JiGGERY·POKERY

Republik Handheld Percussion v1.0.1

Produced and Designed by Matt Black

AVAILABLE IN THE
propellerhead
shop

www.jiggery-pokery.com

Re
Rack Extension

Republik Handheld Percussion

Republik is an advanced multi-instrument sample player specialising in very small handheld percussive and pitched instruments. There are 62 unique instruments available, plus four additional "mix" selections featuring ten of the instruments from each of four groups of sounds available. The device features instruments from the world African, Latin, and Folk, plus a collection of random items from around the average home used in a percussive fashion.

Multi-sampled instruments

Most of the individual instrument selections feature both a variety of traditional performance hit types and utilise six "round-robin" samples for each type of hit, where upon playing a hit one of six samples is randomly selected. This provides expressive and realistic sample playback, with a subtle and ever-changing tone, rather than simply repeating the same sample over and over. All percussion instruments can also be played as pitched instruments by choosing one of ten available keyboard mapped samples.

For multi-bell percussion instruments, like the *Agogos*, which features more than one pitch, each pitch is independently tunable.

The instruments

The following overview shows the instruments included, and whether they are velocity-based or Round-Robin (RR), if they are natively percussive, have additional bell pitches, or is natively pitched. The Mix Group column indicates that the instrument is also found in that Mix group. In reality many of the Latin instruments originate in traditional African music, but for the purposes of *Republik*, those in the Latin group are generally more associated now with South American musical forms.

Instrument	Description	Group	Velocity	RR	Bells	Pitched
Agogo Metal	Metallic bells stuck with wooden beater	Latin	X		3	
Agogo Wood	Wooden bells stuck with wooden beater (includes guiro)	African	X		2	
Baoding Balls	Chinese metal balls with tuned bell contained within			X		
Bodhran	Celtic handdrum stuck with wooden beater	Folk		X		
Bottles Plastic	Struck plastic bottles	Household		X		
Bottles Glass	Struck glass wine bottle and wineglass	Household		X		

Instrument	Description	Group	Velocity	RR	Bells	Pitched
Cabasa	Chains of metal beads rotated/shaken around a wooden cylinder	Latin		X		
Castanets	Wooden "shells" clapped together	African		X		
Caxixi Double	Reed shaker filled with seeds			X		
Caxixi Large	Reed shaker filled with seeds	African		X		
Caxixi Med	Reed shaker filled with seeds			X		
Caxixi Small	Reed shaker filled with seeds			X		
Claves	Wood sticks: small Cuban claves or large, resonant African claves	African		X		
Cowbell	Clapperless cowbells	Latin	X		2	
Cutlery Drawer	Metal egg slicer, garlic press, bottle opener and ice cream scoop	Household		X		
Drill	An electric drill	Household		X		
Egg Shakers	4 classic plastic egg shakers of different sizes	Latin		X		
Finger Jingle	Double jingle, sits on fingers while tapping other drums	Folk		X		
Flexatone	Rapid metal beater with thumb controlled pitchbend			X		
Foot Jingle Shaker	Double jingle, attached to foot	Folk		X		
Ganza	Metal shaker filled with small stones	Latin		X		
Guiro Metal	Ribbed metal tube scraped up and down with metal rod and brush			X		
Guiro Wood	Ribbed wood tube scraped up and down with wooden rod					
Hip Flasks	Three metal hipflasks, one blown like a bottle	Household		X		
Jam Blocks	Plastic blocks hit with wooden beater	African	X		2	
Jam Jars	Glass, ceramic and tincan food containers	Household		X		
Jaw Harp	Plucked metal device that uses the mouth as a resonator	Folk		X		
Jigsaw	An electric jigsaw	Household		X		
Kalimba Alto	Thumb piano: metal tines attached to a resonant wooden box			X		X
Kalimba Toy	Thumb piano: metal tines on a small, non-resonant wooden box			X		X
Kazoo	A small mouth instrument that vibrates a membrane by humming					X
Keyboard Stand	A metal keyboard stand struck with various implements			X		
Maracas	Plastic variety of the classic gourd-shaped shaker			X		
Matchbox	Large cook's matchbox shaken and matches lit	Household		X		
Modern Studio Shaker	A modern looking form of the maracas			X		
Monkey Drum	Skinned drum played by twisting rod and causing nuts to strike skin	African		X		
Mug o' Tea	Tea break			X		
Ndilli Ndilli	Shake up/down to make beads hit skin; will pitch up with speed	African		X		
Nut Shell Shaker	Nut shells, shaken	African		X		
Pandeiro	Brazilian form of skinned tambourine, played like a hand drum	Latin		X		
Pineapple Shaker	Plastic pineapple thing filled with stuff	African		X		
Rainsticks	Wooden tubes filled with seeds and rotated to create rain-like sound	African		X		
Reco Reco	Springs held on a metal cylinder are scraped with metal rod	Latin				
Rocar	Large jingle chocalho	Latin		X		
Samba Whistle	Whistle, typically for samba			X		
Sander	An electric sander, plus sandpaper rubbing	Household		X		
Saucepan Drumkit	Steel saucepans in a drumkit format	Household			5*	
Shekere	Large gourd covered with a net of beads then shaken or twisted	African		X		
Shoe Tap	Wooden box struck with leather shoe encased foot	Folk		X		
Slapstick	Thin wooden strips smacked together	Folk		X		
Sleigh Bells	Classic metal sleigh bell instruments			X		
Spoons	Choice of wooden and metallic spoons struck together	Folk		X		
Staple Gun	A large stapler			X		
Tamborim	Small drum typically struck by a whip-style beater with 2 or 3 strips	Latin		X		

