by .NKI format.
- Samples : There are compressed sample source by .NKX format.

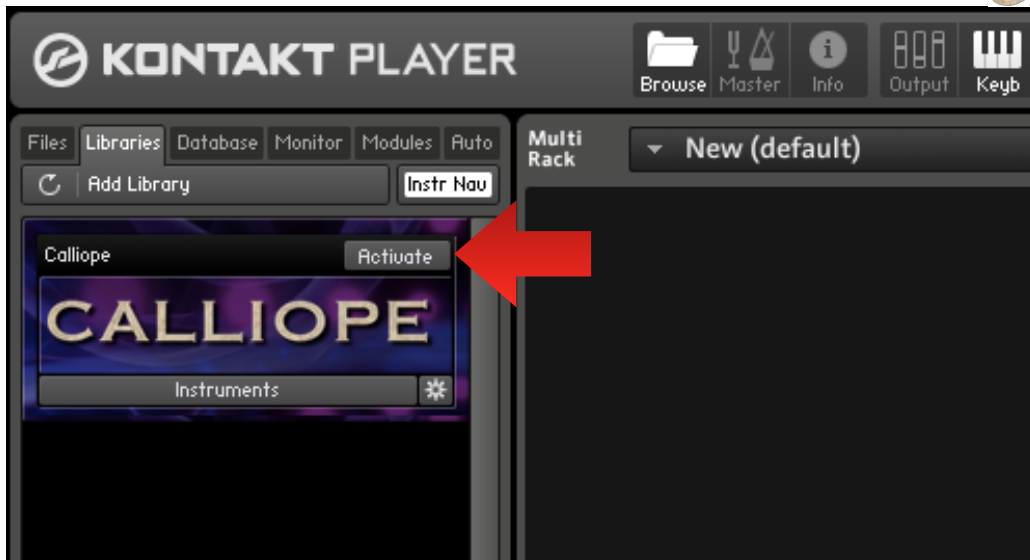
3.3 Run



After run KONTAKT, click “Library Tab” and “Add Library” button at the Browser.



Find CALLIOPE folder directory in the pop-up window, then CALLIOPE will be slotted like next picture.

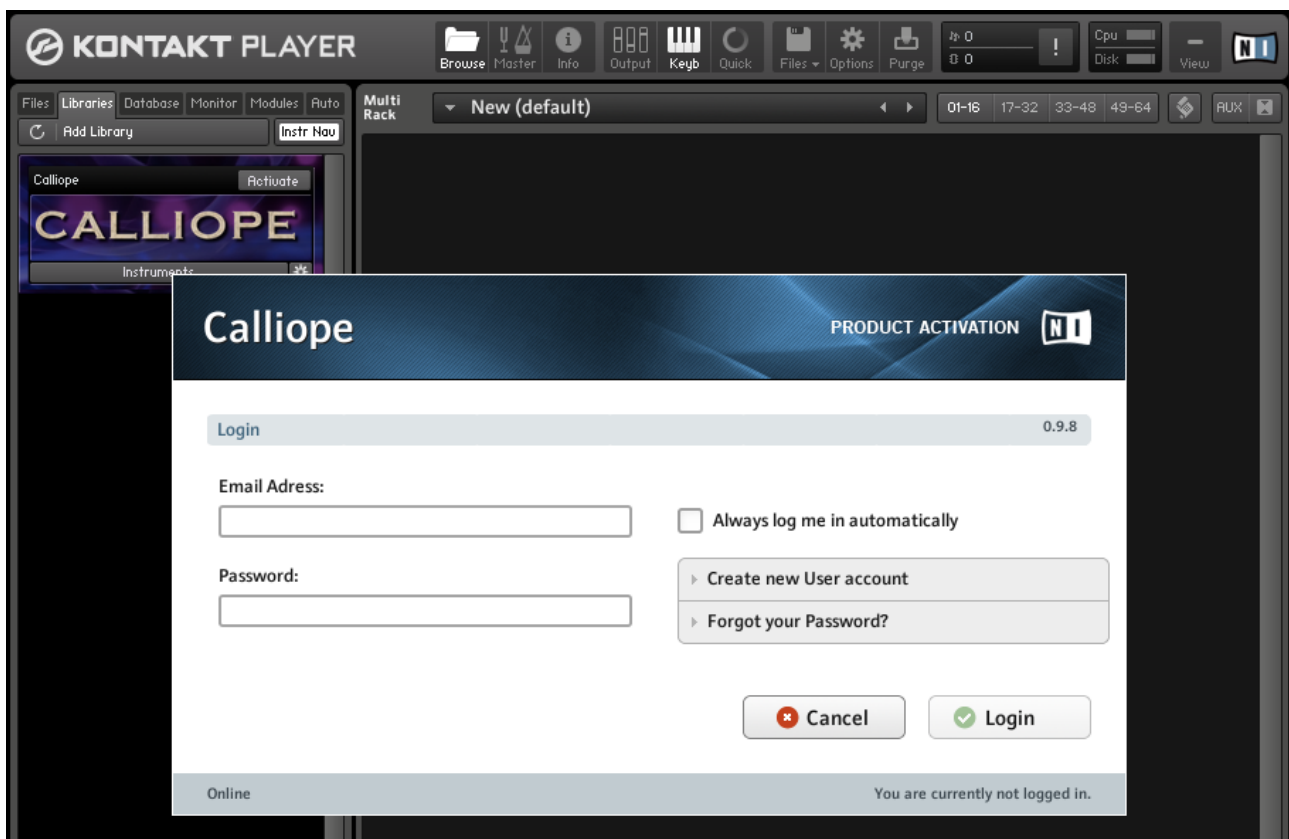


3.4 Activate

For product activation, click “Activate” button and register serial. If you don’t activation, you can use CALLIOPE only 15 minutes in demo mode.

