

SONOKINETIC®

ORCHESTRAL SERIES

WOODWINDS ENSEMBLES





Orchestral Series

WOODWINDS ENSEMBLES

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Orchestral Series Woodwinds Ensembles

Here at Sonokinetic we have a reputation for doing things a little differently, and Woodwinds Ensembles couldn't be a better example of this. We've thrown away the rule book on how multi-sampled libraries **could** work and created a multi-sampled orchestral series that demonstrates how they **should** work - the way **you** want them to....

After developing the most versatile phrase-based libraries on the market, we wanted to go deeper into multi-sampling. A few years ago we dipped our toe into that world with "Da Capo" but are now ready to dive right in. Here we're providing a toolkit of everyday woodwind performances that perfectly complement our existing libraries and set a new standard in their own right. Presenting the first product in our new "Orchestral Series": Woodwinds Ensembles.

This library begins a brand new chapter in Sonokinetic's ongoing sampling odyssey. We've embarked on a quest to capture only the most emotive and realistic orchestral performances and develop a new way to play. Our bespoke SACS engine (Sonokinetic Articulation Control System) is a labour of love that we're immensely proud of and will quickly become second nature to use. It's simple, logical and utterly playable. We've grouped the many **many** articulations into six logical categories, then subdivided those. All the woodwinds instruments use the same system - and our future orchestral sections will do too. That's right - woodwinds are only the start!

If you're an established composer, already working with your preferred libraries then we haven't forgotten you either. Use the "Advanced Mapping" interface to set up your own velocity or MIDI controller articulation switching. It's totally customizable, easy to program and will make sure that Woodwinds Ensembles slots right into your existing template - however you prefer to work.

We could gush all day about our intuitive interface, poly-legato system and humanization options but we'll let the tutorial videos and demos by some of the world's most talented composers do the talking for us.

We, at Sonokinetic BV, are very proud to introduce our new Orchestral Series to you and can't wait to hear the amazing things you, our valued customer base, will produce with it.

Sonokinetic has established a name as one of the best value & quality sample producers and with this product we'd like to underline that statement. We stick with our unbeatable pricing module and high quality sampling.

We wish you the best inspiration and creativity.

With warm regards,

The Sonokinetic Woodwinds Ensembles Production Team

CONTENT

16 Bit version: 22.32 Gb sample pool (60.05 Gb uncompressed) 109,000+ samples
24 Bit version: 48.28 Gb sample pool (90.53 Gb uncompressed) 109,000+ samples

4 multi-sampled recorded woodwinds ensembles (3 players each)

- Flutes
- Clarinets
- Oboes
- Bassoons

4 recorded microphone positions

- Close
- Decca tree
- Wide
- Balcony (Far)

...and a proprietary stereo 'Tutti' mix

Options include

- Level options (dynamic range / valve noise / velocity)
- Legato (poly legato / add voices / legato window)
- Control (note start / release / detune)
- Modulation #CC reassign

Dynamic keyswitches

Advanced mapping customisable to pitch wheel / MIDI #CC / Velocity

Customizable playable range

Custom designed interface with interactive help screens

Native Instruments Complete Kontrol compatibility

Time Machine Pro capability

Sonokinetic Articulation Control System (SACS) + UACC compatible

Intelligent Purging / Loading system

Native Instruments Kontakt Player Library license

Royalty and copyright free content license

Woodwinds Ensembles Reference document (PDF)

Artwork: "Woodwinds Ensembles" DVD cover. Designed by Sonokinetic BV

All files in 44.1 kHz, 24 Bit and 16 Bit NCW format.