*6 pitches: a "bass drum" (wok); "snare"; independently tuneable low, mid and high "toms" (large, medium and small saucepans); and "rototom" (milk pan)

Instrument	Description	Group	Velocity	RR	Bells	Pitched
Tambourine Plastic	Open half-moon jingle tambourine	Folk		X		
Tambourine Wood	Skinned jingle tambourine	Folk		X		
Thunder Drums	Tubes, closed at one end with a long trailing wire, shaken to rumble			X		
Triangle	Concert triangle, played open and multiple graduations of muted					
Vibraslap	Modern jawbone instrument, producing a tooth-rattling sound			X		
Washboard	Classic skiffle instrument, tapped and scraped with thimbles	Folk		X		
Windchimes	25-note concert windchimes			X		
Wood Stirring Drum	Different pitches of wood strip hit with a wood beater			X		
African Mix					X	
Latin Mix					X	
Folk Mix						
Household Mix					X	

Global Sample Controls

These three buttons can be used to adjust the sample behaviour.
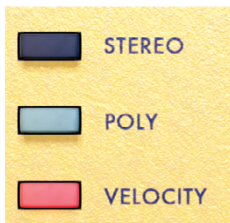
Turn **Stereo** on to use the stereo samples, or leave off to play the samples in mono (note that the output will still be stereo if applying any **Ambience** reverb effects).

The **Poly** button determines whether the instrument is a single voice (mono) or multiple voice (polyphonic). Generally, leave **Poly** off when using percussion instruments without additional bells.

Turn the **Velocity** button off to make the instrument output a fix level regardless of MIDI velocity input. Note this does *not* effect velocity mapped multi-bell instruments, which are always velocity sensitive.

Tuning Controls

All instruments can be tuned via the front panel. The available tuning controls are indicated by a lit red LED next to the tuning knobs. The **Low** tuning control alone is used by all instruments that do not contain multiple bells. For two bell instruments, **Low** is used for the low pitch, **High** for the high pitch. For the three-bell instruments, **Mid** will adjust the middle pitch. For the four Mix instruments **Low** is used to adjust all instruments, including low pitch bells; however, **Mid** and **High** can still be used independently where an additional bell is present in one of the ten included percussions in that Mix.

Adjust the tuning of the instrument in semitones up or down one octave (12 semitones) by leaving the **Semitones** button enabled. You can finely adjust the pitch of the instrument or individual bell by +/- 100 cents by selecting the **Cents** button.

All instruments can use pitch-bend to adjust the pitch, and indeed two of them—*Flexatone* and *Ndilli Ndilli*—require pitch-bend to achieve the desired effect. For the *Flexatone* pitch-bend while playing; for the *Ndilli Ndilli* increase pitch-bend amount the faster you play the notes.