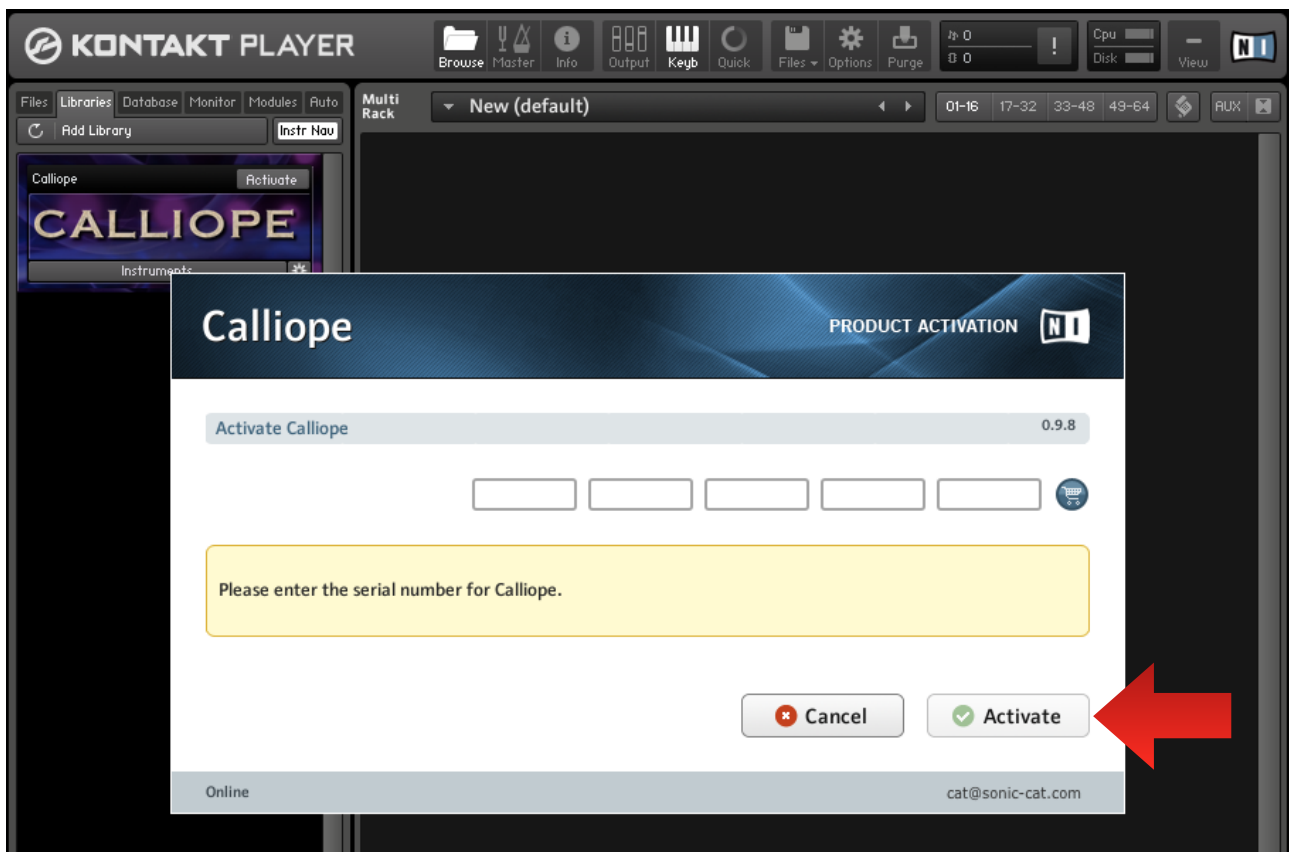
3.5 Login

(If you have already KONTAKT 5, then go to next chapter.)