Programmed for Kontakt 5.1 and up



QUICK START GUIDE

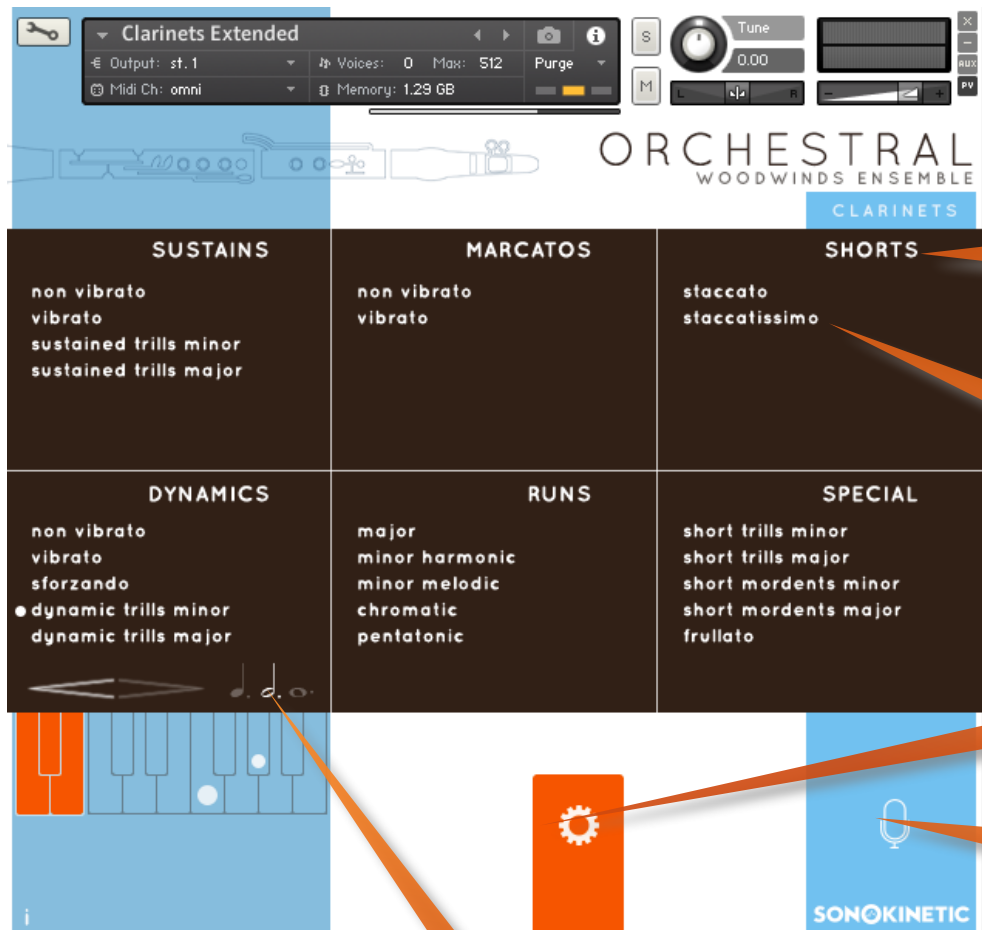


1. Load any of the 4 patches (flutes, clarinets, oboes, bassoons) and play in the blue key range shown here

2. Yellow keys: select one of the six articulation groups: sustains, marcatos, shorts, dynamics, runs, special

3. The black keys between the yellow keys select an articulation within that group

4. sub articulation keyswitches



choose individual articulation with keyswitches (shown above) or by clicking it

choose individual articulation with keyswitches (shown above) or by clicking it

level / legato / control options

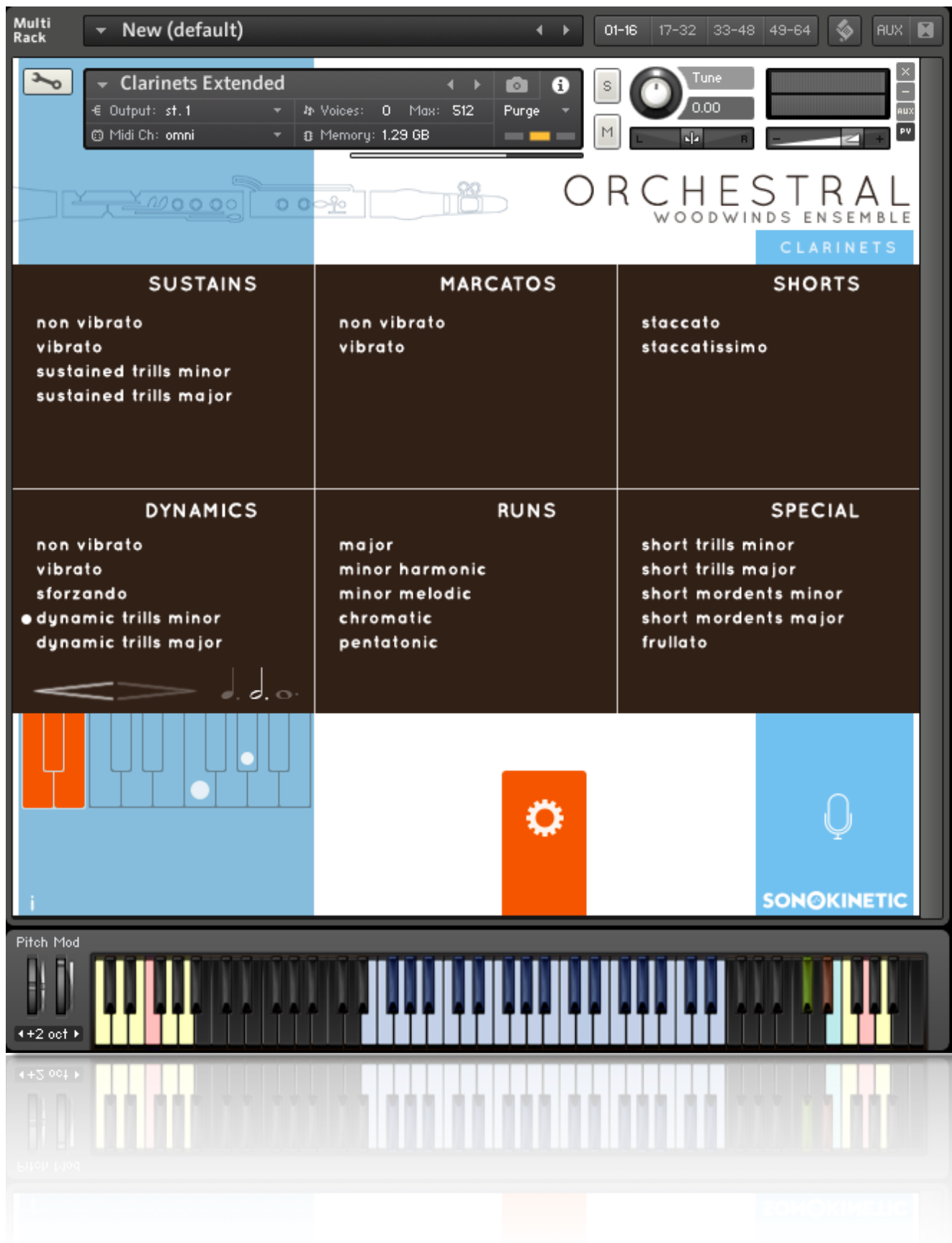
microphone mixing options

help menu - click to open

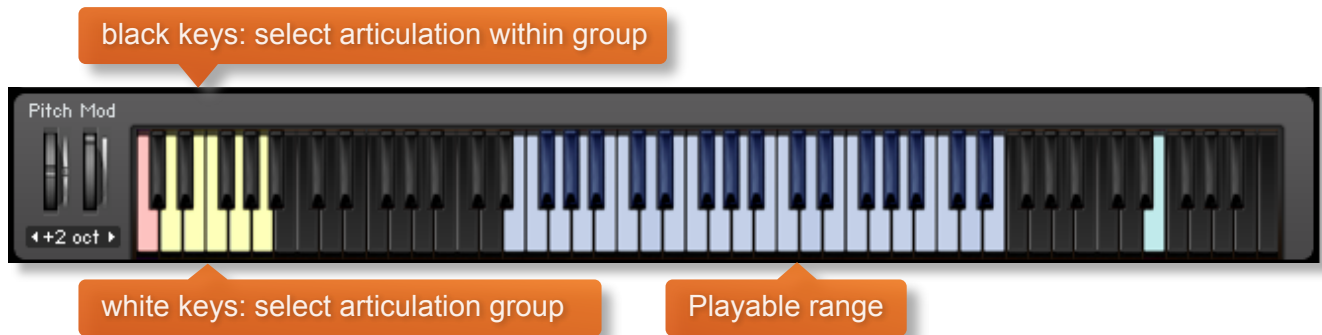
some articulations have sub articulations - click to select or use upper keyswitches (as shown above)

INTERFACE

Shown below is the main interface for the clarinet instrument. The 4 different instrument ensembles (flutes, clarinets, oboes and bassoons) operate in the same way with only very minor differences. These differences will be highlighted throughout this manual when necessary.



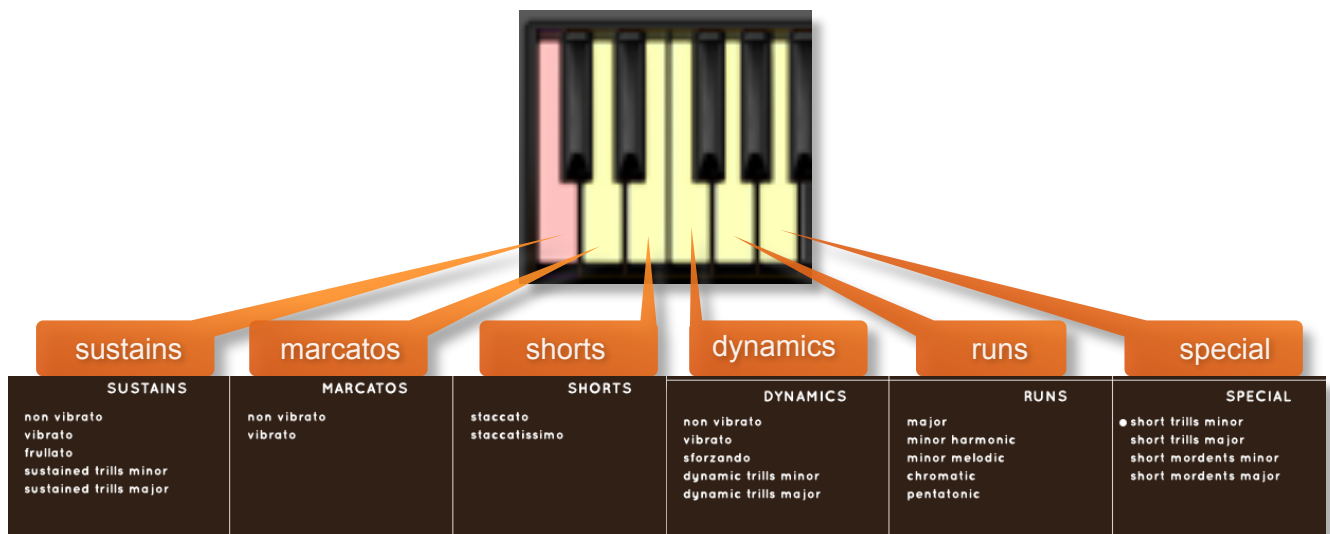
BASIC FUNCTIONS



Play in the **blue** key range. By default the dynamics are controlled by the MOD wheel but this can be changed to key velocity or a combination of both. More on that later.

Because woodwinds ensembles has such a huge number of articulations, a brand new keyswitch solution has been created. This is a two-step system which keeps the number of keyswitches to a minimum and also standardises the articulation switching across all of the 4 different instruments (flutes, oboes, clarinets and bassoons). The group of **yellow** keyswitches at the bottom of the keyboard have two uses and are split into white key and black key functionality.

Articulations have been split into 6 groups - sustains, marcatos, shorts, dynamics, runs and specials. The **white keys** select articulation groups (shown below).



The **black keys**, from C# up to A# select an articulation within the selected group. Which articulation this is will depend on the articulation group selected, but the keys from C# to A# will always correspond to the articulations as read from top to bottom in each articulation group.



For example, if you wanted to choose **shorts staccatissimo**, you would select the **E** keyswitch for the **shorts** group and then **D#** for the **staccatissimo** articulation.

The engine will remember whichever articulation you've last used in each articulation group - so it's easy to go back to it just by pressing one keyswitch for the group.

You can also choose an articulation by clicking it on the interface.