Envelope Controls
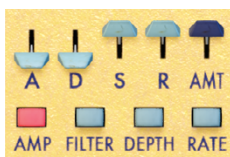
Four basic envelopes are available routed to **Amp** level, **Filter** frequency, LFO **Depth** and **LFO** Rate. Select which envelope you wish to edit by using the four selector buttons. Please be aware that because most of the percussive samples are short (some far less than 100 milliseconds) envelopes do have a fairly limited use. Adjust the **ADSR** (attack time, decay time, sustain level and release time) and the envelope **Amount** as required, within the limitations of the sample length.

LFO Controls

A basic triangle modulation can be routed to either the pitch (vibrato), filter frequency (wow) or level (tremolo) using the **PTC** / **FLT** / **LVL** selector buttons.

Adjust the amount of the effect using the **Depth** knob, and the LFO speed with the **Rate** knob. The LFO rate can be adjusted from 0.01 Hz to 100 Hz. As with the envelope, you will likely find that due to the generally very short sample lengths, slow LFO rates have little obvious effect.

The Instrument Selectors

Being able to quickly select an instrument is important. For your convenience there are three ways to select one of the 66 instrument maps contained in *Republik*.

Most prominently, of course, is the central *Republik* **Selector Screen**. This functions just like a standard Reason knob. Simply click and hold over it and drag up or down to choose an instrument.

Below the central selector screen are a pair of **Down/Up** buttons, which allow to carefully step through the instruments one by one. *Crucially, these selectors are of a **wraparound** type*, so when you are step selecting **Up** from the last map it will take you straight back around to the first, while stepping **Down** from the first will take you straight through to the last. This is very useful!

The third method is via the Front Folded view. There, next to the *Republik* logo, is a pop-up text selector display, where you can directly click the required instrument from the pop-up list. This selector is particularly useful for those users with larger displays, which can show the entire list at once. However, you will have to scroll down if you have a smaller monitor that cannot fit the

entire list onscreen. The Front Folded display is also quite useful simply as a way of displaying the internally select-ed instrument when using a number of *Republik* devices all folded up in your Rack or within a Combinator.

NOTE: It may take a few seconds to load all of a particular instrument's samples when changing the instrument. Automation of instrument selection is not permitted by the Reason system, although it can be controlled via Remote™. Rapidly switching between instruments during playblack may cause playback to deactivate on slower machines.

Agogo Metal
Agogo Wood
Baoding Balls
Bodhran
Bottles Glass
Bottles Plastic
Cabasa
Castanets
Caxixi Double
Caxixi Large
Caxixi Med
Caxixi Small
Claves
Cowbells
Cutlery Drawer
Drill
Egg Shakers
Finger Jingle
Hexatone
Foot Jingle
Ganza
Guiro Metal
Guiro Wood
Hip Flasks
Jam Blocks
Jars
Jaw Harp
Jigsaw
Kalimba Alto
Kalimba Toy
Kazoo
Keyboard Stand
Maracas
Matchbox
Modern Studio Shaker
Monkey Drum
Mug o' Tea
Ndilli Ndilli
Nut Shell Shaker
Pandiero
Pineapple Shaker
Rainsticks
Reco Reco
Rocar
Samba Whistle
Sander
Saucepan Drums
Shekere
Shoe Tap
Slapstick
Sleigh Bells
Spoons
Staple Gun
Tamborim
Tambourine Plastic
Tambourine Wood
Thunder Drums
Triangle
Vibraslap
Washboard
Windchimes
Wood Stirring Drum
✓ African Mix
Latin Mix
Folk Mix
Household Mix

Sample Map Indicator and Map Selection

Below the **Instrument Selector** is the **Map Select** switch to move *Republik* from the main Multi-Sample mode into Solo Sample Mode.
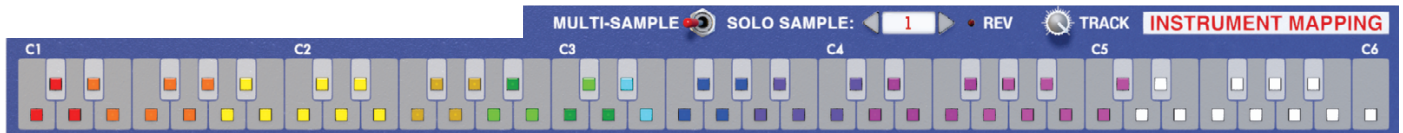
Where Multi-Sample mode might have many samples per note, in the Single Sample mode just one sample is available at a time, and is mapped across the keyboard from C0 to C7, and so can be keyboard tracked and played as a regular pitched instrument. You can reduce the tracking amount by reducing the **Track** knob from 100% to create a microtonal style tuning, or remove keyboard tracking entirely by setting it to 0% and playing only the original sample pitch on all notes. The latter is particularly useful in Combinator where you want to accompany another instrument with a single pitch percussive sound.