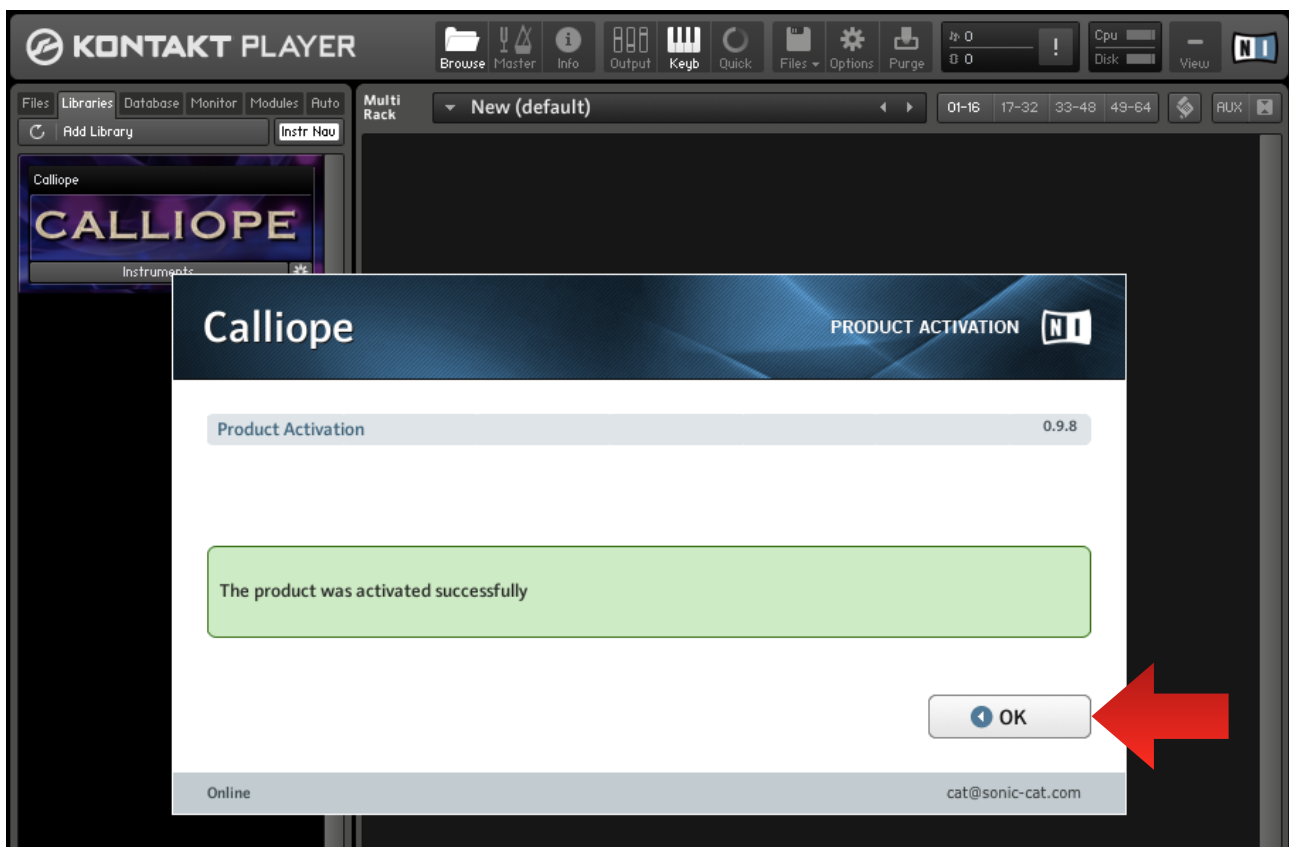


After register at [Native Instruments web site](https://www.native-instruments.com/), then Login.

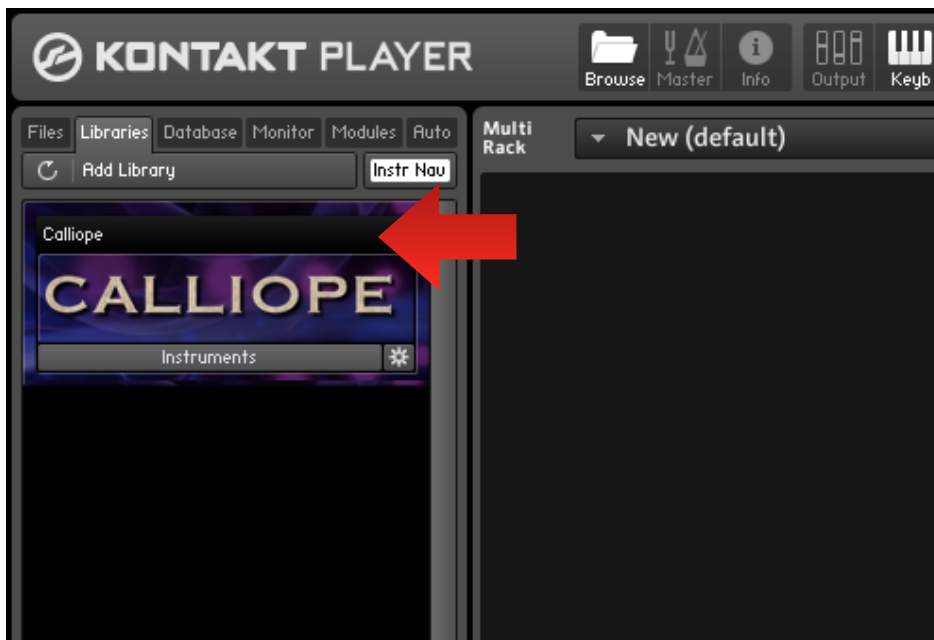
3.6 Product Activation



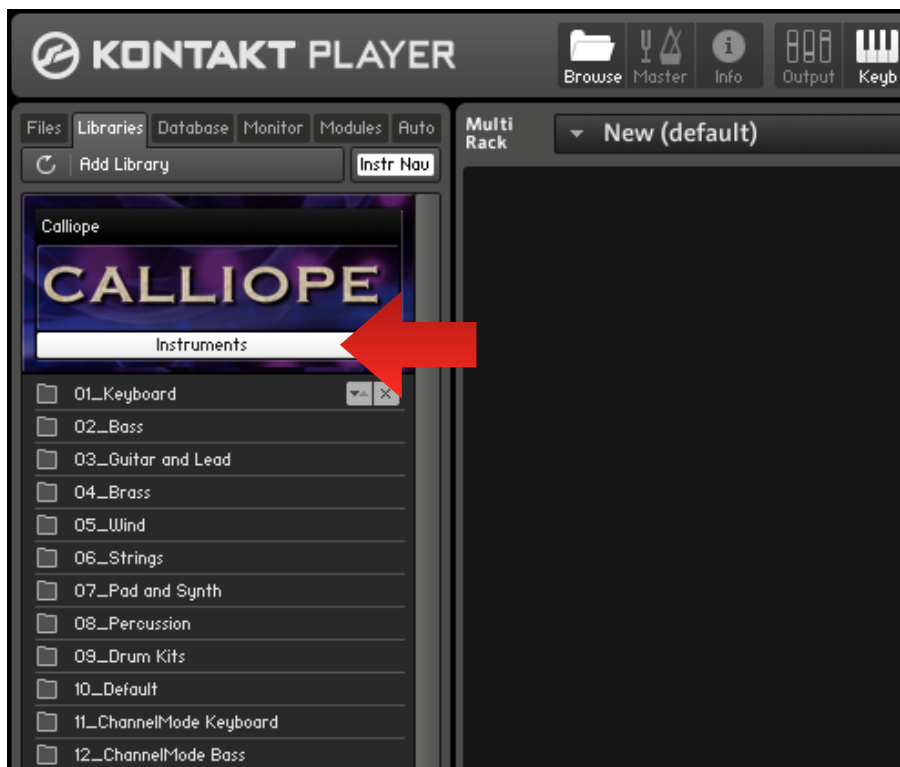
After enter your serial numbers, click "Activate" button.



Click “OK” button after activated. If product was activated successfully, there is no “Activate” at the library Slot.