SECONDARY ARTICULATION CONTROLS

Marcato, dynamics and runs have additional secondary controls. Below are listed the default keyswitches to select these. By default these keyswitches are towards the top of the keyboard (although they can be moved if you prefer).



MARCATO: keyswitch controls for note length - quarter (F), half (G) and whole note (A). These are relative to your host DAW tempo. The last option is to play the note at the originally recorded length (B).



DYNAMICS: keyswitch controls for crescendo (C#), decrescendo (D#) and note length (F, G, A)



RUNS: keyswitch controls for up (C#), down (D#), 1 octave range (C), 2 octave range (D)

All of these various additional controls can be selected either by clicking the icon or by using the upper keyswitches indicated above.

ARTICULATIONS



SUSTAINS

Long played notes both with / without vibrato and major and minor trills. The sample length is set at the maximum sustained length of a real-life player.

MARCATOS

Played louder, more forcefully and have a specific note length set at a quarter, half and whole note. These notes will only set the maximum note length in relation to your project BPM, you can release the notes at any time to end them earlier. The last option is to play the original length sample, as recorded.

SHORTS

Shortest notes in two types: staccato (longer) and staccatissimo (shorter).

DYNAMICS

Articulations that change in tone and dynamics throughout the note performance. There's a huge range of variety available, with vibrato, non vibrato, sforzando, and dynamic trills major and minor, all recorded a 3 different lengths. Every articulation except for sforzando also has crescendo or decrescendo options.

RUNS

Fast ascending / descending scales in one or two octaves. The 5 different run scales are tempo synced so that they fit to the tempo of your DAW. Two tempi are recorded: 150 and 115 BPM, to ensure smooth playback in most projects.

SPECIAL

Ornaments and other specialised techniques. There are short trills and mordents in major and minor variations - tempo synced to your host BPM. These articulations can be used as ornaments to a melodic phrase.

ALTERNATE RECORDINGS

Some articulation groups also have alternate variations of recording session. If this is the case then you will see a **1 2** graphic in the articulation group interface. Click the number to select your preferred recording session.



ROUND ROBIN RESET

Woodwinds Ensembles articulations contain many round robin variations. The round robin reset keyswitch is used to reset these - it is F#6 by default.. Alternatively you can program midi note G#-1 (that's midi note number 8) for this too if you want to keep this outside of the keyboard range. Trigger one of these at the start of your project for consistent playback.

STACKING ARTICULATIONS

You can stack up to 3 articulations together by simply pressing the appropriate keyswitches together, before you play a note. The articulation associated with each group is saved, so that you can set articulations for each group, and then simply select the group keyswitch to return to it.

To stack articulations using the UI, select your first articulation, then add articulations to your stack by cmd/ctrl clicking up to 2 subsequent articulations.

DYNAMIC KEYSWITCHES

You can assign one or more articulations to 3 dynamic green keyswitches at the bottom of the keyboard, shown here. By default are A-1, A#-1, B-1



Articulations can be assigned and de-assigned by clicking on the orange keys on the mini keyboard on the UI. The current selected group (or stack) will then be assigned to that keyswitch. The keyswitch is dynamic in that it is active for the duration it is held for. A dynamic keyswitch can also be de-assigned by clicking on its details in the Mapping screen.

TIP: Dynamic keyswitches are useful for playing embellishments by quickly switching from one articulation to another. For example, assign a sustained trill articulation to a dynamic keyswitch and then activate it for a quick trilled flourish whilst playing a melody.

PURGING

Clicking the main articulation group headings will purge that group from memory. The whole group can be reloaded by clicking the heading again. You can also load individual articulations by clicking them and you can unload an articulation by alt clicking

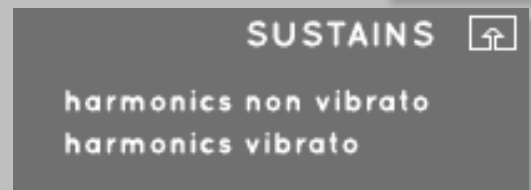


ADDITIONAL FLUTE ARTICULATIONS

Flutes have 2 additional sustain articulations on a separate page “harmonic non vibrato / harmonic vibrato” which can be accessed using the icon in the SUSTAIN articulation group - shown here.



You can also switch between the two pages with keyswitch **B6** (by default). Then use the keyswitches in the normal way to trigger the additional articulations.



MICROPHONE MIXING

Sonokinetic's Woodwinds Ensembles were recorded in the same space as their other orchestral libraries such as Sotto, Capriccio, Minimal and Da Capo. This means the same microphone mixing options too - close, decca tree, wide and far (balcony). There's also a pre-mixed tutti position, for a full hall sound, which can be switched in and replaces the individual mics.

Click the microphone icon to open up the microphone mixing options.



This library gives you two main options for microphone mixing: Firstly you can choose the **tutti** position, which is a pre-mixed position, ideal for a quick mock-up. Panning and levels are adjustable by dragging the dials and sliders respectively. cmd / ctrl + click to reset to default.

Alternatively, you can mix between up to 4 microphone positions yourself: close, decca tree, wide and far (balcony). Adjust the pan and levels of each using the interface shown here.



NB: You can use **either** Tutti or individual microphone mixing - not both.

TIP: A great sounding multi mic mix are combinations of close with decca, or decca with the wide or far mics.

HELP SCREENS

By pressing the **i** graphic on the bottom left hand side of the interface you can activate a comprehensive help screen overlay. The information you see here will vary, depending on which menus you have open.