For all instruments you can select from one of ten solo samples using the **Solo Sample Select**. There are a couple of exceptions to the solo sample arrangement. *Kazoo* Solo Sample selections #1 and #2 are stacked solo samples, creating a wide (#1) or narrow (#2) "orchestra" of kazoos, while selection #3 is an extra set of the multi-sampled kazoo but this time looped.

As with the **Instrument Selector** you can either drag your mouse up and down on the numerical display window, or use the grey Back/Forward buttons to either side, which again will wrap the choice around once you try to select lower than 1 or higher than 10.

Many instruments feature one or more reversed samples, from selection #10 and down. Reversed samples are indicated by the red **REV** lamp being lit.

A veritable rainbow of keyboard mapping lamps are used to indicate where samples are located on your keyboard.

In Solo Sample mode all the lamps are a low green (the exception being *Kazoo* Solo Sample #3, which has the same mapping as its Multi-Sample mode)

An indentical colour means the keys contain the same set of samples, this mean you can rapidly alternate between two consecutive keys to play the same type of hit, while different colours are either different hit types, or, as here, for this *Agogo Metal*, different bell pitches, where the different hit types are indicated by the darker colours.

You'll note here that all the samples from C3 and above are replicated on one note in the bottom octave. Generally only the bottom 16 notes are used for this duplication, and allows users with small 1- or 2-octave keyboards a more convenient arrangement, or for connection to ReDrum, Kong, Matrix or another drum or pattern sequencer.

Here is an example with a single pitch percussion instrument, the *Rainsticks*. Similar colours indicate a similar type of hit. So reds are all related, oranges are related, but can still be related to reds, yellows are related, but can still be related to oranges, and less so to reds, while green can be considered a totally separate hit type. That doesn't preclude following a red with the green, this is merely a guide.

White lamps are a special case, included in a few shaken instruments, such as here in the *Rocar*. These keys contain the very short up-shakes that occur when shaking up and down and are not intended to be used standalone. The down stroke is typically on the beat, so you don't want the upswing included with the down sample as then you can't time the downstroke and the performance feels like it has latency. Therefore separating the up stroke into a separate sample means it can be played as a grace note *into* the down stroke.

So it's not a beat or even offbeat of its own, but a very quick hit right before the beat. You may find you don't need this up stroke, or simply prefer not to use it, but it's there if you want to add that subtle extra feel. If you do use them, play them almost immediately before its associated downstroke, which is always the key to its right. So in this example, C#3 and D3 are an up/down pair, as are F#3 and G3 etc. These upstrokes are generally not included in the Octave 1 duplicate maps.

With a pitched instrument there is no Octave 1 duplicate map, and each colour indicates a unique set of samples, that may or may not be mapped over multiple notes. So for this 17-note *Kalimba Alto*, all 17 notes are round-robin sampled, but not all notes are actually present on the instrument since it is pre-tuned to a specific key signature, while the top and bottom notes are key mapped across the remaining notes up and down respectively.

Finally, for the four Mix selections each primary colour represents one instrument, even though each note still contains a different hit type from that instrument. Notes with different tuning availability will be in a different shade of the same colour, such as the A5–B5 range shown here in shades of pink for the *Household Mix*. Yes, it's subtle, but it's there.

Reverberation Effect
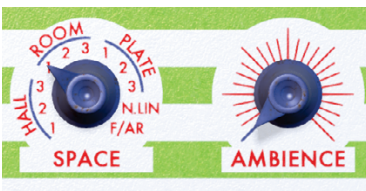
Republik's reverb section contains a choice of 11 convolution reverbs, 10 from the original Alesis Nanoverb, plus the classic F/AR spring reverb from our Farfisa Compact Duo. Chose the type of reverb using the **Space** control: are three Halls, three Rooms, and three Plates, each of increasing size, and a long Non-Linear reverb model, and lastly the F/AR spring.