3.7 Preset Loading

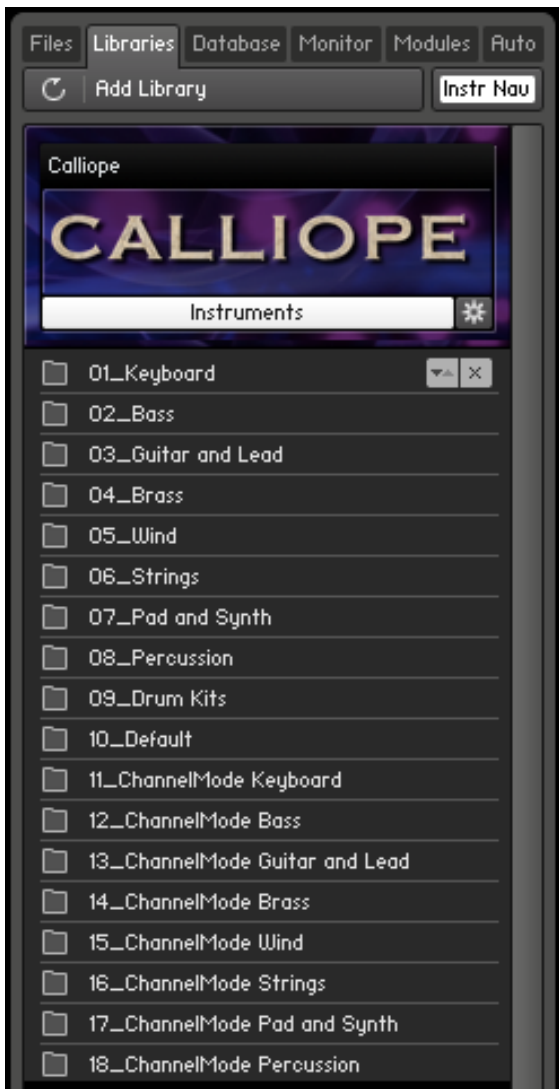


Click “Instruments” button, then Category folders will appear.



Double click category you want, double click preset you want, then preset is loaded.

4. Category



4.1 Melodic Categories

There are 950 melodic instrument presets in the categories from 01 to 08. These categories are Keyboard, Bass, Guitar and Lead, Brass, Wind, String, Pad and Synth, Percussion.

4.2 Drum Kits

There are 50 Drum Kits in the 09 category.

4.3 Default

There are 2 default presets for melodic preset and drum kit in the 10 Default category.

4.4 Channel Mode

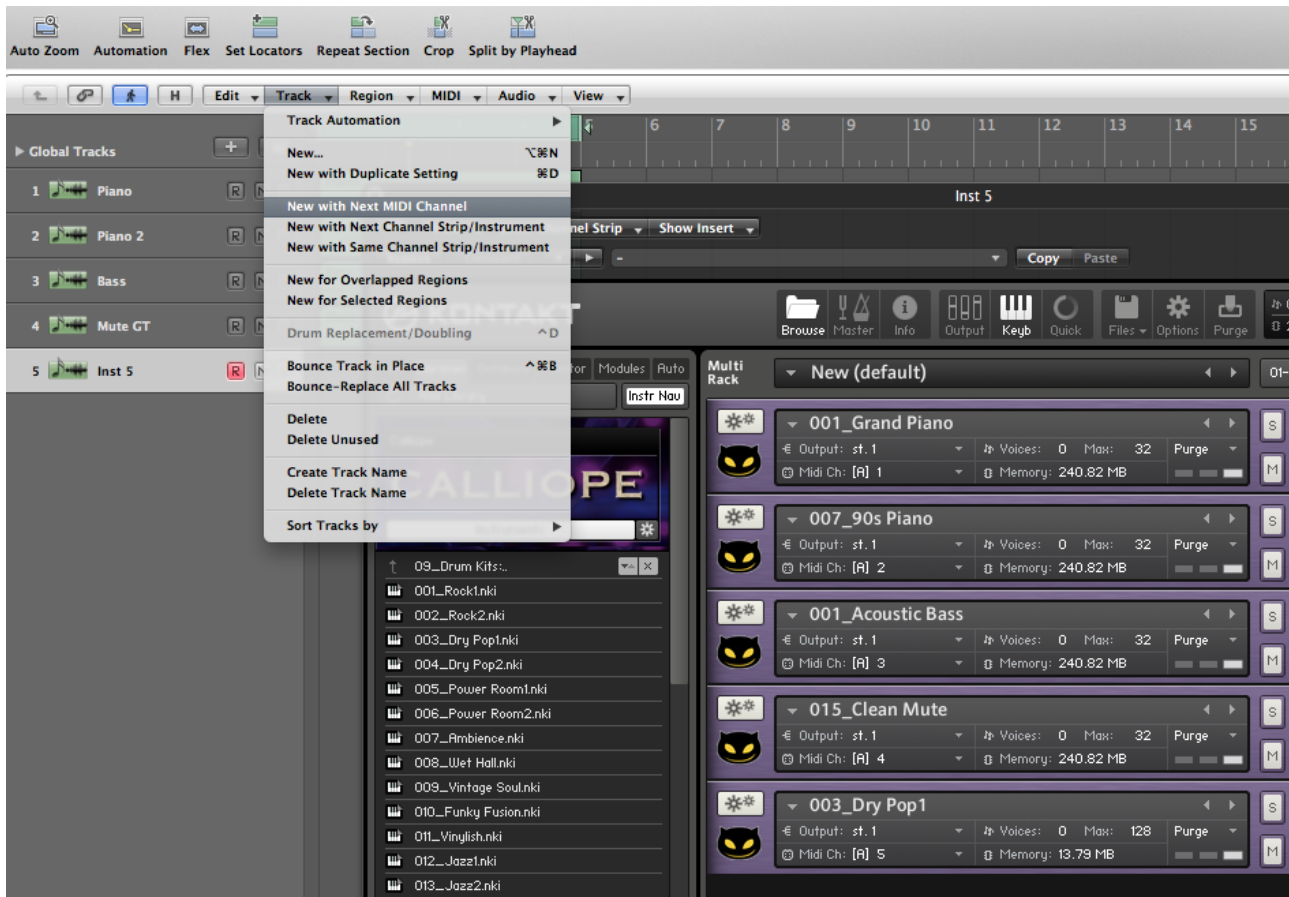
The presets in the ChannelMode categories from 11 to 18 are respond to the categories from 01 to 08. Sound is same each other but can reduce CPU and RAM usage. Synth Module for melodic instruments was made by Quad Engine as below picture.