1 SUSTAINS

- non vibrato
- vibrato
- sustained trills minor
- sustained trills major

2

3 DYNAMICS

- C# vibrato
- D# vibrato
- F# crescendo
- G# dynamic trills minor
- A# dynamic trills major

2a

4

5

6

ORCHESTRAL WOODWINDS ENSEMBLE

1. articulation groups: click name to purge/unpurge, switch between articulation groups using the white keys of the lower keyswitches (C to A) - see diagram 1a for how keys correspond to groups
2. individual articulations: click name or use the black keys of the lower keyswitches to select (C# to A#) - see diagram 2a
CTRL/CMD-click to stack, ALT-click to purge
3. t
4. e
5. c
6. i
7. i
8. s
9. c

ORCHESTRAL WOODWINDS ENSEMBLE

if secondary controls are available for the articulation selected below

5 length long click to assign

1. click in this box to open up the assign window where you can assign alternate controls to the connected articulation (1a) that is assigned to the black key (1b) of the current selected articulation group marked by the orange key (1c for this example)
2. move the ranges on the keyboard by one octave up or down, 2a for the main playable area, 2b for the lower set of keyswitches (for articulation picking and the dynamic keyswitches) and 2c for the upper set of keyswitches
3. choose whether you want to use our Sonokinetic Articulation Control System (SACS) or the Universal Articulation Controller System (UACC), if you make any modifications to the SACS settings it will be automatically stored as your USER preset
4. if you have assigned dynamic keyswitches in the main screen by clicking one of the three orange keys, the assigned articulations will appear here. you can remove them in this screen by clicking them, assigning them is only possible in the main screen
5. you can assign things like up/down for runs or cresc/decresc for dynamics to controls here
6. close this mapping page by clicking the x

1 click to assign non vibrato **1a** **1b** → marcato **1c** → sustains

7 playable range - + **2a**

presets **3**

SACS UACC USER

2

2b

2c

6 X

2b

C-1

2

3a

1 click to assign non vibrato **1a** **1b** → marcato **1c** → sustains

2

3a

1 click to assign non vibrato **1a** **1b** → marcato **1c** → sustains

2

3a

OPTIONS MENU



Open the options menu by clicking the gear icon

Within this menu you can customise the performance and sound of the library. The root page of options enables you to reach the **level**, **legato** and **control** options pages.

MODULATION CC#

This control allows you to set any CC# to modulate the instrument, the default is CC#001, the MOD wheel. Use the up / down arrows to set your own modulation controller, for example CC#011 for expression pedal. In the explanations below we will assume that the MOD wheel control is being used.



LEVEL OPTIONS

DYNAMIC RANGE

The dynamic range slider specifies the amount of variation in dynamic that is available at the extremes of the modulator or key velocity. Dragging this slider to the left will decrease the dynamic range - dragging to the right will increase the range.

MOD WHEEL X-FADE

The instruments can function in 2 different ways: By default dynamics is handled by the MOD wheel or whatever other MIDI CC# you specify on the options menu (shown above) - this is **mod wheel x-fade on**.

To control dynamics via the velocity of your keypress turn **mod wheel x-fade off**. This will turn off the automatic crossfading of dynamic layers via the MOD wheel and engage a further control called **key/mod velocity** which allows you to tailor how much dynamic is controlled by key velocity and how much by the MOD wheel.

Pull the slider all the way to the left for purely keyswitch dynamics.

Position in the centre for keyswitch dynamics with additional amplitude controlled by the MOD wheel.

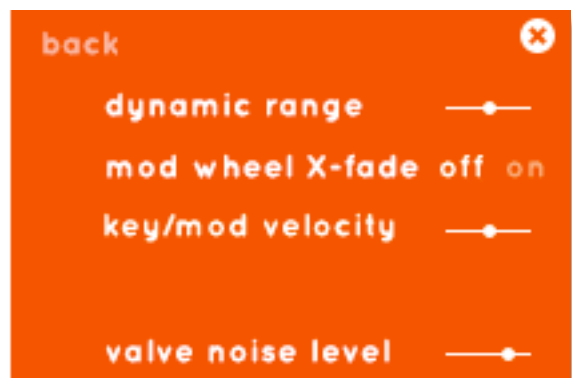
Pull all the way to the right for amplitude controlled only by the MOD wheel - with no switching between dynamic layers.

KEY / MOD VELOCITY

As detailed above, the **key/mod velocity** slider determines how much effect the MOD wheel or key press velocity has on the selected note.

VALVE NOISE LEVEL

This control is used to introduce valve noises to the playback. This is useful for creating some more realism and an upfront, intimate sound when combined with close mic'ing.



INDIVIDUAL ARTICULATION VOLUMES

When the options menu is open, you can adjust the individual volumes of the different articulations within each articulation group. Each one has a slider which you can use to set the levels. cmd / ctrl + click to reset to default.



LEGATO OPTIONS

You may be familiar with the concept of legato which plays realistic legato transitions between notes. By default Woodwinds Ensembles operates using a poly-legato system. In this menu you can adjust that behaviour.

LEGATO

You can turn **off** the legato transitions for fully polyphonic behaviour. However, the default legato is polyphonic too, so in most cases you would not normally need this control and it can remain **on**.