The default is Room 1, which is a lovely short room reverb. Set the Dry/Wet level using the **Ambience** rotary. Note the output is always stereo when applying the reverb effects.

While the **Space** control can be automated, be cautious as when changing quickly between the **Space** selections as it is possible that two or more spaces may be momentarily active at once. This will dramatically increase, albeit temporarily, CPU use. For this reason try to avoid changing **Space** while *Republik* is producing an audio output.

Filter Section
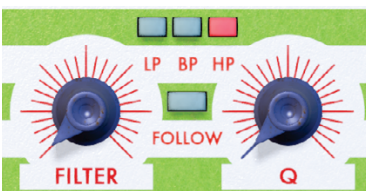
There is a choice of a 24dB Low Pass, a 6dB Band Pass or a 12dB High Pass filter available. The **Filter** (frequency) and **Q** (resonance) are independent for each of the **LP**, **BP** or **HP** selections, although only the selected filter is active at a time. (When not requiring filter effects, we recommend using the HP filter and raising **Filter** value to at least 60 Hz to remove unnecessary low frequencies.) A very short audio envelope follower can be applied to the filter frequency by enabling **Follow**: for best results set a high **Q** and a low **Filter** value.

Master Output Controls

You can trim or boost the **Volume** and set the **Pan** position directly from *Republik*'s front panel.

Regarding the output level, remember that the vast majority of the samples are very short, so particularly when applying longer envelope attacks to filter frequency or amp level, the maximum output volume can appear to be dramatically reduced as the transient (which, with a few exceptions, such as velocity-based instruments, are normalised to -12dB) is removed. If you over compensate and raise the output level too much, for example by boosting it using a compressor's Output Gain, you will also boost the noise floor to the extent that it might start to become too obvious.

Back panel connections

Flip the rack and you have standard **Gate/Note** CV inputs for connecting to a sequencer or pattern device plus three sets of stereo audio output jacks.

The **Main Out** jacks will autoroute, and typically you will only need to use these jacks. However, two additional stereo **Sends** are provided that are arranged
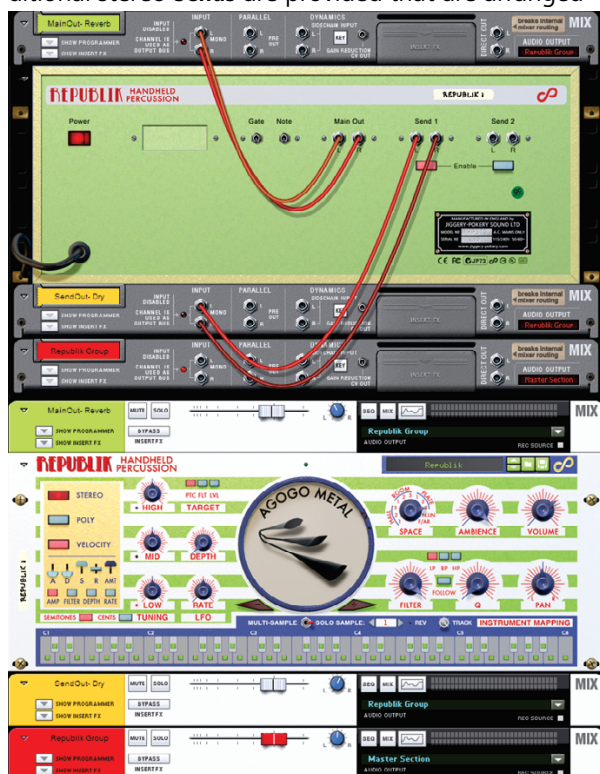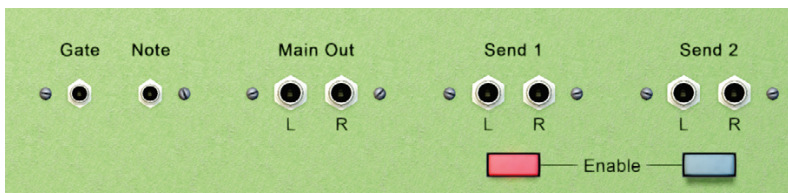
in the audio flow before the panpot and reverb, and therefore will always be centre panned and 100% dry on the **Send** outputs. Due to the internal mechanics these must be manually enabled when required by use of their respective **Send Enable** buttons. An example of when you would want to use these outputs would be if you wish to use the internal convolution reverb at maximum but wanted a full dry signal so you still have the transients intact.