But the presets by non-quad engine as above, are wasted CPU and RAM. For prevent waste, non-use engines in the ChannelMode Presets are disabled. So it's better to use this presets for multi channel in the sequencer.



4.5 Multi Channels



With MIDI channel setting in your sequencer, you can link as many as you want in the only one KONTAKT / KONTAKT PLAYER.

5. Two Separated Style Modules

5.1 Synth Module



Synth module, by quad engine which is possible quad samples mixing, has melodic instruments as piano, guitar and synth.

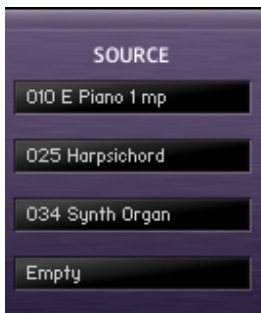
5.2 Drum Module



Drum module has percussive instrument kits with 18 pads, and can combine as various kits.

6. Synth Module Details

6.1 Source Select



189 X 4. Can load 189 melodic sound sources in each engine. If you select “Empty”, that engine can’t play sound.

6.2 Source Mix



- **EDIT** : If you want to edit each source, click button. You can edit in detail at the Source Edit part.
- **OCT** : Adjust the octave from -3 to +3.
- **SEMI** : This parameter lets you change the tuning of a Zone within a range of +/- 11 semitones.
- **FINE** : This parameter lets you change the tuning of a Zone within a range of +/- 0.99 fine tune.
- **VOL** : Adjust the volume.
- **PAN** : This parameter allows you to place each Zone independently within the stereo panorama.
- **S.Start** : Adjust the point of sample start. You can make Pad sound with this parameter.
- **BEND** : Adjust the range of pitch bend.
- **KEY RANGE** : Adjust the range of played keys.
- **VELO RANGE** : Adjust the range of velocity.

6.3 Source Edit



Can edit each source at the Source Edit part.

6.4 Filter



- **CUT** : Cutoff. Adjusts the frequency above which signals will be attenuated.
- **RES** : Resonance. With a value greater than 0, this control will boost a small frequency range around the cutoff frequency.
- **ENV** : Envelope Amount can be controlled two directions. Turn in direction of +, it's general filter envelope. Turn in direction of -, it will be reserved in direction. In the middle of knob points, envelope generator don't affect filter.
- **VEL** : Velocity Amount is working with Envelope amount knob of Filter. If Envelope amount knob is not in the middle of knob points, Velocity amount respond according to external keyboard's and sequencer note's velocity. So it's very effective when playing.

6.5 Envelope



It has one envelope generator and is linked filter envelope. Also it has two modes. When filter envelope amount (ENV) is worked, filter's ADSR is working with Amp's ADSR. This is envelope mode. GATE mode is only detected note on/off. At this point, amp envelope is changed like a organ's envelope. So if you only want to work filter envelope without amp envelope's level change, then use gate mode.

- **A** : Attack. The initial time it will take the envelope to reach its maximum level after it has been triggered.

- **D : Decay.** The time it will take the envelope to fall from its maximum level to the level set by the Sustain control.
- **S : Sustain.** After it has completed its attack, hold, and decay phases, the envelope will stay at this level as long as the key is being held.
- **R : Release.** The time it will take the envelope to fall from its sustain level back to zero after the key has been released.
- **VEL :** Sets the amount of total level change of the envelope generator, caused by the MIDI note velocity. When the amount is set to 100%, the level of amp envelope will be hypersensitive to the change of the velocity of each note.

6.6 Modulator



- **VIB : Vibrato.** Adjust the pitch range of LFO.
- **WAH :** Adjust the LFO amount of Filter.
- **TREM : Tremolo.** Adjust LFO amount of Amp volume.
- **SPD : Speed.** It's modulation's frequency. Adjusts the frequency of this LFO's output signal in Hz (cycles per second). Values range from 0.01 Hz (one cycle in 100 seconds) to around 210 Hz.
- **MW : Mod Wheel Vibrato.** Adjust the MIDI CC amount of Pitch LFO.

6.7 Insert Effector



Insert Effectors affect each source.

- **EQ Hi :** Adjust the amount of boost or cut at the hi frequency.
- **EQ Lo :** Adjust the amount of boost or cut at the low frequency.
- **COMP :** Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones. At a setting of 100% you will only hear the compressed signal, at a setting of 0% you will only hear the unprocessed input signal.
- **DRIVE :** Adjusts the amount of distortion.
- **WARM :** Adjusts the transfer curve of saturation.

- On / Off : Adjust on / off each effector.

6.8 Send Effector



- CHO : Adjust the level at which the signal will be sent to the Global Chorus effector.
- PHA : Adjust the level at which the signal will be sent to the Global Phaser effector.
- DLY : Adjust the level at which the signal will be sent to the Global Delay effector.
- RVB : Adjust the level at which the signal will be sent to the Global Reverb effector.

6.9 Global Effector



Global Effectors affect all sources.

6.9.1 CHORUS

The Chorus “thickens” the audio signal by splitting it up and detuning one version in relation to the original. Separate LFOs with an adjustable phase relationship detune each stereo channel independently for creating wide-panorama effects.

- On / Off : Adjust on / off Chorus effector.
- DEP : Depth. Adjusts the range of modulated detuning. Higher values give a more pronounced chorusing effect.
- SPD : Speed. Adjusts the LFO speed.
- PHA : Phase (0 to 90 degrees). Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal’s stereo base.

6.9.2 PHASER

This effect continually changes the phase relationships in your signal with an all-pass filter. This results in a comb filtering effect, which attenuates some frequencies while boosting others. The sound is similar to that of a flanger, but in a more subtle manner.

- On / Off : Adjust on / off Phaser effector.
- DEP : Depth. The amount of LFO modulation. Higher values cause the phaser effect to sweep over a wider frequency range.
- SPD : Speed. The LFO modulation speed.
- PHA : Phase (0 to 90 degrees). Imparts an LFO phase difference between the left and the right stereo channel. This can considerably increase the width of the output signal's stereo base.
- FBK : Feedback. This control adjusts the emphasis of the peaks and notches that the comb filter effect imparts on the signal.