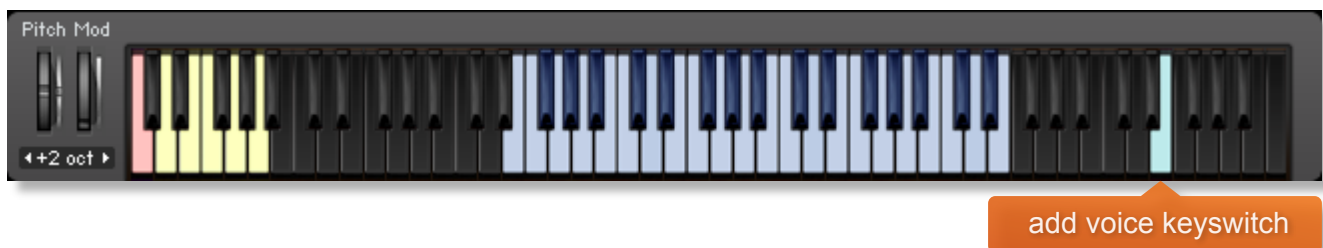


AUTO ADD VOICES

This control is set to **on** by default as the legato engine will automatically add polyphonic voices when it detects obvious chords are played within a certain timeframe window. If you want to be able to play very fast lines within a poly-legato passage you might want to turn **off** auto add voices since it might recognise very fast notes as part of a chord.

LEGATO WINDOW

The legato window sets the time frame where notes will be considered separate or part of a legato performance. A short setting allows for fast legato playing, see above in the **auto add voices** explanation for extra info on this. You can also force the instrument to add voices by using the **ADD VOICE** keyswitch (shown below). This is a blue keyswitch towards the top of the keyboard at **E6** by default. Holding this key whilst playing a note in the playable range will manually add a voice. Just play your first note - then hold the add voice key and play another.



CONTROL OPTIONS

This set of controls adjust the sound and functions of the instrument. We have chosen default settings that in our opinion makes the instrument sound its best. You can use these control options to tweak things to your own liking but bear in mind that the instrument may not sound as good with custom settings. Always store an archived original version of your instruments in case you make changes beyond your control. You can also download a fresh new pack of instruments with default settings from your Sonokinetic User's account if you need them.



KEYSWITCHES

This on / off control activates or deactivates keyswitch play. For those that prefer an articulation per instrument rather than keyswitches, this allows the keyswitches to be removed from the instrument.

NOTE START TIME

You can adjust the sample offset point of notes with this slider, making samples subtly tighter or looser. Drag to the right for tighter timing, left for looser timing.

RELEASE LENGTH

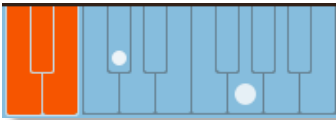
Adjusts the playing time of releases for longer or shorter release tails. This may be useful if you want to cut the tails short when playing quickly, or lengthen them for slow playing. Drag the slider left for a shorter release tail, right for a longer one.

DETUNE AMOUNT

This slider varies the tuning randomly within a range that increases as the slider is pushed to the right. Using this control can add character to the sound by subtly detuning the notes of the performance, adding humanisation.

ADVANCED MAPPING

The mapping options for this library are extensive and fully customisable. This makes it really easy to integrate Woodwind Ensembles into your existing orchestral template, however you prefer to work. If you're already using products from other companies and want this library to work in the same way then it's easy to set up. You can reassign the keyswitch ranges of the instrument and also the playable range. You can also use this menu to reassign certain articulations to other MIDI CC# controls, velocities or the pitch bend wheel. Although the mapping page looks complex, it is actually quite simple and the interface scripting will help you out.



Open the advanced mapping menu by either clicking on the keyboard section of the UI, or by opening the options menu with the gear icon and clicking **advanced mapping**



MOVING THE PLAYABLE RANGES & KEYSWITCHES

You can remap the playable range and keyswitches for articulations in octaves, with the + / - controls shown below. This is useful for a number of reasons. Some people will simply prefer all the articulation keyswitches in the same area, either at the top or bottom of the keyboard - especially if you have a smaller keyboard without 88 keys. Others may want to load all 4 instruments and set the playable ranges to overlap, for tutti playing in octaves.

There are 3 controls which are used for this purpose. The keyswitches will move up and down the keyboard in increments of one octave. Click the + / - controls to move the range up and down. You will see the positions of the keyswitches change on the Kontakt keyboard.

1 - Moves the keyswitch range for the secondary controls (note duration, run direction and crescendos or decrescendos)

2 - Moves the lower articulation group range.

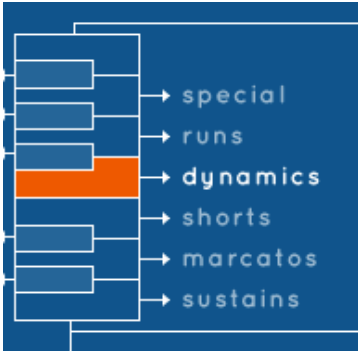
3 - Moves the playable range

The screenshot shows the advanced mapping interface with three red boxes highlighting specific controls:

- Box 1:** Contains a '+' button, a 'C6' label, and a '-' button, used for moving the keyswitch range for secondary controls.
- Box 2:** Contains a '+' button, a 'C-1' label, and a '-' button, used for moving the lower articulation group range.
- Box 3:** Contains a 'playable range - + presets' control, used for moving the playable range.

REASSIGNING ARTICULATIONS

As we've previously covered, the articulation switching is normally performed by a combination of the black and white keyswitches. However, it is also possible to assign additional controls to velocity, CC# or the pitch wheel.