For that particular scenario, set **Ambience** to 100% then route both **Main Out (which is now the 100% wet Reverb channel)** and **Send 1 (the 100% Dry channel)** out to their own channels on a Line Mixer 6:2, ReMix 14:2 or, as shown here, a pair of Mix Channels, and adjust the reverb level using of the Reverb Mix Channel level fader. Both Dry and Reverb channels can also now be panned and processed with additional EQ, insert or send effects applied individually. For convenient global level control together when using this method, you may wish to also create a new Bus Channel and route both Dry and Reverb channels through it.

You don't need to use the internal reverbs at all, of course. So set the **Ambience** to 0%, leave **Pan** centred, now you have three separate dry outs to do with as you please!

MOAR!

Remote Mapping

```
//Remote Map template for  Instruments        Jiggery-Pokery Sound: Republik Handheld Percussion
Scope      Jiggery Pokery      com.jiggerypokery.Republik
//         Control Surface Item        Key        Remotable Item    Scale      Mode
//Map      _control_           Volume
//Map      _control_           Pan

//Map      _control_           Stereo Select
//Map      _control_           Polyphony Select
//Map      _control_           Velocity
//Map      _control_           Space
//Map      _control_           Ambience

//Map      _control_           Map Select
//Map      _control_           Solo Sample Select

//Map      _control_           Tuning Select
//Map      _control_           High Semitone Tuning
//Map      _control_           Mid Semitone Tuning
//Map      _control_           Low Semitone Tuning
//Map      _control_           High Cents Tuning
//Map      _control_           Mid Cents Tuning
//Map      _control_           Low Cents Tuning
//Map      _control_           Solo Sample Keyboard Tracking

//Map      _control_           Envelope Edit Select
//Map      _control_           Amp Envelope Attack
//Map      _control_           Amp Envelope Decay
//Map      _control_           Amp Envelope Sustain
//Map      _control_           Amp Envelope Release
//Map      _control_           Amp Envelope Amount

//Map      _control_           Filter Envelope Attack
//Map      _control_           Filter Envelope Decay
//Map      _control_           Filter Envelope Sustain
//Map      _control_           Filter Envelope Release
//Map      _control_           Filter Envelope Amount
//Map      _control_           Filter
//Map      _control_           Envelope Follower
//Map      _control_           LP Filter Frequency
//Map      _control_           LP Resonance
//Map      _control_           BP Filter Frequency
//Map      _control_           BP Resonance
//Map      _control_           HP Filter Frequency
//Map      _control_           HP Resonance
```

```
//Map    _control_        LFO Depth Envelope Attack
//Map    _control_        LFO Depth Envelope Decay
//Map    _control_        LFO Depth Envelope Sustain
//Map    _control_        LFO Depth Envelope Release
//Map    _control_        LFO Depth Envelope Amount

//Map    _control_        LFO Rate Envelope Attack
//Map    _control_        LFO Rate Envelope Decay
//Map    _control_        LFO Rate Envelope Sustain
//Map    _control_        LFO Rate Envelope Release
//Map    _control_        LFO Rate Envelope Amount

//Map    _control_        LFO Target
//Map    _control_        LFO Depth
//Map    _control_        LFO Rate
```

From the maker of ...