6.9.3 DELAY

This effect offers a delay line that can optionally be synced to the tempo and provides an adjustable feedback level, a low-pass filter, and a pan control for ping-pong echo effects. If you don't use the tempo syncing feature, the available delay range is 5 to 2900 ms. Delay times lower than 20 ms are not discernible as delays, but can produce interesting comb filtering effects.

- On / Off : Adjust on / off Delay effector.
- TIME : The delay time in milliseconds.
- DAMP : Damping. Attenuates high frequencies in the delayed signal. Turning this control clockwise will increase the damping effect. If you have set a feedback level, the signal will gradually lose more high frequency content with each repetition.
- PAN : Setting a value higher than 0 creates a panning effect, which alternates echos between the left and the right side of the stereo panorama — this is affectionally called a ping-pong delay. Higher values will result in wider panning; at 100, signals alternate between the far left and far right channel.
- FBK : Feedback. Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echos that gradually fade into silence.

6.9.4 REVERB

This effect simulates the natural reverberation that occurs when a sound source is placed in an acoustic environment, thus adding a feeling of spaciousness to the sound.

- On / Off : Adjust on / off Reverb effector.
- PDLY : Pre-Delay. Introduces a short delay between the direct signal and the reverb trail build-up. This corresponds to the natural reverberation behavior of large rooms, where a short time elapses before the first reflection of a sound wave returns from a wall.
- SIZE : Adjusts the size of the simulated room. This affects the duration of the reverb trail.
- CLR : Color. This control allows you to adjust the construction material of the simulated room and, consequently, the color of the reverb trail. Low values simulate softer surfaces like wood, while high values simulate the reflection behavior of hard surfaces like concrete.
- DAMP : Damping. Sets the amount of simulated absorption that takes place in rooms due to furnishings, people, or acoustic treatments affecting the reflection behavior.

7. Drum Module Details

7.1 18 Pads



18 Pads are linked to the colored keys on a virtual On-Screen Keyboard.

- KICK : 2 pads. Can set main kick and sub kick.
- SNARE : 2 pads. Can set main snare and sub snare.
- TOM : 3 pads. Can set low tom, mid tom and hi tom.
- HAT : 3 pads. Can set closed, pedal and open hi-hat. They are tied by Voice Group.
- CYMBAL : 4 pads. Can set various cymbals you want.
- PERCUSSION : 4 pads. Can set various percussion you want.
- MIDI SELECT : When selected this button, the drums will be selected and displayed depending on the notes played with your MIDI input device.

7.2 Source Select & Mix



Can load allotted sources of 192 percussive sources in each pad.

- TUNE : This parameter lets you change the tuning of a Zone within a range of +/- 12 semitones.
- VOL : Adjust the volume.
- PAN : This parameter allows you to place each Zone independently within the stereo panorama.
- S.Start : Adjust the point of sample start. The stronger attack will be appeared by fine tuning.

7.3 Double Kick & Snare



Can make easy powerful kick & snare by doubling. When phase cancellation happens, adjust the S.Start.

7.4 EQ



This EQ affect groups (kick, snare, tom, hat, cymbal, percussion). It does not affect each pad.

- On / Off : Adjust on / off EQ.
- LF Gain : Low Adjusts the amount of boost or cut at the LF Frequency.
- LF Frq : Adjusts the center frequency of the low frequency band at which the boost or cut will occur.
- LMF Gain : Adjusts the amount of boost or cut at the LMF Frequency.
- LMF Frq : Adjusts the center frequency of the low-mid frequency band at which the boost or cut will occur.
- LMF Q : Controls the Quality (or Q) of the low-mid frequency band. For most EQs, the higher the quality, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.
- HMF Gain : Adjusts the amount of boost or cut at the HMF Frequency.
- HMF Frq : Adjusts the center frequency of the high-mid frequency band at which the boost or cut will occur.
- HMF Q : Controls the Quality (or Q) of the high-mid frequency band. For most EQs, the higher the quality, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.
- HF Gain : Adjusts the amount of boost or cut at the HF Frequency.
- HF Frq : Adjusts the center frequency of the high frequency band at which the boost or cut will occur.

7.5 COMP



This EQ affect groups (kick, snare, tom, hat, cymbal, percussion). It does not affect each pad. Compressors are dynamic tools which automatically reduce the level of loud passages in a signal, thereby affecting the signal's dynamic range.

- On / Off : Adjust on / off Compressor.
- THRES : Threshold. Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.
- RATIO : Controls the amount of compression, expressed as a ratio of “input level change” against “output level change”. A Ratio of 1:1 means that no compression will be happening. For example, a Setting of 4 represents the ration 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.
- ATTK : Attack. Adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.
- REL : Release. Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.
- MAKE : Makeup. Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.
- MIX : Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones. At a setting of 100% you will only hear the compressed signal, at a setting of 0% you will only hear the unprocessed input signal.

7.6 Envelope



This ENV affect groups (kick, snare, tom, hat, cymbal, percussion). It does not affect each pad.

- A : Attack. The initial time it will take the envelope to reach its maximum level after it has been triggered.
- H : Hold. The (fixed) time the envelope will stay at its maximum level after it has completed the attack phase and before it enters the decay phase.
- R : Release. The time it will take the envelope to fall from its sustain level back to zero after the key has been released.

- **VEL** : Sets the amount of total level change of the envelope generator, caused by the MIDI note velocity. When the amount is set to 100%, the level of amp envelope will be hypersensitive to the change of the velocity of each note.

7.7 Send Effector



This FX affect groups (kick, snare, tom, hat, cymbal, percussion). It does not affect each pad.

- **DLY** : Adjust the level at which the signal will be sent to the Global Delay effector.
- **RVB** : Adjust the level at which the signal will be sent to the Global Reverb effector.

7.8 Global Effector



Global Effectors affect all sources.