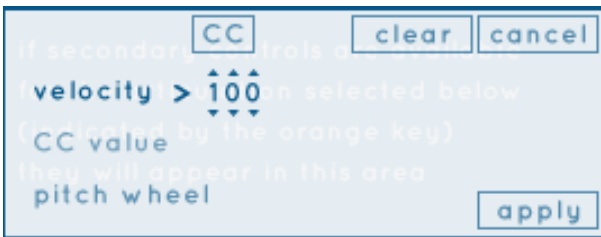
Choose an articulation group either by pressing a keyswitch in the normal way, or choosing one in the mapping screen (dynamics is shown as an example here).

You will then be presented with every articulation within that group and each one has an arrow from a box which reads **click to assign** (shown below is the sforzando articulation). Click the relevant **click to assign** legend which corresponds to the articulation you wish to reassign.



A window will open, giving you the option to assign the articulation to **CC value**, **KK value**, **pitch wheel** or **velocity** (where possible).

Then click into one of these 3 options and you can assign values. Click **apply** when you're done. You can clear remapping by clicking **clear**.

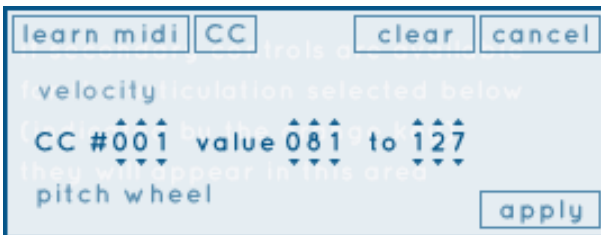


VELOCITY

Set a velocity value from 1-127

The articulation will trigger above that value when you play in the playable key range.

NB - the keyboard / velocity slide will be disabled and hidden if you assign using velocity

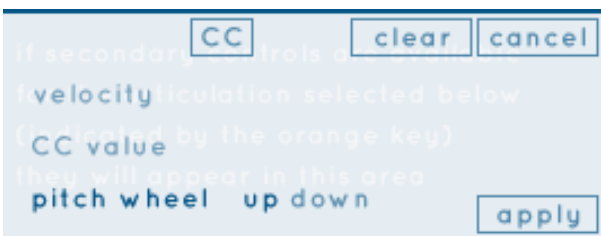


CC VALUE

Set a MIDI controller (CC#) from 1-127

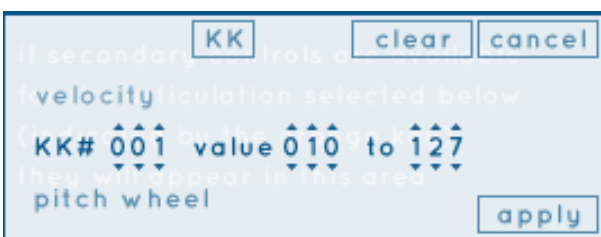
Set values from 1-127

You can also **LEARN MIDI** by clicking the button and then moving a controller of your choice



PITCH WHEEL

Set to up or down. This function can be particularly intuitive for articulations like up/down runs.



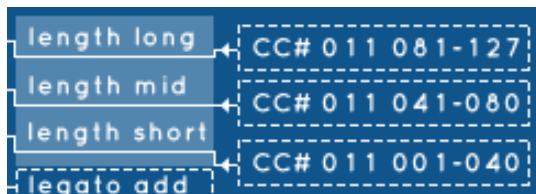
KK VALUE

Assign one of the 8 dedicated, assignable knobs on your Native Instruments Keyboard to trigger your articulation change within the given range

MAPPING EXAMPLES

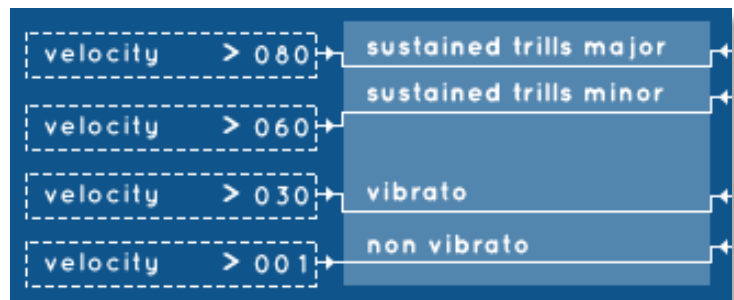
To give an idea of what's possible with customisable mapping here are a few examples, demonstrating some useful possibilities:

In the RUNS articulation group, the pitch wheel has been mapped to run direction. Pulling down will change articulation to downward run, and pushing up will change to an upwards run.



Here the expression pedal (CC#011) has been set up to control the length of the notes in the dynamic articulation group. A value of 81-127 will play a long note, 41-80 a mid length note and 1-40 a short note.

Here is some custom mapping for the sustain articulation group. We have set up keypress velocity to control the type of sustain articulation. A velocity of 127-81 will play sustained trills major, 80-61 will play sustained trills minor, 60-31 will play vibrato and 30-1 will play non vibrato. This kind of mapping set up is very useful as it leaves your right hand to play the melody with velocity controlling articulations, whilst your left hand can still control dynamics with the MOD wheel or another chosen MIDI controller.



Of course, there are so many different ways to map articulations using this system. Be aware that assigning velocity mapping will always take priority over other types of mapping. Also, don't forget that if you assign a particular articulation to velocity 001 then you are restricting your patch to just the mapping that you have set up. Our advice would be to leave the lowest range of your velocity mapping completely unmapped, so that you have the ability to still use articulation keyswitches etc when playing with a light velocity.