Rack Extensions

- **Ammo 100LA Modulation Oscillator** - Portable single-channel oscillator for audio and CV rate synthesis and LFOs, featuring 128 waveforms
- **Ammo 400R Modulation Oscillators** - 4-channel LFO generator with audio output, featuring 136 waveforms and advanced modulation mixing
- **Ammo 1200BR Modulation Synthesizer** - Advanced 4-channel LFO generator and audio synthesizer adds S&H, Comparator and Electro-Switch
- **Anansi Mid/Side Mastering Router** - Mid/side audio router with mono compatibility check, 3-in merger and 3-out splitter
- **Charlotte Envelope Generator** - 9-stage EG with time, level, curve and velocity control per stage, and a priority-selectable MIDI-to-cv-pitch splitter
- **Chenille BBD Chorus Ensemble** - Realistic BBD chorus device, based on the 70s string synth ensembles and the classic Roland Dimension D rack unit
- **Combo B3T Organ** - The famous American tonewheel organ and Leslie combo in highly tweakable and addidictive Rack Extension format
- **Combo Compact Organ** - The classic Italian transistor organ now in a brilliant, easy to use and equally compact Rack Extension format. Bags o' fun!
- **Combo Continental Organ** - The classic British transistor organ in a fantastic Rack Extension for that instant 60s feel!
- **Itsy Stereo/Phase Inverter** - L/R channel flip, cv-controllable 180˚ stereo inverting width adjust, stereo phase inverters and phase correlation metering
- **Lolth CV Delay Splitter** - 4x4 channel cv splitter with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Miranda CV Delay Merger** - 4x4 channel cv merger with independently adjustable gain and inversion controls, channel delay, and mirroring
- **Mordred Audio Bypass Merger** - 4 x 5 channel stereo audio merger with independently switchable outputs and autofade control
- **Republik Handheld Percussion** - 62 African, Latin, Folk, and Household percussion and tuned handheld instruments
- **Shelob Audio Bypass Splitter** - 4 x 5 channel stereo audio splitter with independently switchable outputs, mirroring, and autofade control
- **Super-Spider Bundle** - Anansi, Itsy, Lolth, Miranda, Mordred and Shelob: buy all six and get one and a couple of knobs on another absolutely free!
- **Steerpike BBD Delay Ensemble** - Vintage style 6-tap BBD device, with multiple delay modes including parallel, serial, and reverse
- **Titus BBD Delay Line** - A lightweight 1U delay device featuring a single Steerpike delay line, with reverse. The definitive DD1-1 replacement RE.

ReFills

- **Guitars vol.1+2: Stratocaster & Telecaster** - Multi-sampled guitars with slides, mutes, signature L6 effects and keyswitching
- **Elements[2]: Vector Synthesis Workstation** - Massive patch collection featuring Korg Wavestation/MS2000, Waldorf Blofeld and Roland SC-8850
- **Additions: Vintage Additive Synthesizers** - DK Synergy + Kawai K5m + Thor FM.
- **Blue Meanie: Virtually an ARP2600** - Thor and Kong-based analogue synth machine
- **Kings of Kong Classic Drum Machines*** - the premier ReFill for Reason 5+, with over 50 classic beatboxes for Kong Drum Designer
- **Retro Organs v2**- Hammond B3 + Farfisa Combo Compact + Vox Continental in one brilliant ReFill. Also available for Reason Essentials
- **B3 Tonewheels v1.5** - the original 24-bit non-Leslie samples ReFill with advanced rotary speaker emulation
- **Farfisa Combo Compact Deluxe v1.5** - the complete set of original 24-bit Farfisa samples covering, both standard and Deluxe models
- **Vox Continental v1.5** - a complete set of original samples from the classic C300 organ, featuring original and extended Continental footages
- **Hammond Novachord*** - the near-antique pre-WW2 monster polyphonic valve synthesizer
- **Retrospective: 40 years of Synthesizer History*** - Over 1Gb of vintage samples from synths and electronic keyboards from the Hollow Sun archive

FreeFills

- **Additives** - demo version of Additions: the fantastic Additives tracks from PUF Challenge #2 can be found at **http://soundcloud.com/groups/additives**
- **8-BIT Magic**: The ZX Spectrum ReFill
- **Classic Drum Machine Collection v1.1**
- **Eminent 310 Strings** v3** - the classic Jarre string sound, with stereo samples plus the Oxygene II / Equinoxe 4 pizzicato lead
- **Harpe Laser**** - the famous Laser Harp sound, the Elka Synthex preset 46 "Ring Mod"
- **Moog Taurus Bass Synthesizer** v1.1**

For more information on these products and for direct downloads of these latest versions, plus a wide range of great Combinator skins, please visit
www.jiggery-pokery.com

* Includes samples licensed from HollowSun.com
** demo ReFills for Retrospective