7.8.1 TRANS

The Transient is an easy to use compressor designed to control the attack and sustain of a sound. Instead of following the amplitude of the sound like a traditional compressor, it follows the general envelope and is thus not as susceptible to changes of input gain. It is best used on sounds with fast attacks, like percussion, pianos or guitars. The Transient Master can also be quite extreme in some cases, so use it with caution.

- **On / Off** : Adjust on / off Transient effector.
- **IN** : Input. Controls the input gain to the effect.
- **ATTK** : Attack. Controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
- **SUS** : Sustain. Controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.

7.8.2 DELAY

This effect offers a delay line that can optionally be synced to the tempo and provides an adjustable feedback level, a low-pass filter, and a pan control for ping-pong echo effects. If you don't use the tempo syncing feature, the available delay range is 5 to 2900 ms. Delay times lower than 20 ms are not discernible as delays, but can produce interesting comb filtering effects.

- **On / Off** : Adjust on / off Delay effector.

- **TIME** : The delay time in milliseconds.
- **DAMP** : Damping. Attenuates high frequencies in the delayed signal. Turning this control clockwise will increase the damping effect. If you have set a feedback level, the signal will gradually lose more high frequency content with each repetition.
- **PAN** : Setting a value higher than 0 creates a panning effect, which alternates echos between the left and the right side of the stereo panorama — this is affectionally called a ping-pong delay. Higher values will result in wider panning; at 100, signals alternate between the far left and far right channel.
- **FBK** : Feedback. Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echos that gradually fade into silence.

7.8.3 REVERB

This effect simulates the natural reverberation that occurs when a sound source is placed in an acoustic environment, thus adding a feeling of spaciousness to the sound.

- **On / Off** : Adjust on / off Reverb effector.
- **PDLY** : Pre-Delay. Introduces a short delay between the direct signal and the reverb trail build-up. This corresponds to the natural reverberation behavior of large rooms, where a short time elapses before the first reflection of a sound wave returns from a wall.
- **SIZE** : Adjusts the size of the simulated room. This affects the duration of the reverb trail.
- **CLR** : Color. This control allows you to adjust the construction material of the simulated room and, consequently, the color of the reverb trail. Low values simulate softer surfaces like wood, while high values simulate the reflection behavior of hard surfaces like concrete.
- **DAMP** : Damping. Sets the amount of simulated absorption that takes place in rooms due to furnishings, people, or acoustic treatments affecting the reflection behavior.

8. Melodic Sound Source List

001 Grand Piano v	032 Pipe Organ 1	063 Rock Attack	094 Harm Mute
002 Grand Piano f	033 Pipe Organ 2	064 Pick Bass	095 Trombone 1
003 Grand Piano mf	034 Synth Organ	065 Fretless Bass	096 Trombone 2
004 Grand Piano mp	035 Nylon Guitar	066 Slap Bass 1	097 Tuba
005 E Grand v	036 Nylon Harm	067 Slap Bass 2	098 Brass Fall
006 E Grand f	037 Nylon Gliss	068 Slap Funk	099 Brass Section 1
007 E Grand mp	038 Nylon UD	069 Slap Pop	100 Brass Section 2
008 E Piano 1 v	039 Nylon UnD	070 Piccolo	101 JX Brass 1
009 E Piano 1 f	040 Nylon Fret Nz	071 Flute	102 JX Brass 2
010 E Piano 1 mp	041 Steel Guitar	072 Oboe	103 JX Brass 3
011 E Piano 2 v	042 Steel Harm	073 Clarinet	104 JX Brass 4
012 E Piano 2 f	043 Steel Gliss	074 Bassoon	105 Adagio Strings
013 E Piano 2 mp	044 Steel Down	075 Soprano Sax	106 Ens. Strings
014 FM EP 1	045 Steel UnD	076 Alto Sax 1	107 Orch. Strings
015 FM EP 2	046 Steel Fret Nz	077 Alto Sax 2	108 Stac. Strings
016 Ana EP 1	047 Jazz Guitar	078 Tenor Sax 1	109 Pizz. Strings
017 Ana EP 2	048 Clean Guitar	079 Tenor Sax 2	110 Harp
018 90s Piano	049 Clean Mute	080 Baritone Sax	111 Violin
019 Celesta v	050 Clean Harm	081 Solo Sax	112 Viola
020 Celesta f	051 Clean Gliss	082 Solo Breath	113 Cello
021 Celesta mp	052 Clean Fret Nz	083 French Horn v	114 C. Bass
022 Clavinet v	053 Clean Pick Nz	084 French Horn f	115 JX Strings 1
023 Clavinet f	054 Clean Scratch	085 French Horn mf	116 JX Strings 2
024 Clavinet mp	055 Pick Scrape	086 Fr. Horn Sec v	117 Harp Pad
025 Harpsichord	056 Ac. Bass	087 Fr. Horn Sec f	118 Boys Choir
026 Jazz Organ 1	057 Upright Bass	088 Fr. Horn Sec p	119 Ens. Choir
027 Jazz Organ 2	058 Jazzy Bass	089 Trumpet 1	120 Lofi Choir 1
028 Jazz Organ 3	059 Finger Bass 1	090 Trumpet 2	121 Lofi Choir 2
029 Rock Organ 1	060 Finger Bass 2	091 Trumpet 2 f	122 Lofi Choir 3
030 Rock Organ 2	061 Finger Slider	092 Trumpet 2 mf	123 Ooh Choir
031 Rock Organ 3	062 Rock Bass	093 Jazzy Mute	124 Syn. Vox 1