CLEARING MAPPING / REVERTING TO DEFAULT

You can clear your own USER mapping by cmd / ctrl + click on USER (bottom left of interface)

SACS UACC USER

To reset the UACC mapping to default just cmd / ctrl + click on UACC (bottom left of interface)

SACS UACC USER

SACS, UACC & USER ARTICULATION PRESETS

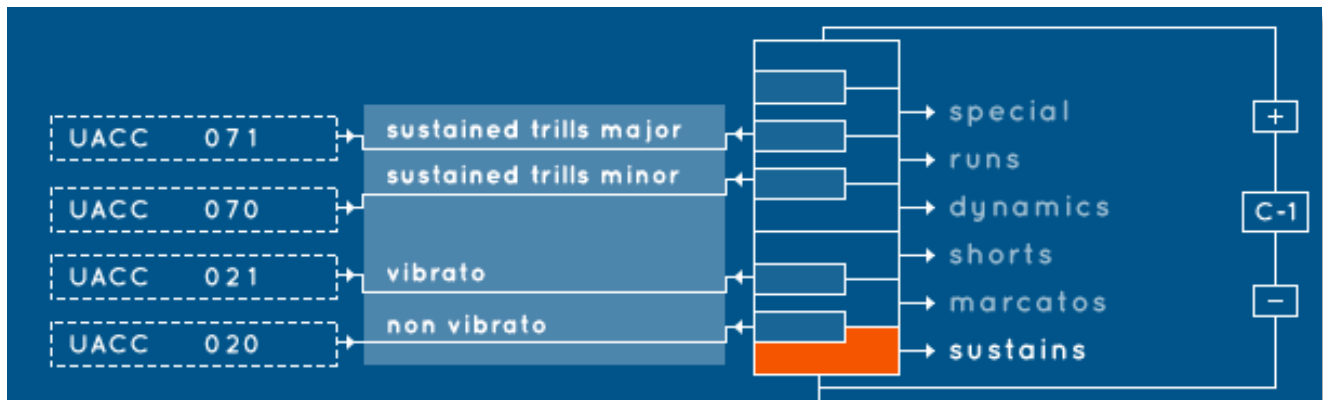
At the bottom left of the advanced mapping interface you can choose one of 3 preset systems for articulation control. The default is SACS (Sonokinetic Articulation Control System). Once you make a change to the default SACS preset it becomes a USER preset.



The UACC (Universal Articulation Controller Channel) preset system can also be used. This is a 'universal' system of articulation switching which has been developed for libraries developed for Spitfire Audio. More information about this system can be found here:

<http://www.syntheticorchestra.com/blog/?10>

The basic premise behind UACC is that it uses a particular modulator value (CC#032 by default), or a particular key velocity to switch between articulations. For example, using MIDI channel #032 you would send a value of 20 and it would be recognised as a sustained legato articulation in any sample library instrument which used the UACC system.



You will then see the interface change to display the UACC controller values for each articulation. These have been pre-configured for your convenience to the most common articulations.



Select the UACC system by clicking the legend in the advanced mapping interface (bottom right).



You can then assign values to the various articulations in the normal way, by using **click to assign**, setting a UACC value and clicking **apply**. You can also **learn midi** if required.



As mentioned above, the standard default UACC controller is #032 but this can also be changed. Adjust here.

You can also use a particular keyswitch to change articulations under the UACC system, with velocity value choosing the articulation. Choose the keyswitch here.

MANAGING CPU AND RAM

Woodwind Ensembles is a collection of 4 huge instruments with hundreds of thousands of samples and an engine that pushes Kontakt to its limit in terms of size and processing. Therefore, it's useful to know how to limit the memory and processor impact within your own system. Although we've covered some of these aspects already, the following processes will help to conserve RAM and CPU:

- Purge unused articulation groups and articulations - alt+click to do this.
- Use only one microphone position. The 'tutti' position is premixed to give a realistic and balanced sound for most everyday uses.
- We provide both 16 bit and 24 bit download versions of the instruments. Using the 16 bit version will save on both RAM and CPU processing. We recommend downloading both versions when you initially purchase Woodwinds Ensembles so that you can choose the best option for your system. If you need to download a different version at a later date then please request help at support.sonokinetic.net

NATIVE INSTRUMENTS KOMPELITE KONTROL

Woodwinds Ensembles is designed specifically for Native Instruments Komplete Kontrol keyboards. If you are a user of one of these controller keyboards you can make use of all the niceties that come with the NKS standard, which include:



Key lights on your keyboard showing the corresponding colors of the Woodwinds Ensembles key switches, audio previews and graphical displays. In addition, the rotary controls of your keyboard will be automatically assigned to the most commonly used functions in Woodwinds Ensembles.

There are also some great accessibility features built in that make using the instrument from your keyboard that much more intuitive and fun!

for more information, check our website:

<https://www.sonokinetic.net/>

join us on facebook

<https://www.facebook.com/Sonokinetic/>

follow us on twitter:

<https://twitter.com/sonotweet>

check out our instagram:

<https://www.instagram.com/sonokinetic/>

watch our Vimeo tutorial videos:

<https://vimeo.com/sonokinetic>

access your own user area:

<https://www.sonokinetic.net/checkout/login/>

...or if you have any questions about Woodwinds Ensembles
or any other Sonokinetic product, send us a support query at

<https://support.sonokinetic.net/>

all the creative best,

Sonokinetic BV

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