125 Syn. Vox 2	156 Accordion 1	187 VCO Unison 1	
126 Glocken v	157 Accordion 2	188 VCO Unison 2	
127 Glocken f	158 Harmonica 1	189 VCO Unison 3	
128 Glocken mp	159 Harmonica 2		
129 Vibraphone	160 Harmonica 3		
130 Marimba v	161 Bagpipe		
131 Marimba f	162 Recorder		
132 Marimba mp	163 Ocarina		
133 Glass Mallet	164 Pan Flute		
134 Xylophone v	165 Shanai		
135 Xylophone f	166 Santur		
136 Xylophone mp	167 Sitar		
137 Timpani v	168 Bowed Glass		
138 Timpani f	169 Bronze Bell		
139 Timpani mf	170 Bronze Trem		
140 Timpani p	171 Bottle		
141 Timpani 2	172 Kalimba		
142 Tubular Bell v	173 Steel Drum		
143 Tubular Bell f	174 Sawtooth		
144 Tubular Bell mp	175 Square		
145 Church Bell v	176 Sine		
146 Church Bell f	177 White Noise		
147 Church Bell mp	178 Pink Noise		
148 Wind Chime	179 VCO Sync 1		
149 W. Chime Loop	180 VCO Sync 2		
150 Hybrid Bell	181 VCO 5th		
151 Analog Chime	182 VCF Funk		
152 Woodblock	183 VCF Rise		
153 Orch. Bass Drum	184 3VCOs 1		
154 Orch. Snare	185 3VCOs 2		
155 Orch. Cymbal	186 3VCOs 3		

9. Percussive Source List

Kick	Snare	031 S RnB 1	Mid Tom
001 K Dry 1	001 S Dry v	032 S RnB 2	001 T Dry Mid
002 K Dry 2	002 S Rock v	033 S RnB 3	002 T Rock 1 Mid
003 K Dry 3	003 S Rimshot v	034 S RnB 4	003 T Rock 2 Mid
004 K Dry 4	004 S Jazz v	035 S 808 Hi	004 T Jazz Mid v
005 K Dry 5	005 S Swish v	036 S 808 Lo	005 T M–Custom Mid
006 K Rock v	006 S Ambience v	037 S 909 Hi	006 T Wet Mid
007 K Jazz v	007 S Wet 1 v	038 S 909 Lo	007 T Syn Mid
008 K Jazz Dry	008 S Wet 2 v	039 S Clap 1	008 T Elec Mid
009 K Room	009 S Wide	040 S Clap 2	009 T Elec Boom Mid
010 K Ambience	010 S M–Custom	041 S Clap 808 Dry	010 T Elec Noise Mid
011 K Wet 1	011 S Roll	042 S Clap 808 Wet	
012 K Wet 2	012 S Vinyl 1 v	043 S Clap 909 Dry	Hi Tom
013 K Wet 3	013 S Vinyl 2 v	044 S Clap 909 Wet	001 T Dry Hi
014 K Fat	014 S Vinyl 3 v	045 S Fingersnap 1	002 T Rock 1 Hi
015 K Low	015 S 70s v	046 S Fingersnap 2	003 T Rock 2 Hi
016 K Mute	016 S Ghost v		004 T Jazz Hi v
017 K M–Custom	017 S Sidestick 1 v	Lo Tom	005 T M–Custom Hi
018 K Softknee	018 S Sidestick 2	001 T Dry Lo	006 T Wet Hi
019 K Vinyl v	019 S Sidestick Wet 1v	002 T Rock 1 Lo 1	007 T Syn Hi
020 K Vinyl pitch	020 S Sidestick Wet 2	003 T Rock 1 Lo 2	008 T Elec Hi
021 K 808 Hard	021 S Rim	004 T Rock 2 Lo 1	009 T Elec Boom Hi
022 K 808 Soft	022 S Rim Fat	005 T Rock 2 Lo 2	010 T Elec Noise Hi
023 K 808 LP1	023 S Rim Gate	006 T Jazz Lo v	
024 K 808 LP2	024 S Rim Noise	007 T M–Custom Lo 1	Closed Hat
025 K 909 Attack	025 S Rim RnB 1	008 T M–Custom Lo 2	001 H Close v
026 K 909 Fat	026 S Rim RnB 2	009 T Wet Lo	002 H Rock Close v
027 K 909 Gate	027 S Rim Syn 1	010 T Syn Lo	003 H Jazz Close v
028 K 909 Hard	028 S Rim Syn 2	011 T Elec Lo	004 H Small Close
029 K 909 Noise	029 S Rim Syn 3	012 T Elec Boom Lo	005 H Medium Close
030 K 909 Pitch	030 S Rim Syn 4	013 T Elec Noise Lo	006 H Large Close

007 H Dance Close	006 C Splash	022 P Cowbell Synth	
008 H Elect Close	007 C Crash Jazz v	023 P Cuica	
009 H 606 Close	008 C Crash Elec	024 P Cuica v	
	009 C Ride 1 v	025 P Djembe	
Pedal Hat	010 C Ride 2	026 P Djembe Slap	
001 H Pedal 1	011 C Ride Jazz v	027 P Djembe v	
002 H Pedal 2	012 C Ride Bell 1 v	028 P Gong v	
003 H Rock Pedal v	013 C Ride Bell 2	029 P Guiro	
004 H Jazz Pedal v		030 P Jinglebell	
005 H Small Pedal	Percussion	031 P Maracas v	
006 H Medium Pedal	001 P Agogo	032 P Noise Hit	
007 H Large Pedal	002 P Agogo Multi v	033 P Resonance	
	003 P Belltree	034 P Shaker	
Open Hi-Hat	004 P Big Drum v	035 P Stick	
001 H Open v	005 P Block Synth	036 P Surdo	
002 H Rock Open v	006 P Bongo Hi	037 P Tabla v	
003 H Jazz Open v	007 P Bongo Lo	038 P Talking Drum	
004 H Small Open	008 P Bongo Mute	039 P Tambourine	
005 H Medium Open	009 P Bongo Slap	040 P Timbale v	
006 H Large Open	010 P Bongo Multi v	041 P Triangle	
007 H Dance Open	011 P Cabasa Multi v	042 P Udu v	
008 H Elect Open 1	012 P Castanet	043 P Vibraslap	
009 H Elect Open 2	013 P Claves	044 P Whistle v	
010 H 606 Open	014 P Conga Hi		
	015 P Conga Lo		
Cymbal	016 P Conga Mute Hi		
001 C Crash 1	017 P Conga Mute Lo		
002 C Crash 2	018 P Conga Slap		
003 C Crash 3	019 P Conga Multi v		
004 C Crash 4	020 P Conga Mute v		
005 C China	021 P Cowbell		

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